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**Social and Cultural Change as Portrayed in the Novels of David Lodge**

by

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ABSTRACT

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SOCIAL AND CULTURAL CHANGE IN THE WORKS OF DAVID LODGE

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My thesis contends that David Lodge’s novels offer a distinctive sociocultural record from the end of the Second World War to the beginning of the twenty-first century. It addresses the main themes in Lodge’s work, religion, specifically Catholicism, sex, comedy and academia set against a changing world. I have placed the early novels of Lodge within the framework of the experimental post-war writers and examined their influence on his work. I have developed my contention through close reading and analysis of the primary texts and with reference to critics of Lodge’s work. By researching the critical approaches of a range of contemporary critics I have added to my preliminary research that had been focused on both Lodge’s fictional and theoretical works. The first chapter of this thesis explores the social and cultural changes in the aftermath of the Second World War alongside the growing discontent of young Catholics and the promise of change within the Church. The second chapter moves away from religion and demonstrates sociocultural change through the plots and characters of Lodge’s Campus Novels. The final part of my thesis addresses Lodge’s return to the subject of Catholicism in the form of academic debate juxtaposed with contemporary themes, confirming that Lodge’s novels do not fit into any particular critical or theoretical scheme. His ability to capitalise on current interest is borne out by the easy way in which he switches from religious debate to secular themes. I believe that through my approach to Lodge’s novels and my research I have substantiated my premise that Lodge’s novels chart the changes in British culture and society not only within the content of the narratives but also in the style of writing that addresses the reader’s demand for novels of literary sophistication as opposed to popular fiction.

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INTRODUCTION

In Morris Zapp's view, the root of all critical error was a naïve confusion of literature with life. Life was transparent, literature opaque. Life was open, literature a closed system. Life was composed of things, literature of words. Life was what it appeared to be about: . . . Literature was never about what it appeared to be about, though in the case of the novel considerable ingenuity and perception were needed to crack the code of realistic illusion (Lodge, 1993b, p.40)

In this quotation from *Changing Places* [1975] Lodge is giving his readers a clue to his interpretation of life and literature. It is through his humorous decoding of life that he plays a sly game with his readers, challenging them to look further into his work to crack the code of his realistic illusion and the manner in which these novels reflect the profound social and cultural changes that have taken place since the end of the Second World War.

Although the main themes of Lodge’s novels are Catholicism and academia his works are really about the individual’s struggle for an understanding of the self and for a place in the social structure of their world where his characters are caught between their quest for freedom and the constraints of the existing order. Lodge’s novels cover sixty years during which time it could be construed that British society functioned on the premise of the Ideological State Apparatus (ISA) posited by Althusser suggesting that the individual consents consciously or unconsciously to the status quo leaving no room for argument or dissent.

Louis Althusser, Marxist scholar and influential philosopher of the second half of the twentieth century, combined ideas on politics and society with literary criticism and cultural studies to construct a framework for his philosophy; a philosophy which was bound to represent the oppressed in their continuing struggle against the ruling class. In his most influential essay, ‘Ideology and Ideological State Apparatuses’ he expounds his theory that dominant social systems subtly mould the individual through ideology. From his Marxist standpoint Althusser asserts that ‘it is absolutely clear that *there was one dominant Ideological State Apparatus, the Church*, which concentrated within it not only religious functions, but also educational ones,’ (Althusser, 1971 p. 143, italics in original). He maintains that the Church is being replaced by the school as the dominant ISA, stating that schools and education are reflective of a capitalist regime whereby the status quo of the ruling class is maintained. If challenged, the Repressive State Apparatus (RSA) ‘secures by repression (from the most brutal physical force, via mere administrative commands and interdictions, to open and tacit censorship) the political conditions for the action of the Ideological State Apparatuses.’ (p. 142). However, although it is through education that Lodge’s characters progress in what is undoubtedly a capitalist society, the Church, I would argue, has not been entirely replaced by education but remains an undoubted ISA in Lodge’s novels. Whereas his characters believe they have free will and that they make choices, they do so only within the limits of society’s accepted norms, confirming Althusser’s notion that they have no choice but to concur with the way things are. The ISAs sanctioned by churches, schools and the family confirm the existing order of a capitalist society which creates and constrains the individual, none more so than the those associated with the Catholic Church which instils in both clergy and parishioners that their best interests lie in following, without question, the edicts of Catholicism. The strength of society’s constraint is evident in Lodge’s early novels. His heroes may strive for freedom but they do not challenge the ISAs, instead they take advantage of the social mobility made possible through higher education. Although the influence of the ISAs pertaining to the Church diminishes in Lodge’s later works it never completely disappears but is replaced by other ‘secular’ ISAs which, in the campus novels, relate to the disciplines of academia.

The characters depicted in Lodge’s early novels are lower middle-class with aspirations. Education moves them into the middle-class with all the attendant materialistic needs and political leanings. These characters exhibit liberal values and the novels reflect tolerance and respect, liberty, equality and changing attitudes to moral questions. Like some omniscient puppeteer, Lodge pulls the strings of his characters as he places them within his narratives where they are destined to struggle and live by, in the case of Catholics, arcane rules that are at odds with their natural physical desires. Codes and rules, often impenetrable to those outside a particular institution, are instrumental in forming and maintaining a cohesive group. The Catholic Church’s moral codes govern personal and spiritual behaviour, whereas the world of academia is codified by strict disciplines regarding work and scholarship.

Apart from young men being forced to bow to the State’s insistence that they complete two years National Service, which Lodge documents in *Ginger You’re Barmy* [1962] and the violent repression of the riots at the State University of Euphoria in *Changing Places* [1975] there appears to be little evidence of the repressive state apparatus in Lodge’s works. However, as Althusser (1971) points out ‘the (Repressive) State Apparatus functions massively and predominantly *by repression* (including physical repression), while functioning secondarily by ideology’ (p. 138, italics in original) this secondary function being evident in the State’s censure of literature and entertainment. Lodge makes this point in both *The Picturegoers* [1960] and *Ginger You’re Barmy* [1962] where the State maintains strict rules on decency and language and where these rules appear to be in society’s best interests. Theinstitutions that function solely as ISAs have their own methods of control, and arguably, it is religion and the Church which have had the greatest effect on determining the behaviour of the individual. In his early novels, specifically in *How Far Can You Go?* [1980] Lodge sets out the controlling effects of ISAs within the Catholic Church. I have highlighted this novel as a journey on which his characters struggle for autonomy in its twenty five year span as it details their lives from adolescent students to adulthood.

Although the individual must live within the bounds of the majority consensus concerning adherence to the law and the normalisation of behaviour, changes to the culture have affected the acceptance and perception of the ‘norm’. These changes have come about not just by revolution and the social upheaval of war but also by a growing individual personal awareness. Class barriers are being broken down; education and exposure to American culture are influential in instigating Lodge’s characters to begin to question the control of both the State and the Church. This thesis argues that social and cultural change accelerated after the Second World War and that Lodge’s novels demonstrate this ongoing, moving social history, with each of his successive novels bearing witness to a shifting society. His early novels are carefully choreographed to present his own experiences of the world and the practices of Catholicism against the background of post-war social history. Viewed in the context of ideological change, war has broken down the status quo and the British population has expectations of greater opportunities, improved living conditions and better education. Whitehorn (2007) in her autobiography confirms the mood of the country in the 1950s. London was ‘still shabby after the war: there were still paralysing fogs that left yellow greasiness over everything; a lot of food was still rationed’ (p. 45) and yet, in spite of the continuing hardships, there was optimism and an expectation that things would get better. The inequality and deprivations of the poor working class, so well documented by George Orwell in his novels and essays of the 1930s and 1940s, were beginning to be addressed by post-war politicians. The welfare state, which had its inception as early as 1906, is at the heart of the post-war political reconstruction as the post-war Labour government continued to address the social well-being of the country’s citizens with the introduction of the National Health Service. It is significant that Lodge’s work has none of the reforming zeal of Orwell who nailed his political colours, as a member of the Independent Labour Party, to the mast of his literary work. Whereas Orwell lived and experienced life amid the working classes, Lodge is an observer of life. From his lower middle-class beginnings in South East London through his academic life to his position as a successful writer he has observed and recorded life. Lodge’s novels are in the main non-judgmental and unsentimental, his aim being to codify and frame society, not to change its social fabric in terms of reducing the status of the middle-classes or elevating the working-classes. Lodge’s reforming zeal, such as it is, is to throw light on the restrictive doctrines within the Catholic Church and indeed, his voice is loud in condemnation of its strictures on birth control. However, although is it doubtful that his criticism has effected change within the Catholic hierarchy it has brought to the attention of his readers some of the out-moded restriction placed upon Catholic believers.

It is my contention that it is the grand narrative of Roman Catholicism that dominates Lodge’s early work. The sacred narrative that holds God as creator of the world and all living things is the overarching and abstract idea that frames the Catholic Church. Ironically the term ‘grand narratives’ entered the theoretical debate with Jean François Lyotard’s celebrated announcement of its demise when he maintained that, ‘[t]he grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation.’ (Lyotard, 1992, [1979] p. 37) and he went on to suggest that war should be waged on the grand narrative which purported to explain everything. Lodge appears to have taken heed of Lyotard’s suggestion because his subsequent novels break down the grand narrative of the Catholic Church by questioning Papal infallibility and the cultural dependence on Church doctrine.

The novel today, in its current form and largely written in the realist mode, has survived the choppy waters of extreme academic theory and experimentation with style. Lodge (1990) does not dismiss all the theoretical arguments made by those in academic institutions but suggests that a ‘vast amount of it’[ is a] ‘demonstration of a professional mastery by translating known facts into more and more arcane metalanguages’ [that] ‘has opened up a widening gap between it and ‘lay’ discussion of literature’ (p. 8). Despite the dire warning of the death of the novel, ‘[i]t would, we were told, become an art-form that pleased only a minority’ (Massie, 1990, p.2), the writing of fiction has flourished, satisfying our human need to tell ourselves stories. In his essay ‘The Novelist at the Crossroads’ Lodge (2002) maintains that,

[t]he novel supremely among literary forms has satisfied our hunger for the meaningful ordering of experience *without* denying our empirical observation of its randomness and particularity (p. 4)

And it is from this standpoint that Lodge writes novels with the appearance of realism by continuing to offer an ordered view of the world and society, of middle-class morality and social values with which the reader can identify. While Lodge may constrain his characters within the Ideological State Apparatuses, as a writer he is not constrained, his work defying categorisation and his novels, although reflective of capitalist bourgeois society, encouraging his readers to question both the validity of this society and religious ideology. Bradbury (1994) suggests that ‘he (Lodge) can perhaps be best defined as an experimental realist, a place where, in fact, a good many British writers in the Sixties seemed to settle’ (p. 377). Lodge also offers to his more discerning readers the opportunity to peel back the layers of discourse to discover alternative readings and to appreciate his assimilation of the metanarrative techniques of authorial intervention, cinematic viewpoint and intertextuality that define the mechanics of his style. Lodge moves his novels through stylistic changes from first person to third person narratives, from modernism to realism and from social realism to the carnavalesque whilst charting social change thus confirming his ability to find inspiration within new and current issues that emerge from the changing world around him.

The genesis of Lodge’s novels lies in his introduction, at the age of fifteen, to the novels of Evelyn Waugh who was one of the earliest influences on his writing. Lodge (2002) confides in his essay ‘Consciousness and the Novel’,

I suppose I found these books fascinating precisely because they opened my eyes to the existence of a milieu wholly different from my own – adult, glamorous, hedonistic and quintessentially “pre-war” (p. 162).

Evelyn Waugh’s novels also fell within the grand narrative of Catholicism with its many opportunities to invoke guilt and suffering. However, not only is Waugh a Catholic writer whose work deals with the darker side of life but his novels are, ‘[l]augh-out-loud funny’ [combining] ‘elements of comedy, often of a robustly farcical kind, with satirical wit and caricature, in order to explore social reality with an underlying seriousness of purpose’ ( p. 163). These traits, which Lodge has assimilated, can clearly be seen in his novels whose satirical comedy is often juxtaposed with the harsh reality of life.

Lodge eschewed the modernism of D. H. Lawrence, Virginia Woolf, James Joyce and other writers who wanted to reject the old techniques and conventions of realism which they perceived as ‘apparently inappropriate or ‘too clumsy’ for new interests at the time’ (Stevenson, 1998, p. 2). The desire for new modes of expression,

manifested a general tendency to centre narrative in the consciousness of the characters and to *create* those characters through the representation of their subjective thoughts and feelings rather than by describing them objectively (Lodge, 2002, p. 57)

thus revealing narrative and plot through the random and often chaotic thoughts stemming from their characters’ unconscious. Freud suggested that the conscious mind was only a façade and *his* model of the mind,

structured like a geological strata: unconscious, ego, superego . . . . encouraged the idea that consciousness had a dimension of depth, which it was the task of literature, as of psychoanalysis, to explore (p. 61).

Modernist writers took their cue from Freud and sought to explore the depth of the unconscious by trying to represent the multiplicity of thoughts on the page, but the problem they encountered was translating those thoughts into linear writing because one word must follow another if there is to be any coherent meaning for the reader.Clearly modernism was influential in the changes to literary style and although Lodge may well have rejected modernism as the only mode of writing for his novels, he has incorporated both modernism and to a greater extent meta-fiction within the realist framework of his narratives. However, he has stopped short of the high American postmodernism of Thomas Pynchon and William Gaddis for example. Lodge (2002) makes little reference to this or to either of these writers in his theoretical works except in his essay on John Updike. Updike’s character Henry Bech refers to Gaddis’ work as ‘high-brow gibberish’ (p. 241); however, Lodge himself makes no comment on this pronouncement. He links Pynchon with William Burroughs about whose work he writes a disparaging criticism suggesting that Burroughs’ *avant-garde* novel *The Naked Lunch* (1959), ‘whatever else it may be, is a very indecent book’ (p.162). This rejection of ‘high’ postmodernist fiction places Lodge as a conservative writer who prefers to stay within the bounds of formal realism or at least the verisimilitude of reality with sorties into modernism and meta-narrative. He does not pursue extremes and I quote from his interview with Haffenden when he says of himself, ‘I think I am by temperament tentative, sceptical, ironic, and so that reflects itself in the structure and texture of what I write’ (Haffenden, 1986, p152). Controversial issues in Lodge’s work are in the main associated with the moral problems confronting his Catholic characters and secular dilemmas resulting from academic codes and rules.

Lodge (2002) likens the novelist to a ‘man standing at a cross roads. The road on which he stands (I am thinking primarily of the English novelist) is the realistic novel, the compromise between fictional and empirical modes’ (p. 18). He goes on to suggest that this is the main road and it is a continuation of the road from the Victorians with a small diversion into modernism. In whatever genre or style the novel may be written the fundamental aspect of the novel is one of story-telling but Lodge echoes E.M. Forster’s sentiment that we must look beyond the belief that story-telling is the main point of the novel. Forster (1974) [1927] wished ‘that it could be something different – melody, or perception of the truth, not this low atavistic form’ (p. 17). However, Lodge (2002) asserts that ‘[t]he novel is arguably man’s most successful effort to describe the experience of individual human beings moving through space and time’ (p. 10), an idea that he pursues in *Thinks . . .* [2001] his novel which explores the meaning of consciousness. Watt (2000) [1957] maintains that ‘the formal realism of the novel allows a more immediate imitation of individual experience set in its temporal and spatial environment than do other literary forms’ (p. 32) and one which allows the reader to identify with both the individual characters and the setting. I suggest that the term ‘realism’ might well be used as a benchmark, an understandable term on which to pre-fix additional meanings, for example, ‘magic’ realism, ‘gritty’ realism or ‘literary’ realism confirming Watt’s assertion that, ‘the novel’s realism does not reside in the kind of life it presents, but in the way it presents it’ (p. 11). Lodge’s stories may be constructs or illusions but they represent his view of human interaction at a given place and time from the immediate post-war Britain to the more affluent years at the beginning of the twenty-first century. Formal realism is Lodge’s main mode of storytelling notwithstanding its parodies of the Nineteenth Century industrial novels in *Nice Work* [1988] with its capitalist overtones and allusions to Elizabeth Gaskell’s *North and South* (1855). Metafiction by way of authorial intervention and stylistic experimentation permeates Lodge’s work without undermining the reality of his texts, for example, in both *How Far Can You Go?* [1980]and *Changing Places* [1975] he draws the reader into a visual and aural understanding through the use of a series of cinematic effects and voiceovers creating an awareness of alternative forms of narrative even within the written word.

Modernism hadcontinued to bea popular mode of literary expression through the 1930s and 1940s but Bergonzi (1993) suggests ‘[a]s the Forties turned into the Fifties, critics and general readers were looking for promising young writers but not finding them. A new literary generation was overdue’ (p. 134). Among the new writers who finally appeared in the early 1950s were those who, although greatly admiring the literary form of modernism and its writers, as indeed did Lodge, wanted to returnto the realist mode. These writers, loosely termed the ‘Movement’ grew from a group of young, lower-middle-class writers, with Philip Larkin, Kingsley Amis and John Wain at the centre. Beginning in 1955 the group acquired the name of the “Movement” possibly due to J. D. Scott who, when as literary editor of *The Spectator*, wanted ‘to boost the circulation of the magazine by associating it with a new and exciting literary movement’ (Bergonzi, 1993, p. 137). Morrison (1980) maintains ‘not only that the Movement existed, but that it was a literary group of considerable importance - probably the most influential in England since the Imagists’ (p. 6). However, Bergonzi (1993) concedes that it is hard to define a ‘Movement’ novel. Intrinsically it would appear to be a ‘story of a young man angrily struggling against a frustrating social environment’ (p. 137) while extrinsically the defining elements might be ‘the situation, social position, and cultural and educational formation of the writers’ (p. 138). However, neither of these two propositions offers a definitive answer and suffice to say that this was indeed a new literary movement and the young writers such as Kingsley Amis and Larkin were drawing attention to themselves and to their work. The ‘Movement’ influenced Lodge and gave him the impetus to follow their lead in terms of his literary mode of writing. However, by the time Lodge came to publish his first novel in 1960, the publicity surrounding this group had largely dissipated. In any event Lodge’s work falls outside the definitions of the ‘Movement’ because his characters struggle not against their social environment but against impersonal systems of authority and religion, the Ideological State Apparatuses that constrain their lives. This definition of the individual’s struggle against authority and religion might be seen as an invitation to follow the political position of Orwell, whosuggested that modernists paid ‘no attention to the urgent problems of the moment, above all no politics in the narrower sense’ (Stevenson, 1998, p. 209) or Karl Radek who denounced modernism at the Soviet Writers Congress of 1934. Lodge takes no such political stance remaining neutral in the argument between left and right politics but continues to chart the social and cultural changes in both the religious and the secular world and to air his views on the doctrine of the Catholic Church. Cultural and social change appears to be slow to affect the lives of the working-class; there is no workers’ revolution, no guns on the streets. Men returned from the war to their homes and resumed their former jobs on the land and in the often heavy and dangerous industries of the coal mines, shipyards and steelworks. Living conditions did improve with the building of new housing estates and there was legislation to address the dangers in the work place, but ‘[e]mployers were reluctant to re-equip with modern machinery that would reduce the risk of injury and complained about the expense of implementing health and safety legislation’ (Hall, 2012, p. 5). Hall goes on to observe that ‘one of the most striking features of British industrial life was the social divide between managers and the work-force’ (p. 8) and although the ‘Them and Us’ attitude that prevailed before the war diminished, class, education and money remained at the heart of the social and cultural divide of British society. It was the post-war novelists, especially the working-class novelists who highlighted life’s inequalities. Many of these authors who came to prominence in the 1950s were impatient to see a complete overturning of the class-system and greater equality in education and the work place. The novels and plays were hard hitting and damning indictments of the social structure. John Braine’s *Room at the Top* (1957), a cynical exposure of money and manipulation, caused a stir because it depicted the working-class hero shaking the foundations of small town certainties by marrying the boss’s daughter to further his career. Alan Sillitoe’s *Saturday Night and Sunday Morning* (1958) exposed the brutality and sexual divisions in the working class. Stan Bastow’s *A Kind of Loving* (1960)highlighted the working class mores on sex before marriage and the pressures on a young man to do the right thing if he got a girl into ‘trouble’. Significantly only one female author, Lynne Reid Banks, who wrote *The L Shaped Room* (1960), is mentioned in this context, confirming the paucity of women writers able to get the attention of the media. It was John Osborne’s play, *Look Back in Anger* (1956) that gave rise to the term ‘angry young men’ followed shortly thereafter by Harold Pinter’s plays and his challenge to middle-class complacency. The 1950s and 1960s were a watershed for anti-establishment novels and plays as the newly educated young grasped the opportunity to initiate not only public awareness but political change. Taylor (1993) thinks there

is something in the suggestion that each decade throws up a new type of fictional hero or heroine, a representative who might be thought to epitomise some of the aspirations and anxieties of the age (p. xxi)

and indeed since the end of the Second World War we can see that many of these heroes have come from the lower middle-class or working-class and authors have used these fictional characters to convey their own view of inequality and dissatisfaction with the slow rate of social change. Bradbury (1973) is of the opinion that their work is,

a marked reaction against what had gone before, not only against modernism but Bloomsbury and a particular literary and cultural milieu which had decided class associations (p. 177)

and that it was this which instigated a ‘resurgence of social realism’ (p. 177). Characters within these anti-establishment novels offer a marked contrast with the social and intellectual class which defined those within the works of, for example, Virginia Woolf and D. H. Lawrence. Lawrence’s inclination to set his characters in ‘a period of emancipated modes, an urge to freer behaviour, a preoccupation with personal styles and fashion, an appeal to the temporary, the hedonistic, the sensational’ (p. 87) granted his working-class characters such as Paul Morel in *Sons and lovers* (1913) literary and artistic intellect. The post-war working-class characters, for example Sillitoe’s Arthur in *Saturday Night and Sunday Morning* (1958),have no such literary pretensions as they are driven to better themselves and they refuse to accept the pre-war class divisions. However, John Braine does attribute intellectual pretensions to his central character Joe Lampton in *Life at the Top* (1965), money and position being the keys to his change in cultural taste and although Lampton remains in tension with cultural and middle-class judgements, affluence has broadened his political, social and intellectual outlook. For Lodge too, money and success achieved by his characters are defining factors, contributing to changes in life-style, expectations, education and social mobility.

As I have already mentioned, Taylor (1993) asserts that ‘every decade throws up a new type of hero’ (p. xxi) and we can see that Osborne's play *Look Back in Anger* (1956) transformed British theatre with its anti-establishment hero Jimmy Porter. This play had an important influence on Lodge as Morace (1989) reports

a performance of which [he] attended while on leave from the same National Service that forms the ostensible subject matter of his own contribution to the literature of Britain’s angry young men (p. 115)

and although Lodge is a cautious writer and his work has never been bracketed with that of the writers labelled ‘Angry Young Men’, there is an undercurrent of rebellion in the young male protagonists in both *The Pictuergoers* [1960] and *Ginger You're Barmy* [1962] demonstrating that ‘[a] particular kind of angry ‘social realism’ seemed to have grown dominant in English fiction’ (Morace, 1989, p 171). Lodge's anger is manifest in the humorous rebellion of his youthful protagonists whereas the working-class characters of Osborne, Sillitoe and Braine express their anger and frustration in more physical ways.

Lodge’s principal desire had always been to be a writer even before he became an academic and he intimates that he was aware of the gap between the ‘great moderns’ and his own ‘fictional practice’ (Lodge, 1965, p. 64) placing him in the shadow of Joyce and other modernist writers. Discussing both Kingsley Amis and the great classic writers of the modernist canon, Lodge poses the question, ‘[i]f James’s and Joyce’s use of language produces higher works of literary art than Amis’s why doesn’t he follow their example?’ (p. 64). Partly dismissing the obvious answer that ‘it's too difficult’ he suggests that ‘a writer might be constrained, by the particular literary, historical, ideological moment in which he is situated, from using literary resources which he may objectively admire’ (p. 64)but is at odds with his or her style of writing which lends itself to realism. Lodge’s comedy sits well within the mode of realism with its sharp perception of situation and misunderstanding, and its delicate balance of slapstick and satire. Lodge’s realistic style allows him to introduce parody and pastiche without losing the understanding of his readers. Satirical humour requires immediate comprehension and the reader must be able to anticipate and relate to the subtle twists and turns of language. The punch-line, in effect, cannot wait for the self-reflection or stream of consciousness of modernism. Clarity and the reader’s ability to assimilate meaning are paramount and Lodge achieves this in his writing demonstrating a ‘close correspondence between life and art’ (Watt, 2000, p. 33) [1957].

This reflection on Lodge’s style leads to the question of where Lodge stands not only as a novelist and author but as a literary theorist. Close reading of his novels confirms that they are multi-layered with meanings beyond the superficial,ostensibly with plots and characters following realistic patterns providing entertaining reading. They are, however, also vehicles for literary debate. Lodge’s desire to educate his readers on the finer points of literary theory and pertinent facts on art, music, philosophy and current affairs is never far from the surface. His focus on the complexities of life and all forms of culture confirms Lodge as a writer constantly aware of changes in society which often result in new and interesting ideas. He confers that same focus on his readers with an expectation of their interest and understanding.

It is my belief that Lodge is unique among authors in that he successfully straddles both sides of the literary fence. On one side he is a contemporary novelist presenting works of realistic fiction written over a period of half a century and on the other he is both critic and teacher of literary theory. In his essay ‘The Novel Now’ he addresses the argument regarding the structure of fiction and criticism and the relationship between the two, a relationship which he sees has become problematic and divided by the effect of academic literary discourse because,

as literary theory entered its post-structuralist phase it seemed to be less interested in the formal analysis of literary text, and more interested in using them as a basis for philosophical speculation and ideological polemic (Lodge, 2002, p. x)

resulting in a ‘loss of a common language of critical discourse which used to be shared between academic critics, practising writers, literary journalists and the educated common reader’ (Lodge, 1990, p. 14). This loss of common understanding has come about in recent years due to the ‘extreme formulations of Barthes and de Man’ (p. 16) which have moved to an academic level leaving the reader baffled and bewildered. A case in point is Barthes’ proclamation (and one which is refuted by Lodge) that the,

birth of the reader must be at the cost of the death of the Author – an assertion that struck at the very heart of traditional literary studies, and has remained one of the most controversial tenets of post-structuralism (Lodge, 1988b, p. 166).

Lodge (1990) acknowledges that ‘contemporary theory has something useful to say about what Poe called the philosophy of composition, alien as it may seem to the creative writer at first sight’ (p. 14). Edgar Allan Poe’s rigid formula for creative writing flies in the face of real creativity and is equally at odds with the writer’s desire to fulfil the expectations of his readers as are the formulations of Roland Barthes and Paul de Man. Lodge may straddle the literary fence but he also has a tendency to sit on that fence by presenting and defending both sides of the theoretical argument. By refusing to take one stance against another Lodge is leaving himself a choice. He acknowledges that,

I am by nature a kind of compromiser, I suppose, looking to reconcile apparently opposed positions. As a critic I am a domesticator of more extreme types of continental criticism (Haffenden, 1986, p. 157).

The continental criticism referred to here is Roland Barthes’ notion of ‘the death of the Author’ and Paul de Man's assertion that a work of fiction is separated from empirical reality. Recent revelations regarding the early life of de Man, who as a ‘young intellectual published 170 articles in the collaborationist Belgian newspaper *Le Soir*, a certain number of which articles express anti-Semitic and pro-Nazi sentiments’ (Burke, 1998, p.1)prompted Burke to call into question de Man’s motives for his ‘rigorous phenomenological picture of authorship whereby the self was entirely emptied of any biographical content’ (p. 2). Burke goes on to suggest that de Man had a darker reason for promoting his theory, one that might conceal his collusion in the promotion of anti-Semitic propaganda. If this were the reason it raises the question of the responsibility and moral integrity of the author. Lodge goes on to say that, ‘[p]art of the formal integrity of what you write must have its roots in what you are and in the life you live’ (Haffenden, 1986, p. 157).

As a contemporary author Lodge is loath to subscribe to the theories of Barthes and de Man on the death of the Author. Lodge (1990) contests these theoriesquite clearly asserting his status as Author and maintaining that he does ‘feel a kind of parental responsibility for the novels [he write[s]’ (p. 15) and vigorously defending the reality of his fiction. He does, however, subscribe to the theoretical ideas of Mikhail Bakhtin, declaring that after two decades of ‘structuralism . . . deconstruction and other varieties of post-structuralism’ [the re-discovery of Bakhtin’s work] ‘has given new hope to literary critics who were beginning to wonder whether there was life after post-structuralism’ (Lodge, 1990, p. 4). The Russian post-formalist Bakhtin and his theories of both the Rabelaisian qualities and the dialogism – the multivoiced nature of discourse – in novels is what appeals to Lodge and is without doubt one of the greatest influences on Lodge’s work. Bakhtin’s theories reflect and celebrate the subversive nature of carnival, the overturning and parodying of the respected canon. When Bakhtin’s works were re-discovered in the 1980s they were deemed to counter and transcend the theories of structuralism and post-structuralism which ironically came after him. Lodge’s novels are particular examples whereby Bakhtin’s theories can be applied, even retrospectively, through both the carnivalesque and the dialogic. Heteroglossia, the diversity of voices and the styles of discourse are evident from the first of Lodge’s novels and he maintains that ‘narrative is itself a kind of language that functions independently of specific verbal formulation’ (Lodge, 1990, p. 4). As we hear in *The Picturegoers* [1960] many voices emit not only from the characters but from the grand narrative of religion and the cinematic entertainment, both of which exercise influence over the characters with louder and more insistent voices. A retrospective Bakhtinian reading of *The Picturegoers* [1960] confirms that the discourse in the novel moves across and between the religious and the secular world. Lodge’s later work *Small World* [1984], written after he discovered the works of Bakhtin, displays all the elements of carnival. The Rabelaisian humour, the burlesque events and the satirical dialogue confirm this work as a dialogic novel resulting from Lodge’s research into Bakhtin’s influence on critical theory. Although in the content there are overtones of Chaucer, Eliot and biblical references to the Holy Grail,the Rabelaisian carnivalesque of *Small World* [1984] bears the hall-marks of Bakhtin in its polyphonic style. In *The Dialogic Imagination* (1981) Bakhtin explains his theory of the dialogic in literature which, he maintains, carries on a continual dialogue with other literary works and authors and is in communication with multiple works. He puts forward the notion that the dialogue extends both forward and backward to the past informing and altering previous works. Taking this a stage further he suggests that all thought and language, everything that is said, always exists in response to what has been said before and anticipating what will be said, thus becoming a process of endless re-descriptions of the world. Intended or not, Bakhtin’s notion of the extension of the dialogic aptly describes Lodge’s work. Throughout the thirteen novels discussed in my thesis we are never far from any of Lodge’s characters as he dove-tails plots, settings and individual desires in Bakhtin’s ‘endless re-descriptions’.

As I discuss in my first chapter, Lodge presents the struggles of his Catholic characters as they are caught between an increasingly permissive world and the continual intransigence of the Catholic Church. With the exception of *Changing Places* [1975] and *Nice Work* [1988] Lodge’s novels depict characters who are mostly ‘cradle Catholics’, and who have not sought out the religion to confirm the meaning of their existence, although some will question their existence within the Church. In his early novels, in which Lodge presents the conflicts, injustices and moral arguments that surround Catholicism, his characters merely accept the teaching of the Church. They are trapped by the codes of religion and Papal decree reflecting Althusser’s premise of the Ideological State Apparatuses that constrain the individual by making them believe that adherence to the codes is in their best interests.

I have developed the notion that these novels capture the moment in social history by looking at them against the background of economic, educational and religious change. However, it is not only the content of the narratives that chart the changes within British culture but also the style of writing which addresses the reader’s demand for novels of literary sophistication as opposed to popular fiction. Lodge’s novels appeal to a growing readership of the newly university educated who have acquired an understanding and appreciation of literary theory.Although the focus of this thesis is Lodge’s fictional novels, his books on literary criticism and theory give weight to his conscious application of theory to both the structure of his novels and to their narrative style. Alongside the cultural changes in society Lodge makes use of the evolving literary criticism that had, in the 1950s and 1960s, been confined to the Anglo/American style of close reading, but developed with the philosophy of structuralism and ever more complex explanations of the structure of the novel. However, the continental influence of structuralism gave impetus to British writers to expand ‘their subject matter, turning to fantasy and Gothic, pastiche and parody, with a freedom that had hardly seemed possible in the Fifties’(Bradbury, 1994, p. 350) the results of which can be seen not only in the works of leading figures such as Murdoch, Spark and Burgess but also in works of Lodge.

Lodge is an observer of the human condition, the minutiae of life; he is a writer ‘in tune with his times’ (Massie, 1990, p. 46) but more at home with the small irritations of life than with the large events. I demonstrate that the narratives of *The Picturegoers* [1960] and *Ginger You’re Barmy* [1962] are representative of their time as they deal with post-war austerity, deprivation and the continued conscription into the armed forces and that they are also reflective of Lodge’s concern with the individual finding his place in the cultural narrative. He remarks about his ‘first two books, *The Picturegoers* and *Ginger You're Barmy*  . . . [that] both were essentially serious works of scrupulous realism’ (Lodge, 1983, p. 169). However, he has never been averse to new and experimental devices. What is on first acquaintance a realist text may unravel to reveal an unreliable narrator. The most obvious example of this is *Therapy* [1996], which on the face of it is a realist text about a man confronted with a myriad of therapies to heal the mind and body. However, as the novel progresses the reader is confronted by unexpected twists as the point of view changes from first person to third person while moving between past and present. Lodge’s assertion that he writes on different levels is borne out by a multitude of literary devices from parody and pastiche to post-modern meta-fiction in his work. As a lecturer in English Lodge is well able to educate his readers in the finer points of literary theory, using examples in ways that are pertinent to the narrative and to the changing culture. Authorial intervention and comment regarding characters and plot are common features of Lodge’s style while at the same time carrying the reader through the intricacies of critical theory,

[e]very text is a product of intertextuality, a tissue of allusions to and citations of other texts: and, in the famous words of Jacques Derrida (famous to people like Robyn, anyway), *'il n'y pas de hors-texte'*, there is nothing outside the text (Lodge, 1993b, p. 609, italics in original)

or philosophizing on the complex reasoning of the Church’s doctrine on the use of contraception in *How Far Can You Go?* [1980]

[l]et me explain. (Patience, the story will resume shortly.)

It has always been recognized that the sexual act has two aspects or functions: I, procreation and II, the giving and receiving of sensual pleasure. In traditional Catholic theology, Sex II was only legitimate as an incentive to, or spin off from, Sex I which of course was restricted to married couples (Lodge, 1981, p. 115)

and the playful debate continues for several pages. Both extracts are examples of Lodge’s authorial intervention, as he speaks directly to his readers.

To advance my premise that Lodge’s works reflect his observations of the external world and his knowable experience, gained over more than half a century, and which can be seen as an unintentional history written within the tradition of realistic fiction, I explore the novels in chronological order with the exception of *How Far Can You Go*? [1980]. I begin by addressing *The Picturegoers* [1960], *Ginger You're Barmy* [1962], *The British Museum is Falling Down* [1965] and *Out of the Shelter* [1970] all of which provide valuable social and historical detail of post-war England and offer an insight into the Catholic themes that Lodge weaves into his narratives. I have included *How Far Can You Go?* [1980] in Chapter One as it follows the lives of a group of Catholics over a period of twenty five years and charts not only the changes within the Catholic Church but also the expectations of change to the Pope’s ruling on birth control. The long awaited outcome of the Second Vatican Council saw numerous changes including modifications to the liturgy, meaning that the Mass could be said in the vernacular, plus a general relaxation of interaction between other Christian faiths. However, Catholic dogma and doctrine did not change nor did the ruling on Papal infallibility causing subsequent disillusionment to be felt by many practising Catholics. The later decision by the Pope on Humanae Vitaealso caused much consternation as it maintained the status quo and married couples were still forbidden to avail themselves of common methods of birth control.

In Chapter Two of my thesis I demonstrate that later changes in society are predicated on political and economic influences and by education and innovations in technology which not only enhance the aspirations of the individual but also continue to demand adherence to a moral code, albeit a different moral code. The three Campus Novels which form the focus for my second chapter are in the main secular where the religious argument has diminished, exposing a more secular world. The university settings allow Lodge to insert colourful and eccentric characters whose exploits both academically and sexually are rich in humour. The appearance of the same cast of lecturers and professors in each novel is a device which appeals to readers giving them a sense of continuity and grounding them in the familiar. The characters are placed initially in the fictitious University of Rummidge and subsequently on the round of International Conferences where Lodge is able to continue sending his characters ‘abroad’. Timothy in *Out of the Shelter* [1970] and Philip Swallow in *Changing Places* [1975] were among the first characters to experience ‘abroad’ in the era when international air travel was in its infancy and where Lodge was able to contrast their very English qualities of reticence and self-deprecation with those of other nationalities. The emphasis here is on the difficulty for the individuals to shape meaningful relationships given the constraints placed upon them by those very ‘English qualities’ and is further evidence of Lodge’s concern with the individual’s struggle for identity in a world of shifting signs and codes. Lodge’s own world expands and in both these novels he draws on his personal experiences in Germany and America. He sets up binary oppositions not only between characters, for example Philip Swallow and Morris Zapp, but between the cultures of America and Britain. The plots and the development of characters in Lodge’s novels are heavily influenced by the American way of life as a result of his year there on a Harkness Commonwealth Fellowship (1964 – 65) and his experience of American culture permeates the narratives of *Changing Places* [1975] and *Small World* [1984].

Politics begin to play a greater role in the Campus Novels setting the narratives firmly in specific time frames, *Changing Places* [1975] in America in the late 1960s and *Nice Work* [1988] in the Thatcher era where Lodge has given voice to both sides of the political argument and highlights the growing affluence of the middle-class who aspire to detached houses with en-suite bathrooms. Class, money and academia are the key elements which are politicised in these novels contributing to the struggle of the individual in a secular and material society. Each novel continues the same experimental traits, the same aspects of metafiction, which Lodge uses in his earlier works, i.e. authorial intervention and changing perspective, but still retain, like *Small World* [1984] even with its interextual references to the Grail quests and mythical overtones, the mode of social realism. Changes in the academic world are mainly prosaic, highlighted in *Small World* [1984] and *Nice Work* [1988] by the financial cuts which have an impact on the buildings and maintenance of the universities, staffing levels, the loss of tenure and academic salaries which contrast unfavourably with the newly emerging financial services sector in the City. In *Small World* [1984] we find the beginning of new theoretical argument giving rise to Philip Swallow’s accusation that Morris Zapp has ‘succumbed to the virus of structuralism’ (Lodge, 1993b, p. 254). Structuralism is the new and fashionable continental theory and one that Lodge discusses in detail in his works of literary criticism but uses to humorous effect in this novel.

Continental structuralism which became fashionable in the 1970s is highlighted in the first of the Campus Novels, *Changing Places* [1975] but the effects of Lodge’s growing admiration for Mikhail Bakhtin is an evident influence in *Small World* [1984] where structuralism, although discussed within the narrative, gives way to pluralism in the literary construct. From the constricting implications of the title, *Small World* [1984], the horizon expands through the plurality of romance that places the concept of a mythical and chivalric medieval romance within the framework of a modern day story. *Nice Work* [1988], with its political and intellectual debates and polarised views of the two main protagonists, is perhaps the most realistic of the Campus Novels but nevertheless parodies the north/south divide of the Nineteenth Century industrial novels within a modern day narrative setting dominated by Thatcherite politics. Lodge’s novels bear the label of realism because they provide the reader with what they expect of real life as Walder (1995) discusses in *The Realist Novel:*

What the critic Roland Barthes (1915-80) has called the ‘reality effect’ in fiction is created not by a literal copying of reality, but by the use of certain codes of communication to persuade us to accept the illusion of reality (p. 15)

and this is achieved by Lodge as he presents his narrative within the knowable world peopled by recognisable characters. Of course what he writes about is not necessarily true but could conceivably be true. The author may not believe it but his characters do.

Chapter Three concentrates on the later novels, in which I discuss the changing emphasis of Lodge’s work as his focus turns toward then current issues. In the mid-nineteen-nineties depression was a key talking point and a matter of social concern which Lodge investigated due in part to his own depression. Consciousness also became an area for research during the nineteen nineties and was again a subject that interested Lodge. The central characters, mostly male, in these later novels begin to exhibit the problems of ageing. Although for the most part the main protagonists are successful in their careers they now begin to question their social standing and their sexual abilities. The central issues remain secular in both *Therapy* [1995] and *Home Truths* [1999]; however, there is a return to the theme of Catholicism in the form of theological discussion in *Paradise News* [1991], *Thinks . . .* [2001] and *Deaf Sentence* [2009]. *Paradise News* [1991] in particular highlights the changing attitudes of religious teaching and the questioning of faith, although, apart from Mark Underwood’s moment of epiphany in *The Picturegoers* [1960], Lodge steadfastly refrains from spiritual affirmation. However, the author’s lack of censure regarding the Catholic Church is exposed in his later novels, irrespective of the public’s criticism and concerns about poverty and AIDS in many Catholic countries. He also refrains from probing the question of child abuse in *Paradise News* [1991] and apart from brief descriptions of disturbing incidents and detailing a visit to Auschwitz, Lodge’s novels do not, on the face of it, investigate or dwell on the unpleasant side of life confirming him as a writer who appears to side-steps contentious issues. Nevertheless tragedies mark and date his novels from the Aberfan disaster of 1966 to the terrorist attack on the London Underground in 2005. Deeper and more disturbing ideas are left to the reader to deduce by lifting the layers of Lodge’s narratives

Lodge’s later works portray a greater authorial introspection than his previous novels and dwell on the more serious, personal aspects of life, depression, physical infirmities, the opportunities and ability to have sex and the looming prospect of death. However, the humour which is an integral part of Lodge’s work continues, much of it derived from his obsession with sex, sexuality and sexual fantasy. Lodge’s sexual scenes are played out in thoughts, memory and re-enacting but never in the present and this gives ideal opportunity for fantasy much of which has been criticised as ‘shocking and explicit’ (Haffenden, 1986, p. 159) and, although, he ‘frequently write[s] non-consummated sexual scenes’ (p. 159) some passages could well be described as pornographic as they often deal with the humorous mechanics of sexual intercourse and sexual desire.

Looking at the oeuvre of Lodge’s novels, which span six decades, one can take an historical approach to *The Picturegoers* [1960]and *Ginger You're Barmy* [1962] and make the comment that Lodge was, in the late 1950s an idealistic young writer, but that *Deaf Sentence* [2009] is a reflection of an ageing author expressing a contemporary view of life. However, from his early work, dominated by Catholic issues, through the Campus Novels to his later works, it is Lodge’s involvement and view of life that is clearly integrated into the narratives. His perspective of life is coloured and altered both by a changing society and his own place in that society as lecturer and writer, as he points out in his interview with Haffenden, (1986),

[p]art of the formal integrity of what you write must have its roots in what you are and in the life you live. Because I am basically in the English tradition of realistic fiction, working within a version of the world that will be recognisable to those who share it, that makes me a different kind of writer from somebody drawn to fantasy or the surreal. Because my fiction aims to have at least a basis of recognizable representations of the real world, it will reflect the limitations of my own character and experience (Haffenden, 1986, p.157)

and he avers that he writes within the ‘English tradition of realist fiction’ and confirms his integrity to his roots and the life he lives. That said, Lodge is never straightforward and he does not flinch from confessing, ‘I obviously do write for an educated audience, and also for a peer group of academics and novelists’ (p. 160) opening the door to the suggestion of a certain skewing of his intentions. To read Lodge’s novels with this in mind puts the reader on notice that although reading these works will bring a closer understanding of the author and a reassurance that his novels will reflect a world that is familiar,a world that bears all the signs of realism, the reader should be aware of other layers beneath the surface. These layers frequently address the individual’s struggle with the uncertainties of life, the desire for success and the fear of failure while presenting an acceptable public demeanour.

Lodge’s novels do not fit into any particular critical or theoretical scheme, and his ability to capitalise on the fashionable dictates of literature is borne out by the easy way in which he switches from the usual mimesis of his early works to the romance of *Small World* [1984]. Lodge’s oeuvre is a literary output that ranges from fictional novels to biographical non-fiction novels, *Author, Author* (2004) and *A Man of Parts* (2011), critical essays on authors from Dickens to Updike and books on literary theory in which he has demystified much of the rhetoric surrounding critical theorists. Massie (1990) suggests that while Lodge is,

[a] university professor, who has interpreted continental literary theory, especially French structuralism, for the benefit of English readers, his own novels reveal him to be as sceptical of the validity of theory as he is contemptuous of its absence (p. 68).

So while he denigrates in *Small World* on one hand the ‘mischievous influence of Continental theorizing’ (Lodge, 1993b, p. 254) on the other as a university professor, he is unable to refrain from promoting the discussion of literary theory.

Lodge’s fictional novels cover a wide range of genres so that his work cannot easily be categorised. As Massie (1990) maintains, ‘[o]n the evidence of *Changing Places* [1975] and *Small World* [1984], he might seem to belong to the school of campus novelists: on the strength of *How Far Can You go?* [1980] to the provincial novel’ (p. 68) and the charge that he is only a Catholic novelist is negated by the Campus Novels and the later works of *Therapy* [1995] and *Thinks . . .* [2001] Lodge refutes the suggestion that his novels are autobiographical and he complains about those readers who want to impute, for example, some personal significance into the seduction of Morris Zapp in *Small World* [1984]. That said, what can be read into Lodge’s novels are narratives based on empiricism, as evidenced by *The* *Picturegoers* [1960] and *Out of the Shelter* [1970] with their vivid accounts of wartime and post-war south-east London. However, it was Lodge’s visit to Heidelberg in 1951 and his experience of post-war Germany which prompted the retrospective novel, *Out of the Shelter* [1970]. The comparisons made here between Germany and the U.K. are coloured by the American influence of the U.S. personnel stationed in Heidelberg. This novel brings into focus the political landscape of Britain through the eyes of the youthful protagonist Timothy Young and challenges his ideas and long held beliefs about the rights and wrongs of the Second World War.

Lodge’s early novels reflect the historical aftermath of the Second World War, not only the physical destruction but also the ‘determination that the post-war future would be better than the recent past of industrial depression and mass unemployment’ (Bergonzi, 1993, p. 19). His later works are an indication of the subsequent social changes in society and the way things are now at the beginning of the twenty-first century. Apart from the obvious physical changes of better education, the improvement in health and greater opportunities for the individual to increase material wealth, attitudes changed toward Church and authority. Critics have written both on Lodge’s novels and on his works on criticism and literary theory but none has looked solely at the fictional works as a commentary of changing times. While there is no evidence to suggest that Lodge set out to write history, his narratives effectively constitute, however unintentionally, a commentary on the changes in British society that quickened after the end of the Second World War, given licence by the gradual breakdown of class systems and better education. By the 1950s British literature is punctuated by authors and playwrights who not only highlighted the continuing changes in society but, by challenging the out-moded and restrictive ideas of pre-war society gave impetus to those changes.

**CHAPTER 1**

**Catholic Dilemmas in Post-War Britain**

*The Picturegoers* (1993a) [1960]

*Ginger You're Barmy* (1984) [1962]

*The British Museum is Falling Down* (1983) [1965]

*Out of the Shelter* (1986) [1970]

*How Far Can You Go?* (1981) [1980]

Lodge’s early novels begin his perceptive record of the changes in society since the end of the Second World War. His view of these changes is through the prism of the Catholic Church and is a view that makes him critical of religious dogma and hypocrisy. The Catholic novel, in pre-Vatican II days, lent itself to the drama of spectacular human failings. It allowed authors, characters and readers to question their moral and spiritual beliefs and to agonise about life and death and loss of faith. However, Leonski (2010) argues that, ‘[m]ost of us do not live the desperate and dramatic lives of Catholic characters in so much pre-Vatican II Catholic fiction’ (p. 33). Although he suggests that the central male characters, Jonathan, Mike and Percy in *Ginger You're Barmy* [1962] ‘cling to the cliffs of spiritual agony’ (Leonski, 2010, p. 33) he maintains that they lack the intensity of Evelyn Waugh’s or Graham Greene’s characters. Grand passions, love, greed, envy and grief, the emotional components of literature, exist in Lodge’s work but on less intense levels. Both Waugh and Greene have written fiction that answers to the twentieth century’s sense of moral and philosophical crisis but their works have a grim passion about them that is not reflected in Lodge’s more contemporary narratives in which he also addresses the moral and philosophical worries of his characters. On the question of Catholicism Lodge himself accepts that although he was influenced by the works of Greene and Mauriac, and the ‘extreme situations and exotic settings on which these writers thrived’ [he set his own themes in the] ‘humdrum suburban-parochial milieu’ that he knew best (Lodge, 1988a, p. 31). His Catholic characters move in the ordinary suburban world and his early novels present a perspective on social history from that every-day post-war world. It is undeniable that Lodge is a Catholic writer; this is borne out not only by the issues of faith in *The Picturegoers* [1960] but also byhisrepresentations of the Catholic burdens carried by his characters in *The British Museum is Falling Down* [1965] and *How Far Can You Go?* [1980]*.* The burdens are of a prosaic nature and affect ordinary Catholics in their day to day lives; attendance at Mass on Sundays and Saints’ days and the obligatory weekly confession. However, the greatest burden of all is their acceptance of the Church’s ruling against the use of contraception. Lodge’s concern is that it is in the sexual lives of his characters that the Catholic Church retains control by refusing to sanction the use of artificial birth control and promoting the unreliable rhythm method for controlling the size of their families. The rhythm method, or in medical terms ‘the basal temperature method’ involving thermometers and graphs, produces humour for the reader in *The British Museum is Falling Down* [1965] but anxiety and soul searching for his characters in *How Far Can You Go?* [1980] as they debate their continuing obedience to the Church on matters of contraception.

Lodge’s writing is influenced by the Catholic writers of the early twentieth century, although his early novels challenge the notion of the ‘Catholic novel’. Thomas Woodman (1991) in the chapter entitled ‘Catholic chic’ sheds light on the distinction between the sin and spiritual suffering in the works of ‘Catholic writers’, for example Greene and Waugh, on the one hand and the parochial novels of Lodge’s everyday Catholicism on the other (pp. 70-73). Lodge’s Catholic novels veer more toward the Rosary and Benediction than to the drama of miracles and mysticism, implying the parochial and the ordinary, where belief and faith are part of the everyday sphere of his characters’ lives. The Catholic family is at the heart of Lodge’s first novel *The Picturegoers* [1960] exemplifying the unquestioning obedience to the Church and highlighting the Ideological State Apparatus, that influences and controls his characters. In *Ginger You're Barmy* [1962] there is clear evidence that the Repressive State Apparatus has an iron grip on the individual with the continued implementation of peacetime conscription. In this work Lodge criticises successive governments which, ‘failed abysmally to give any kind of positive or constructive meaning to National Service’ (Lodge, 1984, p. 212) while he weaves both Catholic and political themes into his narrative.

Lodge continues to comment on society in the three novels that followed *Ginger You're Barmy* [1962]. However, *The British Museum is Falling Down* [1965] is a complete departure from the style of the previous two works, and Lodge (1983) admits it ‘was the first of my novels that could be described as in any way experimental’ (p. 169). In this comic novel Lodge indulges in an abundance of parody and pastiche mimicking a host of well-known authors. Set against the background of his empirical understanding of researching in the library of the British Museum the novel displays his literary expertise. This work also deals very specifically with the Church’s teaching on birth control and Lodge is critical of and wholly refutes Auberon Waugh’s review of the novel that suggested ‘a few [British] Catholics who took it [Vatican II] seriously found it oppressive; but the majority lived in cheerful disobedience’ (p. 165). This was not Lodge’s view of the majority of Catholics in the U.K. at this time. When Pope John XXIII was elected in 1958 he ‘surprised everyone by encouraging Catholics to re-examine many aspects of their faith previously regarded as sacrosanct’ ( p. 165) and even when the hoped for changes in the Roman Catholic Church, specifically the teaching on birth control, came to naught Lodge believes that the majority continued to adhere to papal decree.

Moving away from the humorous and experimental work Lodge embarked on *Out of the Shelter* [1970] a novel which has autobiographical overtones. From the beginning Lodge explores life through the eyes of the young protagonist Timothy, including the nightly bombing of London and the unsettling evacuations to the country. Later he takes the teenage Timothy from the south-east London suburbs, with all its material and psychological post-war austerity, to the American section of occupied Germany in the 1950s and investigates a changing world viewed from a foreign perspective. Catholicism in this novel is low key with little questioning of faith, but centres on the every-day domestic life of the religion that is simply an accepted part of Timothy’s life just as it is for the characters in *The Picturegoers* [1960]. *How Far Can You Go?* [1980] covers a more detailed time-span than his previous works and charts the changes in the Catholic Church and the attitudes of the faithful against the growing demands of a secular world.

***THE PICTUREGOERS* – Catholicism, social practices and family life in the 1950s**

In his Afterword to *Out of the Shelter* [1970] Lodge (1986) maintains that

[a]s a general rule I would say that the point of reissues is to make available to interested readers the full range of a writer’s work in its historical continuity, the imperfections and immaturities of early works being part of their identity and often their charm (p. 281).

It is this historical continuity, which Lodge acknowledges, that is at the heart of my thesis and the imperfections and immaturities of his early work suggest a more innocent and less cynical view of life than the later novels. *The Picturegoers* is ‘precisely located in social history,’ (Bergonzi, 1995, p. 1) and details the lives of ordinary people. After re-reading this novel, Lodge writes in his introduction to the re-printed edition of1993,

[t]he surface texture of the novel is, however, very much of its period. Turning its pages, I had the sense of travelling back in time to a lost world, rediscovering the England in which I grew up, with social practices and linguistic usages that now seem quaintly archaic (Lodge, 1993a, p. ix).

The retrospective look at the ‘social practices and linguistic usage’, confirms Lodge’s own conclusion that his novel is an historical record of the time as the narrative paints a picture of the aftermath of war. The Second World War is over but the effects remain; materially and psychologically the suburbs of London are scarred. Images of the Palladium cinema, the former ‘Brickley Empire – the grandest music-hall south of the River’ (Lodge, 1993a, p. 9) are reminders of the once imperialistic nature and cultural superiority of the now declining British Empire. The one-time show-girls have given up their sequined costumes and are now cleaning up after an uncaring and destructive cinema audience. The Manager, Mr Maurice Berkley still holds on to the notion of the ritual dressing for ‘front of house’ but his dinner-suit ‘was a defiant, hopeless gesture to a drab, uninterested world’ (Lodge, 1993a, p. 9) demonstrating that the codes of dress are beginning to change and that Britain can no longer hold onto pre-war certainties and accepted cultural expectations.

Cinema and going to the pictures on a Saturday night is a key element in this, Lodge’s first novel. The combination of family life, Catholicism and the cinema allow him to express a plurality of voices and ideas. Park Honan (1972) picks up on the influence of the cinema in ‘David Lodge and the Cinematic Novel in England ’and writes that Lodge is ‘exciting reading for the *avant gard*e because he suggests one path along which the novel form may continue to develop – less in competition than in counterpoint with the electronic media’ (p. 167). Honan points out that Lodge is concerned with the novelist’s rhetoric and that his novels may continue to develop with exploration into a new way of using language. He suggests that it is ‘Lodge's manner with narrative viewpoints [which] is innovative’ and the ‘subtle shift between kinds of vocabularies as viewpoints change’ (p. 171) gives reality to the different characters. In this first novel we see that Lodge develops a juxtaposition of mediums forcing his readers to view the narrative not only through the written word but through the lens of the camera, a device he will continue to pursue in *How Far Can You Go*? [1980] and *Changing Places* [1975] as both narratives experiment with texts that take on the appearance and language of a film script.

Catholicism is the central theme in *The Picturegoers* [1960] and metaphorically Lodge uses the cinema as a symbol for the church. Both the secular activity and the religious ritual provide escapism and promise. If the popular cinematic entertainment delivers a few hours of escape on a Saturday night then the Church promises a better life in the next world on Sunday morning. Lodge claims that he sees a ‘structural equivalence/difference between Church and Cinema’ (Lodge, 1993a, p. ix) as both draw the audience/congregation to a focal visual point, the cinema being a different altar to kneel at, a ‘shrine of materialistic paganism’ (p. 17) pointing to a future secular society. He also asserts that in this he sees ‘a family resemblance between this first novel and its successors . . . . as it foreshadowed similar binary oppositions and relationships in subsequent novels’ (p. ix) allowing Lodge to voice controversial views while remaining an observer and omniscient narrator.

A Rabelaisian cast of characters emerges from the pages of *The Picturegoers* [1960] painted into a textual image reminiscent of a Lowry painting; small figures for the most part insignificant; e.g. the Mallorys, a representation of the family unit which is so important to Lodge’s ideology, a middle-aged Catholic couple separated by their own thoughts, he watching the slim scantily dressed young women and she feeling the lump in her breast; the cinema manager dressed in his dinner suit; a priest who muses about the name of the picture house ‘emblazoned all over the building's façade, Palladium’ and who concludes that, ‘[t]here was something slightly craven and defensive, something suggestive of a retreat, in the way people were converging on the cinema’ (Lodge, 1993a, p. 18). Picture houses had become the focal point of small towns and suburban areas where they provided an escape and safe haven for some, although not without the inherent dangers for children from child molesters, a subject little talked about in the fifties and sixties and an incident in the cinema does not provoke censorship of the perpetrator who put his hand on Patrick’s knee. However, it does causes the boy, who is looking towards the priesthood as a vocation, to question how much a priest should know about sex. ‘He had to know, of course. A priest had to know. But perhaps one day he would want more than just to know. That would not be all right for a priest’ (Lodge, 1993a, p. 138). The subject of priestly knowledge regarding sexual matters and their celibate state recurs throughout Lodge’s work as he questions the legitimacy of the Church’s ruling on celibacy within the priesthood.

‘*The Picturegoers* is of considerable interest even 40 years after it was written and a valuable reflection on a certain slice of British life and society in the 1950s’(Martin, 1999, p. 95) confirming that it captures those years in the late nineteen fifties when horizons and values are beginning to be challenged and highlighted by the new wave of authors such as John Braine and Alan Sillitoe who were ready to take on the establishment. Lodge presents the possibility of advancement and upward mobility for the young through education and the hero of this novel, Mark Underwood, has just such an opportunity. Returning to the notion of conflict between the hero’s quest for freedom and the constraints of the existing order, Mark reaches out for that freedom, but he is constrained by Catholicism and a spiritual awakening. He is, in effect, pulled back by Althusser’s premise of the Ideological State Apparatus from his desire to do something significant with his life and to concur with the way things are. Lodge believes that his first novel, *The Pictureoers* [1960],is a document of its time but he goes on to say that looking back he is surprised at the religious content of the novel and believes that he had been influenced by his reading of Greene, Waugh and Mauriac although as Bergonzi (1986) points out Lodge’s

Catholic characters are indeed ordinary: there are no dissolute aristocrats like Lord Marchmain, or Satanic teenage gangsters like Pinkie or men undergoing spiritual intensities in exotic parts of the world, like the whisky priest or Scobie(p. 180).

However, for Lodge’s character Mark Underwood it is a single dramatic and spiritual moment that assures his return of faith. Juxtaposed with Father Kipling’s condemnation of the cinema and his intoning of the Mass, Mark is inwardly arguing against the faith when ‘[t]he priest stretched up, lifting the Host on high. Mark stared at it, and belief leapt in his mind like a child in the womb’ (Lodge, 1993a, p 111). In that moment his epiphany is complete signalling the power of the Catholic Church. In all other respects the general ordinariness of Lodge’s characters and the family life depicted by the Mallorys challenge the notion of the angst- ridden and soul-searching novels of Greene and Waugh by demonstrating the humdrum everyday life that lacks high drama but is recognisable not only to Catholics but to the secular world.

Lodge admits that his view of the cinema was influenced by Richard Hoggart (1971) who refers to the effects of the ‘popular daily and Sunday papers and the cheap magazines . . . reading matter which is almost entirely sensational and fantasy-producing [and is] reading cut off from any serious suggestion of responsibility and commitment’. (p. 191). Playing with Hoggart’s observations Lodge makes the same connection with the role of cinema in society by highlighting the differences between the fiction of popular film and the reality of the consumers’ dreary existence. It is their desire for removal, even for a few hours, from the ordinariness of life that drives the picture-goers to the cinema week after week to seek the fantasy-producing fiction. As we see in *The Picturegoers* [1960] the fantasy revolves around the sexual aspects of the film. Sexuality is an important ingredient in Lodge’s novels. From a Catholic perspective sex equals sin, at best something dirty that should not be mentioned and at worst a mortal sin in the eyes of the Church. Because the central characters in *The Picturegoers* [1960] are Catholics, there is the added dimension of the sex and the sin motif underlying the suggestive images they witness on the screen. Lodge uses his characters to observe a celluloid persona called Amber Lush in a Saturday night film to analyse the variety of desires that are aroused within his characters. He contrives to place the sexual images once removed from the narrative by describing the images through the inner thoughts of his characters. Mark Underwood, the main protagonist, gives a cynical assessment of the ‘popular entertainment’ as ‘artificial and valueless’ (Lodge, 1993a, p. 65). Mr Mallory sees a delightful girl, voluptuous but innocent and who internalises his feelings, ‘Lord, but these girls were bad for a man. They were beautiful, much too beautiful. They made him unhappy, discontented’ (p. 65). Bett, his wife, dismisses the movie as a load of rubbish and as her thoughts wander she dozes with the index finger of her right hand just touching the small lump on her left breast. This is a cruel juxtaposition as the reader must compare the young perfection of the screen goddess with the potential disfigurement of Bett Mallory’s breast; a harsh reality set against the fantasy world of the cinema. The issue of ageing women and their less desirable bodies begins in *The Picturegoers* [1960] and continues throughout Lodge’s work confirming the underlying tension of gender conflict.

This early novel is the receptacle for all of Lodge’s interests, Catholicism, academia, sex and comedy. He hints at paedophilia and sexual indiscretions and of the possibility of cancer, the shame of unmarried motherhood and the beginning of the rock and roll era. The sexuality is generally muted, low key observations and the exploratory feelings of youth with the exception of Harry, a teddy-boy who fantasies with sexually crass and coarse thoughts. Angry and aggressive his imagination is fuelled by sadistic scenarios highlighting the effect of the cinema and its ability to arouse sexual violence. Although Lodge does not replicate this sexual violence in other works the powerful effect of the screen image is seen again in *Small World* [1984] when Persse McGarrigle stumbles into a cinema showing adult films and ‘registered with shame that he had polluted himself’ (Lodge, 1993b, p. 276). Sexual fantasy is an ongoing notion and one that Lodge continues to explore in subsequent novels with greater sophistication and graphic imagery. In contrast to Harry, Lodge explores the hypocrisy of the clergy, as Father Kipling, the local Catholic parish priest, whose presence in the cinema is an error on his part, is shocked but gripped by the actions on the screen exposing the frailty of priestly resistance to sexual display,

[b]ut this was disgraceful. Why one could almost see her. . . He could swear he could see her. . . . Behind his spectacles, Father Kipling strained his eyes to see if he could see her. . . (Lodge, 1993a p. 67).

Again Lodge is placing the sexual scene once removed making his reader see through the eyes of the priest, juxtaposing moral outrage with voyeurism. Father Kipling’s self-disgust leads him to believe that in order to protect his flock from the danger to their immortal souls he must deprive them of their Saturday night at the pictures. Intent upon his own redemption he is punishing others. However, the priest’s crusade against the cinema fails showing that already, at the beginning of the 1960s, the Church is losing its ability to dictate to its parishioners in their day to day lives and slowly it is changing to accommodate and assimilate the demands of a secular world.

Cinemas open their doors in the early afternoon and the entertainment ends after the last showing of the main picture with the playing of the National Anthem as a mark of patriotism and national unity. Those members of the audience who have not made an unseemly dash for the exits stand until the last note has been played. For the young lovers, Bridget and Len, cruelly driven to seek a warm dry place to kiss and cuddle by Len’s possessive mother, the cinema presents an ideal venue,

[w]hen, O when, [thought Len] were they going to get married? He couldn’t save, let alone support a wife on his apprentice’s wages. Army pay was even less. They were both determined to start off properly – no furnished bed sitting room for them, and be turned out as soon as a baby arrived (Lodge 1993a, p. 72).

This is representative of the moral ideology of a post-war Britain that places importance on the values of family life and when even for many non-Catholics sex before marriage is considered immoral. Lodge makes no moral judgement but condemns the double standards implicit in the actions of hypocritical landladies who become the self-appointed defenders of morals while placing notices in their windows that state, *No Irish - No Blacks* - *No Children*. He goes on to highlight the difficulties of the young who, with little education or money, try to make a life together in the face of the Repressive State Ideology, which insists on young men participating in National Service, and also the Ideological State Apparatuses which define the rules and code of living a moral life.

Once the working week ends people feel the need for entertainment and like the Mallorys head for the cinema, travelling, as most people do, by bus. Only Damien O'Brien, Clare Mallory’s cousin, does not enter into the spirit of Saturday night pictures and, ‘[f]rom his seat on the top deck of a traffic-locked bus, watched the charade with tight lipped disapproval’ (Lodge, 1993a, p. 28). Damien is the joyless face of Catholic dogma as he fingers the beads in his pocket while reciting the Rosary. He is obsessed with Clare but has lost out to the main protagonist Mark Underwood, and in any case would not take her to what he considered an irreligious film with an ‘A’ rating. An ‘A’ rated film is deemed only suitable for children to see in the company of an adult. Categorising of films by the Lord Chancellor’s office is a measure taken by the government to impose morality in the face of parental irresponsibility and to subject the individual to state imposed censorship implying the unseen and controlling presence of the repressive state apparatuses. It is a regular occurrence for children to hang about outside the picture houses with the request, ‘take us in mister?’. Mark Underwood’s acquiescence to their request and his easy acceptance of the reality of life are contrasted with the bitterly narrow attitude of Damien. Damien is one of Lodge’s outsider characters who live on the periphery of the family unit; the image of the united family and the values of family life recur as an ideal throughout Lodge’s work. Mark, in contrast, is the young hero and the voice of modern thinking. His aim is to be a writer and his head is full of new and controversial ideas with which he torments Clare. His thoughts abound with adolescent sexuality and he is fascinated by the female form. Sex is in his imagination and is stimulated for instance by listening to Clare urinate in the bathroom next door to his bedroom reminding him of Joyce’s *Ulysses* (1922) and the sound of the chamber pot filling up. Lodge self-consciously cites Joyce, here and throughout his work, but takes a different approach to his mode of writing literature by moving away from Joyce’s modernist style in favour of realism.

Written at roughly the same time asOsborne's play *Look Back in Anger* (1956), *The* *Picturegoers* [1960] has, ‘in its realistic rendering of contemporary urban social life from a lower-middle-class perspective, some kinship with the fashionable novels of the day’ (Lodge, 1993a, p. xiv). Lodge himself is not stereotyped as an “angry young man” nor is he or his novel intended for inclusion in this group. According to Colin Wilson (1984) it is the media who tag these novelists with the title during the “silly season” in the summer of 1956 when the papers have little to write about. Referring to a review of John Osborne’s *Look Back in Anger* (1956) and a review of his own novel *The Outsider*, (1956) Wilson writes,

Osborne and I became famous- or notorious- together. . . .J.B. Priestley discussed us both in a review in *The New Statesman* called “Angry Young Men.” As far as I was concerned, the term was wholly inappropriate, I wasn't angry about anything, and had no particular views on the political or social situation. But the phrase stuck (Wilson, 1984, p. 8).

Lodge does not attract this dubious distinction even though his character Mark in *The Picturegoers* [1960] voices the frustrations of youth and his impatience at the slow pace of social change.

The theme of Catholicism dominates the plot of *The Picturegoers* [1960]with its focus on the staunch Catholic family that obeys the Church’s demands for regular worship and confession. With few exceptions all the characters in the novel are ‘cradle Catholics’ obedient to the rules and codes of the Church and accepting the Ideological State Apparatus which has secured their conscious consent to the way things are. Lodge immerses his hero, Mark, in the physical life of a Catholic family but nevertheless sets up the argument for and against the teaching of the Church using his character to play devil’s advocate. Following in the footsteps of modern thinking Mark has intellectualised Catholicism and God, persuading himself that God does not exist and that he has no need of religion. Ironically, it is Clare Mallory, whom he has hoped to impress with his knowledge and cynicism, who brings him back to his faith and so absolutely does Mark re-enter the church that he rejects his secular and sexual desires. Lodge explores the pull of the church both from a male and female perspective contrasting the passivity of women as they see themselves only as relative to a man’s wishes. We see Clare’s helplessness in the face of Mark’s about-turn. She is ready to play her part as wife and lover but he sweeps past her into the arms of the Dominican order. As for Mark and Clare, their relationship is perhaps unresolved as in Clare’s interior monologue there is the suggestion that Mark ‘would never make a priest’ (Lodge, 1993a, p. 208). This lack of closure in *The Picturegoers* [1960] is a mark of Lodge’s work and implies continuation, a suggestion that the lives of his characters have only paused and might be resumed in subsequent works. The overarching control of the Catholic Church is still very firmly in place but questions about the infallibility of its dogma are being formed and will play a greater role in Lodge’s later novels.

***GINGER YOU'RE BARMY* – intertextuality, conscription and surviving the army**

Although the parochial and suburban family of *The Picturegoers* [1960] is left behind as Lodge moves this narrative into another area of post-war life Lodge does not lose touch with the essential ordinariness of his central characters. *Ginger You're Barmy* [1962] is a novel about freedom and constraint and the individual’s lack of control over their lives due to the repressive state apparatus. This first person narrative includes a prologue and an epilogue, devices designed, Lodge suggests, to frame the main story of army life, much of which is based on his own experience. By using this self-reflexive stratagem Lodge distances himself from the ‘unamiable traits of envy [and] selfishness’ (Lodge, 1984, p. 214) which he portrays in the character of his protagonist Jonathan Browne. The setting of this work remains within the post-war era of *The Picturegoers* [1960] but the multiple character base of Lodge’s first novel has given way to a handful of mainly male characters. The focus in *Ginger You're Barmy* [1962] is not only on a male dominated culture but, given the subject matter and story-line, one that is very particular to the time. Drawing on his own experience in the army Lodge relays a convincing account of life for the young Servicemen. Post-war National Service is an accepted part of society that will continue until the mid-nineteen-sixties with young men in every town sporting a uniform from one or other of the armed forces. *Ginger You're Barmy* [1962] has political overtones from Lodge’s condemnation of the conscription that continues until the early sixties to the introduction of a story line that involves the terrorist activity of Irish republicans. The power of politics is evident and is a reflection of the Repressive State Apparatus reaffirming state control of the individual. The hegemony demonstrated by the British government causes friction between the two leading protagonists. Jonathan Browne accepts the inevitable and makes life for himself in the army as easy as possible whereas Mike Brady, a Catholic with Irish connections, rebels against the system and resists the domination of the capitalist class and the government.

Lodge contends that *The Picturegoers* [1960] and *Ginger You're Barmy* [1962] ‘were essentially serious works of scrupulous realism’ (Lodge, 1984, p 169) (an echo here of Joyce’s scrupulous meanness) reflecting not only the austerity of post-war Britain but also an intertextual reference to the economy of Joyce’s style. It is Lodge's voice that quite clearly disparages the class-ridden world of the army and a system run by the inept and narrow minded who make decisions that defy basic common-sense imbuing in the servicemen

the realization that for the first time since childhood we were to be subjected to abuse and criticism without any appeal to the written and unwritten laws which control conduct in civilized life (Lodge, 1984, p. 23)

and reinforcing the notion of the individual helpless in the face of the Repressive State Apparatus. It is possible to defer National Service for reasons of career or study but, as Lodge’s central character in *Ginger You're Barmy* [1962] said, ‘I wanted to get this thing over’ (Lodge, 1984, p. 22) just as Lodge himself did. The pragmatic attitude of some conscripts to the incomprehensible way in which the army treats its Servicemen and a determination to make the best of it serves to open up new opportunities; a few aspire to commissions that will serve them well in Civvy Street; some learn a trade and others simply survive the bullying and ignominy of the senseless round of bull and square bashing. National Service highlights and compounds the class system, the divide between officers and servicemen being a microcosm of the British class system. Schooling, background and money determine the class of the individual, perpetuating pre-war notions and the acceptance of the existing order.

First published in 1962 when the conventions pertaining to four letter words constrain Lodge in his description of the coarseness of soldiers’ speech, he ‘adopts Norman Mailer’s expedient in *The Naked and the Dead* (1948) by representing the most common of the four-letter words as ‘fugg’’ (Lodge, 1984, p. 217). In the aftermath of the unsuccessful prosecution in 1960 of Penguin Books for the publication of *Lady Chatterley’s Lover* (1928) writers feel free to represent the obscene language in full and Lodge changed the text for the 1970 publication of *Ginger You're Barmy* [1962].However, ‘[t]he present re-issue. . . reproduces the mildly bowdlerized text of the first edition, which is perhaps appropriate to a novel that now seems very much a period piece – of the fifties rather than the sixties’ (Lodge, 1984, p. 218). It is a mark of the rapid changes in society that in the eight short years between the first publication of *Ginger You're Barmy* [1962] and the second in 1970 four letter words became acceptable in novels. Lodge sees this work as a period piece not only because of the constrained language but because it reflects cultural mores and attitudes which have since disappeared.

Society is still hidebound by convention and the sexuality initially portrayed in *Ginger You’re Barmy* [1962] reflects the same self-imposed restraints placed on the central characters Jonathan and Pauline, as on Mark and Clare in *The Picturegoers* [1960]. Although neither Jonathan nor Pauline is Catholic they initially obey the moral conventions that sex before marriage is wrong. Later, when their relationship is established, they follow the growing trend of holidaying in the Mediterranean and book two weeks in Majorca to celebrate the end of Jonathan’s National Service and, coincidentally, their sexual restraint. Lodge’s predilection for sending his characters abroad to experience sexual adventure begins in this novel. This expedient continues to facilitate both the sexual awakening of young men and to satisfy middle-aged lecturers looking for happiness and distraction or as Philip Swallow remarks in *Small World* [1984], ‘[i]ntensity of experience is what we’re looking for, I think. We know we won’t find it at home any more, but there’s always the hope that we’ll find it abroad’ (Lodge 1993b, p. 284).

Religion continues to be an important concept in this, Lodge’s second novel, and although the parochial Catholicism of *The Picturegoers* [1960] has disappeared it is replaced by Irish Catholicism tied in with republican politics. Mike Brady and Jonathan Browne are the two central characters and Lodge writes, ‘[t]o heighten the contrast between them I gave the rebel an Irish Catholic republican background (and flaming red hair) and made the conforming pragmatist an agnostic’ (Lodge, 1984, p. 214). A further dimension of Catholicism is revealed in the character of the young and inexperienced Percy Higgins who is a member of an ‘Old Catholic’ family and once destined for the priesthood; he becomes the butt of bullying by other recruits and persecution by Corporal Baker. Percy’s subsequent death is the subject of speculation. Mike wants to play down the possibility of suicide; this of course would spare Percy’s family the shame of his taking his own life, a mortal sin in the eyes of the Church, but it would also spare Corporal Baker the charge of criminal negligence. Lodge debates the question of suicide, which is still a criminal act in the 1950s, and the effect of such an act on the soul’s eternal destiny creating tension and the apportioning of guilt between the central characters. The moral integrity of Jonathan Browne and Mike Brady is called into question by their feelings of responsibility concerning the incident. Their morality is again questioned when Mike deserts from the army and leads an I.R.A. raid and attempted robbery at the army camp leading to Jonathan’s inadvertent betrayal of Mike. A further cause of Jonathan’s guilt is his association with Pauline, Mike’s girlfriend, drawing attention to a similar relationship in Graham Greene’s *The Quiet American* (1955). Bruce Martin (1999) suggests that Greene’s character Fowler,‘resembles Jonathan Browne in his self-regard and his indifference toward the idealism and enthusiasm of the title character’ (p. 17) and his betrayal of Pyle. Both Mike Brady and Pyle are betrayed, although not deliberately in Lodge’s text. In each novel the narrators are agnostic with little empathy for idealism and both men exhibit traits of envy and selfishness. Lodge’s male protagonists are not given to friendships; their emotional ties are with women. The beginning of *Ginger You're Barmy* [1962] touches upon male bonding, exploring the relationship between the two protagonists. However, their polarised views and differing sense of moral values prohibit anything closer than unity in the face of a common foe, the Army, reinforced by the ‘principle that the enemy of my enemy is my friend’ (Pinker, 1998, p. 553). Jonathan and Mike are only drawn together by the ignominy of life in the Army and by Pauline. On his day of release from the Army Jonathan reflects on Mike,

what friendship could exist between two people whose temperaments and destinies were so opposed? My temperament was prudence and my destiny success, as surely as Mike’s were foolhardiness and failure. The Army had revealed our disparity with the precision of litmus (Lodge, 1984, p. 205).

However, the curious and somewhat ambiguous ending forces the reader to question the relationship between the two men suggesting the possibility that Jonathan’s sense of guilt regarding his marriage to Pauline demands reparation. Equally important is the idea that Jonathan has grown to rely on Mike as a focal point in his life; with Mike’s impending release from prison the roles will be reversed, Mike will be free but Jonathan is now shackled by a wife and children.

Bergonzi (1995) questions whether Lodge has anywhere to go after the completion of *Ginger You're Barmy* [1962],havingused up a lot of his experience and bringing to a close a particular era. These first two novels give a sense of an historical record of the 1950s, ‘describing a world that in some ways is remarkably different from our own’ (p. 5) when the constraints on the individual to conform and accept certain moral codes are a social imperative and highlighting the consequences of stepping outside the moral boundaries. This novel suggests that Catholicism still demanded obedience and the faithful had not yet begun to question fundamental principles of faith.

***THE BRITISH MUSEUM IS FALLING DOWN* – parody and pastiche, the absurdity of Catholicism’s method of birth control and a tribute to James Joyce**

From the scrupulous realism of his first two novels Lodge moves on, changes his style and becomes ‘a wholeheartedly comic novelist’ (Bergonzi, 1995, p. 5). The central theme of *The British Museum is Falling Down* [1965] is a humorous exposé of the Catholic Church’s teaching on birth control and the anxiety of couples engaged in the Russian roulette practice of relying on the Church’s recommended rhythm method of contraception. Lodge presents a farcical opening scene depicting Adam Appleby’s life, as he grapples with the problems of how to satisfy sexual desire while conforming to spiritual discipline, coupled with the need to make enough money in order to feed a growing family. This work, like *The Picturegoers* [1960], is Catholicism at the parochial and domestic end of the religious novel, dealing as it does with everyday life where there is no room for the grand passion of earlier novelists. However, it reflects a growing sense of the absurdity of grown-up men and women allowing themselves to be controlled by out-of-date doctrine and out of touch clerics. *The British Museum is Falling Down* [1965] is witty and full of literary allusions. Lodge (1983) is aware that this is a ‘risky device. There is, in particular, the danger of puzzling and alienating the reader who wouldn't recognise the allusions’ (p. 170). What appears on the surface to be a work of scrupulous realism is challenged by what might be seen as excessive use of parody and Morace’s accusation that, ‘the reader's sense of time . . . is as befogged as the main character’s as a result of Lodge working his *Ulysses*-like stylization’ (Morace, 1989, 173) adding to the conclusion that this is a complex and experimental novel juxtaposing art and life in a series of bizarre scenes. David Ammann (1991) also suggests that *The British Museum is Falling Down* [1965] could be considered an exception to Lodge’s traditional realism, ‘following his intention to write more fiction in the comic mode entails some concessions to other forms, such as experimentation with fictional technique’ (p. 37). However, this novel is experimental in form only and the theme of Catholicism and the issue of birth control remain constant.

It is worth comparing *The British Museum is Falling Down* [1965] and *How Far Can You Go?* [1980] as the two works contrast Lodge’s different style and approach to the same theme of the Catholic Church’s unbending strictures regarding birth control. The *British Museum is Falling Down* [1965] is a very funny novel full of wit and parody and like James Joyce’s *Ulysses* takes place in just one day. Lodge (1988a) confesses that the ‘precedent of Ulysses . . . must have influenced this decision’ (p. 66) and he unashamedly admits that the final parody of Molly’s interior monologue is ‘a colossal liberty, of course: but I hope my chapter borrows, rather than steals from the original’ (p. 67). *How Far Can You Go*? [1980], although imbued with moments of humour, is an altogether more serious work and Lodge (1981) maintains it offers ‘a longer, wider look at changes and developments in Catholicism over the last quarter of a century’ (p. 164). From his personal acceptance of the Church's teaching

[w]hen my wife and I married in 1959, the Catholic prohibition on artificial contraception seemed to us as fixed and immutable a component of Catholic teaching as any article of the Creed (165).

Lodge’s view changes and his growing agnosticism allows him to challenge many of the dictates of the Catholic Church. He writes that some of his acquaintances,

found the novel rather sad. All that self-denial and sacrifice of libido depressed them. I think it would depress me, too, now, if I didn’t know that my principal characters would have made a sensible decision long ago to avail themselves of contraceptives (Lodge, 1983, p 174).

The self-denial and sacrifice may have depressed the reader but for Lodge’s characters it was simply an acceptance of their Catholic upbringing and the ‘moral imperatives that went with it, even if they were in practice sometimes inhumanly difficult and demanding’ (p. 164). His characters appear to have a life outside his novels and Lodge suggests to his readers that he knows and understands them beyond the individual narrative and that they, like his later characters in *How Far Can You Go?*[1980],would eventually make sensible decisions on the use of contraceptives.

General discussion about the Church’s ruling on the use of contraception is ongoing and sets the novel firmly in the early 1960s. Lodge (1983) was convinced ‘that he had lighted upon a subject of considerable topical interest and concern, especially (but not exclusively) to Roman Catholics’ (p. 163). With the invention of the progesterone pill and Pope John XXIII's calls for ‘a second Vatican Council to re-interpret the Catholic faith in the modern world’ (165) Lodge feels that the Church’s questioning on the subject is one that is soon to be settled and he wants his novel to go out while the issue is current. He need not have worried because it is not until 25th July1968, three years later and well after the publication of his novel that Rome rules on Humanae Vitae. It was by then Pope Paul VI who made the decision to endorse the ‘traditional prohibition on artificial birth control’ (p. 164), a devastating blow to the hopes of the frustrated married couples many of whom are using the unreliable rhythm method of contraception. For good practising Catholics disobeying the teaching seems unthinkable. However, some of Lodge’s characters are so exasperated by the tired arguments of Humanae Vitae they are provoked into rebelling by taking advantage of contraception while others ‘finally left the church in despair or disgust’ (Lodge, 1981, p. 118).

For all the stress and worry afforded to the central character Adam Appleby, *The British Museum is Falling Down* [1965] is on the surface a comedy and

[l]ike most traditional comedy . . . is essentially conservative in its final import, the conflicts and misunderstandings it deals with being resolved without fundamentally disturbing the system which provoked them.(That more fundamental disturbance is the subject of *How Far Can You Go?*)(Lodge, 1983, p. 166).

Although Lodge is addressing a serious subject and challenging the Ideological State Apparatus that maintains control of the individual by the Church it is through humour that he endeavours to subtly subvert the Catholic teaching. To go beyond this point, in what is essentially a comic novel, would negate the humour. It does, however, represent a small step along the way to more obvious opposition to Roman Catholic teaching to be found in *How Far Can You Go?* [1980]

***OUT OF THE SHELTER* – an exploration of teenage years and the questioning of national identity**

Whereas the repression of the individual in the previous three novels can be seen as the workings of the State and the Catholic Church, in *Out of the Shelter* [1979] it is the individual’s own anxiety and fear of change which constrains the central character Timothy. His psyche is marked by the suburban attitude to life of his parents and their low expectations. This narrative is about loss and expectations; loss of innocence and childhood including physical loss as Timothy’s childhood friend Jill and her mother are killed in an air raid and Timothy has to be dragged physically out of the air-raid shelter. Later he must find his own psychological way ‘out of the shelter’ as his pre-conceived notions about his sense of British identity and the morality of the war are challenged. Lodge maintains, when talking about *Out of the Shelter* [1970] that his motivation for writing it is that he ‘hoped it would have some cultural-historical representativeness, a sort of international novel in the Jamesian sense, and also be a kind of Bildungsroman’ (Haffenden, 1986, p. 150). He does, however, concede that ‘it didn't quite come off but that was the motivation’ (p. 150). Nevertheless the novel meets all the requirements of a Bildungsroman structure as it encompasses ‘the conflicting ethical and cultural codes’ (Lodge, 1986, p. 275) that assail the characters in James’ international novels. However, it lacks the intricacies and subtleties of James’ mannered and class ridden society. Like the Bildungsroman of Dickens’ *Great Expectations* (1860) *Out of the Shelter* [1979] opens with childhood impressions of a life that is controlled by outside circumstances and the prospect of an uncertain future as it follows the central character from childhood to maturity and from provincialism to the city. Lodge’s novel leaves the central character in his early teens and it is not until the epilogue, set some fifteen years later, when the moral dilemmas of the child fall into place with the realisation of events seen retrospectively through the eyes of the adult, that the Bildungsroman is complete.

The progress of the war and its localised effect is narrated through the single voice of the young Timothy. Lodge (1986) uses what he terms a ‘“covert” authorial voice that articulates his adolescent sensibility with a slightly more eloquent and mature style than Timothy himself would have commanded’ (p. 282). The use of a covert voice is an attempt to bring together a child’s point of view with adult understanding as Lodge invokes memories of the preparation for war; storing tins of food, the blackouts and the night raids that light up the London Docks and the Mickey Mouse gasmasks. Practical protection against the German bombs are Morrison table shelters in the houses and Anderson shelters, corrugated iron, half sunk into the ground and topped with earth in the gardens making a safer place than the houses as protection from flying debris and fire. These outdoor shelters were often damp and dark but with a little ingenuity in the way of ‘an oil-stove that smelled and a little stove called a Primus for making cocoa or tea . . . two bunks and some old chairs and boxes with cushions on them’ (p. 7) they became cosy and warm havens in which to see out the night-time raids. It is in this dark and apparently safe place that Lodge explores Timothy’s first tentative experience of sexuality under the blankets with five year old Jill and his loss of sexual innocence.

Bruce Martin (1999) quotes a TLS reviewer’s observation that the novel’s ‘bringing together of individual consciousness and public history is extremely well done in a way that is rare in contemporary fiction [and] provides a valuable and convincing account of post war England and Germany’ (p. 10). Written in 1970, *Out of the Shelter* is a retrospective look at the war and its aftermath. The initial setting of southeast London is an area familiar to the author and where the confining social and cultural bubble of post-war Britain defines the novel’s moral and physical limitations mirroring those of *The Picturegoers* [1960]. As with Lodge’s first novel class barriers have yet to be broken down and the effect of education and travel have not yet impinged on the consciousness of the working classes. Worn down by six years of war the majority of the population are happy to see a return of the status quo. However, it is in the character of Timothy’s older sister Kath that Lodge shows the beginning of youthful rebellion in the guise of opportunities for change. Even before the war has ended Kath sees the necessity for breaking away from the restrictions of the suburban life and the British working class and secures a job with the American Army. This allows Lodge to highlight the contrasting attitudes toward the British and the American way of life. Lodge also demonstrates the contrast between post-war Britain and Germany and perhaps more importantly the effect of the Americans in the restructuring of Europe that he explores through Timothy’s holiday in Heidelberg. Lodge refers to his own visit to Heidelberg as one of the formative experiences of his life with his introduction to American culture by way of the occupying American Army. The more affluent lifestyle of the Americans is first evident when Kath returns home for Christmas in 1947. Rationing in Britain is continuing, instigating Kath’s remark, ‘[y]ou seem to be no better off than the Germans’ (Lodge, 1986, p. 38). The people blame the Government and as the political balance shifts Timothy thinks that the Communists appear to be no better than the Nazis. The British population has endured the hardship of war and although the allied forces won the war, in Britain there is still rationing.

The expectation of the British people is limited; the war and economic deprivation, ‘its anxieties and privations made us (the young generation) temperamentally cautious, unassertive, grateful for small mercies and modest in our ambitions’ (Lodge, 1986, p. 276). More specifically this attitude is associated with the suburbs, an area denigrated by those who champion the urban chic of the cities. Working-class suburbia with its terraced houses and net curtains along with the more affluent suburbia of south-west London are the butt of humour as the sophisticated city dweller desires to shake off suburban values. Moreover, suburbia is seen as socially and sexually repressive and the idea of the city not only speaks of sophistication but of anonymity for those in the search of sexual adventure. Lodge goes one step further by moving his characters abroad, for, in the case of Timothy, teenage sexual initiation. Sexuality for the teenage Timothy is a re-occurrence of that early hidden and illicit experience in the air-raid shelter with Jill when later sexual incidents involve the forbidden sight or sound of sex; on the train to Heidelberg, a school girl steps over him as he sits on the floor and Timothy sees ‘all the pearl-pink fissured wedge of flesh between her thighs and a delicious warmth welled up inside him and spilled over’ (p. 82). Staying in a ‘women's only’ hostel he goes into a walk-in wardrobe and listens to two people having sex and as they climax he ‘ejaculated uncontrollably into the close, mothball-smelling darkness of the cupboard’ (p. 117). These furtive erotic moments, concealed from public view, are an analogy of the British repressive attitude towards the pleasures of the flesh. Only the ministrations of a young American girl finally bring Timothy ‘out of the shelter’ of his sexual inhibitions and into the youthful exploration of kissing and petting.

Lodge’s novel, *Out of the Shelter* [1970], is caught and held in time by his use of social detail; rationing, queuing for food and by references to the F.A.Cup Final of 1947 when Charlton Athletic win against Burnley and the English football team is knocked out of the World Cup by America. By 1949 life in Britain has returned to some degree of normality. For the young Timothy, school and football, coming home from a match on the ‘smoke filled top deck of a swaying tram’ (Lodge, 1986, p. 42) and checking the football results from the wireless are as much a part of the rhythm of his life as the inevitable summer holiday in Worthing. As a Catholic family Sunday is devoted to church with the day ending for Timothy with high tea and Variety Bandbox on the radio ‘[i]t was a safe orderly life’ (p. 42) that evokes the sense of security engendered by the protective walls of Catholicism in contrast with the dangers and disorder of wartime imposed by an alien enemy.

National identity is an important issue in *Out of the Shelter* [1970] as Lodge shifts the focus of post-war Britain to the American section of occupied Germany. Timothy, now a teenager, is introduced to a foreign world from which he is forced to look at England from a different perspective when he is confronted by the opinions and attitudes towards life of Americans. D. J. Taylor (1993) in his work *After the War*, remarks that the British populace has been hoodwinked by politicians into believing in the national prestige of Britain, when in reality the Americans, cynical and efficient, have taken the power in occupied Europe in the early 1950s (p. 37). Timothy is faced with largesse and a relaxed attitude to living, watching a film while being served food by a waiter and being told by his sister that there is no fasting or abstinence for Catholics in the army giving him carte blanche to eat a chicken and bacon sandwich (Lodge, 1986, pp. 123-124). Here is the antithesis to all things British. In practical terms the American influence stretches from the expectation of chilled food and ice in their drinks to a preference for showers rather than baths. The idea of bathing and showering as anything more than a necessity for cleanliness is slow to change in Britain; ideologically bathrooms are not considered to be rooms of pleasure reinforcing again the very repressed British attitude toward the pleasures of the flesh**.** Often in the areas of poor housing bathrooms are made by converting the smallest bedroom. Prior to that, in a working class household a tin tub on a Friday night in the kitchen sufficed.Katherine Whitehorn (2007) recalls that when she was assistant editor for *Woman's Own* ‘[t]here were normal features on clothes and cooking and decoration, but not bathrooms: it was reckoned, even in 1959, that not enough of our readers had them’ (p.104).

What Timothy witnesses in Heidelberg is America by proxy. Money and an

expectation of having a good time, an excess of food and easy living is in marked contrast to the U.K. with all its baggage of class consciousness and prudery,

this style of living was difficult to adjust to, for it affronted his deepest instinct and principles. The whole system of prudent rules and safeguards, painfully learned in the school of scarcity – saving up, keeping things for best, postponing pleasure, or eking it out morsel by morsel (Lodge, 1986, p.151).

Lodge evokes a sense of the U.K being left behind in terms of life, hanging on to the old things, and the very British way of ‘making do’ epitomised by Timothy’s lumpy and unwieldy suitcase. Although Britain is changing it is taking time to recover from the war and psychologically it is hard for Timothy to let go of preconceived notions and wartime propaganda and ‘come out of the shelter’.

To facilitate Timothy’s introduction to a wider view of the world Lodge introduces an outsider character, one who in Timothy’s eyes challenges the accepted norm and causes introspection and questioning. Don Kowalski is Jewish and has communist leanings. He does not fit Timothy’s preconceived notion of what an American should look like. Don presents Timothy with controversial ideas and with a different perspective on the war. For the first time Timothy is confronted by the reality of war and the devastation caused by the allied bombing. From believing that Britain had been right in bombing civilian cities, notably the devastation wreaked upon Dresden, he is forced to face facts that cause him to question the assumptions of the British. Lodge expands on the cultural and political differences by introducing Timothy to other Jews and to a faction of Nazi sympathisers highlighting the opposing political factions and the underlying tensions that lie only just beneath the civilised surface leaving the reader in no doubt that the extreme views of fascism still survive.

There is little intense Catholic introspection in this novel, and we can see that the relationship between Lodge’s characters and the Church have reached an easy acceptance where compromise has intervened between faith and guilt. In the epilogue to this novel we find that Timothy has been propelled by education into the professional middle-classes and is on a visit to America courtesy of a Fellowship, in the same way that Lodge himself did and that Philip Swallow will do in *Changing Places* [1975]. Timothy and his wife Sheila have found a mutually acceptable compromise to the continuing Catholic ban on contraception – Sheila is not a Catholic and she ‘doesn't mind the kids being brought up as Catholics [and] I don't mind her planning when to have them’ (Lodge, 1986, p. 268). Timothy’s sister Kath, now living in America, admits to being a lapsed Catholic during her time in Germany but in the epilogue confesses to having gone back to the Church. ‘As you get older, you feel the need of something, especially living on your own’ (p. 268). In typical Lodge fashion he is gathering in his characters, tying up the loose ends and regardless of previous anxieties steadfastly maintaining the bonds of Catholicism between his characters and the Church. Timothy does not agonise about his belief. However, the anxieties caused by the war remain with him and now ‘out of the shelter’ he is fearful, ‘the familiar fear that he could never entirely eradicate – that his happiness was only a ripening target for fate’ (p. 270). The loss of young Jill, killed during a night raid is an ever present reminder of the fragility of life.

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***HOW FAR CAN YOU GO?* – following the rules, sexual morality and a changing Church**

Although this novel was written after *Changing Places* [1975] the linear narrative which spans twenty five years needs to be included in the context of the early Catholic novels as it is most representative of the individual struggling against the indoctrination of Catholicism and situates the previous four novels in an overarching historical context. Of all Lodge's early works *How Far Can You Go?* [1980] most clearly charts the changes both within the Church and the changing attitudes of its parishioners. What appear as unalterable practices in 1952, from birth control to the liturgy, are by the late 1970s in debate. Lodge’s characters exhibit both a desire for change and an anxiety that the breaking down of the codes and structure of the Church will cause uncertainty. The gradual unfolding of the argument determining how couples might enjoy sexual relations without committing a mortal sin is augmented by a changing perception of life in the twentieth century when, ‘[a]t some point in the nineteen-sixties, Hell disappeared’ (Lodge, 1981, p. 113). With the disappearance of the fear of hell his characters took the grown-up step of self-determination. Similar characters throughout Lodge’s work, at different stages in their lives, can be seen to challenge the ethos of the Roman Catholic Church as their thinking is influenced by a secular society which, in the twentieth century, demands freedom of speech and an opportunity to question authority.It is in *How Far Can You Go?* [1980] that Lodge’s characters interrogate the Grand Narrative of Catholicism and question the Church’s expectation of their blind obedience to doctrine dictated by a celibate clergy and why they ‘persevered for so many years with that frustrating, inconvenient, ineffective, anxiety-and tension-creating régime’ (Lodge, 1983, p. 164) of birth control. Apart from the usual reasons put forward about repression, guilt and the fear of hell, Lodge answers the question, explaining that for intelligent and educated Catholics it was not possible to be a part of the Church and not to accept the whole and that to ‘pick and choose among its moral imperatives, flouting those which were inconveniently difficult, was simply hypocritical’ (p. 165). To question one ruling would be to question the whole ethos of the religion. Belief and adherence to the faith acted as a comfort, an insurance policy against suffering after death, ‘[r]eligion is their insurance – the Catholic Church offering the very best, the most comprehensive cover – and weekday mass is by way of being an extra premium, enhancing the value of the policy’ (Lodge, 1981, p. 16) – a cynical or at least a humorous jibe at the Church playing on a sense of the sensible, prudent British way of life; a life governed by Catholic rules, the on-going austerity and the acceptance of God’s will. Lodge is beginning here to probe the cracksin the deep sense of commitment of these young Catholics who are struggling with conflicting secular messages and the seemingly pointless tragedies that challenge their long held beliefs.

*How Far Can You Go?* [1980] spans the years from 1952 to 1978 which include the period of the Second Vatican Council and the Church’s deliberation on birth control, changes to the liturgy and greater communication with other faiths. These deliberations set a precedent for further ideological changes including a greater role for the laity and re-interpretation of the veracity of the ‘Christian orthodoxy [which] was a mixture of myth and metaphysics that made no kind of sense in the modern, post-Enlightenment world’ (Lodge, 1992a p. 191). The culmination of these deliberations resulted in some ‘priests dropping out, for example, and nuns having to throw off their habits and adjust to the modern world’ (Haffenden, 1986, p. 154). *How Far Can You Go?* [1980], ‘moves away from the high tradition of Catholicism toward the popular tradition both in subject matter and form’ (Leonski, 2010, p. 34) and I agree with Morace that it is a ‘kind of sequel, or companion piece’ (Morace, 1989, p. 172) to *The British Museum is Falling Down*. Both works are concerned with the issues of birth control and the individual who struggles to fulfil a commitment to their faith and to find their place in a secular world. By 1978 belief and the strict following of the Church’s teaching are being seriously questioned and the “fundamental disturbance” that Lodge refers to is evidenced by the way in which the different characters deal with the disappointments regarding the Church’s pronouncement on Humanae Vitae and their changing view of the Catholic world picture. At the beginning of *How Far Can You Go?* [1980] Lodge (1981) explains the world picture for Catholics quite simply as,

[u]p there was Heaven: down there was Hell. The name of the game was Salvation, the object to get to Heaven and avoid Hell. It was like Snakes and Ladders: sin sent you plummeting down towards the Pit; the sacraments, good deeds, acts of self-mortification, enabled you to climb back towards the light (p. 6).

Simple, maybe even child-like in its simplicity but one must remember that this is 1952 and coupled with the notion of a religious ‘insurance policy’ it works to make Lodge’s Catholicism both domestic and banal, less dramatic and a world away from the angst ridden pre-war Catholic novels of Greene and Waugh. The young students that form the nuclei of Lodge's story come from Catholic backgrounds; mostly sheltered from a world which itself has not yet become a permissive society. They had been indoctrinated by the Church with the notion of sin of which there are, two types, venial and mortal. ‘Venial sins were little sins which only slightly retarded your progress across the board. Mortal sins were huge snakes that sent you slithering back to square one, because if you died in a state of mortal sin, you went to Hell’ (p. 7). The terrifying aspect of hell is instilled into Catholics from an early age and holds the believers in a constant state of mortal dread. James Joyce captures the terror in a chapter devoted to the picture of hell in *A* *Portrait of the Artist as a Young Man* (1964) as the preacher describes the physical and spiritual suffering of souls in torment, ‘[a]n eternity of endless agony, of endless bodily and spiritual torment’ (Joyce, 1964, p. 122) by the fires of hell which ‘torture and punish the unrepentant sinner . . . the blood seethes and boils in the veins, the brains are boiling in the scull’ (p. 111). It is with these beliefs and fears that Lodge’s little troupe of students braved the cold and gloomy weather to worship in the cold and gloomy church near the Euston Road where, '[a]n atmospheric depression has combined with the coal smoke from a million chimneys to cast a pall over London' (Lodge, 1981, p. 1). This description, as anyone who lived in the city would testify, anticipates the great smog that caused several thousand deaths in the December of the same year.

Lodge sets the scene introducing the ten characters around whom he weaves his Catholic argument. Among them is the sexually obsessed Michael who believes that ‘he is abnormal, that the pollution of his thought stream is the work of the Devil’ (Lodge, 1981, p. 5) and Polly who will be the first to cast off the restraints of morality and Angela and Dennis who will refrain from sexual intercourse until their wedding five years later: ‘Dennis was to describe their courtship as the most drawn-out foreplay session in the annals of human sexuality’ (p. 31). Lodge charts the history of these five years in a blend of fact and fiction interposing notable happenings with Dennis’ increasingly intimate touching of Angela. By the opening of the play *The Mousetrap* in November 1952 Dennis could rest one hand on her breast outside her blouse and by 1954 when food rationing ended and Roger Bannister ran a four-minute mile, he finally got his hand inside her blouse. Lodge goes on to cite the grounding of the Comet and a link being established between smoking and lung cancer as moments when Dennis succeeded in moving a little closer to Angela’s flesh. These progressive intimacies, set against the historical parallels emphasise the ordinariness of Lodge’s characters all basically, good, decent people with ordinary human failings but whose lives are controlled and constrained by religious doctrine.

*How Far Can You Go?* [1980] follows the lives of these ten young Catholics and their respective partners as they endeavour to conduct their lives according to ecumenical teaching. The characters move from innocence and obedience to self-determination. Latterly they live in a world when, for some, confessions to priests are supplanted by seeking advice from the agony aunts of popular magazines. From their student days, through the trials and tribulations brought about by sexuality, marriage and the changes in the Catholic Church, Lodge, as an omniscient narrator, pulls the strings of his characters as they live unaware of their lack of free will but are as fixed in their roles as when Lodge placed them in the church that foggy day.

As Patricia Waugh comments in her critical work *Harvest of the Sixties* (1995) ‘[m]uch of this novel like the earlier *The British Museum is Falling Down* focuses on the conflict of liberal tolerance verses spiritual authority’ (p. 96) and although this controversy largely impacts only on the Catholic community it highlights the changing attitudes to the doctrine of Catholicism in an increasingly secular world. Patricia Waugh fears the breaking down of the Catholic spiritual authority where ‘deconstruction may be liberating but, if you go too far, there may be no mystery left, no stimulus to read on, and no identity left to defend or to be liberated from’ (p. 97), and that this could destroy the whole ethos of Catholicism. Bergonzi (1986) too seems to regret the passing of the Catholic world picture as an inevitable reaction to a changing world suggesting

that it seems to have left behind a shrunken world, where Catholics share most of the assumption of a secular, hedonistic society, and religion seldom appears as a mode of transcendence or transformation (p. 186).

However, although the spiritual agony of earlier Catholic writers has all but disappeared, Lodge too is careful not to completely extinguish hope and spiritual belief but in *How Far Can You Go?* [1980] he leaves the reader to ponder on an uncertain future with the election of a new Pope, John Paul II 'a Pole, a poet, a philosopher, a linguist, an athlete, a man of the people, a man of destiny, dramatically chosen, instantly popular – but theologically conservative' (Lodge, 1981, p. 243).

Throughout the novel the author's voice persists as the storyteller from time to time becomes a part of the narrative. Lodge (1997) suggests that *How Far Can You Go?* [1980] is a good example of 'novels which have a strain of metafiction in them, without being primarily metafictional in motivation' (p. 9). He goes on to cite other authors for example, ‘Margaret Drabble’s novels from *The Ice Age* onwards, Malcolm Bradbury’s *The History Man* and Martin Amis’s *Money* [which] are all novels primarily focused on developments in contemporary society, but all refer to and in some cases actually introduce the author into the text’ (p. 9). Although *How Far Can You Go?*[1980]can be read as a work of realism Lodge leavens his scrupulous realism with modernist-influenced experimentation and metafiction as his intrusive authorial voice takes over the final pages. Continuing his fascination with cinema and the visual image that began in *The Picturegoers* [1960] Lodge explores in a series of television scenes a montage of Catholic beliefs and practices as different and individual as his characters.

**Conclusion of Chapter 1**

The early novels establish Lodge as a Catholic writer and in Chapter One of my thesis I have demonstrated the extent of the influence on his work of his own religious upbringing. Throughout these five novels the majority of Lodge’s characters are ‘cradle Catholics’, individuals born into the faith and who accept its stringent codes and rules without question. Characters that are Catholic converts or agnostics, for example Miles in *The Picturegoers* [1960] and Jonathan in *Ginger You're Barmy* [1962]are developed to probe the veracity of Catholic argument. Lodge’s fiction presents the conflict between the traditional and the progressive, between the comfort of the codes and values of the traditional teaching of the Catholic Church and the new modernising ideas of changes to the liturgy and the opening up of interdenominational discussion. Morace (1989) suggests that ‘it is clear that the *British Museum is Falling Down* represents how far Lodge has departed from the very tradition which Waugh, Greene and others found congenial but which Lodge considers outmoded’ (p.138). The traditional Catholic novel was concerned with God’s grace and the conflict between the religious and secular world. Although denying his intention of challenging ‘the Church's monologic authority [this] is precisely what his parodic technique implies’ (p. 140). Morace’s argument connects aesthetic form to political impact and confirms Lodge’s undeniable countering of Catholic authority but he believes that the humour and parody dilute any impact and suggests that Lodge pulls back from any real confrontation. However, as Lodge continues to challenge the Church's intransigent views on contraception in his later novel *How Far Can You Go?* [1980] Morace writes that this ‘is his strongest and most compelling work, a novel in which he cultivatesan artful simplicity in order to undermine the power of whatever is static and singular, in a word, monological’ (p. 172). It is evident that Lodge identifies with the struggle of the individual to obey the conditions of their faith, and although he has succeeded in highlighting the anxiety and guilt of parishioners and clergy alike I suggest that he is still too reticent to openly condemn the Church’s teaching. Neither of these two novels has succeeded in undermining the monological power and Lodge has failed to influence the Catholic Church’s views on contraception.

In the exploration of these five novels I have demonstrated that there is evidence of both the material and psychological changes brought about by the catalyst of war. They also chart the inexorable journey of many Catholics toward individual autonomy and if not to secularism then to greater freedom to challenge outmoded intrusions into their sexual lives. Using a multitude of characters Lodge airs diverse responses to Papal doctrine and the questioning of the authority of the Catholic Church. He also addresses for the first time the disillusionment of the clergy and the Church’s attitude towards homosexuality and explores the guilt and suffering imposed by strict beliefs. Although Lodge’s novels do not appear to encompass grand passions the suffering of his characters is no less real as they struggle for identity within, on the one hand a demanding religion and the Ideological State Apparatuses on the other. Whereas the characters in *The Picturegoers* [1960] accepted their material lot imposed by a large family, resentment is evident in *How Far Can You Go?* [1980]. Set against the growing affluence of society the characters inthis novel are impoverished by their growing families and are materially worse off than their secular counterparts. These first five novels confirm the parochial nature of Lodge’s work through which he enables his readers to engage with the social and cultural changes happening in both the Catholic world of his characters and the secular society

**CHAPTER 2**

**Colliding Cultures and Theories on and off the Campus**

*Changing Places* (1993b) [1975]

*Small World* (1993b) [1984]

*Nice Work* (1993b) [1988]

The three novels discussed in this Chapter move away from the individual’s concern with the Church and into the secular world of academia. Satire defines the campus novel with its exploration of the political and personal posturing of professors and lecturers,painting, in general, an unflattering portrait of academics. Bruce Robbins (2006) in his essay ‘What the Porter Saw’ suggests an analogy between Ishiguro’s porter in *The Unconsoled* (1995) and the plight of the academic, both of whom desire a change in attitude towards their profession. I agree with Robbins (2006) that it is the academics themselves who have ‘contributed more than a little to the acute lack of respect and understanding of which academics, like Ishiguro’s porter, tend to complain’ (p. 249), given that the majority of British Campus Novels are indeed written by academics themselves such as David Lodge and Malcolm Bradbury. One must conclude that these lecturers turned novelists have taken advantage of their expertise to satirise their profession. Robbins makes the point that higher education has been under attack from government and has driven the academic into a mode of self-defence and suggests that they, like ‘the elderly porter of *The Unconsoled* [who] is presented as artificially inflating his self-worth by unnecessarily magnifying the difficulty of his job’ (p. 249) are guilty of giving the same impression. Robbins goes on to comment on the pianist’s ‘compulsive travelling from city to city’ (p. 250) as a means of inflating the importance of his profession. We can see here the parallels with Lodge’s *Small World* [1984] as academics fly around the world to attend conferences, bolstering their self-esteem and indulging in sexual escapades.

Attitudes towards universities changed in the twentieth century as the privileged pastoral idylls for the few in the early part of the century gave way to democratic expansion of higher education for the many. The influence of pre-war Catholic writers on Lodge does not impinge on his Campus Novels; gone are the male dominated departments of C. P. Snow’s *The Masters* (1951). Lodge’s universities have moved away from the cloisters of ‘Waugh's pastoral paradise [which] is an all-male society, indeed largely if only implicitly a homosexual one’ (Robbins, 2006, p. 251). Lodge’s males are distinctly heterosexual and although we can see throughout the three novels that the faculty is still traditionally male dominated this is being challenged as Lodge introduces subversive female characters, for instance Fulvia Morgana in *Small World* [1984] and Robyn Penrose in *Nice Work* [1988] whose academic abilities and sexual liberties almost exceed those of their male counterparts.

The key themes in the Campus Novels are, in the main, secular and an acknowledgement of Lodge shedding any religious sentimentality and moving into an atheistic middle phase of his career. Having published extensive works on literary theory, and putting behind him the label of ‘Catholic writer’ associated with his early works, Lodge embarked on *Changing Places* [1975] the first of the so-calledCampus Novels. Bernard Bergonzi (1986)observes that this is ‘a marvellously funny and inventive satire on Anglo-American academic life. It is also, as it happens, his only novel in which Catholic themes play no part at all’ (p. 179). However, I will argue that the individual is still hostage to codes and rules although now it is the structure of academia, with its concerns of tenure and the pressure to publish literary papers, in which the central characters must find their place in the world. The Anglo-American connection of *Changing Places* [1975] broadens its geographical horizons in *Small World* [1984] before returning to Rummidge University, the fictional name of Lodge’s own university in Birmingham, for *Nice Work* [1988]. This last novel in the Campus trilogy introduces further codes and rules associated with the secular world of work both industrial and financial. Elaine Showalter (2005)maintains that ‘[m]any of the best and most successful academic novels of the past fifty years have been rewritings of Victorian novels’ (p. 9) and identifies *Nice Work* [1988] as an example of the English industrial novel [which] ‘describe[s] the tensions between the modern university and the world of business’ (p. 9) *Nice Work* [1988] relies heavily on satire as Lodge denounces his self-opinionated characters whose polarised views reflect a society confused by a class system that has been undermined by education and money.

In all three novels the university setting both physically and metaphorically describes a microcosm of the world. As Bruce Martin (1999) maintains,

the campus novel in both countries [U, K. and U.S.A] dealt with contemporary problems and developments in the larger society even as they purported to be concerned with the seemingly insular concerns of the academy (p. 25)

and this is certainly true of *Changing Places* [1975]. Lodge assimilates the real-life student unrest of the 1960s into the fabric of his narrative whereas in *Nice Work* [1988] it is members of the university staff who voice their dissent against governmental educational cuts. From a reader’s perspective the familiarity of the genre has resonance, especially for those with experience of a university life. I agree with Robert F. Scott’s (2004) suggestion that the popularity of Campus Novels is also because ‘the academic novel is a vital and aesthetically rich literary genre that has continually evolved in order to meet the demands of its large and ever-expanding readership’ (p. 82). Lodge (1997) argues that Kingsley Amis’ work ‘*Lucky Jim* is indeed a classic comic novel, a seminal campus novel, and a novel which seized and expressed the mood of those who came of age in the 1950s’ (p. 86) and he also maintains that he, ‘Malcolm Bradbury, Howard Jacobson, Andrew Davies *et al*., are deeply indebted’ (p. 88) to the example of Amis’ novel. Although Lodge writes in detail of the comic aspect of the character of Jim Dixon he also takes the view that the novel alludes to the more serious and out-moded aspects of the old pre-war inequalities as the ‘upper classes still maintained their privileged position because they commanded the social and cultural high ground’ (p. 91). *Lucky Jim* (1954) was among the first novels to satirise and challenge pre-war inequalities demonstrating the changing post-war attitudes to class and position.

In his somewhat disparaging comparisons between the works of Dickens and Kingsley Amis, D. J. Taylor (1993) claims that, ‘[c]ompared to David Copperfield and Lucy Snowe, Jim Dixon and his descendants seem pale, pallid creations’ (p. xv). He suggests that although a decline in religious belief might be to blame there is the question of morality, scrupulousness and a social gulf that cannot be crossed. He continues, that, ‘[t]he explanation of his inferiority to what came before him lies not in any creative failure but in the prevailing social circumstances. Jim and his fictional descendants are victims of their time’ (p. xvi) reinforcing the notion that Campus Novels are novels of their time struggling to bridge that social gulf and throw off the class constraints engendered by the pre-war varsity novels that were,

populated by young, mildly upper-class, metropolitan men, Waugh’s young men, Powell’s young men: not particularly well-off (though there was often money in the background), not exclusively heterosexual (p. xxi).

Amis’ Jim Dixon is heterosexual and middle-class and the setting for the novel is provincial rather than metropolitan thus placing him at a social disadvantage when compared with Taylor's examples.

Later novels, for example, *Hurry on Down* (1953) by John Wain,John Braine’s *Room at the Top* (1957) and Keith Waterhouse's *Billy Liar* (1959), captured the zeitgeist and championed the working-class rebellious and disillusioned youth in narratives set within a wider society. Robbins (2006) writes that, ‘rebellion and disillusion are perhaps inevitable from the moment when the welfare state, symbolized first and foremost by the university, becomes the privileged mediator of postwar upward mobility’ (p. 256). Whereas certain novelists captured the working-class divisions in society, Lodge’s characters ride the middle-ground of the grammar school educated youth with aspirations and upward mobility and this is clearly evident in Lodge’s novels as education opens the doors to academic and financial success.

The genre of the campus novel evolved to encompass the writings of a wide range of authors who followed in the same satiric vein, for example Malcolm Bradbury whose novel *The History Man* (1975) is a cynical look at the new universities many of them founded in the 1960s some of which were newly built, their architectural design favouring the use of steel and wide expanses of glass giving rise to the term ‘plate-glass’. Physically and metaphorically they represent a new style of university, transparent and open, eschewing the Oxbridge tradition of old and beautiful buildings which were seen as places for the privileged few. Bradbury’s novel captures the attitudes of the post-war success of the northern working-class grammar school boy still with his roots firmly set in northern left-wing politics and yet striving to be that avant-garde character so beloved of the left-wing brigade, cocking-a-snook at the establishment and yet revelling in its approbation. Bradbury’s work is more abrasive than Lodge’s and the reader is drawn into the fractured marriage of the Kirks, their morally flawed attitudes and Howard’s dark world of radical politics, all of which contrast with Lodge’s more liberal and comic views and his ideology of middle-class morality and social values.

The Thatcher administration of the 1980s saw the growth of governmental influence on university life. Politics, both national and internal, play a part in the life of a university where the jockeying for personal position and the funding of department budgets exercise the minds of professors and lecturers. Adam Begley (1997) complains that campus novels follow the same patterns with the same problems such as ‘urgent need for new funds, issues of academic freedom, worries about hiring and firing . . . petty jealousies [and] endless inter-departmental squabbles’ (p. 40). He is to some extent justified in his criticism but this conflict is what the reader has come to expect from the genre. Given the tensions prevalent in the academic world it is not surprising that a large proportion of Lodge’s humour stems from the games of intellectual one-up-man-ship played by various faculty members confirming Scott’s assertion in his essay that

even when campus novels are lightly satirical in tone, they nonetheless exhibit a seemingly irresistible tendency to trivialize academic life and depict academia as a world that is both highly ritualized and deeply fragmented (Scott, 2004, p. 83).

Scott is making an intertextual comment and valid parallel here with Lodge’s Catholic novels; both Church and university are historically ritualised institutions which endeavour to maintain separateness from the outside world by their arcane rules and codes. Further criticism is levelled at the characters in campus novels by Sally Dalton-Brown (2008) who writes

*[h]omo academicus* is rarely a leader or inspirational teacher, as one might expect, but is very often depicted as a fool, fraud or philanderer imprisoned within a politically claustrophobic institution, an environment that almost appears to encourage foolishness, fakery, and philandering (p. 591).

While I agree with Sally Dalton-Brown that *homo academicus* is often depicted as a fool, I suggest that Lodge compensates by addressing both political and gender issues outside of the university. Furthermore, not all campus novels are set on a humorous platform and J.M. Coetzee's novel *Disgrace* (2000), which discusses serious issues in post-apartheid South Africa, is a notable example. The central protagonist Professor Lurie is compelled to teach communication skills since ‘Classics and Modern Languages were closed down as part of the great rationalization’ (Coetzee, 2000, p. 3). Coetzee sets his novel amid the delicate interactions of political correctness and racial discrimination. However, although a world away from Lodge’s campuses, it is the same masculine drive for sex that ‘sets in motion the unfolding of the central plot: Lurie's seduction of Melanie Issacs, a twenty-year-old student in one of his classes’ (Attridge, 2000, p. 101). Sexual desire, coupled with Lurie’s refusal ‘to make an acceptable public confession’ (p. 102) have more disastrous results than any lecturer/student liaison in Lodge’s novels.

The trilogy of the Campus Novels encompasses the comic, the realistic and the absurd; it relates to Lodge's experiences and the stories have some basis in the reality of university life both in Britain and America. The worlds he describes are accessible and however much the situations and characters appear bizarre the novels are, in essence, works of realism; even Lodge’s use of intertextual references to the nineteenth century industrial novel in *Nice Work* [1988] and the framing of *Small World* [1984] within Arthurian legend continue to follow the realist style of writers of the late nineteenth century. Although one might counter that such features show a modernist, (mythic method) in *Small World* [1984] or a postmodernist intertextual influence in *Nice Work* [1988] the novels remain accessible to the reader with no knowledge of the ‘industrial novel’ or ‘Arthurian legend’. Park Honan (1972) posits the rhetorical question:

Why stick to realism at all? Lodge can because he believes “the reality which realism imitates” exists . . . and because he thinks realistic conventions . . . help the writer to control and transform his material. Realistic fiction is made out of *personal* experience (p.169)

and it is his personal experience that allows Lodge to capture within his novels the mood of the time and to nail the moment with historical and verifiable detail. Although Lodge may deny that his work is biographical most of his novels are based on his own experiences from his days of living in south-east London, the setting for *The Picturegoers* [1960], to his life as a university lecturer in Birmingham and his sojourns, specifically to America. Historical events, student riots, the war in Vietnam and changes of Government mark the passage of time.

The burst of post-war campus fiction reflects changes in society as higher education begins to figure in the lives of more people. New establishments are built and it is these which spawned the later campus novels. The trend of writers such as Kingsley Amis and Malcolm Bradbury to set their works within the new universities suggests a distinction between their fiction and the older Oxbridge tradition of C. P. Snow and Evelyn Waugh, coupled with a desire to break away from the Oxbridge traditions not just in terms of class but,

in the distinctive literary context in which the books are framed. Almost without exception their tone is anti-modernist, self-consciously opposed to the ‘serious’ fiction of the pre-war era, its characters and the attitudes they espoused (Taylor, 1993, p.71).

Many writers considered that modernism, ‘had had a wholly negative effect on the novel, destroying its accessibility and interest to the ordinary intelligent reader’ (p.71) giving rise to a reactionary movement against the modernists. Success with the popular novel was more likely to be found in the writing of realism for a wider audience rather than modernism for the intellectual reader.

Characters in campus novels tend to lean toward left-wing politics. Malcolm Bradbury's *The History Man* (1975) ‘is an anti-1960s novel’ and although set in 1972 it ‘occupies itself exclusively with the attitudes which the 1960s were popularly supposed to have spawned – an extreme and ultimately violent liberalism whose consequences are in the Bradbury novel more or less comic’ (p. 198) as he satirises radical left-wing views. Campus novels are in the main satirical and take a sideswipe at the establishment in terms of class attitudes and motivation. Although Lodge began writing at much the same time as Philip Larkin and Kingsley Amis he ‘sometimes appears to share the largely apolitical stance that many of the so-called Movement writers took in the 1950s [and] seems to satirize both the left and the right in fairly equal measures’ (Martin, 1999, p. 1). There is much is to be said for the almost neutral political determination of the author leaving the reader freedom to assess the facts as they are presented. However, this also opens the debate as to whether the author is sitting on the fence so as not to cause offence to his readers, but, as Lodge is quoted,

I write, so that it will make sense and give satisfaction even on the surface level, while there are other levels of implication and reference that are there to be discovered by those who have the interest or motivation to do so (Haffenden, 1986, p.160)

thus allowing his readers freedom to gain from the experience but never alienating them. The interested reader will understand the ‘allusions to ‘Lévi-Strauss and T.S. Elliott’ (p.160) for example. Close reading of the text will lead to an appreciation of the irony inherent in Lodge’s work and an understanding of meanings beyond the superficial narrative. However, even for those readers with a lack of understanding there is still pleasure to be gained from the text. The shift in style, point of view and interior monologue ground the reader in the familiar works of the early twentieth century novelists and the realism of the ‘Movement’ writers such as Kingsley Amis, Alan Sillitoe and John Braine who were popular exponents of anti-modernist literature. The simultaneous use of parody and pastiche add flavour and variety to Lodge’s work but with none of the threatening aspects of postmodernism with its bleak and nihilistic view of society epitomised by Chuck Palahniuk’s novel, *Survivor* (1999) or Anthony Burgess’ dystopian novella *A Clockwork Orange* (1972). However, Lodge (1997) is, as always, taking a balanced and instructive view of the progression from realism, through modernism, postmodernism to anti-modernism and concludes ‘that there is more continuity than discontinuity in the development of the novel as a literary form’ (p. 189). Lodge's own oeuvre is evidence of this as he continues to experiment with language and meaning and with his own mode of realism including sorties into metafiction confirming that he believes that the novel has developed to incorporate all manner of genres and styles.

*Lucky Jim* (1954) became the bench mark for the campus novel with its funny, acerbic and political views and a plethora of novels in this genre were written detailing the social and political attitudes of lecturers. Ambitions fuelled by left-wing motives to champion the working class often become the softer self-interested liberal ideals when the protagonist is in pursuit of promotion and prestige. Lodge (1997) makes the point that ‘*Lucky Jim* was the first British Campus novel to take as its central character a lecturer at a provincial university, and to find a rich seam of comic and narrative material in that small world’ (p. 87). Amis’ novel is, by the very nature of the plot, provincial, whereas both *Changing Places* [1975] and *Small World* [1984] engender a global outlook as the lecturers take to the skies to sample life in the wider world. Siegfried Mews (1989) suggests that Lodge’s ‘departure from the conventional campus novel with its geographically limited setting . . . defines his own contribution, that is, the internationalization of the genre’ (p. 714). Lodge confirms this with satirical wit ‘[t]he world is a global campus. Hilary, you’d better believe it. The American Express card has replaced the library pass’ (Lodge, 1993b, p. 293).

The settings of Lodge’s trilogy cover the period from1969 to 1986 and it is worth looking at the political background of these years and the significant changes that take place. Harold Wilson’s Labour government is drawing to a close in 1969 and major legislation has been introduced regarding individual rights. Significant changes such as the legalisation of abortion and the decriminalisation of homosexuality have been put in place affecting people at a very basic and personal level. *Changing Places* [1975] picks up on the availability of abortion in the U.K. when it is still illegal in the State of California. Morris Zap, on his way to fulfil his half of the university exchange, finds himself on a charter plane from San Francisco to London with one hundred and fifty five women, all on their way to the UK to take advantage of the recently passed laws regarding abortion (Lodge, 1993b, p. 25). In 1971 there is a major change in the availability of higher education and the first students enrol in the newly founded Open University. However, only Hilary Swallow in *Changing Places* [1975] has any contact with the institution. Unable to get a job teaching in the state system Hilary explains that, ‘they started closing down schools in the city because of the falling birth rate. So there are no jobs. I do a little tutoring for the Open University but it’s not a career’ (Lodge, 1993b, p. 289). The early years of the Open University were difficult as some MPs derided the idea but by 1980 it had become a fully accepted institution.

*Small World* [1984] is set in 1979 the year in which Margaret Thatcher, the first British female prime minister and leader of the Conservative party, came to power. The novel opens on the first day of the University Teachers of English Language and Literature Conference with delegates arriving and acquainting

themselves with the accommodation provided in one of the University’s halls of residence, a building hastily erected in 1969 at the height of the boom in education and now only ten years later, looking much the worse for wear (Lodge, 1993b, p. 229)

depicting in material terms the rise and fall of governmental funding in higher education and harking back to earlier and more affluent days for the university.

During the following eighteen years of Tory rule Britain changed. Thatcher took on the trade unions and diminished their power, factories closed and the face of the industrial Midlands, the region where the fictional Rummidge is located, changed forever. *Nice Work* [1988], the third of Lodge’s Campus Novels is partly set in this industrial wasteland and highlights the effects of de-industrialisation. Lodge avoids the temptation to make capital of politics in *Nice Work* [1988] except to allow the arguments to be voiced on both sides of the political divide, when too often,

one of the side effects of the eleven and a half years of Mrs Thatcher's rule was the pressure placed on writers to take up positions on either side of the political barricade, however embarrassing or pointless the result (Taylor, 1993, p. 266).

Lodge treads a middle road allowing multiple points of view to form links and alliances between left and right and between education and industry. His argument is that neither one side nor the other holds the moral high-ground an analogy he demonstrates through the ongoing interaction between his two main protagonists, Vic Wilcox and Robyn Penrose as they gradually concede in part to the other’s point of view.

It was not only Britain that changed. Looking at American politics during the period covered by the trilogy the single most important aspect of political involvement was the Vietnam War. Lodge weaves the anti-war protests into the narrative of *Changing Places* [1975] where students on the Plotinus Campus needed little encouragement to make their voices heard. Lodge’s use of the students’ development of the ‘People’s Garden’ as an excuse and focal point for the riots and the disruption of campus life by those with militant tendencies provides a satirical look at the conflict between students and authority. The discussion about religion, specifically the Catholic religion, in Lodge’s early works is marginalised in the Campus Novels. The central characters represent the secular world and they present no angst-ridden guilt nor do they lament over loss of faith. Academia and religion have structural similarities, each institution being governed by specific codes and rules unknown to outsiders and within which the professors or priests dispense wisdom and knowledge to their students or parishioners.

***CHANGING PLACES*** – **a transatlantic academic adventure**

Lodge's essays, “The Bowling Alley and the Sun” and “The People's Park and The Battle of Berkeley”, both published in his book *Write On* [1988a], describe his experiences in America as a visiting professor. Lodge will hasten to affirm that his novel *Changing Places* [1975] is not autobiographical but suggests that ‘[t]he initial idea, however, always has a pre-history in the writer’s life, in his experience and in his reading’ (Lodge, 2006, p. x). He draws heavily on these experiences saying that, ‘[t]he plot is completely fictional, though the background events of student protest and civil disturbance are closely based on actual events which I observed’ (Lodge, 1997, p. 33) and he looks ‘for some structural idea which will release and contain the potential meaning’ (Lodge, 1988a, p. 72). In the case of *Changing Places* [1975], it is the idea of an exchange of academics from one university to another. Relying on his knowledge of San Francisco Lodge is able to present the essence of the city where the hippy, free love society blossomed in the late sixties and where he allows his protagonist, Philip Swallow, to revel in the ‘Americanism of it all’ (Lodge, 1993b, p. 168). It is in this liberal culture that Lodge places Philip Swallow where he is changed by the easy going relationships and the guilt free attitude toward casual sex, confirming Lodge’s own later appraisal of the age, ‘the seventies were about sex and the eighties about money’ (Lodge, 2002, p. 271).

*Changing Places* [1975] is more comedic and lighter in tone than the two other Campus Novels and its focus on the idea of duality more sharply defined ‘[t]he whole work is pervaded with doubleness and binary opposition, features to which Lodge has always been inclined’ (Bergonzi,1995, p.15). The contrast between not only the geographical but the cultural differences and attitudes are presented through the lenses of the two principal characters as they take part in an academic exchange between their respective universities, Rummidge and Euphoria. Professor Morris Zapp, a much published and renowned expert on the works of Jane Austen is a successful and larger than life figure whereas Philip Swallow epitomises the, ‘[d]iminished, impoverished, ingrown and self obsessed, “Englishness” that can be seen in clearer relief through comparisons with “abroad”’ (Taylor, 1993,p. 48). *Changing Places* [1975] is not so much about academia but about life and much of life, including the Sexual Revolution in the mid-sixties, had passed Philip by. Sex was everywhere and he is convinced, ‘that other people were having sex more often and more variously than he was’ (Lodge, 1993b, p. 22). Sitting on the plane,

[it] had never occurred to him that there was still time to rush into the Dionysian horde. It never occurred to him to be unfaithful to Hilary . . . Such ideas, that is, never occurred to his conscious, English self. His unconscious may have been otherwise occupied; and perhaps deep, deep down, there is at the root of his present jubilation, the anticipation of sexual adventure (p.23).

Philip’s English self is repressed, resigned to his faithful existence with Hilary but now a kind of freedom is offered to him, not sought, but an offer from his Head of Department that cannot be refused thus relieving him of any guilt about leaving Hilary behind.

In going abroad for adventure, in particular sexual adventure as Timothy did in *Out of the Shelter* [1986] and others will do in Lodge’s later novels, Lodge demonstrates that the geographical locations may be different but the desire in both Philip and Morris are the same, confirming his male characters’ preoccupation with not just ‘having sex’ but their male obsession with the female body. Satirical scenes of hypocrisy and self-deception juxtapose one another as the two middle-aged men looking for sexual stimulus, both far from home and unobserved, are tempted by the opportunistic delight to sample the view of the female body.

The sheer difference between the locations and the cultures of Britain and America is laid bare by Philip’s reverie as he snapped ‘up a tiny vacant table at the open window of Pierre’s café, ordered himself an ice-cream and Irish coffee and sat back to observe the passing parade’ (Lodge, 1993b p. 167). Here Lodge allows his language to becomes a stream of consciousness centred mainly on the ‘girls of every shape and size and description’ (168) and follows his character’s thoughts as they move on to James’s *The Ambassadors* (1903) and Strether's injunction to Little Bilham, in the Paris garden to ‘[l]ive . . . live all you can; it’s a mistake not to’ (Lodge, 1993b, p. 168). For the first time in his life Philip felt that he understood American Literature and the great writers like Walt Whitman, Mark Twain and Stephen Crane. In this passage Lodge is reinforcing what the novel is really about; what literature has to say about life, the need to live and to experience life and to understand the way in which other people live. Lodge’s foray into modernism here, his use of stream of consciousness captures the essence of what Philip experiences in San Francisco.

The characteristic duality of Lodge’s work presented through the characters and universities is to a great extent farcical. It does, however, serve to bring to the reader’s attention the cultural differences between the British and American way of life and the educational systems marked by the student revolution that took place in both countries in 1969 and documented by Lodge (1997) when he took,

up the post of visiting associate professor at the University of California . . . . both campuses were in the throes of student revolution; but whereas Birmingham's “occupation” had been a relatively mild-mannered and good humoured affair, in Berkeley there was something of a civil war in progress (p. 32).

Lodge’s plots do not revolve around these major incidents but rather report the effect of these on his characters. As evidenced in this narrative the effects of the student disruption are coincidental, personal rather than thematic but they serve to set the time and place of the novel adding to the realism of the narrative. Religious belief plays only a peripheral role in this novel, although in true Lodge style and with his usual even handedness he makes humorous references to both Catholicism and Judaism. Morris Zapp, Jewish, with a strong atheistic streak

is a twentieth-century counterpart of Swift's Nominal Christian – the Nominal Atheist. Underneath that tough exterior of the free thinking Jew (exactly the kind T. S. Eliot thought an organic community could well do without) there is a core of old fashioned Judaeo-Christian fear of the Lord (Lodge, 1993b, p. 26).

Lodge’s reference to the suspicion that T. S. Eliot was anti-Semitic adds an edge to his observations of his character Morris Zapp and brings to the reader’s attention Lodge's multi-layered fiction. As Bergonzi (1995) asserts of the entire passage, of which I have quoted only a part, ‘[i]t is full of literary references, alluding within a few lines to Swift, T.S. Eliot, Nietzsche, Mark Twain and Blake’ (p.16) allowing those readers with greater literary knowledge to appreciate the allusions. Lodge continues to allude to religious belief in his work but dismisses its importance in the twentieth century. As I have already discussed in Chapter One the Catholic’s fear of hell had disappeared making what had been seen as unacceptable behaviour for the individual regarding sex and birth control, acceptable. En route to Rummidge, in a charter plane carrying one hundred and fifty five young women to the UK for abortions, Morris Zapp sits next to Mary Makepeace, who is making the journey for that very reason, and discovers that she is a Catholic

“[t]hen what are you doing on this plane?” he hisses, all his roused moral

indignation and superstitious fear focused on this kooky blond. If even Catholics are jumping on the abortion bandwagon, what hope is there for the human race?

“I'm an Underground Catholic,”she says seriously. “I'm not hung up on dogma. I'm very far out” (Lodge, 1993b, p. 27).

Morris Zapp discovers that the father of her unborn child is a priest and that she hasn’t informed him of her condition.

“I don't want him to have to choose between me and his vows.”

“Has he any vows left?”

“Poverty, chastity and obedience,” says the girl thoughtfully. “Well I guess he’s still poor” (Lodge, 1993b, p. 28).

The sardonic humour is indicative of changing attitudes and allows Lodge to find ways of releasing his characters from their bonds. In this instance the priest will be laicized and free to marry her or as Mary puts it, ‘shack up with me anyway’ (Lodge, 1993b, p.179).

The duality of the central characters, Philip Swallow and Morris Zapp, becomes the duality of events and relationships as the two men ‘find themselves swapping not only jobs, but attitudes, values, tastes, speech habits and ultimately wives’ (Lodge,1988a, p. 68). As the novel draws to a close the four main characters meet in New York to resolve the situation of their matrimonial differences. It is the day of the ‘Plotinus March’ and the four draw up their chairs to watch it on the television. Park Honan (1972) argues that Lodge’s novels are ‘less in competition than in counterpoint with the electronic media’ (167), an idea I explored in Chapter One when discussing *The Picturegoers* [1960]. This counterpoint of the cinematic effect continues in *Changing Places* [1975] as the novel purports to capture the reality and the immediacy on the television of the Plotinus March while at the same time the last chapter is written in the form of a film script. There is no denying the metafictional aspect of this scene with its self-conscious use of language in the form of stage directions as the characters act out their parts in the film within the book. As the two couples watch and comment on the march showing on the television Philip makes a serious argument about change and the generation gap,

[t]hose young people really care about the Garden. It's like a love affair for them. . . . That's why the young radicals call for fucking in the streets. It’s not just a cheap shock-tactic. It’s a serious revolutionary proposition (Lodge, 1993b, p. 216).

Désirée's response is to decry this attitude as bullshit, reinforcing the male/female divide, and she maintains, that it’s the women who will be raped on the streets,

“[a]nd if the girls aren’t being screwed against their will, they're slaving over the stew pot or washing dishes or looking after the kids, while the men sit around rapping about politics. Call that a revolution? Don't make me laugh” (p. 217).

Lodge airs the cynical voice of dissent through the female protagonist Désirée but to balance his argument he presents through the voice of Philip an abstract view of cultural and social change, “[o]ur generation – we subscribe to the old liberal doctrine of the inviolate self. It’s the great tradition of realist fiction, it’s what novels are all about” (p. 217). Philip, pressing the point of cultural change still further, maintains there is a generation gap and that for the students on the march at Plotinus, novel writing is “an unnatural medium for their experience. Those kids (*gestures at screen*) are living a film, not a novel” (p. 217) and yet, of course, this is a novel and Lodge is, as Park Honan (1972) suggests, trying to ‘cinematize the language of fiction so that varied “styles” cling completely to the thing represented’ (p. 172). Lodge (1993b) continues the analogy of film endings arguing that the reader knows when the novel will end due to the number of pages left to read but in a film ‘at any point the director chooses, without warning, without anything being resolved, or explained, or wound up, it can just . . . end’ (p. 218) which is of course exactly what Lodge does as he doubles as author and film director, ‘Philip shrugs. The camera stops, freezing him in mid-gesture’ (p. 218). Lodge has succeeded in presenting the characters as though they were in film within a novel thus ensuring that this radically indeterminate ending releases him from the necessity of making a judgement on the predicament of his characters or introducing a solution to the “wife swapping”. However, as Lodge explains in his chapter entitled Ending in *The Art of Fiction* (1992b),

I thought I had found a way to justify, by a kind of metafictional joke, my own refusal to resolve the story of *Changing Places*. In fact, so strong – atavistically strong – is the human desire for certainty, resolution and closure, that not all readers were satisfied by this ending . . . But it satisfied me (p. 228).

Metaphorically speaking Lodge leaves his readers in mid-sentence emulating as far as it is possible the avant-garde cinema and calling for the reader to determine the outcome.

***SMALL WORLD*** – **a novel about desire, success and sex in the global campus**

Michael Greaney (2006) contrasts the ‘creative writers and traditionalist critics [who] feature in *Small World* [1975] as variously beleaguered, demoralized and out of touch, [with] the novel’s cast of critical theorists [who] appear as vivid, affectionately caricatured representatives of their respective theoretical positions’ (p. 29) suggesting that these characters ‘enable Lodge to strike the kind of radical intellectual poses that he studiously avoids in his own criticism’ (p.29). The playful and extreme examples of literary theory are made, in the main, through the character of Morris Zapp, the literary theorist, widely believed to be based on the eminent literary theorist Stanley Fish, and considered by some, for example Elaine Showalter, to represent the alter-ego of Lodge.

*Small World* [1984]satirises the international conference scene as it encourages veteran academics Morris Zapp and Philip Swallow and the inexperienced such as Persse McGarrigle to fly around the world attending conferences with other worthy, and some not so worthy, delegates - a global phenomenon of academic travel and this is indeed a ‘global campus novel’. Explaining his use of the same characters as his previous work Lodge (1988a) writes,

I decided, at an early stage that the characters would include the exchanging professors of my earlier novel, *Changing Places*, Philip Swallow and Morris Zapp, whose fortunes I had left conveniently indeterminate at the end of that novel (p. 72).

Other characters from *Changing Places* [1975] appear in this novel and the intricate relationships of the main protagonists unravel. However, ‘[it] depicts not simply a later period in the lives of those academic characters encountered earlier but a strikingly different academic culture’ (Martin, 1999, p. 40). No longer is it necessary for a lecturer to be based in a physical location to hold an elevated academic position. The ease of air travel has given delegates freedom and licence to escape the humdrum of ordinary existence: ‘There are three things which have revolutionized academic life in the last twenty years, though very few people have woken up to the fact: jet travel, direct-dialling telephones and the Xerox machine’(Lodge, 1993b, p. 271). Lodge has zeroed in on these machines that have become the forces and agents of historical change; his characters are now free to escape the confines of the academic institutions and to meet up with colleagues at the next international conference. Morris Zapp argues with Persse that there is no longer a need to go to a library because people and information are portable and he admits that, ‘I seldom go into the university except to teach my courses’ (p. 271).

Pondering on the method in which to tell this story, Lodge is reminded by the film *Excalibur* (1981), of the gripping narrative of the Arthurian legend of the Knights of the Round Table:

I was thinking also of T. S. Eliot’s use of the Grail legend in *The Waste Land* as a structural device comparable to Joyce’s use of the *Odyssey* . . . According to Jessie Weston, the Christian and chivalric motivation of the Grail knights’ quest was a displaced and sublimated version of a more ancient and fertility religion, centring on the myth of an impotent king and his sterile kingdom – a thesis that lent itself to Eliot’s version of sexual and spiritual sterility in the modern world (Lodge, 1988a, p. 73).

By using the Grail myth Lodge is tapping into a religious tradition. The analogies here are multiple as Lodge’s plot and characters fall into place amid the references to the Grail legend and one has to agree that Lodge has strayed from the realist text into ‘mythic method’ redolent of Eliot’s and Joyce’s modernism. Siegfried Mews (1989) points out this ‘different mode of writing in Lodge’s second campus novel. The subtitle of *Small World, An Academic Romance*, indicates that he resorted to an older narrative form that is not bounded by “the very minute fidelity” (Hawthorn) demanded of realistic fiction’ (p. 719). This mode of writing confirms Lodge’s continuing experimentation and his desire to play with language, plot and intertextuality while exploring the possibilities and interpretation of the narrative without compromising his reader’s comprehension of the novel.

The ‘sexual and spiritual sterility’ that Lodge (1993b) refers to are represented by the self-seeking and mercurial world of conferences presided over by the aptly named, ageing and impotent ‘Arthur Kingfisher, doyen of the international community of literary theorists, Emeritus Professor of Colombia and Zurich’ (p. 322) ‘tended by the beautiful Song-mi Lee who tries to coax life into ‘his long, thin, circumcised penis’ (321) a reference here to The Fisher King who was wounded in his leg or groin. The ensuing romance with its overtones of pantomime and the bawdy elements of Chaucer’s *Canterbury Tales* (14th c) captures Bakhtin’s Rabelaisian world of the carnivalesque as a multitude of voices clamour for attention to express their different literary theories in often humorous fashion.

Ambition in the competitive world of furthering careers and academic publishing is brought to the fore by the tensions of the international conference circuit and confirms Lodge’s contention that, ‘*Small World* is about desire, and not just sexual desire but also the desire to succeed’ (Haffenden, 1986, p. 159). Lodge also wanted

the novel to deal in a carnival spirit with the various competing theories of literary criticism which were animating and dividing the profession of letters and with the complex relations between academic scholarship, creative writing, publishing and the media which are such a striking feature of contemporary culture (Lodge, 1988a, p. 72).

Set in 1979 Lodge (1993b) brings into his novel the current and fashionable literary debates on structuralism and post-structuralism. The mention of the word “structuralism” caused (and of course the pun must be intended) ‘signs of animation in the audience’ (p. 240) of a previously dull lecture and provokes an animated discussion on de Saussure’s linguistics. Professor Zapp, in his lecture, describes himself as, ‘a man who once believed in the possibility of interpretation’ (p. 251) but then realised, that ‘meaning is constantly being transferred from one signifier to another and can never be absolutely possessed’ (p. 252). Hearing this Philip Swallow bitterly accuses Zapp of ‘succumb[ing] to the virus of structuralism. . . . that fundamental scepticism about the possibility of achieving certainty about anything, which I associate with the mischievous influence of Continental theorizing’ (p. 254). Lodge suggests that interpretation can never be fully possessed and calls for the reader to question authorial intention.

*Small World* [1984] is the most densely packed of Lodge’s narratives in terms of characters and storylines and one with layers of meaning each ultimately dependent upon the reader’s literary understanding. He ‘introduces a variety of figures representing different theoretical schools’ (Martin, 1999, p. 43) all of whom are in ‘the relentless pursuit of newer theoretical modes’ (p. 42) and competing ‘for professional eminence in the form of a newly announced UNESCO Chair of Literary Criticism’ (p. 43). The satire and comedy derive from the competitive nature of those who believe they are the most worthy candidate and from the intrigue, double dealing and mischievous interference that put the most unlikely of candidates, Philip Swallow, in the frame for this prestigious chair.

The promotion of the spirit of free love and casual affairs continues in this the second campus novel. Sex is on the minds of most of the male characters, be it the grand passion of Philip Swallow or the desire of Michael Tardieu for his unfaithful and promiscuous blond boyfriend Albert. Rodney Wainwright is tortured by thoughts of Sandra Dix, an unscrupulous but voluptuous student, and Howard Ringbaum is continually thinking of ways to have sex with his wife especially on a plane to satisfy, not only his sexual appetite but, his desire to join the commonly termed “mile high club” – having sexual intercourse at over 5280 ft. It would seem that, as Miss Maiden declared, ‘[i]t all comes down to sex in the end’ (Lodge, 1993b, p. 238).

Lodge places at the centre of this narrative an innocent young man, Persse McGarrigle, the only character that has belief in God and who represents the small nugget of religion that persists in this work. He is innocent of the ways of the world in general and of the ways of conferences in particular. Love and honour, the most important elements in Arthurian legend, become the talismans representing the Catholic faith and it is for Persse, in the guise of Percival, to uphold these moral values. The academic world is an easier place in which to guard his moral code than for that other Percy in *Ginger You're Barmy* [1962]whose ‘Old Catholic’ upbringing laid him exposed to the worst kind of torments. Persse is an Irish Catholic; he believes that sex before marriage is wrong and endeavours to keep himself pure for the elusive A. L. Pabst and has no fear in voicing his determination to do just that. Persse’s Catholicism is a way of reinforcing his innocence and challenging the attitudes of the more secular characters who might cast doubt upon his faith. Without that faith Persse would be unable to make a stand against the materialistic and self-serving world where the characters are singularly atheistic and where lecturers are interested only in pitting themselves against each other in their quest for the Holy Grail, in their case the UNESCO Chair of Literary Theory. The secular world might decry the very tenets of the chivalric knight’s code of love and honour but the rules and codes surrounding the morality of academia are still very pertinent. The crime of plagiarism is unethical and shameful, a sin in the literary world, one that is confirmed by the exposure of Siegfried von Turpitz as a plagiarist and a fraud and ‘who slinks from the room, never to be seen at an international conference again’ (Lodge, 1993b, p. 574), banished like the knights of old for a dishonourable act.

Moving up the ranks in academia attracts the allure of power, dangerous when mixed with a man’s weakness for a pretty student and a girl’s chance of a little blackmail in order to secure good results. Lodge again looks at the question of morality and sex being used as a force for corruption when a female student demands better grades in return for her silence. Philip Swallow ‘had forsworn sexual interest in students ever since his unfortunate affair with Sandra Dix. Rummidge students anyway. He had to rely on his trips abroad for amorous adventure’ (Lodge, 1993b, p. 388). By chance it is now Rodney Wainwright from Australia, who, with his head full of images of Sandra Dix, is unable to write more than one line of the paper he is to present at the Jerusalem conference. “small world” indeed!

The comedy in the novel is punctuated by moments of pathos when the real world bursts through the narrative. In a rare introspective scene Philip Swallow expresses his feeling about his university exchange visit and his expectations of academic trips to Morris Zapp. It is the voice of a man who fears that the excitement of his life is over and like a knight’s quest for self-fulfilment maintains, ‘[i]ntensity of experience is what we're looking for, I think. We know we won't find it at home any more, but there’s always hope that we’ll find it abroad. I found it in America in ‘69’ (hp. 294). The America university exchange had been a time of awakening for Philip so that he was more ready to accept what happened to him some years later in Genoa, and describes what Horlacher (2007) refers to as ‘his absolutely implausible love story with Joy Simpson’ (p. 477) the wife of a British Council official and his subsequent belief that she has died in a plane crash. The method of relaying this is in effect a short story told in the main from a first person point of view that brings to a close Part One of *Small World* [1984]. Not only does this section of the narrative overturn, in true carnivalesque style, the reader’s preconceived notions about Philip but sets the scene for further revelations and Philip’s temporary transformation from Fool to King.

*Small World* [1984] reflects the changes in the world of conferences that allows academics to pursue their fields of expertise through various cities around the world. Lodge (1988a) wanted the novel to be ‘not so much an academic novel, as an academic romance’ (p. 73) and it was the structural principle of the search for the Holy Grail that appealed to him, as a colourful backdrop for not only the ‘competing theories of literary criticism’ (p. 72) but for the professors, lecturers, writers and publishers that attend the global conferences. One might argue that the coveted UNESCO Chair of Literary Theory is the Holy Grail for some, but for others Lodge implies a double meaning, the Holy Grail for Persse McGarrigle is love. Persse McGarrigle represents Irish Catholicism with his belief in honour and purity. However, his views are not challenged and there is no religious friction. The secular world has become Persses’ mythological forest of folklore, his dragons are structuralism and linguistics and the signifier and signified the double headed damsel of his dreams. The romance of the novel is a modern love story juxtaposed with a medieval adventure which has religious overtones, the idea certainly adding a mythic significance to otherwise humdrum details and after all, as Lodge maintains, it is an academic romance.

***NICE WORK*** - **market forces versus literary theory in a modern industrial novel**

Rummidge, the setting for *Nice Work* [1988],Lodge’s fictitious city in the Midlands, is a typical example of a city in industrial decline with all the attendant changes in culture and society. This novel is a ‘more sober and realistic work than its carnivalesque precursors’ (Lodge, 1997, p. 34), reflecting as it does on a period of rapid change both politically and technologically while encompassing all the human traits of love, jealousy, greed, indolence, hypocrisy, intolerance and ambition from the quiet seats of learning to the noisy factory floor and the money-making offices of the City of London. Changes are taking place across the world including the demise of communism and the ending of the Cold War; in Africa, widespread famine affects Ethiopia. Europe witnesses the humanitarian disaster on the news reels and as a consequence ‘Live Aid’ is born in an attempt to raise both awareness and money. However, for Lodge’s characters it is the domestic and immediate changes which affect their day to day lives that are important. The world has moved on from the heady days of sexual liberation and high university funding. Cuts in education have meant fewer jobs and for the likes of Dr Robyn Penrose necessitate her taking an appointment as a temporary lecturer at Rummidge University. Money, in all aspects, from wages to profit and from foreign exchange dealing to an unexpected inheritance, plays a role in this novel.

Duality of places, characters and ideas are dominant features and Lodge’s manipulation of polarised attitudes manifest as the two opposing characters clash in their respective views of the world, education, money and sex. The contrasts and conflicts which arise reflect the wider polarised views of culture and society in the U.K. Vic Wilcox, the hero of *Nice Work* [1988], represents the industrial aspect of society. He is the face of the industrial heartland of the Midlands, endeavouring to hold onto the traditional jobs and factories that once sustained British industry when the Leyland car factory employed thousands of workers. Representing the cultural world of academia is Robyn Penrose, the heroine, if that is what she can be called, because Robyn, according to the intrusive narrator of this novel, ‘doesn't herself believe in the concept of character’ (Lodge, 1993b, p. 608) a reference here to the literary subject she teaches and to her philosophy, ‘which she would call, if required to give it a name, “semiotic materialism”’ (p. 609).

Lodge places *Nice Work* [1988] at the heart of the industrial decline and captures the erosion of factory and work-force alike caused by market-forces and contrasts this with the euphoria of the burgeoning money markets in the City while the academic world of universities is largely concerned with financial cuts to educational funding. On a logistical level, Lodge contrasts the dirty noisy factory with the clean and quiet university. On a personal level, he compares the earning capacity of his characters; from the lowly wages of the manual worker Danny Ram and the equally lowly pay of Robyn with the grossly inflated salaries of Robyn’s brother Basil and City trader Debbie. Political views are seen from the perspective of job/career where income and education do not always see eye to eye. Both Vic and Basil favour right-wing Conservative policies whereas Robyn and Charles (Robyn’s boyfriend) both university lecturers, lean strongly toward left-wing liberal politics. Power and security can appear certainties from an outsider’s view but a shift in internal influences can change the status quo. Robyn believes that Vic has power within the factory but soon learns that the work-force have power too, as Vic tells her, ‘if the walkout settled into a strike, the whole factory would be brought to a standstill’ (p. 704). A strike would undermine the factory's viability with the possibility of thousands of job losses and here Lodge makes the interesting point that power is in the most unlikely hands. Danny Ram could, with the backing of his union, hold the company to ransom whereas Robyn with all her qualifications, striking with her colleagues against the education cuts, has no effect at all, implying that the overriding factor in relative power and influence is the importance of money and the economy.

Patricia Waugh (1995) suggests that Lodge’s ideas, like those of Larkin and Amis, were preoccupied with a liberal capitalist culture, and specifically mentions *Nice Work* [1988] in this context as a novel that is ‘[a] wryly self-conscious intertextual condition of England novel of 1988’ (p. 34) which captures the campus novels of the post-sixties along with inferences to the nineteenth century industrial novel through the satirical and understated characters ‘suspended between the competing claims of the individualistic desire and a more communitarian vision of the collective good’ (p. 24). This is clearly expressed through the two protagonists as status and success is tempered by their duty to and responsibility for others as they voice wider concerns for society befitting ‘characters in a condition of England novel’. The significance of Robyn Penrose and Vic Wilcox is that they are the modern day equivalent of Gaskell’s Margaret Hales and John Thornton in *North and South* (1855): Lodge makes the same point as Gaskell about class and position; when the capitalist mill owner Thornton is threatened, the southern, liberally educated Margaret comes to his rescue. Lodge parodies this in a highly comic scene set on the shop floor of Pringle’s invoking the ‘relationship between carnival and authority . . . where a lunch-time meeting between management and shop floor slips into temporary anarchy when a scantily-clad young woman, egged on by the salacious chants of the Pringle’s workforce, approaches Vic singing a suggestive variation on Jingle Bells’ (Greaney, 2006, p. 34). Robyn Penrose is quick to respond to the situation rescuing Vic, not from physical harm, but from humiliation, confirming once again the solidarity of class, intellect and position.

The characters are directly affected by the times in which they live as they struggle to maintain their position in the world. Vic’s moral compass is set and his sexual morality harnessed to old fashioned values. However, his social mobility is evident in the five bed-roomed house he has provided for his family and is expressed in the hopes and aspirations of his wife Marjorie who aspires to middle-class possessions but is lacking in social skills. Class still plays a part in expectation but as the barriers begin to break down it is money not schooling or social position that determines status. Lodge emphasises the class/political divide between Vic Wilcox, from a working class background but whose status and income determine his right wing political persuasion and Robyn, a poorly paid middle-class academic who clings to her socialist values. Lodge seeks to adjust the polarised attitudes learned from their respective social and cultural life though intellectual argument.

D. J. Taylor has dismissed *Nice Work* [1988] as schematic with its imitations of Victorian writers and allusions to the north/south divide and business versus academia. There is no denying the parallels that Lodge infers between Robyn, who has worked on the nineteenth century industrial novel for something like ten years, and for example, Mrs Gaskell’s Margaret, ‘the genteel young heroine from the south of England’ (Lodge, 1993b, p. 640) both young women wishing to champion workers’ rights and beginning to use factory slang in their speech. However, it can be argued that the novel does more than reflect a modern day take on the north/south divide as it looks in greater depth at the political influences and social results of Thatcherism. Lodge has highlighted the divided perceptions of sections of the community by drawing together the threads between the disaffected young female lecturer, Robyn Penrose, who is fighting the university system and the industrial factory manager, Vic Wilcox, who is fighting the closure of industry under a Thatcherite government. This collision of attitudes demonstrates that both sparring opposites are affected by the right-wing government that has at its heart ‘market forces’. This policy effectively split the hard pressed industrial Midlands from the south with its growing wealth engendered by the financial institutions and the financial services sector. *Nice Work* [1988] is a comment on the dubious business ethics of City trading, the sacrifice of the livelihood and the way of life of the manufacturing workforce that has been a by-word for British exports, and the financial cut-backs in university funding.

The advance of science and technology is a rapidly growing influence affecting working conditions and in *Nice Work* [1988] Lodge (1993b) posits the idea of computers having an input in actual physical manufacturing:

“[o]ne day,” said Wilcox, “there will be lightless factories full of machines . . . [m]achines don't need light. Machines are blind. Once you've built a fully computerized factory, you can take out the lights, shut the door and leave it to make engines or vacuum cleaners or whatever, all on its own in the dark. Twenty-four hours a day” (p. 679).

However, this raises the question of increased unemployment as new technology makes companies more efficient but necessitates reducing the work force. Ironically although Robyn saves Danny Ram’s job at the beginning of the novel, she discovers in the end that, by her involvement and help in securing a new machine from a German manufacturer, she is unwittingly instrumental in making Danny Ram redundant. However, as Vic argues, “[i]f you want to stay in business at all, you can’t afford to be sentimental about a few men being laid off” (p. 827). Basil, Robyn’s City worker brother takes a stronger view maintaining

“[c]ompanies like Pringle’s are batting on a losing wicket. Maggie’s absolutely right – the future of our economy is in service industries, and perhaps some hi-tech engineering” (p. 730).

From the global academic context of *Small World* [1984] Lodge, in *Nice Work* [1988] is referring to global economics and in many respects the reasons for a global perspective are the same, the increase in and ease of international business and travel and the growing computerisation of information. The “Big Bang” is about to happen with changes to the rules of the Stock Exchange which will mean a deregulation of the financial markets. The power of the City and market forces are pictured as the enemies of both academia and manufacturing with merchant bankers being, ‘only interested in short term profits. They’d rather make a fast buck on the foreign markets than invest in British companies’ (p. 800). Ironically this charge ignores the fact that many family run companies, like Pringles, have already sold out to the highest bidder where assets are consolidated leaving factories to rot because it is cheaper than pulling them down. Lodge also makes the point that ideological and cultural change is accelerating influenced by the shifting balance of power and money. Money and the promise of advancement becomes a factor in Charles’ subsequent defection from academia, where he has little career prospects as a university lecturer, to a City job in merchant banking.

Since the early days of the Women’s Liberation Movement, which Lodge first mentions in *Changing Places* [1975],women have become bolder in challenging male dominated worlds. Although the editors of the *Post-war British Literature Handbook* claim that the ‘Women's Liberation Movement only lasted for a decade, from 1968 to 1978’ (Cockin, K and Morrison, J. (eds) 2010, p. 48) the demand for equal rights for women has continued to be both a political and literary issue with authors such as Germaine Greer and Marilyn French championing the cause of women. Robyn Penrose in *Nice Work* [1988] is a champion of women’s rights and speaks out against sexual exploitation complaining about the,

pin-ups that were displayed on walls and pillars everywhere, pages torn from soft-porn magazines depicting glossy-lipped naked women with bulging breasts and buttocks, pouting and posturing indecently (Lodge, 1993, p. 679).

In the same vein she takes a stand against Marketing Director Brian Everthorpe’s suggestion for a calendar featuring topless photographs by making a satirical point on the equality of women, maintaining that if men like a bit of ‘tit and bum’ then there are those whose preference would be for ‘a bit of prick and bum’ (p. 691), arguing that ‘statistically, at least ten percent of your customers must be gay. Aren't they entitled to a little porn too?’ (691). Robyn is portrayed as the voice of female dissent but in the mind of Vic Wilcox she is the object of sexual arousal, ironically no different from the photographs of naked women. Lodge’s erotic scenes although played out in the head are voyeuristic and as Horlacher (2007) comments, the humour draws the ‘readers into an often voyeuristic complicity with the male narrator’ (p. 465). Lying in bed beside Marjory Vic’s erotic image of Robyn ‘swathed in a white towelling bathrobe that gaped as she stooped to light the gas fire’ caused, ‘[t]o his surprise, and almost dismay, his penis to stiffen’ (Lodge, 1993b, p. 714) and when Marjory inadvertently brushes her hand against his erection,

he had no option but to go through with it, though as Marjory gasped and grunted beneath him he was only able to come by imagining he was doing it to Robyn Penrose, sprawled on the rug in front of her gas fire. . . .stark naked, her bush as fiery red as her topknot, thrashing and writhing underneath him . . . as he thrust and thrust and thrust (p. 714).

This image denigrates both women, Robyn as a sexual object and Marjory as the deceived and naive wife. Sex between Robyn and Charles has become less physical ‘[t]hey seemed to have burned up all their lust rather rapidly in their undergraduate years. What was left was sex in the head, as D.H. Lawrence called it. He had meant the phrase pejoratively of course’ (p. 622) but to Robyn and Charles the idea was in tune with their own thinking, ‘[s]exual desire was a play of signifiers, an infinite deferment and displacement of anticipated pleasure which the brute coupling of the signifieds temporarily interrupted’ (p. 622). Robyn and Charles subconsciously place themselves above the herd; they are literary snobs and have intellectualised their waning physical passion with post-structuralist theory.

*Nice Work* [1988] focuses on the decline of British industry, immigration, unemployment and the growing importance of the financial sector in the City of London. The oppositions at work here are greater divisions than the obvious north-south divide or campus versus industry. Horlacher (2007) suggests that *Nice Work* [1988] is a ‘Condition of England’ novel that contrasts the north-south divide and complements this ‘with the counter-poles of masculinity *versus* femininity, students *versus* workers and real life *versus* theory’(p. 467). He goes on to maintain that further divisions exist within these counter-poles and suggests ‘a process of triangulization, becoming university *versus* society *versus* industry’ (p. 467) as the service sector of the City of London assumes a more powerful role. Lodge’s arguments revolve around these divisions as he calls into question the ethics of industry and the money making machine of the City on the one hand and on the other hand the importance of English Literature. The traditional Gaskell’s model of a simplistic north/south divide has become outdated as the world has changed and society has become more complex. The new divide emerging is between City finance and everything else. In effect the debate about God and religion in Lodge’s earlier work has been replaced in *Nice Work* [1988] by market-forces, structuralism and literary theory.

**Conclusion of chapter 2**

The attraction of the campus novels to a writer such as David Lodge, who is also an academic, is twofold. Firstly, there is the availability of characters and a recognisable backdrop for the plots. The writer only has to look around the institution for inspiration and as Elaine Showalter (2005) writes,‘[t]he academic novel is by now a small but recognisable subgenre of contemporary fiction and has a small body of criticism devoted to it. Most critics hold that it is basically satirical’ (p. 2). The satire is more keenly read when relating to a recognisable character from the cast of professors and lecturers available to the writer and who are not averse to being satirised in novels, for example, Stanley Fish who claims that to be identified with Morris Zapp adds to the aura of his fame and celebrity. Secondly, and perhaps the more important attraction for Lodge, is the availability of opportunities to discuss his own theoretical ideas while adding to the reader’s knowledge of language and literature.

Looking at the Campus Novels as a whole, I have demonstrated that Lodge has moved on to a new phase in his writing career. From his early novels where the emphasis is on religion, the Catholic Church and the young making their way in society, Lodge moves his fiction into the world of academia with this trilogy of campus based novels. I have endeavoured to show that the Campus Novels remain fixed in the years between 1973 and 1988, during which time the economic fortunes of the country have a direct effect on the life of the British university. Initially lecturers experienced the freedom and funding to attend global conferences but were suddenly to have these privileges curtailed by the recession of the 1980s. Issues affecting the academic life and the political intrusion into education in British universities are brought to the fore along with the financial problems, from budget cuts to lack of staff, and worries about tenure. I maintain that these novels have been raised above the expected comic narrative of campus novels by the literary debate that Lodge engenders within the academy and by serious political and economic issues that affect society outside the university. Lodge goes beyond the walls of academia to discuss student riots, women’s liberation and the American way of life in *Changing Places* [1975]. He also demonstrates the cultural differences between America and Britain and the subsequent influence of the former on the latter in terms of attitude and language: ‘What no novelist is in any doubt over is the gradual infiltration of American culture into English social life’ (Taylor, 1993, p. 49). The Campus Novels represent a stage and style in Lodge’s career that captures the tension between academia and the culture of the real world. Collectively they are a history of academia’s place in the world during those years. Physical changes can be seen with the emergence of the new plate-glass universities and the transforming of polytechnics into universities opening up the possibility of ‘[h]igher education for everyone who could benefit (Lodge, 1993b, p. 832). The main literary changes to be noted in Lodge’s work have been the result of the influence from the European theorists and critics. Greaney (2006) maintains that ‘David Lodge has probably done as much as any British writer to bring continental theory to the attention of the non-specialist audience’ (p. 24) as he dovetails theoretical debate into his narratives and airs literary theories in a fashion that he would not use in his own critical writings. Moving on from his early work this chapter confirms the premise that Lodge’s novels can be read as another comment on the cultural and social changes of life in the latter half of the twentieth century.

**CHAPTER 3**

**The Return of Religion, Ageing and Death in the Later Novels**

*Paradise News* (1992a) [1991]

*Therapy* (1996) [1995]

*Home Truths* (2000) [1999]

*Thinks* . . . (2001)

*Deaf Sentence* (2009)

My aim in this chapter is to explore the later phase of Lodge’s fictional work in which, although the themes of Catholicism, academia and sex remain key elements, secularism and scepticism mark the on-going changes in British society and culture. The novels discussed here were written during the twenty years from 1990 to 2010, during which time ‘England was ceasing to be even nominally a Christian country’ (Woodman, 1991, p. 37). Neverthelessthese five novels exhibit a marked return to the theme of religion but in the guise of religious theoretical debate. In *Paradise News* [1991] the main religious focus is loss of faith bound up with the Catholic Church’s own demythologising of long-held concepts which is now undermining the fundamental principles of Catholicism. The last three works, *Therapy* [1995], *Thinks . . .*[2001]and *Deaf Sentence* [2009] contain religious debate but are in the main evidence of a further decline in religious observance. The demands of society and the stress of modern life on the individual are the focus in *Therapy* [1995] whereas *Home Truths* [2000] is concerned with the intrusion of journalists and the power of the media bringing both works firmly into the arena of contemporary literature. The setting for *Thinks . . .* [2001] is once again the halls of academia but here the narrative challenges the concept of consciousness while providing religious argument which touches on the ethics of birth control and euthanasia. *Deaf Sentence* [2009], the most recent of Lodge’s novels, reflects on the serious issues of cognitive and physical infirmities associated with ageing in a modern world. These later novels are played out against the background of a changing political landscape where the demarcation between left and right is blurred. Growing affluence contributes towards sexual equality and social mobility; nevertheless the divisions of class remain but now are no longer predicated on money but on education and taste. On the question of gender Lodge’s later novels reflect the growing role of women both in the home and the work place resulting in significant challenges to the male dominated areas of social and cultural life.

***PARADISE NEWS* – theological debate, the loss of faith and family reconciliation**

The theme of Catholicism returns in this novel as a narrative about the loss of faith, which is compounded by the Catholic Church’s revelation that certain strongly held and unquestioned truths are no more than myths. First published in 1991 *Paradise News* reflects on the changes within the Catholic Church and is Lodge’s stark observation that the Catholic Church, having been responsible for much misery and disharmony, is now radically demythologizing once firmly held beliefs. The central character, Bernard’s, loss of faith is not a dramatic fall from grace but a gradual sense that he just didn’t believe,

I couldn't put a finger on exactly when I had passed from one state to the other – so fine, it seemed, was the membrane, so slight the distance, that separated belief from unbelief. All the radical demythologizing theology that I had spent most of my life resisting suddenly seemed self-evidently true (Lodge, 1992a, p. 191).

The Church’s radicalisation of firmly held beliefs gives Lodge the opportunity to have his character question the notion of faith and the historical truth behind Christian belief with its ‘mixture of myth and metaphysics that made no kind of sense in the modern, post-Enlightenment world’ (p. 191). This philosophical thinking mirrors that of Father Brierley in *How Far Can You Go?* [1980] when he discovers that the Immaculate Conception, Jesus in the stable and his baptism by John the Baptist have been reduced to the status of folklore leaving only the Resurrection as a step too far for the demythologizers.

Once again Lodge contrives to send his central character ‘abroad’ as *Paradise News* [1991] sees the main protagonist, Bernard, in an environment quite contrary to his comfort zone of teaching theology in a nondenominational college in Rummidge. Persuaded by his ageing aunt Ursula to accompany his elderly father, Jack Walsh, to Hawaii he is transported not only to the hedonistic island but to a personal, social and sexual awakening and to a new understanding of life. Referring to the earlier novel *Out of the Shelter* [1970] and the young protagonist Timothy, Bruce Martin (1999) points out that

it is indeed interesting that both novels are premised not just on the change of location or the international travel so common with Lodge but on the beckoning of a far-away older woman to whom the central character is related (p. 144).

This evidences Lodge’s predilection to reiterate and re-work similar ideas and posits the idea that older women are the instigators of change. Both Timothy and Bernard, who is in many ways an older version of Timothy, are innocent of personal sexual matters and the foreign visits become lessons on the road to sexual maturity. Timothy experiences sexual desire both from the sight and sounds of sex as he is released from the confines of post-war family restrictions. Whereas Bernard’s re-evaluation of his sexual desire is inward as he grapples with the loss of religious constraint and his physical relationship with Yolande who is the instigator of his sexual rehabilitation.

Juxtaposed with humour and sex *Paradise News* [1991]reveals darker issues as Lodge introduces a more sinister aspect of life, that of child abuse. Peter Childs (2005) in his essay, ‘Fascinating Violation’, on Ian McEwan suggests that ‘[r]ecent novels have shown a fascination with the violation of childhood through various kinds of encounter with the adult world’ (p. 124). Both McEwan’s *The Cement Garden* (1978) and Martin Amis’ *London Field*s (1989) ‘contain elements of child molestation or exploitation, which for Amis is linked to the cultural shift that has seen pornography enter mainstream culture in the West’ (Childs, 2005, p. 125). Given the propensity for these authors to write soul-searching and graphic accounts of child abuse, it is not surprising that Lodge, in *Paradise News* [1991], confronts this issue. In Lodge’s novel the sexual abuse is thematically important as it explains the repressive attitude towards sex felt by Ursula and her fear ‘that *she* was in a state of mortal sin’ (Lodge, 1992a, p. 285, italics in original) and draws attention to Bernard’s sexual repression. Lodge is demonstrating the Church’s power to indoctrinate the believer and the insidious pressure to conform to Catholic doctrine. Bernard, the central character here, has been obligated by family expectations and the terror of hell to become a priest and he is subsequently tormented by guilt about leaving the priesthood. The resignation of priests is a familiar issue in Lodge’s work and one that he continually uses to undermine Catholic dogma and bring attention, even if only among his readers, to the celibate and lonely lives of the clergy.

*Paradise News* [1991] includes the most comprehensive argument that Lodge makes on the question of personal faith and loss of it through theological discussion. However, the existence of God and an afterlife is a question that remains unanswered and Lodge does not enter into an intellectual debate on this issue. Bergonzi (1995) suggests that Lodge ‘remains a practising member of the Church, though he is agnostic about the ultimate reality behind the symbolic and metaphorical languages of liturgy and scripture’ calling himself an ‘agnostic Catholic’ (p. 43) and he contends that ‘Lodge finds the idea of transcendence necessary to make sense of existence . . . [and] that without some idea of life beyond death there is no point in religion’ (p. 44). Although throughout his later work Lodge distances himself from wholehearted commitment to Catholic faith, he allows his characters and his readers to hold on to the possibility of the existence of God. Towards the end of *Paradise News* [1991] Lodge inserts a quotation from Miguel de Unamuno’s The *Tragic Sense of Life* (1913)about the uncertainty of either believing or not believing, ‘even without his knowing it perhaps, a shadow hovers, a vague shadow lurks, a shadow of a shadow of uncertainty’ (Lodge, 1992a, p. 368), implying that the light of faith is never truly extinguished. This quotation embodies agnosticism and the believer’s or non-believer’s dilemma especially for those who have been indoctrinated in the Roman Catholic faith.

***THERAPY* – alternative healing for the mind and body in the contemporary world**

Although this novel is not about religious belief it deals with the same moral uncertainties of the individual which Lodge pursues in *Paradise News* [1991]. Whereas Bernard’s struggle is with his loss of belief, the central character in *Therapy* [1995] is struggling to maintain faith and confidence in himself. In this novel Lodge is writing from his own sense of place in the world and his own experiences. As he points out in *The Year of Henry James*,

[i]f the 1960s were about politics, the seventies about sex and the eighties about money, then (it seemed to me) the nineties were about therapy. I decided to write a novel about this general subject – depression, anxiety, loss of self-esteem, and the diverse therapies we use to cope with these things (Lodge, 2006, p. 271).

Diverse and alternative therapies provide much of the humour in the novel; however, it is the theme of depression that marks the book as a serious comment on a growing concern as Lodge questions society, its demands upon the individual and its obsession with curing every malaise of the mind and body. Western culture not only expects people to be made well mentally and physically but they also expect happiness.

Experimentation in style continues in *Therapy* [1995] which is drafted in the form of a journal ostensibly written by the central character Lawrence Passmore, familiarly known as “Tubby”. However, Lodge demonstrates his unreliability as an author as he leads his readers on a false trail of realism regarding the authorship of the various and diverse monologues, supposedly reflections on Tubby written by his wife and friends. Tubby’s own journal is written in the casual speech of *skaz*, afirst-person narration that has the ‘characteristics of the spoken rather than the written word [using] vocabulary and syntax characteristic of colloquial speech’ (Lodge, 1992b, p. 18, italics in original). Tubby’s journal recounts not only the changes to his ageing body but the social irritations that beset his life. Lodge highlights the worries and anxieties of modern man in a changing environment where things are beyond the control of the individual, be it personal relationships or an increasingly fast-moving and generally uncaring world in which the recession, unemployment, homelessness and rubbish on the streets have become the norm.

Tubby struggles to maintain his place in the world and to hold onto moral certainties. Lodge (2002) voices his own experiences through the thoughts of his character and he admits that, ‘[s]ome of the circumstances of his (Tubby’s) life correspond to mine’ (p. 271) recalling that,

*Therapy* did not start with my discovery of Kierkegaard, but with a number of loosely linked ideas, situations, and themes, mostly arising out of my own experience. The most important of these elements was depression, and it was the theme of depression which led me to Kierkegaard (p. 269).

Lodge turns to Kierkegaard’s reflections on depression in order to anchor his character’s feelings of anxiety and isolation. He juxtaposes thoughts about happiness with the philosophical writings of Kierkegaard who ‘explains that the unhappy man is never present to himself because he’s always living in the past or the future’ (Lodge, 1996, p. 101). Although Lodge admits that he has not studied Kierkegaard in depth he has found relevancies that chime with contemporary anxieties. It would seem that an increase in prosperity and living conditions have not led to greater happiness either for his character Tubby or for himself,

[a]s I have grown older I have become more and more vulnerable to bouts of anxiety and depression, though the material circumstances of my life have become steadily more comfortable and secure. This seems to be a fairly common experience. To judge by newspaper reports and magazine articles, there is something of an epidemic of depression in contemporary British society (Lodge, 2002, p. 269).

Lodge goes on to cite a journalistic comment by author Helen Fielding, “Why Are We So Depressed?” *The Independent on Sunday*, 2nd April 1995, that a series of campaigns were being held to defeat depression:

Sometimes it seems that the whole world has just got really fed up . . . that the globe is being swept by an end-of-millennium fug of existential *angst*, gloominess and ennui. (Lodge, 2002, p. 270, italics in original).

Lodge attributes the proliferation of therapies in the nineteen-nineties to the ‘scale of this spiritual and psychological malaise’ (270) and caricatures the growing number of therapists offering physical and mental relief.

Age brings moments of reminiscing, a mental revisiting of places and people. Lodge has his character Tubby muse about his first girl friend Maureen Kavanagh. Having bought a luxurious and expensive car he wants an appreciative passenger. He recalls Maureen’s excitement when they went on a trip to Brighton in an old pre-war Singer with his Uncle Bert, a car ‘that smelled of petrol and leather and swayed on its springs like a pram’ (Lodge, 1996, p. 36) and now, ‘I imagine driving up to her house in my present streamlined supercar and glimpsing her face at the window all wonder’ (37). In this one paragraph Lodge has taken the reader back not just to the sixties but to his first novel *The Picturegoers* [1960] and Clare Mallory, a character that could well be the young Maureen. There is much doubling and overlapping of impressions of the past, ranging over the previous thirty years, not only in the bricks and mortar of the same Catholic church, Our Lady of Perpetual Succour in Brickley, but in the emotional and sexual awakening of other young couples, Jonathan and Pauline in *Ginger You're Barmy* [1962] and Adam and Barbara in *The British Museum is Falling Down* [1965]. As Bruce Martin (1999) suggests, the increasing intimacy between the young Tubby and Maureen, ‘especially resembles that of Dennis and Angela in *How Far Can You Go?* [1980] in terms of its emphasis on their generation’s innocence’ (p. 155). Somewhere between the sixties and the nineties that innocence was lost along with the absolute belief in God and the certainties of heaven and hell. The return to the theme of Catholicism in *Therapy* [1995] ranges from memories of the Catholic Youth Club that Tubby attended with Maureen and the Sunday evening services and recitation of the rosary in the parish hall to looking for the same Maureen on her pilgrimage to Santiago de Compostela. Lodge may have moved away from Catholicism personally but the theme of Catholicism still lingers with his interest in the idea of pilgrimage. Martin points out the connections between novels and reality, between Lodge’s article for the Independent on Sunday 16th December 1993 and his BBC documentary film, “The Way of St. James”, broadcast on the same day, and present day tourism in *Paradise News* [1991] in which Lodge explores the pull of the pilgrimage. Martin (1999) questions the motives for making the difficult journey and concludes that for some it is a life-changing experience but for others it is a bit like a holiday adventure with the possibility of sex, an ‘excuse to see the world and have a good time’ (p. 153).

Lodge explores the emotion of nostalgia as Tubby looks back to an earlier and more innocent life, emphasising the passing of the years over which Lodge’s work has been written. Implicit here is a parallel between nostalgia and reality, the belief that things were better in the past and that he, Tubby, had been happier then compared with his present feeling of despondency and the general malaise current in the country. Lodge highlights, not just for his character but for himself, the paradox of material wealth conflicting with inner dissatisfaction and feelings of depression. Tubby’s depression extends from his own anxiety to that of society in general as he recognises the changes in the city of Rummidge, ‘[r]esigned to the erosion of the region’s traditional industrial base, the city fathers looked to the service industries as an alternative source of employment’ (Lodge, 1996, p. 84). The face-lift to the city centre with hotels and wine bars and the cleaning of ‘the half-a-dozen stagnant canals’ (Lodge,1993b, p. 10) was a ‘typical project of the later Thatcher years, that brief flare of prosperity and optimism between the recession of the early eighties and the recession of the early nineties’ (Lodge, 1996, p. 85). Lodge links Tubby’s feelings of antipathy with the nostalgic article about Bobby Moore after his death in February 1993 and reminisces about 1966 when England won the World Cup and the whole population seemed to be happy. Happiness is what everyone seeks but Tubby cannot remember when he was happy, ‘[o]r reasonably content . . . somewhere, sometime, I lost it, the knack of just living, without being anxious and depressed’ (p. 16). Lodge associates this anxiety and depression with the male obsession about their sexual ability. For Tubby his intimacy with his wife defines him as a man but when she leaves him he turns his attentions to his friend Amy in an attempt to change their long term platonic relationship into a sexual affair. He books a weekend in Tenerife as the destination for their sexual congress. The passion that each had anticipated is disappointing. Tubby is portrayed as a figure of fun as he endeavours to perform sexually with a knee support and an elasticised elbow bandage. During this moment of high comedy Amy realises that sex in a relationship, for her, is not that important and she tells her psychoanalyst:

[s]o really, it wasn’t such a disaster after all, my dirty weekend. I really think I see things more clearly than ever before, as a result of it. I see there is nothing *wrong* with me. I can accept my self for what I am. I don’t *need* sex. I don’t *need* a man. And I don’t need you Karl, not any more. Yes this is the end of the analysis. You told me I’d know. And I do. This is our last session, Karl. Yes. This is the big goodbye. I’m cured (Lodge, 1996, p. 162, italics in original).

Lodge appears to be suggesting here an ambivalence toward sex from Amy, an attitude that is prevalent in many of his female characters in marked contrast to his male characters’ obsession with sex. The passage also gives weight to the idea that too much reliance is placed on the intervention of a therapist. Frank Füredi (2004) maintains that, ‘the perception that individuals lack the capacity to control their lives [and that] we are sick and therefore unable to manage our affairs’ (p. 103) has been to a great extent discredited. More recently Füredi suggests that ‘[t]herapies tend to be promoted on the grounds that they help people cope and come to terms with their condition’ (p. 204). Both Tubby and Amy come to terms with their anxieties and relinquish their therapies. Amy may not need sex but Tubby does. It is important to him. Having sex for Tubby enhances his self-esteem. In looking for sex after the break up of his marriage he is confronted by the fear of AIDS. Lodge has not previously broached this subject and due to changes in the cultural and social habits it becomes a barb that lances through his sexual comedy. This intrusive questioning of sexual activities reflects a society that has become less spontaneous and more afraid of the consequences notwithstanding there is a greater propensity for sexual promiscuity.

Although *Therapy* [1995] is, on the surface, a humorous novel, it challenges the need for recognition and identity and the desire for happiness. Tubby’s subsequent late flowering sexual dalliance with Maureen is good for his self-esteem; however, he does not enquire how Maureen squares her conscience or her husband’s feelings. Of himself he maintains,

my own conscience is quite clear. The three of us are the best of friends. We’re going off together for a little autumn break, actually. To Copenhagen. It was my idea. You could call it a pilgrimage (Lodge, 1996, p. 321)

implying a serious, even moral or quasi religious reason for the journey by referring to the ‘autumn break’ as a pilgrimage. Once again Lodge is calling into question the moral integrity of his character Tubby as he insinuates himself into the lives of Maureen and her husband.

***HOME TRUTHS* – private lives and public celebrity**

Lodge again raises the issue of morality and the intricacies of personal relationships born of past events as he explores the interaction of his three leading characters, Adrian Ludlow, Sam Sharp and Adrian’s wife Eleanor. Originally a play, this text retains the theatrical structure and is composed mainly of dialogue except for the passages that might be construed as stage directions. The inherent danger in this experimental work is that the dialogue lacks the actor’s interpretation leaving the reader with the task of intuiting the necessary emotions. Lodge (2000) admits that this is not a new technique but one which has been used earlier in the twentieth century as a reaction against the ‘literary novel of consciousness, *e*.*g*. Evelyn Waugh, Christopher Isherwood and Henry Green’ (p. 142). Lodge claims that he ‘envisaged the new *Home Truths* as a novella rather than a novel, a short book that would retain the dramatic structure and texture of the original play [but with] no privileged insight into what the characters are thinking to themselves, or limitation of the narrative perspective to one character’s point of view’ (p. 141). The almost wholly mimetic discourse ensures that the reader must produce the meaning of the text through his own interpretation.

*Home Truths* [1999] encapsulates a society that demands personal and intrusive information to feed the twenty-four hours news culture so prevalent in the late twentieth century. The media machine dictates to, and demands responses from, those caught up in television and newspaper reporting. The plot revolves around two middle-aged authors, Adrian Ludlow, whose literary output has declined and the rather more successful screenwriter Samuel Sharp. Both authors allow themselves to be interviewed about their respective work by a well-known journalist from a Sunday newspaper. As Lodge writes in his Afterword, ‘the journalistic interview, it seemed to me, was perfect material for drama’ (Lodge, 2000, p. 139). This work may be a novella but the content is a hugely important marker in changes in cultural attitudes not only to the moral ethics regarding privacy and publicity but as Nick Bentley (2005) suggests:

The relationship between fiction and reality is central to an understanding of the 1990s culture. The importance of celebrity and the media, of so-called reality TV, the culture of ‘spin’ and the concentration in the form in which the information is communicated to the public are all aspects of this anxiety with the nature of the ‘real’ (p. 3).

The notion of the ‘relationship between fiction and reality’ as a guide to an understanding of culture is one that Lodge explored in *The Picturegoers* [1960] in which the demarcation between entertainment and reality was more clearly defined, whereas here the ‘so-called reality TV and the culture of spin’ is more invasive, blurring the lines between make-believe and real life. Bentley goes on to claim that the influence of fiction has moved beyond literature and now has a greater influence on British cultural life from the presentation of history to the news media in all its forms, television, newspapers, the internet and radio, reminding one of the satirical adage, “never let the facts get in the way of a good story”. *Home Truths* [1999] is a dramatic exploration of the excesses and power of the media, whether from the attentions of an unscrupulous journalist or the stoking of celebrity hysteria surrounding the death of Diana Princess of Wales. The journalist in question is Fanny Tarrant, with her interesting choice of name; in his essay on names Lodge maintains that, ‘[i]n a novel names are never neutral, they always signify, if it is only ordinariness’ (Lodge, 1992b, p.37) and he muses on what ‘the supremely respectable Henry James meant by calling one of his characters Fanny Assingham’ (p. 36). In *Home Truths* [1999] one must conclude that Fanny is a somewhat deprecating name coupled as it is with Tarrant, a play on the word ‘tyrant’ for that is what she appears to be, a ruthless and ambitious columnist who feeds the public’s increasing appetite for salacious gossip while gaining prestige for her acerbic and often cruel jibes.

Publicity has become the life-blood of authors, and now is a necessary element to sell their work, as Lodge points out:

When I began writing novels in the late 1950s literary novelists were seldom interviewed unless they were very famous . . . (n)owadays the interview – not only in newspapers and magazines, but also on radio, TV and even the Internet – is a routine part of the promotion of almost any kind of artistic production (Lodge, 1992b, p. 138)

and he goes on to confirm that the relationship between interviewer and interviewee has changed since 1980. The professional ‘book critic’ has disappeared and now there is a plethora of authors reviewing other authors. Lodge also suggests the notion that, ‘[i]nterviewers want blood – the blood of new and personal revelations . . . they want to assert their own personalities, and to demonstrate their own literary skills’ (p.138). Journalists, critics and authors have all become recognisable personalities as reviewers. The twofold effect here is not only to promote the book in question but also to advertise their own work. Blake Morrison, critiques Frank Füredi's work entitled *Therapy Culture* (2004) while at the same time promoting his own latest book, *Things My Mother Never Told Me* (2002). It is no longer just the novel that is important but the writer who must also attract attention. Martin Amis (1995) in his novel *The Information* suggests with an honest cynicism:

Writers need definition. The public can only keep in mind one thing per writer. Like a signature. Drunk, mad, fat, sick: you know. It's better to pick it rather than letting them pick it. Ever thought about the young-fogey thing? The young fart. You wear a bowtie and a waistcoat. Would you smoke a pipe? . . . People are very interested in writers. Successful ones. More interested in the writers than the writing (p.130)

adding weight to the charge that it is these personal details of writers’ lives that ensure sales of their books. The seductive promise of book sales compels the authors in *Home Truths* [1999] to submit to Fanny Tarrant’s questions that seek out and exploit their weaknesses. The whiff of scandal and cruel jibes ensure interest in both the review and the novel and at the same time promote the reviewer’s own journalistic endeavours.

Fanny’s ruthless pursuit of her career is evident as she puts the story surrounding the death of Diana before her relationship with her boyfriend Creighton; she is ready to sacrifice his fidelity on the altar of her ambition. Explaining why she won’t go on holiday with him she points out that ‘[i]t’s the biggest story since . . . I don't know, the death of Kennedy. The impact is going to be enormous . . . There's going to be the mother of all funerals. I can’t leave England *now*’ (Lodge, 2000, p. 125, italics in original). The implication here is that Fanny is not simply going to report the funeral but that she is going to write the ‘story’ surrounding the unfolding events.

The less desirable traits of human nature are highlighted in this narrative. Envy, jealousy and the desire to bring down the rich and famous has seeped into the British consciousness; in short there is a change in moral behaviour. The lack of morality is the consideration that underpins this story where deception, dishonesty, malice and selfishness form the cornerstones of the narrative. The relationship between the three characters is based on their long-term association and friendship that Eleanor selfishly used to satisfy her desire for both the men, eventually lying about the fatherhood of her aborted child. The careers of both the main male protagonists are attacked in print by the young columnist as she seeks to write yet another exposure of scandal. However, it is the bigger issue of the death of Diana Princess of Wales, a real event, which highlights media intrusion. The tragic accident happens as Diana and her lover Dodi Fayed flee a pack of reporters and photographers eager for the latest gossip to satisfy their readers who are hungry for sensationalism and emotion to fill the vacuum in their lives. The subsequent hysteria and adulation that surrounded Diana’s death might be seen as a replacement ‘of both sacred and secular convictions’ (Füredi, 2004, p. 95) which have been lost in the late twentieth century and that the adulation and outpouring of grief satisfies an emotional need, a substitution, just as Lodge suggests that sightseeing is a substitution for ritual in *Paradise News* [1991]. By incorporating the historical event of Diana’s death Lodge adds to the realism of his text fixing it to a time and place and calling upon the reader’s memory to flesh out the emotional connotations depending upon their personal sense of empathy and connection to the time.

Lodge’s judgement on the rivalry of the writers as each of the two men delight in the embarrassment and suffering of the other is a reminder of the sentiments expressed in *The Information* (1995)by Martin Amis, a dark novel that involves the deliberate attempt of unsuccessful author Richard Tull to humiliate his friend and rival Gwyn Barry. The success or failure of the two writers is a balance and as one rises the other falls exposing the dark side of human nature as it delights in misfortune and failure of others. Steven Pinker (1998) comments that ‘[t]hrough the ages, observers of the human condition have pointed out the tragedy: people are happy when they feel better off than their neighbors, unhappy when they feel worse off’ (p. 390) and he quotes Gore Vidal who supposedly said, ‘[i]t is not enough that I succeed, others must fail’ (p. 390). On a lighter note, one that is more appropriate to Lodge’s work, is the humorous comment on the triumph of success over failure in a poem by Clive James (2008) entitled, ‘The Book of My Enemy Has Been Remaindered’.

The humour in *Home Truths* [1999] gives an appearance of lightness to the text but as with many of his works Lodge surprises his readers by confronting them with tragedy confirming that the harsh reality of life is never far from the surface. In this novella the events of the past, when all three characters were much younger, surface to expose their promiscuous behaviour confirming that the sixties, a decade redolent with free love and flower power in San Francisco that Lodge captures so well in *Changing Places* [1975], was no less a permissive time in the universities of the U.K.

Lodge (2000) made the decision that the adaptation of the play should be of novella length because expanding the story would ‘risk destroying the essential quality of the original, its dramatic concentration on a few decisive moments in the lives of the characters’ (p. 141). Comprising of mainly recorded speech, this novella, is a further example of metafiction in Lodge’s work, an experiment, conceivably as problematic as endeavouring to incorporate the visual medium of film within the texts of *Changing Places* [1975] and *How Far Can You Go?*[1980]*.* As Lodge (1990) writes,

once these discourses enter into the narrative discourse itself, in various forms of reported speech, or thought, the interpretive control of the author’s voice is inevitably weakened to some degree, and the reader’s work increased (p. 50).

The reader confronted by these forms of experimentation is forced to explore the narratives for a satisfactory understanding and in the case of *Home Truths* [1999] to acknowledge the power of the written word, either in fiction or fact, to pay homage to or to damage or humiliate another whoever they may be. Not, of course a new phenomenon, but at the end of the twentieth century greater opportunity exists with the immediacy of the internet, newspapers and competitive tabloid journalism.

***THINKS . . .***  **– scientific argument versus literary consciousness**

Continuing the idea of the power of the written word in journalism, the news media began to rely on fictional devices to embellish their stories. Bentley (2005) maintains ‘that fictions were perceived to encroach on all aspects of culture’ (p. 3) thus blurring the lines between fiction and reality, so it is no surprise that a reversal of the trend should arise and that ‘[s]cience also began to rely on narrative forms in its attempt to communicate itself to a mass audience’ (p. 4). To this end we can see that *Thinks* *. . .* [2001] was written at a time when the scientific discussion of consciousness was very much in vogue:

Consciousness is apparently the sort of thing cognitive scientists study – indeed *the* thing at the moment, for scientists of all kinds. They have decided that consciousness is a ‘problem’ which has to be ‘solved’ (Lodge, 2001, p. 61)

and it was after reading an article in the English Catholic weekly, by John Cornwall in *The Tablet* (25th June 1994), that Lodge acknowledged his first encounter with the then ‘current intellectual debate about the nature of human consciousness, in which old philosophical issues were being refreshed by new input from the sciences’ (p. 1). The article highlighted, ‘the challenge that the new scientific work on consciousness offered to the idea of human nature enshrined in the Judeo-Christian religious tradition’ (p. 2). It is these opposing ideas from the sciences, the experimentation with Artificial Intelligence and the investigation into an understanding of consciousness that are the starting points for Lodge’s novel. Indeed the idea of Artificial Intelligence and the possibility of building a thinking machine to enhance the exploration of consciousness is one of the central issues of this novel. Lodge (2001) has his character, scientist Ralph Messenger, pose what he sees to be the problem of consciousness, ‘[h]ow to give an objective, third person account of a subjective, first person phenomenon’ (p. 42). Helen Reed, a writer and lecturer exclaims, ‘but novelists have been doing this for the last two hundred years’ (p. 42) and to prove her point she quotes the opening sentences of Henry James’ *The* *Wings of a Dove* (1902) thus setting up the argument of science versus literature in the quest for understanding of the self.

The definition of consciousness had for a long time hovered on the psychoanalyst’s couch:

Psychoanalysis, of course, was always concerned with trying to understand consciousness, but its claims to be a science have been dismissed by most natural scientists, and many of its critics have regarded it as a kind of religion or substitute for religion (Lodge, 2002, p. 6)

confirming the need for some tangible idea to give reassurance and hope in a world where the old certainties of religion are fading. The advent of psychoanalysis which began in the late nineteenth century with Freud’s investigation into the workings of the mind is perhaps the forerunner of the therapy culture that I have discussed in *Therapy* [1995]. Patricia Waugh (2005) claims ‘that scientists had taken Darwinism out into politics, ethics and questions of human behaviour, with a steady flow of popular books which mixed respectable science with scientific speculation’ (p. 59); in short, ‘scientists in the 1980s and 1990s had begun to write like novelists’ (p. 60). So it should come as no surprise that authors of popular fiction would take up this scientific theme and it is the debate with contemporary science, surrounding the issue of consciousness, on which Lodge has based his novel. Responding to social and cultural changes in a questioning society Lodge (2002) takes a contrary view-point as he uses the scientific investigation to present his case that it is through literature that we can best understand consciousness. In the face of the multiplicity of theories he asks ‘why literature exists, why we need it, and why we value it’. His answer is ‘because literature is a record of human consciousness, the richest and most comprehensive we have’ (p.10). Straying into this realm of consilience Lodge constructs an interesting discussion between the opposing factions: those who emphasise the difference between scientific discourse about consciousness and those who emphasise the points of agreement. His arena of discussion in *Thinks . . .*  [2001] is between the two main protagonists Helen Reed and Ralph Messenger. Lodge, never missing an opportunity to play games with words and names, has called his central character Messenger, the scientist, the bringer of information, while his female protagonist is Helen Reed a woman of literature who upholds the literary tradition of reading and interpretation

To underline different conceptions of consciousness Lodge introduces Oliver, an autistic teenager and explores his concept of the abstract. Oliver doesn't lie; he has no, ‘[t]heory of mind. Knowing that other people may interpret the world differently from yourself. The ability to lie depends on it. Most children acquire it at the age of three or four. Autistics never do’ (p. 134). Oliver has abilities which include being able to remember the number of his mother’s Sainsbury's Reward card:

“How does he do it?” Helen wonders.

“Autistic people often have these unusual specialized abilities,” says Ralph. “Idiot savants, they used to be called before the days of political correctness.”

“Computers are a bit like that, aren't they?” says Helen (p. 240).

This barbed remark is a criticism of Messenger’s enthralment to technology and of the growing use of computers; it is also a direct reference to their opposing views on consciousness. The ‘political correctness’ that Ralph refers to is a definite reference to idioms of speech that have been modified in consideration of common sensibilities, acquiring this label in the late twentieth century. Steven Pinker (2007) discusses words and language that are banned from use in the U.S.A. as being obscene; many of them are also considered to be so in the U.K. and that ‘while taboo language is an affront to common sensibilities, the *phenomenon* of taboo language is an affront to common sense’ (p. 19, italics in original). Lodge has not only used but highlighted the term ‘idiot savant’ with his reference to political correctness. By putting this reported speech into the mouth of Messenger, Lodge is in effect absolving himself, the author, of any intended offence. Lodge’s son Christopher was born with Down’s Syndrome so he has first-hand understanding of differing mental abilities and he has not shied away from this subject, first introducing it in *How Far Can You Go?* [1980] and evidencing Lodge’s intertextuality as ideas and situations are drawn not only from one narrative and blended into another but also from his own experience.

Furthering the idea of intertextuality, Robyn Penrose’s question in *Nice Work* [1988] ‘was it a good idea to build so many new universities in parks on the outskirts of cathedral cities and county towns?’ (Lodge, 1993b, p. 833) is in part answered in *Thinks . . .*  [2001]. Set in a fictitious university in the green fields of Gloucestershire this narrative has as its sub-text an educational establishment that failed to live up to its expectations leaving a shortfall in buildings and student numbers alike. The original plan for the university was ‘conceived in the utopian sixties . . . But cost rose . . . and in the nineteen-eighties the Government realised it would be much cheaper to convert all the polytechnics into universities with a stroke of the pen than enlarge existing ones’ (Lodge, 2001, p. 11) concluding that the answer to Robyn’s question is that it had not been such a good idea. This novel reveals that Lodge’s protagonists have moved into middle-age and the middle-class, their academic achievement and money promoting a sense of belonging to an elitist cultural society. The characters inhabit a privileged world, one which would appeal to Lodge’s middle-class readers, where affluent and intellectual characters are allowed to indulge their interests in the Arts and Sciences and social gatherings. Through the chief female protagonist Helen Reed, Lodge highlights the growing interest of the middle-class in heritage with a gentle exploration of the past as Helen visits Ledbury with its Tudor buildings and associations with literary figures. The heritage industry that has proliferated since the Second World War thrives everywhere particularly in the more rural parts of the country adding considerable employment to those areas that have seen a severe decline in agriculture. In her journal Helen writes, ‘I loved all this. I metaphorically hugged myself with glee. I love to feel connected with the great and not so great writers of the past by walking the ground they walked and seeing the things they saw’ (Lodge, 2001, p. 232) giving a sense of a pilgrimage into the literary past. The heritage industry frequently evokes a view of the past that is gilded in nostalgia and elicits mocking remarks from the professional historian; the thatched cottage with hollyhocks in the garden obscuring the damp walls and the bucolic abundance that masks the occupant’s reliance on a benevolent landlord; the towns over-crowded and smelly with rubbish and raw sewage. This may well have been the reality but the heritage industry for all its cafés and gift shops is defended by Dominic Sandbrook who, writing for the BBC History Magazine, maintains that,

[m]any historians dislike the heritage industry out of sheer snobbery [insisting] that [h]eritage is not history’s opposite or its adversary; it is, in fact merely another way of engaging with the past, one that millions of ordinary people enjoy and one that inspires countless children and teenagers to study history in greater depth. (Sandbrook, 2009, no page number).

The heritage industry presented in *Thinks . . .* [2001] does not stop with the public face of trinkets and tea-towel. Lodge (2001) suggests that for those who can afford the luxury of a modernised and sanitised week-end rural retreat it can be lived. “Horseshoes”, the double fronted, thatched Cotswold house, with a huge open fireplace, central heating and feel good factor is where,

the Messenger family simulates the life of English country folk for one or two days a week: Carrie bottles fruit and makes preserves on the oil fired Aga, Emily rides the pony she keeps at a local stable, and Ralph chops wood for the open fire or takes the younger children out for rambles and bike rides. At the back of the house, however, a more exotic and sybaritic note is struck: a balcony, or ‘deck’ as they call it, has been constructed on two levels, with a redwood hot tub on the lower level. The effect is rather bizarre as you pass from the English eighteenth century of the house to twentieth-century California in the back garden (p. 104).

Two important points emerge from this description of the simulated country life of the Messengers, a life that it is heavily indebted to the American money and ideas of Ralph’s wife Carrie. Firstly, Lodge is making the same transatlantic connection that he began in *Changing Places* [1975], drawn by his own association with the U.S.A. when he took up a Harkness Commonwealth Fellowship in America in 1964. For the Messengers chopping wood and bottling fruit while the children ride for pleasure mirrors the perceived life of the upper-classes of the past in a cosy pattern that draws the family together. This brings me to my second point; once again Lodge is holding up the family unit as a recognised middle-class ideal and aspiration and as a standard of morality. However, Messenger’s illicit kiss, after soaking in the hot tub with Helen, an action that, of course, she conceals, suggests double standards. Later she wonders about the easy deception that human beings practise and asks herself, ‘Did we acquire that ability with self-consciousness?’ (p.105). The answer here may be that the individual self is constrained by the learned behaviour of the Ideological State Apparatus which demands that the self must capitulate to the accepted values of society and the easy deception is a defence strategy to maintain the status quo.

Lodge’s male protagonist, Ralph Messenger, the head of a research centre for cognitive science, is chauvinistic and pays scant heed to feminism. Messenger, although charismatic and sexually attractive, is recklessly aggressive in his discussions or arguments with women. He must of necessity exhibit bombastic and self-opinionated tendencies in order for his argument to challenge the concepts of literary consciousness and religion put forward by lapsed Catholic and recently widowed Helen Reed. The semi-journalistic style of the novel allows Lodge to internalise the thoughts of the two main protagonists. He gives his male protagonist a recently invented piece of electronic equipment called a Voicemaster which translates voice immediately into print on his computer. The parallels of this abstract communication run alongside the abstract notion of consciousness as the speech recognition software translates the abstract thought to a computer. Lodge (2002) proposes the analogy ‘that the mind or consciousness is like software to the brain’s hardware’ (p. 7) where thoughts are stored for future reference.

Scientific advances in the use of computers are significant in this novel. They represent the latest discoveries in technology not only in the area of attempting to understand cognitive behaviour but in enhancing communication. The change and advance in methods of communicating over the previous half century become apparent in Lodge’s fiction, from the postcards sent home by Timothy in *Out of the Shelter* [1970] to Fax machines and in-car phones in the Campus Novels and now to the advent of e-mails and the World Wide Web. Invention and discovery may have led to rapid advances in electronic communication but have not yet answered the question, “what is consciousness?”

Religious theoretical debate is a feature of Lodge’s later novels. In *Thinks . . .* [2001] he has Messenger air his scathing view of Helen Reed into his Voicemaster,

apparently she’s a Catholic, or brought up as one . . .doesn’t believe anymore but can’t bring herself to dismiss the whole boiling, still hankers after the idea of personal immortality, like so many otherwise intelligent people . . . even scientists (Lodge, 2001, p.58).

thereby putting forward the notion that sophisticated grown up people shouldn’t need religion. Messenger dismisses and belittles Helen’s Catholicism while she in all her vulnerability holds up both the consciousness of literature and religious belief as talismans against her grief and loss. Lodge’s satiric portrayal of Messenger as aggressive, blinkered and anti-literary is in fact advocating literature as the best way of understanding the (quasi-religious) mystery that is consciousness.

Never flinching from sexual detail Lodge has become more graphic in his exploration of sex, especially in the mind of this male protagonist who divulges his inner thoughts and sexual fantasies as he records into the Voicemaster. Remembering having tape-recorded the sounds of himself having sex with a colleague, Isabel Hotchkiss, he recalls the incident and confides to his journal, ‘I’d like to listen to it again and masturbate to it in memory of Isabel Hotchkiss’ (p. 5). He goes on to muse on his first real sexual encounter with a woman, when as a boy he went to work for a sheep farmer in Wales. The recollection invoked here is of a

naked woman in all her glory . . . not that she was classically beautiful, Martha, or girlie-magazine beautiful, her breasts sagged a bit, her waist was too thick and her legs too short but she was the first naked woman I had ever seen in the flesh (p. 78)

a somewhat pejorative description but one which is mitigated by saying, ‘she was a warm-blooded, big-hearted woman who taught me things about sex it took my contemporaries years to learn’ (p. 79). Once again Lodge has committed to the page only a memory and however erotic, it is not sex in the present and it lacks emotional connection. The re-telling of sexual scenes as memory or imagination is a device Lodge uses throughout his fiction. He admits that some of his work contains scenes that ‘are sometimes regarded as rather shocking and explicit’ (Haffenden, 1986, p. 159). The sexual memories in *Thinks . . .* [2001] are perhaps the most explicit but, are nevertheless, reported, second-hand descriptions.

*Thinks* . . . [2001] tackles the changing conception of beauty and sexual desire. In the case of the female body desire is dictated by the necessity to procreate. Lodge explores this notion in a scene in the spa when Helen describes Carrie, Messenger’s wife, as beautiful but Carrie refutes this saying, ‘[i]f we were living in the age of Rubens . . . or even Renoir. . . But today’s ideal of feminine beauty is the look of an adolescent boy’ (Lodge, 2001, p. 207). When fertility was important the larger woman was more desirable. Now sex is a recreational activity so men look for slimmer more athletic partners. The conversation between the two women evidences Lodge’s use of past and recent historical detail to highlight changing cultural attitude as they discuss sex and universities and the sexual freedom that began in the second half of the twentieth century. Carrie describes her time at Berkeley University when she slept with her professors,

[i]t was the nineteen-seventies, you know, before AIDS and Political Correctness, and everyone on campus was screwing like there was no tomorrow . . . I don't have to worry about Messenger that way. There’ve been too many sexual harassment cases in universities. Faculty have learned to be wary of getting involved with students – and quite right too (p. 207).

Once more Lodge’s sense of irony is at play as it is not female students that pose a threat. Helen, realising that Carrie is conducting an extra-marital affair of her own, has thrown caution to the wind and capitulated to Messenger’s advances. So, even ‘nice’ women, an epithet attributed to the character Helen Reed (Lodge, 2002, p.286), given the right circumstances are predatory dispelling any misguided assumption that lecturers only have affairs with their students.

Lodge gives the last word at the novel’s International Conference on Consciousness Studies at the university to his female character Helen who delivers an impassioned defence of consciousness as described in literary and poetic text. Lodge may well be questioning the veracity of the literary over the scientific argument or he may simply be allowing the two premises to continue in contention. The argument remains inconclusive; the emotions and the heart lean toward the literary while the head dismisses what cannot be proven and upholds the scientific response to consciousness. Lodge typically holds no decisive opinion at the end of the novel vis-à-vis the science-literature debate. *Thinks . . .* is perhaps the least autobiographical of Lodge’s novels and yet more than any other relates more closely to his understanding of literature, the art of fiction and the way in which language describes consciousness. Lodge implies that his reading for *Thinks . . .*  has ‘made it even more difficult for me to subscribe to any transcendental religious faith [adding] I'm not quite sure if it's changed me *permanently*: it’s just opened out the world in an interesting way’ (Lodge, 2002, p. 297, italics in original) confirming my view that Lodge is reluctant to affirm the scientific opinion that there is no life after death thereby denying the tenets of religious belief.

***DEAF SENTENCE* – retirement, deafness and the afflictions of the ageing man**

*Deaf Sentence* [2009] is Lodge’s last fictional work to date and like his previous novels focuses on the individual’s place in society. The central character, Professor Desmond Bates, has achieved success and respect but now struggles to maintain his position in the face of an ageing body, increasing deafness and the loss of professional status. Desmond has retired but continues a tenuous association with Rummidge University where the enclosed world still gives comfort as,‘[h]e missed the calendar of the academic year which had given his life a shape for such a long time, its passage marked by reassuringly predictable events’(Lodge, 2009, p. 30). As we have seen in Lodge’s later novels women have become increasingly dominant. In *Deaf Sentence* [2009] it is Desmond’s wife Winifred, known as ‘Fred’, who now shapes his life. The success she has achieved in her retail business has resulted in her becoming,

something of a figure in the local community, invited to sit on boards and committees connected to the arts, which in turn generated invitations to private views, first nights, charity concerts, festival openings, and parties and receptions connected with these events, in which Desmond was naturally included. Sometimes he encountered the Vice Chancellor or other senior figures in the University hierarchy on such occasions and observed that they regarded him with new respect. (p. 36).

However, after Desmond’s retirement these events reinforced the, ‘shifted balance of their marriage’ (p. 36) and became more of an ordeal due to the deterioration in his hearing. Lodge generally refutes any suggestion that his work is autobiographical although as he admits, ‘[t]he narrator’s deafness and his Dad’s have their sources in my own experience’ (p. 308) and the similarities in terms of status and professional experience between Desmond Bates and David Lodge are undeniable. The question of hearing loss is one that Lodge addresses in detail. Never satisfied unless he is educating his readers he discusses the deafness of Goya, Beethoven and Philip Larkin. Beethoven suffered ‘spells of deep depression, cursing his Maker and sometimes contemplating suicide’ (p. 87). However, it is the personal and very serious issue of the perception of deafness in society that Lodge captures. Although modern technology has introduced hearing aids that alleviate the problem to some extent it is the modern world that often exacerbates the distress, from the use of the telephone to the new and noisy public places. The humour derived by others from mis-hearing is contrasted by Lodge’s understanding of the isolation felt by those whose hearing is deteriorating and their thoughts of suicide. Language, words and sounds which are taken for granted in everyday life are necessities for the lecturer in linguistics but for both Lodge and his character Desmond the sense of hearing is beginning to fade.

Lodge (2009) expounds the theories relating to his field of linguistics, language, discourse, maintaining that discourse affects every aspect of people’s lives; ‘we eat discourse, drink discourse and see discourse . . . we even have sex by enacting the discourses of erotic fiction and sex manuals’ and to ‘understand culture and society you have to be able to analyse their discourses’ (p.32). Discourse changes within culture and society as the acceptability of words change Some have become taboo in the twenty-first century because they are racially or sexually offensive. By accepting this, it is appropriate to argue that, discourse, language, is a living and always changing phenomenon. Words and phrases associated with a particular era, class and intellect change and certain phrases and sayings, euphemisms and idioms become dated and swear words loose their potency. In Lodge’s later novels the word ‘fuck’ and ‘fucking’ become common-place and not just used as an expletive or as ‘the monotonous obscenity of most spoken discourse in the army’ (Lodge, 1984, p. 217). Ralph Messenger, talking to Helen in *Thinks . . .* [2001] declares, ‘[p]eople are fucking all the time . . . It's the supremely human act, freely to fuck . . . to give and receive pleasure’ (Lodge, 2001, 174). Helen’s response, or should it be lack of any shocked response, is a further indicator of changing times. Contrast this with a scene in *The Picturegoers* [1960] and Clare Mallory’s blushes in response to Mark’s reference regarding ‘The Mechanics of Masturbatory Literature and ambitious pornographers’ (Lodge, 1993a, p. 27). Obscene language and the acceptance of explicit sexual content in fiction have changed in the near fifty years that separate these works. Pinker (2007) contends that ‘[t]erms for concepts in emotionally charged spheres of life such as sex, excretion, ageing and disease tend to run on what I call a euphemism treadmill’ (p. 319) as society seeks to find new unspoiled or unsullied terms of description. However, Lodge tends to eschew euphemism in favour of plain language and makes comedy from sexual innuendo.

*Thinks . . .* [2001] is about the scientific use of computers but *Deaf Sentence* [2009] brings the computer into the home becoming the tool on every desk, facilitating the World Wide Web and the all pervasive internet, not only allowing desirable discourse but a ready conduit for unsolicited e-mail and spam which regularly infiltrate the in-box. In the case of Desmond Bates his e-mail is bombarded with rejoinders to have better sex, a bigger penis and find new ways to satisfy his partner. In all aspects of Desmond Bates’ life sex is never far from his mind; nor indeed would it seem that of the author. Nevertheless, the sexual scenes and descriptions remain detached; Lodge continues to report the facts rather than internalising the sexuality or explicitly describing the eroticism. It is the idea of the sexual scene that is described, and not just once but is often repeated reinforcing the images; just as Vic Wilcox in *Nice Work* [1988] imagines Robyn Penrose lying on the floor of her small sitting room with nothing covering her except a dressing gown, so Desmond imagines going to Alex’s flat and following her instructions to spank her. The instructions in Alex’s e-mail are detailed and exact and Desmond admits to reading those several times and on each occasion having an erection. Alex Loom is a manipulative American post-graduate student researching suicide notes. Desmond remarks that she ‘is an intriguing person, but a bit of an enigma’ (Lodge, 2009, p. 99). Looking up the name Loom Desmond can find no reference to it in the *Penguin Dictionary of Surnames*, but among other derivations he discovers that it means penis,

[t]he citation for that one is ‘And large was his odd lome the length of a yerde’, from a fifteenth-century alliterative romance coincidentally called *Alexander*.

. . . It would make a good slogan for one of those Internet sex-aid ads: ‘*You too*  *can have a lome the lenthe of a yerde*.’ (p. 100, italics in original).

Desmond thinks a lot about sex and is endlessly hoping that, ‘Winifred might be disposed to intimacy’ (p. 228). Encouraged by her, he reluctantly agrees to spend the New Year celebrations in a holiday camp called Gladeworld, with ‘Fred’s business partner Jakki and her partner Lionel. The post-war phenomenon of holiday camps, the most memorable being Butlins, has metamorphosed into a more sophisticated style. The camps have become up-market, catering not just for the working-classes but have pretensions of appealing to professional families, with spas and saunas and chalets fitted with modern kitchens. Lodge uses this episode at Gladeworld to underscore the very definite class divisions that still exist. The class distinction between the two couples is made manifest, not by money or success but by education, taste and what constitutes ‘having a good time’ confirming my premise that education has been instrumental in bringing about social and cultural change. Lodge has already used the description of Gladeworld in *Thinks . . .* [2001] placing Helen Reed on the same social scale as Desmond and ‘Fred’, as she dismissed the holiday village with it’s ‘huge plastic dome’ [and] ‘artificial lake for sailing and windsurfing that isn’t quite big enough’ [saying,] ‘[m]y sister’s children adored it, I have to say. But I felt a little trapped’ (Lodge, 2001, p. 40).

The holiday camp turns out as Desmond expects and he reiterates the words of Messenger in *Thinks . . .* [2001] ‘[i]t sounds ghastly’ (Lodge, 2009, p.220). He later confirms it is, ‘[a] benevolent concentration camp. A benign prison. A happy hell’ (p. 224). The irony here is the reference to a concentration camp and the humorous suggestion that the guards on the gate might not let them out. Lodge uses this incident to foreshadow Desmond’s later visit to Auschwitz and Birkenau, a sombre and sobering visit calculated to give readers pause for thought about their previous smiles. Desmond’s visit to Auschwitz is in effect another pilgrimage; one that his son Richard said should be taken: ‘“You shouldn’t miss it”, he said, “[e]veryone should go if they get the chance.”’ (p. 252) The pilgrimage to the concentration camp brings Lodge’s work full circle. From Timothy’s experiences in *Out of the Shelter* [1970], when Don Kowalski expresses a wish to go to Auschwitz to Desmond’s visit fifty years later when Lodge brings us face to face with the ultimate horror of war in an introspection that contrasts the comedy of the novel.

For the character Desmond, age, deafness and the fear of impotence stalk his unemployed hours and he asks himself, “So what will I have to live for, when social and sexual intercourse are effectively at an end too?” (Lodge, 2009, p. 89). Coming home from a lecture at the university he finds ‘Fred’ in the bath. Lodge’s imagery of this moment presents a comfortable view of a woman’s body as he juxtaposes the ideas of wealth, images of art, sex and the enhancement of ‘Fred’s’ breasts by surgical intervention. However this gently erotic picture of ‘Fred’ ‘looking like a rosy Bonnard nude’ (p.117) promising sexual congress is cruelly negated by Desmond’s inability to stay awake even though he went to bed with an erection. Sex and sexuality even pervade his thoughts about his first wife Maisie and lead to one of Lodge’s more serious passages about sex and death. His description of the last years of Maisie’s life are a poignant exposé of a devoted husband who rejected all suggestions by her, when sex became too painful, that he might want to find ‘what she called ‘solace’ from another woman’ (p. 72). Solace, used in this case as a middle-class and old fashioned euphemism designed to mask the reality that Desmond might need to satisfy his lust.

Gender role reversals develop in this novel as the central character is further diminished not just by retirement, his lack of standing in the community and his lack of sexual ability but by the business and artistic acumen of his wife. The notion of male self-esteem is a major contention in Lodge’s work, mostly in the area of sexual prowess, but also the desire for others to know that they are, or have once been, a person of note. Lodge highlights this anxiety of identity as Desmond becomes enmeshed in what is, in reality, a platonic relationship with Alex Loom but which society might construe differently thus demonstrating the susceptibility of the male ego to flattery by a good looking female. Desmond’s innocent visits to Alex’s flat take on a new dimension as each encounter results in him being drawn deeper into her dark manipulative world. Lodge portrays the frightening spectre of Alex’s mental instability. Her loneliness and isolation are highlighted by the Boxing Day party at Desmond’s home which she unexpectedly attends and finds herself involved for a few hours with Desmond’s rich and full family life. Lodge makes a stark contrast here with Alex’s rented flat and is another example of the outsider image repeating that of Helen Reed as she hovered on the periphery of the Messengers’ lives. Ironically it is Alex who comments on the casting of a black actor as Peter Pan in the local pantomime. ‘“Such a bold bit of casting. It gives a whole new dimension to his outsider-character”’ (Lodge, 2009, p. 167). Lodge would have us believe that she is apparently unaware of her own outsider-status.

From the perspective of *Deaf Sentence* [2009] it is possible to look back at the social history of Lodge’s novels. From the characters in the first five novels who reflect the austere post-war days to the central players who have moved up the social scale materially, intellectually and in terms of status, we can chart the changing society. His characters have become educated and self-determining and many have thrown off the sexual restriction of the Catholic faith. Lodge now writes about life and culture of the comfortable middle-classes whose aspirations may not always be monetary but certainly in career prospects within the academic world they search for and achieve higher goals and in some instances lecturers aspire to the ultimate goal of a ‘chair’. In the latter half of the twentieth century changes in society and the assertion of women in the work place with their demands for financial equality have made it easier for women to succeed in business as ‘Fred’ has done. Success has given ‘Fred’ self-assurance and she has become the dominant partner in the marriage. Lodge contrasts Desmond’s first wife Maisie, who was sexually timid, with ‘Fred’ who has no qualms about sexual experimentation and once made it plain that she was not averse to oral sex when she ‘treated his penis as if it were a particularly delicious stick of seaside rock’ (Lodge, 2009, p. 76). Historically women’s independence is more than just sexual and financial liberation; it has to do with changing attitudes to gender equality helped by legislation regarding pay and the equal ownership of property. Looking back at Lodge’s female characters we can see that the women in the early novels are secondary to their partners and merely reflect men’s social status, women who have been constrained by the Ideological State Apparatuses and conditioned to accept the way things are whereas, in both the Campus Novels and the later novels the female characters, such as Robyn Penrose and Désirée Zapp, have made progressive career moves or gained financial stability.

In *Deaf Sentence* (2009) Lodge looks at Catholicism from a non-believer’s point of view and satirises the Catholic faith with its strictures on the subject of marriage and divorce. ‘Fred’ is a Catholic and because she is divorced she and Desmond were married in a registry office. In the eyes of the church ‘Fred’ was still married to her first husband Andrew. Later she is granted an annulment whereupon Lodge highlights the absurdity of a religious doctrine that allows the church to accept the annulment of marriage in the eyes of God while still maintaining and upholding the secular state of the union. The annulment meant that ‘Fred’ and Andrew had never been married but this did not mean that their children were illegitimate because ‘legitimacy was a legal concept’ (p. 78). Carrying the argument to its logical conclusion Desmond suggests that ‘Fred’s’ husband Andrew had not committed adultery because they were never really married. However, this line of discussion with ‘Fred’ is impossible and any criticism is seen as an attack on the believer’s faith and their right to be happy.

Lodge conveys a disgruntled disapproval of those believers happy just to participate in church services with their emotive and comforting ties while acknowledging the role of religious tradition even for non-believers. As the novel moves to a close the loose ends of relationships are pulled together but overlaying this are nostalgic thoughts and the bleak spectre of man’s inhumanity to man.In a short and poignant chapter Lodge internalises Desmond Bates’ emotions as he visits Auschwitz, that preserved place that will forever evoke memories of one of the greatest crimes in history. Age and death have become more meaningful; mankind’s horror of Auschwitz and Desmond’s personal horror of Maisie’s death are juxtaposed with memories of the votive candles in the rubble and the night-light on the beside table; his father’s wasted body and his striped pyjamas evoking memories of the wasted corpses and striped prison uniforms. Death takes on greater significance in this novel and Lodge concludes that ‘deafness is comic, blindness is tragic . . . but now it seems more meaningful to say that deafness is comic and death is tragic, because final, inevitable, and inscrutable’ (p. 305). Deafness is only comic when it happens to others; for the sufferer it causes introspection as, cut off from the world of sound, the affliction becomes truly a ‘deaf sentence’. The final chapter of this novel brings philosophical thoughts of death and dying but Lodge endeavours to override these thoughts with the idea that it is ‘[b]etter to dwell on life, and try to value the passing time’ (p. 306) and so he returns his characters to a state of equilibrium. Desmond returns to the lip reading classes where he always learns something new. However if the reader cares to examine another layer of this novel they may find that the image of the ‘semicircle of stacking chairs’ (p. 306) and the mundane trivia that form the banal questions and responses create a sense of unease as this image has connotations associated with the abdication of responsibility and the individual’s final withdrawal from sexual and social interaction into the care-home.

**Conclusion of Chapter 3**

These five novelsrepresent the culmination of Lodge’s fictional career in which his characters, like the author, have come to maturity. The link between these novels is the dilemma of the individual, the uncertainty and anxiety of life. The novels deal with the material aspects of society which have taken on greater importance in the last twenty years. Lodge airs subjects from child abuse, to euthanasia, sickness and death, and the threat of terrorism that has impinged on British national identity. Changes in the attitudes and behaviour of the secular population are marked by Lodge’s attention to current interests, alternative healing therapies, artificial intelligence and the problems of ageing. Technology has redefined communication; the media have found ways to bombard the individual with unsolicited information and he suggests that exploration of consciousness and artificial intelligence have called into question the understanding of the human mind.

Lodge presents us with a social history which has seen a rapid decline in the importance of religion and although the theme of Catholicism returns in his later novels it is as a reflexive device, an academic subject juxtaposed with secular and sexual desires to re-position the central characters as players in this changing world. It is clear that although the secular world has pushed the issues of Catholic belief to the margins of society it has also opened them up for debate. Lodge exposes, in these later narratives, the hypocrisies of Catholicism and the questioning of the fundamental truths of the Catholic Church. In an attempt to answer the question as to why Lodge has continued to address the theme of the Catholic religion I conclude that it still provides a rich seam for debate and that Lodge, with his empirical knowledge, will continue to find areas for discussion.

On the question of gender relationships Lodge continues to uphold the family unit as an ideal in *Deaf Sentence* [2009]. The instances of secure marriages in Lodge’s novels outweigh the divorces and most of the husbands who have strayed return to the fold; Philip Swallow calls for Hilary when he is taken ill in Jerusalem; Vic Wilcox’s immediate reaction to losing his job is to drive home to his wife and Ralph Messenger ends his relationship with Helen Reed when he thinks he might be terminally ill. Horlacher (2007) maintains that ‘what really matters for Lodge is that the rules of society with marriage as its central social and economic institution remain intact’ (p. 475). However he repeatedly accuses Lodge of denigrating women inferring that the older women are the butt of humour due to their lack of sophistication, sexual in the case of Hilary in *Changing Places* (1975) and social and intellectual in the case of Marjory in *Nice Work* (1988). Certainly the evidence suggests that Horlacher is right in his assumption that Lodge sees marriage as central to society but I suggest that this view-point is coloured by the dominant male characters and by Lodge himself. Marriage is depicted as a relationship that endures the infidelities and irritations of life, perhaps on the premise that in the social and cultural bubble in which Lodge’s characters live there is no alternative that offers a better domestic stability. Lodge’s novels confirm that the social and cultural world is changing, not least in the shifting balance of gender relationships. It may be that in the future the rules regarding marriage as a central social and economic institution will change to accommodate the financially successful woman.

**CONCLUSION OF THESIS**

The aim of this thesis has been to demonstrate that David Lodge’s novels offer a sociocultural record from the end of the Second World War to the beginning of the twenty-first century. I have also sought to determine the place of Lodge’s early novels in the plethora of mid-twentieth century works, whose authors attempted to instigate change in society, and to contrast their intentions with Lodge’s, whose works, even from his first novel *The Picturegoers*, (1960) began to record and reflect those changes. In the late 1950s authors such as Alan Sillitoe, John Braine and Stan Barstow concentrated on criticising the social structure that surrounded the working-class in an attempt to overthrow the class system. Vocal, and many of them grammar school educated, they believed that the process was far too slow and they were disillusioned with post-war Britain and the lack of opportunities for the working-classes. Lodge is less interested in the striving of the working-class than the intellectual development of his characters which paves the way for their later aspirations. Lodge applied his criticism not to the slow change in social practices but to what he saw as the restrictions, firstly of the Catholic religion and later, in humorous fashion, to the workings of academic life. My research has shown that Lodge’s novels are a record of these changes which have been brought about by an evolving social revolution that had its roots in scientific advancement and the expansion of higher education.

My primary research has been based on close reading of Lodge’s novels and his works on literary theory and those writers who have critiqued and analysed his novels, for example Bernard Bergonzi and Bruce Martin. It was important to place Lodge’s work in the specific time frames in which his novels are set. Taylor (1993) maintains that, ‘[w]ar gave an unavoidable focus to the fiction of the post-war era’ (p. 5). Curiously much of the post-war fiction tends to be retrospective, ‘[e]ven the land-mark novels of the 1950s have a habit of looking backwards’ (p. 5). I suggest that this reference to the past and to the pre-war social and cultural mores has continued, reinforcing the memories of and connection to a time which appears to reflect certainties, moral values and an ordered world. Bergonzi (1993) also refers to these regressive attitudes suggesting that they may be:

attributed to the wartime sense of personal and collective disruption, persisting beneath the surface of returning prosperity, and to a pervasive, unfocused anxiety about British identity in the post-war world (p. 139).

The shifts in national culture were unsettling and whatever the writer’s disillusionment there is ‘an unspoken assumption that present circumstance is of no account when compared to the agreeable playgrounds of the past’ (Taylor, 1993, p. xxii), inferring a desire not only to return to the past despite the inequalities of life but a fear of confronting a future devoid of familiar signposts. Lodge’s retrospection exposes the roots of the present in the past. His references to the Brickley Empire and the past glories of the British Empire in *The Picturegoers* (1960) serve to bring twentieth-century history into focus underlining Lodge’s interest in transition and change. Lodge, like George Orwell, regrets the passing of social values and certainties. Orwell’s novel *Coming up for Air* (1939) published as war was about to be declared, looks to the past and his central character Bowling wants to escape back into the safe ordered world of childhood: ‘Is it gone forever? I’m not certain. But I tell you it was a good world to live in. I belong to it. So do you’ (p. 31). However, Orwell’s novel also presents the beginning of the rise in the social status of the common man and just a few years later we see a similar rise in the status of Lodge’s characters as they are propelled into the middle-classes.It is the expansion of education that has proved to be one of the most important factors in social and cultural change.

My research indicates that Lodge’s early novels struggle to break free from retrospection although each work reflects the times in which it is set. Written in the early sixties *The British Museum is Falling Down* (1965) (the title itself reminiscent of a line from the lyrics by Ira Gershwin of “A Foggy Day in London Town” (1937)) is suggestive of the pre-war era. The parodic passages of ten well-known authors from the past also sound a retrospective note. I put forward the notion that Lodge has incorporated into the novel these successful writers and their styles to add reassurance to his work. As Lodge suggests it was his way of coping with what American critic Harold Bloom ‘called the ‘Anxiety of Influence’ the sense every young writer must have of the daunting weight of the literary tradition’ (Lodge, 1983, p. 168). Subsequent works by Lodge allude to the past through the reminiscing of older characters as their thoughts become the vehicles by which the stories can move backwards and forwards pulling into the present the notion of a different and sometimes much simpler world notwithstanding the deprivations and anxieties of war and post-war austerity.

However, Lodge is without doubt a post-war writer who addresses the social discontents of ongoing conscription and the austerity measures that include the rationing of food in the early works. As a Catholic writer he is particularly concerned with the dictates of the Catholic Church and its seemingly insurmountable barriers to change in Catholic dogma in general and in the continuing ban on common forms of contraception in particular. Catholic writers concern themselves with not only theological debate on every aspect of Christianity, from biblical and liturgical studies to the veracity of Christian teaching but also with the morality of their characters. Morals, specifically sexual morals, have been the focal point of Catholicism as far back as the seventeenth century which according to Foucault (2001) ‘was the beginning of the age of repression emblematic of what we call the bourgeois societies, an age which perhaps we still have not completely left behind’ (p 1648). In Lodge’s early novels we can see that the Church continues to deem itself the arbiter and censor of human behaviour. Catholic novels which evoke an emotional response and are hedged with sin and guilt can only be popular when they are premised on the assumption that we live in a morally stable society and one which will condemn those who transgress the moral code; Taylor (1993) gives as an example Lodge’s *How Far Can You Go?*, [1980] ‘which charts the progress of a group of 1950s Catholic teenagers for whom pre-marital sex is literally a mortal sin’ (p.237). I believe that Lodge has capitalised on the notion that readers exhibit a fascination with the romance of the Catholic novel and the idea of mortal sin, the pull of the Church, the sexual lives of nuns and priests because ‘the demands of institutionalized celibacy have always had a special fascination for a protestant audience’ (Woodman, 1991, p. 150). Novelists obviously find sex and religion a sensational combination and Catholicism has had the greatest appeal of all religions in this regard, obsessively concerned as it is with sexuality.

This study has revealed that it is the social content, the parochialism, which marks Lodge’s Catholic novels as different. This is an area of Catholic life which describes the ordinary humdrum suburban life which Lodge knew best and has been left by the pre-war Catholic authors for him to explore. His first work, *The Picturegoers* [1960] embodies an element of redemption as the central character returns to the Church, nevertheless secular notions invade the narrative. Already attitudes and perceptions of more glamorous lives depicted in American films engender discontent and the first appearance of the rock and roll era is a trigger for a changing culture. By the mid 1960s the fear of hell had disappeared giving Lodge’s Catholic characters greater freedom to question many of the restrictive aspects of their faith. The early novels are about the individuals who pursue their lives mindful of Catholic teaching and from what once appeared to be the immutable beliefs of Catholicism Lodge’s characters must now face the crumbling of those certainties. Nevertheless, despite the secular influence in society Lodge is unable to let go completely of Catholicism; he makes the point that adherence to the faith may have diminished but even for the atheist there is a need for tradition and that the traditional religious language is a compelling force. In terms of liturgical language (and it must be remembered that it is language that is so important to Lodge) he maintains that it is key for believers and non-believers alike. Significantly in *Deaf Sentence* [2009] Lodge quotes the wording of the prayer at the end of the Mass: ‘*The grace of our Lord Jesus Christ and the love of God and the fellowship of the Holy Spirit be with you all . . .*’concluding that ‘[t]here is something seemly about the language of transcendence, even of you don’t believe it’ (Lodge, 2009, p. 294, italics in original) evincing the idea that social and cultural change has not totally negated the need for religious service. Lodge does, however, move through his novels loosening the religious bonds of his characters. Bernard in *Paradise News* [1991]is laicized thus releasing him from the Church and its ideological constrictions and the reader is reassured that with tender loving sex therapy from Yolande he will be able to lead a normal sex life. Lodge’s reluctance to apportion blame or criticism or to publicly condemn the Church’s teaching allows him to maintain his neutral position while chipping away at the foundations of religion by writing comic novels about Catholicism. Religious references in the later novels contain a degree of derision which poke fun at Catholic hypocrisy surrounding, for example, the annulment of marriage and the deconstruction of ‘petitionary prayer’. From celibate priests to sexuality and the strictures on birth control Lodge has extracted both tragedy and comedy and, although in *The British Museum is Falling Down* [1965] and *How Far Can You Go*? [1980] these issues are central, his later novels address a wider variety of secular and sexual matters.

Moving away from religion, academia is a central theme with tales of university life

featuring lecturers and professors not only in the three Campus Novels but also in *Thinks . . .* [2001] and *Deaf* *Sentence* [2009]. *Therapy* [1995] marks a turning point in Lodge’s career when he introduces a self-educated man as his central character demonstrating that in the culturally changing world education can be accessed not just through universities but also through electronic resources including the internet. This novel also addresses the changing secular culture as television plays an increasingly dominant role in the social fabric of life in Britain. In this respect Lodge mirrors the early post-war days he describes in *The Picturegoers* [1960]when the cinema was popular entertainment for the working-class with the banal sit-com series produced on television in 1995 for the same working-class.

Comedy is derived from every aspect of Lodge’s work particularly in the context of sexual and scatological thoughts and actions. Sex dominates the thoughts of all the male characters in Lodge's novels, not of course a twentieth-century phenomenon, but the handling of the subject in these novels is, I have discovered, peculiar to Lodge. The matter-of-fact tone and sometimes clinical descriptions outweigh salacious and titillating passages and he resists the temptation to explore the detailed descriptions of sexual arousal indulged in by certain contemporary novelists, whom Taylor (1993) decries. Taylor demonstrated that writers needed, following the ‘Lady Chatterley’ trial in 1960, and the ‘relaxation of constraints to find an appropriate language in which descriptions of sexual activity could be conveyed’ (p. 233). The ending of the censorship of language was a major cultural change that gave licence to the author to express his views and descriptions, especially in the area of sexuality, using words which were unthinkable when Lodge wrote his first novel. There is, however, more to Lodge’s writing about sexuality than the act itself. It is in the thoughts and imaginings of his male characters that sex plays a major role and in his later novels the sexual scenes are more often than not in the characters’ thoughts. Sexual exploits are remembered, re-created or enacted only in the imagination, keeping the sexual fantasy second hand. Lodge also uses the device of allowing his character in *Thinks . . .* [2001] to use a ‘Voicemaster’ on which to dictate his thoughts, thus keeping the erotic subject matter at arm’s length. The raunchy details of past sexual acts become a stream of consciousness fused with distracted observation so that unrelated images diffuse and dilute the explicit sexual imagery. This literary contrivance not only allows Lodge to maintain a discreet distance from the act but also engenders a great deal of humour as it stems from the incongruity of the ageing characters engaging in sexual fantasy. Alex Loom’s e-mail to Desmond in *Deaf Sentence* [2009] instructs him to spank her in a ‘Sadean scenario’ (Lodge, 2009, p. 137) and although the novel repeats this three times it never becomes a reality, except that the fantasy ‘somewhere in my psyche it was lurking, unsuspected, only waiting to be released’ (p. 138) is enacted in a later scene between Desmond and his wife in a playful and wholesome fashion. Later novels, influenced by a more secular and permissive society see sex as lustful and playful, never violent, always consensual but rarely loving. Love is not an emotion which has any place in Lodge’s later work and, as culturally and socially it is no longer a prerequisite to pay lip service to love to indulge in sexual intercourse, the sexual act can be viewed in terms of the giving and receiving pleasure principle. One only has to contrast Lodge’s handling of desire in his early novels, *The Picturegoers* [1960] and *Out of the Shelter* [1970], for example, where the sexual element is wrapped in euphemism and intertextual references with the sexual fantasies in *Nice Work* [1988]and *Deaf Sentence* [2009] to appreciate this change in liberal tolerance.

Changes in the attitudes and behaviour of the population are marked in *Therapy* [1995] as Lodge reflects on society in the England of the 1990s. Martin (1999) maintains ‘Lodge has stated that the most important starting point for this novel was the idea of depression, both personal and societal, coupled with the related notion of therapy’ (p. 156). The narrativebrings to light the then very current and much discussed problems of depression and the multitude of therapies which sufferers resorted to for mental and physical healing. The youthful certainties of *The Picturgoers* [1960] become the irrational depression of *Therapy* [1995]; cancer, cysts, depression, deafness, ageing, death and Down’s Syndrome, all cast a passing shadow on Lodge’s narratives and yet, somehow despite these tragedies, lies, deceit and manipulation, the novels still appear to be, at face value, humorous books. The humour does not in any way negate or detract from Lodge’s comments on society and close reading confirms a perceptive understanding of scientific ideas as evidenced in *Thinks . . .* [2001] which highlights new thinking about artificial intelligence and concerns about consciousness. The larger cultural and social questions of mental health in *Therapy* [1995] and the morality of Ministry of Defence funding for research in *Thinks . .* *.* [2001] are contrasted with Lodge’s sensitivities to the smaller irritations and personal anxieties of the individual throughout his narratives.

Lodge’s work continually opens up new avenues of research and these findings suggest that there is a price to pay for being socially relevant and topical because over time the plots and narratives become dated and it could be argued that the Campus Novels, written during the 1970s and 1980s, are now outmoded. I refer to John Dugdale’s (2013) critique of Joyce Carol Oates’s latest work *The Accursed* (2013) entitled, “Last Rites for the Campus Novel” in which he puts forward the notion that ‘writers should stay out of academia’ and goes on to suggest that ‘ a moratorium has long been overdue’ (Dugdale, 2013, no page number). University life has changed and it is no longer lived in the claustrophobic atmosphere behind academic walls and the three term system has been almost entirely replaced by just two semesters a year. The notion of universities has changed from the exclusivity of the old Oxbridge universities and the red-brick establishments of the early twentieth-century to include the plate-glass universities of the 1960s and the reclassification of Polytechnics in 1992. Lodge raises this point in his last novel *Deaf Sentence* [2009], which although not a campus based novel has an ongoing connection to Lodge’s world of academia in which the intrigues, both personal and political, of the English faculty are observed by his central character from the sidelines of retirement. Campus indiscretions have lost their power to shock in the same way that Catholic novels no longer cause society to censure the actions of their characters. If the Campus Novel has become outmoded Lodge has thoughtfully moved on leaving his three novels as testimony to the cultural mores that existed between 1973 and 1988. The subsequent themes of Lodge’s novels are varied and exhibit a freedom for a greater variety of styles to flourish simultaneously. However, it is Lodge’s application of literary theory and textual analysis which are the condiments that bring flavour to his works. From *langue*/*parole* and metonymy/metaphor Lodge never ceases to instruct his readers on the finer points of literature and language and barring any cataclysmic event in the metaphorical world of literary theory these colourful and educational lessons will never go out of fashion.

One is compelled to conclude that Lodge’s storylines express the very ordinary aspects of his characters’ lives, from their struggles with religious faith to their reliance on electronic devices, computers and the invasion of spam, flat batteries in hearing aids, illness, old age and death. Although Lodge maintains he has a preference for happy endings, as I discussed in the Introduction and in Chapter Two this is not necessarily the case. Some endings are neither happy nor are they resolved as Lodge leaves his readers to question the motivations of Lodge as an author and those of his characters.

I embarked on this thesis with certain pre-conceived ideas regarding Lodge’s depiction of society during the last sixty years most of which have been verified by my research. I believe that Lodge covers this historical period with a backward and forward motion that relies on the past to give credence to the present as he re-works both characters and situations. In his review of Lodge’s latest novel Taylor (2008) poses the thought that, ‘[a]t first sight, Desmond Bates, the 60 – something hero of *Deaf Sentence*, looks like an escapee from a much earlier stage of David Lodge’s compendious back catalogue’ (*The Guardian*, no page number). I agree, that Lodge, having created a template repeats himself and the seeds of Desmond Bates are present in the professors and lecturers of the Campus Novels with their hopes of recognition and fears of failure. Male characters are often caricatures; their behaviour and the male dominated plots in which they appear are predictable. Sex and sexuality is in the main predicated on heterosexual relationships witnessed and enacted from a male perspective perpetuating the notion of sexist hierarchies.

My research into Lodge’s depiction of women has caused me to rethink his reflections of gender equality. Culturally the change in attitude toward women can be seen to have started with the beginning of the Women’s Liberation movement in the late 1960s, a movement which Lodge acknowledges in *Changing Places* [1975]. However, his presentation of his female characters appears to have resisted the general cultural change although curiously it is almost by virtue of his denial of femininity that prominence is given to his strong female characters. The fact that Lodge gives masculine attributes to a clever women such as Robyn (her name, her mode of dress and her preference for being on top during sex) disguises her femininity, and is in effect re-iterating the notion that women are intellectually less able than men and that to be clever she must be more like a man. This idea would, I believe, be refuted by all sections of society today and would, furthermore, make Lodge’s depiction of women out-moded. Lynne Segal (1990) suggests that the gender problem is one that must be addressed by men and it is they who need to change:

The stronger and more confident the pressures from women for men to change, both at a personal level and through collective political struggle, the more men will be forced to question the unthinking presumptions and unexamined prerogatives of ‘masculinity’ (p. 294).

It would appear that the ‘prerogatives of masculinity’ are still prevalent in Lodge’s novels and although Horlacher (2007) states that ‘gender identities (significantly mostly female) are subverted and denigrated through laughter and the comic’ (p. 466) the loss of male privilege is also often a source of humour in Lodge.

On a wider platform, Lodge addresses the concept of social mobility; the individual since the war has been able to take advantage of the expansion of higher education and the freedom of movement has been an exposure to other ways of thinking. Their views and opinions shaped by global information and international news, characters in Lodge’s later novels are now depicted as educated and middle-class, a result of the post-war economic boom where material and technological progress has fuelled their aspirations. I believe that Lodge retains an optimistic outlook for his characters as he continues to champion the individual’s right to religious and moral self-determination.

I began this thesis by referring to Althusser’s premise that the individual is controlled and moulded by the dominant social system through the Ideological State Apparatuses and I would suggest that this influence can be clearly seen as a constraining factor in the lives of Lodge’s characters both in the areas of religion and academia in his early novels. However, I believe that although Lodge’s later novels continue to reflect this dominant social system, the cultural and social changes in British society speak of a generation which now has the confidence to question secular authority and religious dogma; the individual’s growing autonomy and self-determination is a consequence of education and a broadening understanding of the world. However, it could be argued that the Repressive State Apparatus continues to constrain the individual as government places more and more restrictions on the individual to maintain a cohesive and law abiding society. If I were to expand this thesis on Lodge’s work I believe that discussion of ideological and repressive state control would be a fruitful area of research.

To conclude, I believe that it is undeniably the case that the sixty year period spanned by Lodge’s novels has witnessed significant change in aspects of British life at an ever increasing pace and much of that change is chronicled and recorded in his novels. While Lodge has never suggested that he set out to create an historical record of such change I maintain that his novels offer a history, however accidental, on sociocultural change and that the uniqueness of his novels lies in his ability to mix his literary and theoretical knowledge with apt story-lines relevant to the historical moment

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