

AN ANALYSIS OF DAVID LODGE'S
CHANGING PLACES: A TALE OF TWO CAMPUSES AND
SMALL WORLD: AN ACADEMIC ROMANCE
IN THE LIGHT OF FRIEDRICH NIETZSCHE'S
THUS SPOKE ZARATHUSTRA: A BOOK FOR ALL AND NONE

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ABSTRACT

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The aim of this thesis is to analyse David Lodge's campus novels *Changing Places: A Tale of Two Campuses* (1975) and *Small World: An Academic Romance* (1984) to see how nihilism is dealt with in the modern academic world by the main characters in the novels. The characters will be examined in the light of Friedrich Nietzsche's *Thus Spoke Zarathustra: A Book for All and None* (1883-85). As the prophet Zarathustra in *Thus Spoke Zarathustra* is the mouthpiece of Nietzsche himself, this thesis aims at studying Lodge's novels in the light of Nietzsche's ideas. In this respect, this thesis provides a closer look into Zarathustrian (Nietzschean) concepts of "will to power", "eternal recurrence" and "overman", and it reveals to what extent Lodge's main characters can achieve a full "will to power", attain a joyful acceptance of "eternal recurrence", and overcome themselves on the way to becoming "overman". With the elaboration of these three concepts, this thesis aims to uncover the ways in which Lodge's main characters recover from the negative effects of futility and depression caused by nihilism in the modern world.

Keywords: perspectivism, transvaluation, affirmation, earthliness, overcoming

ÖZ

DAVID LODGE'UN *CHANGING PLACES: A TALE OF TWO CAMPUSES* VE *SMALL WORLD: AN ACADEMIC ROMANCE* 'ININ FRIEDRICH NIETZSCHE'İN *THUS SPOKE ZARATHUSTRA: A BOOK FOR ALL AND NONE* 'I IŞIĞI ALTINDA İNCELENMESİ

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Bu tezin amacı romanlardaki ana karakterler tarafından hiççiliğin modern akademik dünyada nasıl üstesinden gelindiğini göstermek için David Lodge'un *Changing Places: A Tale of Two Campuses* (1975) ve *Small World: An Academic Romance* (1984)'ini incelemektir. Karakterler Friedrich Nietzsche'nin *Thus Spoke Zarathustra: A Book For All and None* (1883-85) ışığı altında incelenecektir. *Thus Spoke Zarathustra* 'daki elçi Zerdüşt Nietzsche'nin bizzat sözcüsü olduğundan, bu tez David Lodge romanlarını Nietzsche'nin fikirleri ışığı altında incelemeyi amaçlamaktadır. Bu açıdan, bu tez Zerdüşsel (Nietzschesel) kavramlar olan “erk istenci”, “sonsuz döngü” ve “üstün insan”a daha yakın bir bakış açısı sağlamaktadır. Ve bu tez Lodge karakterlerinin ne derece tam bir erk istenci sağladıklarını, sonsuz döngüyü neşeli bir kabullenmeyle karşıladıklarını ve üstün insan olmak için kendilerini aştıklarını göstermektedir. Bu üç kavramın işlenmesiyle, bu tez Lodge'un ana karakterlerinin modern dünyadaki hiççiliğin neden olduğu boşluk ve depresyonun olumsuz etkilerinden ne derece kurtulduklarını açığa vurmaya amaçlamaktadır.

Anahtar Kelimeler: açısalcılık, değer dönüşümü, olumlama, dünyevilik, üstün gelme

To My Family,

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CHAPTER 1

INTRODUCTION

1.1. Nietzsche and his Zarathustra

This thesis will be an attempt to examine how Nietzschean concepts of “will to power”, “eternal recurrence” and “overman” in *Thus Spoke Zarathustra: A Book for All and None (TSZ)* (1883-85) are reflected in David Lodge’s two campus novels, *Changing Places: A Tale of Two Campuses (CP)* (1975) and *Small World: An Academic Romance (SW)* (1984). The main characters who are academics in Lodge’s novels will be studied in relation to the mentioned concepts, and the extent to which these concepts are attained and achieved by these characters is the focus of this thesis, as it will show how much the characters can give a meaning to their lives.

Friedrich Nietzsche has been from the nineteenth century onward regarded as one of the most controversial and yet the most influential philosophers in history as his writing has always challenged the reader to think in ways that are so radical. The difference which he makes is that he has changed some predominant values in the history of the world upon which almost all the philosophers prior to him based their ideas. Before Nietzsche, it was hard to

imagine a world without common sense, the distinction between truth and falsehood, the belief in some form of morality or an agreement that we are all human. But Friedrich Nietzsche did imagine such a world, and his work has become a crucial point of departure for contemporary critical theory and debate. (Spinks 1)

Nietzsche’s importance depends heavily on his questioning of the modern world’s acquired meaning and created values. This modern world is in chaos due to the destructive effects of wars; technologic, ideological and industrial developments and the difficulties people face in adapting to these developments. All these create a sense of nihilism which may well refer to a feeling with the urge of which the instinct to survive leads individuals and peoples to form communities, to institute

rules of exchange which would enable them, if not to master, at least to create the illusion of mastering, all that is wild, unpredictable, and ambivalent: all that is alive. (Darby 2)

The communities formed and the rules of exchange instituted give a sense of mastering, but they are not absolute solutions to nihilism, because nihilism is the feeling which is only individually handled as each individual faces his own futility and meaninglessness in life. All these attempts are indeed to substitute for the master signifier, God whose death is outspokenly declared by Nietzsche himself in his *The Gay Science*,

Have you not heard of that madman who lit a lantern in the bright morning hours, ran to the market-place, and cried incessantly: "I am looking for God!"...As it happened, many were standing there who did not believe in God, and so he aroused great laughter...The madman leapt right among them... "Where is God?" he cried. "Well I will tell you. We have murdered him-you and I". (156)

Nietzsche's Statement that "we have murdered God" means we have indeed lost the meaning in our lives. With the wars in the nineteenth century, people have lost their trust in the religious doctrines which promise heavenly happiness. A lot of people have died and the Church have continued to preach death. Also, while the public has been in misery, the men of religion have maintained wealth. Due to all these, people have lost their beliefs in religious doctrines. Other than the corruption of the Church, there is also technological and scientific developments in the modern world that have led people to question the validity of the existing standards of living and the reliability of the existing value systems. Then accordingly, they have found themselves in a great emptiness which led them to cling to some other means, politics being one of these. In this way, they have formed communities, made laws; and exposed these laws to the weakest. The weakest here, is the public while the strongest is the State. In Nietzschean terms, public represents the "slave", and the State is the "master". This "master-slave" relationship can also be applied to the Church and the public, the first being the strong and the latter weak. In Christianity, weakness is associated with good while strength refers to evil, because the weak are the suffering ones who should be pitied and loved while the strong are the mean ones who should be disdained. Nietzsche changes the Christian view that the weakest is

good while the strongest is evil. The strongest becomes the good side for Nietzsche, as he has the will and courage to master the others in cruel ways though. On the other hand, the weakest is the evil as he hides behind the religious codes to justify his shortcomings, and is in need of pity, which is a barrier against self-improvement. The “master” and the “slave” originate from “two types of morality” which

must not be confused: the morality with which the healthy instinct defends itself against incipient decadence and another morality with which this very decadence defines and justifies itself and leads downwards. (Nietzsche *Will* 268)

Nietzsche expects the individual to have the first type to achieve his well-known prophecy proposed in *TSZ*, the “overman” who has the “will to power”. Though misinterpreted as the supporter of the master over the slave due to the concepts of “overman” and “will to power” which were even used as slogans for National Socialists, Nietzsche was totally against the “State”, the German State in particular. What he suggested instead of the State or any other mastering entity to substitute for God and his representative on earth, the ascetic ideal which preaches self hatred and displeasure of the flesh for the promise of a so-called after worldly happiness, is the individual himself. To bear the idea of God’s death and accordingly the invalidity of the ascetic ideal, the individual should be his own god as put forth in *The Gay Science* just after the declaration of God’s death,

Behold the noise of the gravediggers, busy to bury God... And we have killed him! What possible comfort is there for us? Is not the greatness of this deed too great for us? To appear worthy of it, must not we ourselves become gods? (156)

The question here is whether this great change as proposed by Nietzsche is achievable or not, because God, the highest unity that was known to order the universe with his divine grace is now claimed to exist within each individual. Similarly, the belief that man leads an eternal life, death providing the transition from the existence on this earth to the other, is refuted. Can this new-born suggestion that man himself should verify his own existence on earth by creating his own meaning be welcome by he who was so much exposed to the metaphysical explanations for

the meaning of his own existence? The answer to this question lies in the differentiation of “active” and “passive” nihilism. Basically, passive nihilism is the devaluation of the highest ideals, which leaves no place for new values to occur. As described by Nietzsche, it is “the ultimate logical conclusion of our great values and ideals” (Nietzsche *Will* 4). Here the “highest ideals” and “great values” are considered to be Christian ethics and the ascetic ideal. The idea of the death of God, supported by modern science with its empirical proof makes these great values and ideas invalid. Specifically, Charles Darwin’s theory that the species on Earth were evolved from other species, and that they went through significant changes in time through natural selection (*The Origin of Species*) was a great scientific back up for the invalidity of the idea that life was an individual creation. Surely, Darwin and Nietzsche have different points in that Darwin has a biological theory while Nietzsche owns a philosophical perspective. (Diethel 76). Despite this difference and the fact that Nietzsche was not much familiar with Darwin’s work when he himself declared the death of God in his own works, it is certain that his claims have found scientific support thanks to Darwin. Though unintended, with this support, Nietzsche’s declaration of the death of God along with the devaluation of Christian ethics and the ascetic ideal is strengthened. However, in terms of passive nihilism, the emptiness created by the absence of an almighty God and the disgrace of religious doctrine can in no way be filled, which leads the individual into despair. A contrary view held by Nietzsche is “active” nihilism, which is “a divine way of thinking” (Nietzsche *Will* 15). Active nihilism is different from passive nihilism in that it is a positive approach to nihilism. Active nihilists believe the destructive effects of nihilism can be overcome while passive nihilists think the other way. The reason why Nietzsche favours active nihilism is that it accepts the individual’s creative role in the process of overcoming, forming a strong and affirmative way of life. It is in this process that Nietzsche counts on the individual the most; as each individual is to overcome his own nihilism. Here, Nietzsche belittles the effects of the nihilism created by the absence of God and relatively the invalidity of religious doctrine. “The nihilism that is the consequence of Christianity is nothing; it is worthless, and it will completely disappear in any process of historical redemption” (Ackerman 53). If God is dead, and his doctrine is no more operative, then the

individual will find some other thing to indulge in order to overcome his nihilism. This weakness of the individual is well exemplified in the case of the English who “have got rid of the Christian God, and now feel obliged to cling all the more to Christian morality” (Nietzsche *Twilight* 80). When the Christian morality proves exiguous, then the individual is sure to find something else to replace it. As clearly seen, the problem lies within the individual; as he is the one who creates his own nihilism, he is also the only one who will overcome it. Namely, overcoming nihilism is achieved by overcoming man first. Can man overcome himself, so to say, transform into a “beyond human” being in spiritual terms, which is called “overman” by Nietzsche to replace God by achieving “will to power” in the place of divine grace; and accepting “eternal recurrence” instead of eternal life? (Hollingdale 164). The answer to this question is explored in Nietzsche’s *Thus Spoke Zarathustra (TSZ)*, subtitled *A Book for All and None*. This work, written in Dionysian dithyrambic style is taken as Nietzsche’s masterpiece, representing his artistic grandeur. First of all, being a book of fiction, *TSZ* is different from Nietzsche’s earlier works. With the fictional character Zarathustra, being the mouthpiece of Nietzsche, some very important concepts like “will to power”, “eternal recurrence” and “overman” are revealed in such a way that it becomes almost impossible for the reader not to internalize these prophecies and question the meaning of his own life. In *The Portable Nietzsche*, Nietzsche scholar Walter Kaufmann claims that there exist “few works to match its wealth of ideas, the abundance of profound suggestions, the epigrams, the wit” (49). Nietzsche himself certifies the importance of *TSZ* among his other works in his autobiographical work, *Ecce Homo*:

Among my writings, my Zarathustra stands to my mind by itself. With that I have given mankind the greatest present that has ever been made to it so far. This book, with a voice bridging centuries, is not only the highest book there is, the book that is truly characterized by the air of the heights—the whole fact of man lies beneath it at a tremendous distance—it is also the deepest, born out of the innermost wealth of truth, an inexhaustible well to which no pail descends without coming up again filled with gold and goodness. (5)

The importance given to *TSZ* even by Nietzsche himself lies in the fact that it is the most autobiographical work of Nietzsche even more than his well known

autobiography *Ecce Homo*. It is not surprising that nearly all the references to place and time in *TSZ* have parallelisms with what Nietzsche experienced in his life, particularly in the period when he had to endure personal and spiritual crisis. In a letter he wrote to a friend, Franz Overbeck, Nietzsche says that Zarathustra “contains an image of [him]self in the sharpest focus, as [he is] once [he has] thrown off [his] whole burden. It is poetry and not a collection of aphorisms” (*Selected Letters* 207). And in his letter to Carl von Gersdorff, he says, “behind all the plain and strange words stand [his] deepest seriousness and [his] whole philosophy. It is the beginning of [his] disclosure of [him]self-not more” (213). In his *The Twilight of the Idols*, Nietzsche describes himself as “the last disciple of the philosopher Dionysus-the teacher of the Eternal Recurrence” (159). Here, it is evident that Nietzsche is not just the author of *TSZ*, but the main character, Zarathustra himself. Moreover, if analyzed in detail, it can be clearly seen that Nietzsche represents some other figures than Zarathustra in *TSZ*. For example, Nietzsche as Zarathustra, already described as the one who will leap over the hesitating and the indolent in the Prologue ends up to represent the buffoon in Part 3 of the book, the only one who “thinks man can be jumped over”. Likewise, in the speech, “On the Three Metamorphoses”, three creatures are described; the earth-bound camel, the convention-free lion and the innocent child. The metamorphoses from the camel to the child is indeed Nietzsche’s own developmental stage; starting from Nietzsche as the “classical scholar”, continuing with the “gay scientist” and reaching its peak with Zarathustra, the “prophet of the Eternal Return” (Ackermann 49).

All in all, in order to understand Nietzsche, *TSZ*, being a philosophical autobiography, “the drama of the individual voice trying to reach beyond itself” (Alderman 19) proves to be the unique source among Nietzsche’s other works. If Zarathustra, along with some other figures in the book, is Nietzsche himself, then the identification of Zarathustra and the analysis of the book itself is the way to seize Nietzsche the philosopher. First of all, the questions who indeed the prophet Zarathustra is; what his prophecies are; how and why these prophecies are philosophized on will be answered in this chapter.

Nietzsche’s Zarathustra is the variant name of the ancient Persian prophet, Zoroaster who was the founder of Zoroastrianism as the religion of Persia. Zoroaster

was the one who divided the world into two opposite regions as good and evil which were personified as two deities, Ahura and Ahriman. The world was the battleground of these forces (Hill 46). Zarathustra's identification with Zoroaster is indeed ironic. To start with, Zoroaster's categorization of morality as two opposing reigns, good and evil can be taken as the basis of Christian morality. And these binary oppositions are in a conflict, at the end of which good is expected to triumph over evil. This takes human history as linear time with a beginning and an end. However, in *TSZ*, Zarathustra (Nietzsche) is the prophet who disregards morality that of Christianity in particular, as he believes the formation of moralities in human history is a barrier against human creativity in the way towards overman. Man, who clings to Christian morality or any other given value and who perceives the world as limited to binaries, cannot realize his own potentials to overcome himself. Moreover, the linearity of time in Zoroaster's world is totally against Zarathustra's "eternal recurrence" which suggests the universe recurs an infinite number of times with the individual experience gained in the past, existing in the present and to return in the future in almost the same way. All in all, Nietzsche's naming his protagonist after the Persian prophet has a rationale behind which Nietzsche himself explains in *Ecce Homo*:

Zarathustra created his most calamitous error, morality; consequently, he must also be the first to recognize it. ... Zarathustra is more truthful than any other thinker, his teaching, and only it, has truthfulness as the highest virtue. ... The self-overcoming of morality, out of truthfulness; the self-overcoming of the moralist, into his opposite—into me—that is what the name of Zarathustra means in my mouth. (327-8)

Nietzsche's irony turns the originator of morality into the one who overcomes it. Namely, the fatal error of morality is dissolved in the justest way ever to be imagined. However, Nietzsche's choice of Zoroaster is ironic not only for this reason. There is also the irony that some features of the Persian prophet are included in the work and are praised by Nietzsche. First of all, Zoroastrianism is the teaching of "honesty" as one of the uppermost virtues. An honest person is the one who rejects "the entire dualistic, voluntaristic and linear conception"; then naturally, Zarathustra as the most honest man, "should be the first to discover its falsity" (Hill 47). Another point about the Zoroastrian religion Nietzsche makes use of in his work is Zoroaster's fame as a camel-herder. This is important to understand the three

metamorphoses Zarathustra prophesies for an individual to undergo in the process of becoming overman, from the camel to the lion and finally into the child, “transforming the heavy weightiness of existence into something that can be endured and made light and free” (Pearson 87).

As for the prophecies of Zarathustra, it will be perfectly alright to say that they are a bouquet of Nietzschean philosophy through which he detects the spiritual condition of the modern man shaped by the crisis of nihilism. Hence, Zarathustra is a mask, behind which Nietzsche “dramatizes the quest of the self to recreate itself, and its confrontation with various obstacles both within itself and without” (Cooksey 162). Zarathustra, the prophet in *TSZ*, is the one who converts murk to comfort, as he not only heralds “the news that God is dead” (5), but also “teach[es] [us] the overman: [who] is [the] lightning” (7). The concept of “overman” is indeed what caught the attention of the modern world, which earned *TSZ* the importance it keeps to our day. The other concepts like “will to power” and “eternal recurrence” are subordinate to “overman” as “the main point is not what [they are], but what the attitude of the [overman] towards [them]” is (Diethe 229). These concepts are bound together though, and in the absence of one, the others lose their meaning, because man can become overman only by willing to power, and accepting eternal return. Unmitigatedly, this is the active nihilism of Nietzsche in which individuals espouse the death of God with the awareness that they can be their own gods if overcoming is achieved and a life affirmative perspective is internalized.

1.2. Lodge and Nietzsche

David Lodge, one of the most popular British authors of our day is well known for his intelligent entertainment, his thought provoking and at the same time sarcastic way of writing. Thus, the characterization in his novels is mainly to reveal the problems of society; it is the reader’s task to elaborate on these problems. Though Lodge’s novels particularly depict the world of “academia”, the issues are also related to humanity in general, which earns his novels philosophical value in a way. Just like Nietzsche, Lodge is a scholar and they both well know the world of academia, the authority of which they use to satirize academics and the system they are within. Thus, it can be said that like Nietzsche, Lodge also portrays his own life

in his works. In an interview, he talks of Morris Zapp, his most salient character in *CP* and *SW*, “There’s a bit of Morris Zapp in me, I think, and I respond to that witty, abrasive, thrusting Jewish type of American academic” (Haffenden 164). Clearly, Lodge’s campus novels are not as autobiographical as Nietzsche’s *TSZ*, but they are great hints in understanding Lodge’s own world and philosophy.

As a postmodern writer, Lodge certainly portrays the societal changes in his novels. Basically the postmodern society is formed with the end of modernity and the classical era of production as the French pioneer of postmodernism, Jean Baudrillard openly declares:

The end of labor. The end of production. The end of political economy. The end of the signifier/signified dialectic which facilitates the accumulation of knowledge and meaning, the linear syntagma of cumulative discourse. And at the same time, the end simultaneously of the exchange value use/use value dialectic which is the only thing that makes accumulation and social production possible. The end of linear dimension of discourse. The end of linear dimension of commodity. The end of the classical era of production. (qtd. in Bertens&Natoli 51)

The postmodern society in this way experiences fundamental changes in a revolutionary epoch. These changes are radical in that they topple over the existing schemes like the master signifier, ascetic ideal and absolute truth. Nietzsche, as the strict opponent of such existing phenomena is described as the initiator of “strong postmodernism” (Waugh 154). Nietzsche is a strong postmodernist, because the postmodernist philosophers after him based their ideas on his declaration of the death of God, which refers to the invalidity of centre, master signifier or any organizing principle. He is also the first to criticize foundational truth and rational subject. In his *The Genealogy of Morals*, he addresses philosophers: “Let us be on our guard against the dangerous old conceptual fiction that posited a pure will-less, painless, timeless knowing subject...There is only a perspectival knowing” (87).

It is no surprise to find traces of Nietzsche in Lodge’s works, because Nietzsche is a strong postmodernist, and Lodge is a postmodern writer. The traces of Nietzsche in Lodge’s works are not just limited to the ideas; there are great similarities between their styles as well. Nietzsche, for example, started with mostly essays, and then

wrote aphorisms and his *TSZ* is a fictional book. He knew well the significance of good writing. In *Mixed Opinions and Maxims*, he writes,

A good aphorism is too hard for the teeth of time and is not eaten up by all the centuries, even though it serves as food for every age: hence it is the greatest paradox in literature, the imperishable in the midst of change, the nourishment which-like salt-is always prized, but which never loses its savor as salt does. (14)

And in *Twilight of the Idols*, he says “It is my ambition to say in ten sentences what everyone else says in a book-what everyone else does not say in a book (13).

Being a good and knowledgeable writer himself, Nietzsche played on words well. And so

sometimes translations are unable to do justice to his command of the language. Modern readers may miss out on some of the richness of the work because they don’t catch all the references to other works and all the poetry and playfulness of the wording. (O’Hara 50)

Clearly, Nietzsche’s works can be difficult for the reader to understand because of the poetic language, irony and references made. In particular, references can be a problem for those who don’t have the necessary background knowledge. Particularly in The Prologue of *TSZ*, there are a lot of allusions to the Bible and other classical works. There are, for example, references to the life of Jesus and the Cave Myth of Plato, which may not be correctly interpreted even when they are espied in the complexity of the poetic language used.

Finally, Nietzsche is sarcastic and humorous in his writing. Robert Solomon and Kathleen Higgins in their *What Nietzsche Really Said*, even give advice on how to read and understand Nietzsche. The following questions are examples of how the reader should approach a Nietzsche work:

Is the concept consistent with other things Nietzsche has written about the same topic? ...Is Nietzsche praising someone? Attacking someone? ...What do the imagery, the metaphors, the symbols offer additionally to the idea? ...Is Nietzsche serious? Or is he poking fun? Is he sarcastic? (78)

Similarly, Lodge’s writing has different forms. He is not only a writer of fiction, but also a critic of literature and a theorist. Even in the same work, his writing is

differential. In *CP*, to illustrate, he turns the novel into the epistolary form, then, uses newspaper format and the end of the novel is kind of a play. Likewise in *SW*, the elements of Romance genre are well traceable. The reason why he applies differential ways in his writing results from his well-known sarcasm and humour as a way to question tradition as in the case of Nietzsche. He evidently is making fun of the academia in his campus novels and to avoid monotony and to keep the attention, he makes use of variations.

Another similarity between Nietzsche the writer and Lodge is the comprehensibility of their language. Like Nietzsche, Lodge's writing is highly referential and the intertextuality in his works makes it hard for the lay reader if not for the academia to grasp the text. However, the intertextuality of Lodge's works is not a drawback, as indeed, a work on its own has no meaning. "The meaning of a book" Lodge himself States in his *Working with Structuralism*, "is in large part a product of its differences from and similarities to other books"(3) and "Any adequate reading of a text" thus "involves identifying and classifying it in relation to other texts"(4). Therefore, it is clear that the references made and theories mentioned in Lodge's novels are not to be thought to address just the world of academia but any reader who enjoys wit and whimsy at the same time.

1.3. Lodge's Campus Novels and Nietzsche's *Thus Spoke Zarathustra*

Being not only a novelist, but also a postmodern critic and theorist, David Lodge has the temptation to touch upon social issues even in his fiction. Therefore, his depiction of "campus novel", or "academic novel" in its variant name, the main action of which is in a university, seems to be a deliberate action, as the academia perhaps is the best setting to bring out human weaknesses. The self confident and elitist intelligentsia is perfect just on the surface, as the academic world is full of those who muddle on intellectual pretensions and encounter spiritual crisis the most. This irony is what makes Lodge novels unique, as it proves that each and every individual, regardless of the role and position he holds in society is "human". This is best expressed in Zarathustra's speech: "Never yet has there been an overman. Naked I saw both, the greatest and the smallest human being-All too similar they are to one another. Truly, even the greatest I found-all too human!" (71). This aspect is

what makes academic novels, “widely funny” and at the same time, attractive in their “seriousness, even sadness”. In her *Faculty Towers*, Elaine Showalter explains it this way: “Perhaps we professors turn to satire because academic life has so much pain, so many lives wasted or destroyed” (3). The academia is where joy and pain are intermingled. There are joyous moments like when the academic finishes a study, gets a degree and title, presents a paper which is then given its due, and maybe when he is promoted to a better paid position. However, there are also depressing moments like when the academic feels intellectually infertile as he cannot write a paper or handle a project. However, other than this, there are more depressing situations for the academic. He is a man of intellect who devotes himself to his studies, but soon he realizes that this alone is nothing in the academia. Even with the slightest mistake, he may well lag behind his colleagues, miss the chance of a position, and even lose his present position. He should always be intellectually active, quick to catch up with the latest trends and watchful for the opportunities around through which he will climb the ladder in order to survive in the academia where making friends is dangerous; rivalry and grudge prevail due to power struggles for positions and titles. It is not surprising that in this rush, the academic feels insecure, loses his confidence and falls into despair. In the nihilism of the academia, he himself is lost. That is why the academic, maybe more than those in any other occupation should learn to be joyous and even in the most happy moments, he should be aware that there is suffering ahead. Otherwise, he cannot survive in this demanding and challenging world. This acceptance of life as a whole is what Nietzsche calls “amor fati: that one wants nothing to be different, not forward, not backward, not in all eternity. Not merely bear what is necessary, still less conceal it-all idealism is mendaciousness in the face of what is necessary-but love it” (Nietzsche *Ecce* 10). “Amor fati” is the Nietzschean formula to overcome the difficulties one faces to lead a life full of satisfaction. The individual in *TSZ*, is the one who if says “yes” to joy, says “yes” to woe as well. Because

all things are enchained, entwined, enamored- if ever you wanted one time two times, if you ever said, “I like you, happiness! Whoosh! Moment!” then you wanted *everything* back!-Everything anew, everything eternal, everything enchained, entwined, enamored, oh thus you *loved* the world-you

eternal ones, love it eternally and for all time; and say to pain also refrain, but come back! *For all joy wants-eternity!* (TSZ 263)

The acceptance of life as a whole doesn't mean that the individual should bear suffering, but it means he should "want suffering". For self-improvement, suffering is indispensable, thus a desired condition for those who wish to overcome themselves. Overcoming oneself means to create oneself anew; to become "the child" in the three metamorphoses Zarathustra prophecies. "In order for the creator himself to be the child who is newly born, he must also want to be the birth-giver and the pain of giving birth" (66). However, it is not enough for the individual to accept life as it is. This would take us to a fatalistic approach, which is what Nietzsche strongly opposes, as amor fati is not a submission to fate, but accompanied with "will to power", a self-realization of the individual who uses his potentials, and strength to the fullest to improve and overcome himself. This is why Nietzsche so insistently relates "will to power" and "eternal recurrence", each being "an imminent principle of force and becoming that is opposed to a transcendent spirit beyond life that judges life" (Spinks 150). Thus it is not a sufficient condition for the characters in Lodge's campus novels to accept the difficulties and meet the demands of the academic world; they who "tend to compete with each other within [the] realm for positions of power" (Rossen 3) ought to learn to overcome not only their rivals, but also themselves, because without the overcoming of the self, nihilism comes up with its destructive effects.

This thesis aims to evaluate Lodge's campus novels, *Changing Places* and its sequel *Small World* in terms of the characters' possibilities to accept eternal recurrence and achieve will to power. This is the solution proposed by Nietzsche in his *TSZ* to recover from the emptiness and dullness caused by "the death of God", the nihilism of modern man. Through the close study of Lodge's sequel campus novels in the light of Nietzsche's "autobiographical philosophical fiction" *TSZ*, there will be the chance to observe the improvements of the characters-mainly the modern men of academia-in the process. Specifically, the reappearance of the two professors-Morris Zapp and Philip Swallow who are the obvious binaries in Lodge's campus novels-of *CP* in *SW* will give us the incentive to depict the changes they have gone through and to see to what extent they have managed "overcoming", towards the "overman", the

higher State in the three metamorphoses Zarathustra, the prophet of *TSZ* and the mouthpiece of Nietzsche himself prophesies and accordingly how much they have managed to overcome the sense of nihilism in the modern world.

CHAPTER 2

WILL TO POWER

In analyzing campus novels in the light of *TSZ*, the first concept to be studied is will to power, as it well explains the power struggles among academics. These struggles may take different forms depending on the type of the power to be willed. For this reason, first we will focus on the types of power in this chapter, and then we will elaborate on Nietzschean will to power and its reflections in Lodge's campus novels. First of all, in *The Darwin College Lectures*, the first type of power is named as "power by conquest"; take Julius Caesar for example, he "tried to get us into the European Union in 55BC, and we still use the penny, which was a Roman coin" (Blackwell 114). The second is "power by ownership" in which there is interdependency between money and power. Wealth earns you power in the society; and similarly when you get more powerful, it becomes easier for you to make more money (115). Other sources of power can be named as power by faith, by politics and by knowledge. Power by faith and power by politics are indeed what Nietzsche disregards as the imposed morals of the Church and the State. The Church and the State "are there to see that we adhere to [morality]" (Britton 23). Here, morality is what ecclesiastics and Statesmen employ indeed to achieve their own will to power by ruling the crowds. They take control in a different way; they serve the public, and through their service they somehow manage to manipulate the crowds. Thus in *TSZ*, Zarathustra who "even in the will of the serving" "found the will to be master" (89) enunciates that individuals should not be "herds" who listen to the priests who are the "preachers of death and hinter worlds" (22) or the State, "the coldest of all cold monsters" who "lies in all the tongues of good and evil" (34). Nietzsche's criticism of the Church and the State can be observed in the campus novels of Lodge as well. However, Lodge's style is much milder compared to Nietzsche's obvious disgust of these institutions; Lodge parodies such serious issues. *The British Museum is Falling Down* is the work in which Lodge avows the power of the Church; in accordance

with the Roman Catholic prohibition of artificial birth control, the lives of the main character Adam Appleby and his wife turn out to be a nightmare, because the only approved way, the “rhythm method” may have failed, bringing about the “fourth” pregnancy of the wife. The fret of this undesired condition caused by the power of the Church is what overwhelms the poor couple. Similarly, in *Nice Work*, another campus novel by Lodge, the power of the State is well observable. The mid-1980s university staff is suffering from the education funding cuts imposed by the “Thatcher” government which was given “unprecedented authority” “majority” of which “no party had sustained over three successive general elections” (Evans 25).

As for power by knowledge, campus novels are perfect examples because the academic ground is where people survive on their intelligence. Academics are paid respect according to their knowledge in their fields. That is why some academics are in need of showing off their accumulations. Those who are less knowledgeable have to turn up with their pretensions in a way. Specifically, in the protean modern world, theories such as “poststructuralism”, “postmodernism” and theorists like “Lacan”, “Irigaray” “Kristeva” are mind bending. In Lodge’s *Nice Work*, for example, the main character Ann Penrose finds herself revising her thesis nonstop till the submission date in order to keep up with the latest theories. Moreover, in *Changing Places* and *Small World*, the dialogues are mostly formed on a theoretical base; even jokes in daily life are made in reference to literary theories. Taking into account the fact that an academic’s professional even personal life is or better to say “should be” merged into theories, it is perfectly alright to say that the academia is ruled with power by knowledge. However, the reliability of this knowledge and accordingly the validity of power by knowledge is questionable. Knowledge is based on “truth” and truth for Nietzsche is unreliable as it is perspectival. Namely, there is no absolute truth, as truths change according to perspectives, and knowledge which stems from truths is perspectival as well. The reason behind the perspectivism of truths is that “-not even a theory of the world-can stand in the place of a general model of the ‘real’ because the properties of a ‘thing’ consist in its continuous *interrelationship* with other things” (Spinks 141). Here, Nietzsche does not hold that there is no truth, but rather truth is perspectival as he describes perspectivism in his *WP*, “In so far as the word ‘knowledge’ has any meaning, the world is knowable; but it is *interpretable*

otherwise, it has no meaning behind it but countless meanings” (267). Perspectivism and the power of knowledge in the academia will be studied in *Changing Places* and *Small World* in detail later on throughout this thesis. However, basically, Nietzschean concept of perspectivism takes us to some other means of power, which is the power within the self. Even Zarathustra, a prophet to lead people and on whom people are to depend leaves his followers on their own, indicating that he is just to teach them; they themselves are to discover their own powers and the ways to overcome both the outside world and the inside, their own selves. He says, “I am a railing by the torrent: grasp me whoever is able to grasp me! But your crutch I am not” (27). Therefore, the power relations in the academia in Lodge’s works are not just limited to rivalry among colleagues, but they are formed within the individual self as well. Here, the academic’s fight is not just with the outsiders, he is to learn how to master himself, which is an endless process as human development is endless itself. As long as the individual changes in his life span, he has to find different ways to master himself. For this unstable condition, Zarathustra recommends not “work to [us], but struggle instead”. Again not “peace to [us], but victory instead”, namely, “[our] work shall be a struggle, [our] peace shall be a victory” (33).

In this chapter, the power relations of the characters in *Changing Places* (CP) and *Small World* (SW) will be dealt with in accordance with Zarathustrian will to power.

2.1. CHANGING PLACES

Changing Places (1975) is Lodge’s first campus novel, the subtitle of which is *A Tale of Two Campuses*. This is a literary pun of Charles Dickens’ *A Tale of Two Cities*. The opening Statement of Dickens’ work shows us the reason why Lodge uses such a pun in his novel:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way . . .(1)

The time Dickens portrays in his work is the 1780s when the French Revolution and the ideas born out of it were affecting all the other nations in the world. The English were influenced too. Especially the Industrial Revolution changed the class system of England. Thus, it is actually a tale of two nations whose values and revolutionary changes directly affect one another. The quotation above is the description of such an era in which there is no absolute truth, no stable value, in which all is experienced in one at the same time. This chaotic time is exactly what we will see in *CP*, the story of which takes place in 1969, the year of student revolts at university, the beginning of women's movement, US market place gaining popularity while UK serenity is adding. All these events in the background make *CP* a tale of two nations indeed, and even a tale of two academics, Philip Swallow from the UK and the American Morris Zapp who join an exchange program between Euphoric State University (California, referring to Berkeley) and England's University of Rummidge (referring to Birmingham). The exchange program is autobiographical in a sense in that the events of the era are indeed what Lodge himself observed in 1969 when he left the University of Birmingham for the University of California as a visiting associate professor. As he tells in his *Fact and Fiction in the Novel, The Practice of Writing*:

At that time, both campuses, like most campuses, were in the throes of the student revolution; but whereas Birmingham's "occupation" had been a relatively mild mannered and good humoured affair, in Berkeley there was something like civil war in progress, with police chasing demonstrators through the streets with shotguns and clouds of tear gas drifting across the campus. And if Birmingham was timidly responding to the vibrations emanating from Swinging London, Berkeley was at the leading edge of the Permissive Society, the Counter-Culture, Flower Power and all the rest of the 1960s baggage. (32-3)

Surely Swallow and Zapp are the ones who are affected the most by these changes mentioned above. Originally having different backgrounds and now living in different cultures due to the exchange program, the two professors are to experience power relations in different ways. As in the UK, things were being mildly adjusted, Zapp has less difficulty compared to Swallow who has to adapt to the most austere of changes in the USA. Because at the Euphoric State,

in fact the whole episode of the Garden was much like the Viet Nam War in miniature, with the University as the Thieu regime, the National Guard as the US Army, the students and hippies Viet Cong...escalation, overkill, helicopters, defoliation, guerrilla warfare: it all fitted together perfectly (*CP* 172)

This destructive environment seems not to promise a bright future, but as Zarathustra points out, “Whoever must be a creator always annihilates” (*TSZ* 43), which shows that for new things to occur, the old ones should be terminated. This is indeed a positive aspect of will to power. As for Swallow who is an Englishman, mild in nature, this warlike situation is not easy to digest at first, because it is as if he finds himself in the middle of a civil war all of a sudden; the State wishing to master the university with the help of the army and the students revolting to this oppression. However, he has to decide on his action; whether to pass the six month exchange program as an outsider, observing the events from a safe distance or to be involved in them actively. Eventually, Swallow takes part in the revolting side, even being put in jail for his actions. Actually, he does not in the least have to be involved in the events. As an exchange program academic, he could well stay away from trouble, and go back home safely, but he takes the risk. He is the one who “sees the abyss”, but with eagle’s eyes” and who “grasps the abyss with eagle’s talons: he has courage” (233) in Zarathustra’s words. Here, we can talk about his willingness to power. An individual may have the power, but he may not want to use it. “Nietzsche does not merely say that power is good, but that the will to power is good. At the very least, “will” implies the presence of desires. Nietzsche also seems to think that “will” involves something like trying or striving” (Hill 71). Having the will, Swallow proves his power; and he becomes a folk hero just after his jail experiment. This is not for nothing as he indeed has turned out to be a leader Swallow, totally contradictory to the Swallow in the UK, who had a proper life as a loyal husband, caring father and a modest academic. Not “throw[ing] away the hero in [his] soul”, he learns to rule his inner powers and use them for his own improvement. As a character in a postmodern novel which depicts the postmodern societies in which “self realization and self-fulfilment have become central aspirations of self-polity”

and “in which every desire is a potential right, it is forbidden to forbid” (Goulimari 65), Swallow’s self realization and self-improvement should not be taken by surprise. If considered in a broader way, Swallow’s discovery of his inner powers is observable in his professional life as well. Before the exchange program, Swallow in the UK was described as

a man with genuine love of literature in all its diverse forms. He was as happy with Beowulf as with Virginia Woolf, with *Waiting for Godot* as with Gammer Gurton’s Needle, and in odd moments when nobler examples of the written word were not to hand he read attentively the backs of cornflakes packets, the small print on railway tickets and the advertising matter in books of stamps. This indiscriminating enthusiasm, however, prevented him from settling on a ‘field’ to cultivate as his own. He had done his initial research on Jane Austen, but since then had turned his attention to topics as various as medieval sermons, Elizabethan sonnet sequences, Restoration heroic tragedy, eighteen-century broadsides, the novels of William Godwin, the poetry of Elizabeth Barrett Browning and premonitions of the Theatre of the Absurd in the plays of George Bernard Shaw. None of these projects had been completed. Seldom, indeed, had he drawn up a preliminary bibliography before his attention was distracted by some new or revived interest in something entirely different. He ran hither and thither between the shelves of Eng. Lit. Like a child in a toyshop—so reluctant to choose one item to the exclusion of others that he ended up empty-handed (CP 17)

And even when a colleague of his suggested Swallow publish his examination papers, Swallow kind of likes the idea as it seems “a heaven-sent solution to his professional barrenness” (18). He believes this compiled book will be an important philosophical work. The reader here may find Swallow a bit funny, and most probably it was Lodge’s aim to show Swallow infertile as an academic specifically when compared to his super talented, super famous exchange Zapp. With the character of Swallow, Lodge in a way indicates that rather than showing off in intellectual pretensions, people should make themselves known exactly as they are. Swallow cannot be as productive as most of his colleagues but he is a good teacher of literature, and he is somewhat happy with who he is. As Zarathustra says, “Those for whom chastity is difficult should be advised against it, or else it could become

their road to hell-that is, the mud and the heat of the soul” (*TSZ* 40). Basically what Zarathustra suggests is that “if you cannot be chaste, do not be chaste then”, “do not pretend to be who you cannot be”, otherwise you would be deceiving not only others but also yourselves, in which case self-realization is impossible. And without a full realization of the self, you cannot activate your powers inside. He who cannot master himself can never master the outside world. When this formula is applied to Swallow’s case, it is clear that Swallow who is getting to know his own self is on the right track towards the “overman”. He is now much more confident in his profession. He turns out to be an authoritative figure at the university thanks to his involvement in the revolts and he proves his honesty to those who hide behind pretensions. This is why he comes closer to becoming overman which is the most desired and the least easily achieved phase of humanity prophesied by Zarathustra, which will be discussed in the fourth chapter of this thesis.

Swallow’s purity and rectitude in character, being far from pretensions is clear from his “humiliation game” in which the winner is the one who can prove that he is the least knowledgeable, the least read one in the place. The academics playing the game are either to win the game by unveiling their ignorance or to lose it by showing off with their knowledge. Here, to win means to lose; and to lose is to win indeed, which can be troublesome for some academics like Howard Ringbaum, who

has a pathological urge to succeed and a pathological fear of being thought uncultured and this game set his two obsessions at war with each other, because he could succeed in the game only by exposing a gap in his culture. At first his psyche just couldn’t absorb the paradox and he named some eighteenth-century book so obscure...Of course, he came last in the final score, and sulked. It was a stupid game, he said, and refused to play the next round (*CP* 135)

Certainly Ringbaum is not the only figure in the academia that cannot digest the situation, because they are in a world where they have to compete with each other for positions of power. They tend to hold their positions by showing their knowledge and superiority in their field even in company. This is very normal as the

“relationship of power characterizes every stage of life...it is also the motive force behind intellectual forms such as philosophical dialogue” (Spinks 138). However, this show of power should not take the form of intellectual pretension. As Zarathustra suggests “rivalry” is a positive urge as long as it triggers the individual towards self-improvement. Another good example of the criticism on pretensions in the academia is Amis Kingsley’s *Lucky Jim*, a well-known campus novel, by which Lodge clearly has been influenced, specifically in his *Changing Places* and *Small World*. In *Lucky Jim*, some characters are satirized for their pretensions; Margaret for her dramatic mood, Bertrand for his artistic air and the Welches for their social pretensions. Even the main character, the medieval history lecturer, Jim Dixon has romantic pretensions. Though he dreams of being with Christine, he behaves as if he was attracted by Margaret. However, in the end Dixon learns to be honest to himself just like Swallow who learns who he is and does not rely on pretensions to prove otherwise. Thus, “if [he] would go high, [he] use[s] [his] own legs”. He does “not let [himself] be carried up; do[es] not sit on the backs and heads of others” (TSZ 236).

When we go back to intellectual pretensions in the academia, which result from the need to show the knowledge in the field, it can be stated that they can be explained under the concept of will to power. Nietzschean will to power is based on “perspectivism” as mentioned earlier in this thesis. There exists no absolute fact; facts being determined according to the perspective of the interpreter. And so “will to power appears whenever an individual, group or institution reinterprets ‘fact’ to promote its own values and interests. Reinterpretation...always involves the assimilation of a weaker to a stronger force and this process necessarily creates a new perspective upon the world” (Spinks 141). If “facts” are determined and valued depending on the power of the forces (individuals, groups or institutions) imposing them, then briefly it can be said that whoever is the strongest, namely whose will to power is the most influential is the one whose perspective determines the fact in the given time and place. This is why intellectual pretensions are there in the academia. The weaker academics feel the need to prove they can catch up with the stronger party. If the powerful party imposes that Diaspora Criticism is the new trend, for example, then the rest should be familiar with the theory. Likewise, if Iris Murdoch’s *The Black Prince* is the favourite work, then it should be read and liked as well. In

this respect, Swallow's game of humiliation is the perfect means for Lodge to exemplify the ever changing power struggles in the academic world. If we consider the game circle a small academic unit, this unit is managed by Swallow who is the introducer and the initiator of the game. Namely, he is the most powerful academic in the circle according to whose perspective "knowing less" is the valued "fact", as the one who knows the least becomes the winner of the game. Outside this circle, in the real academic world, Swallow belongs to the weak party whereas Ringbaum is the powerful one. However, in the circle, Ringbaum ends up being the weakest. This well exemplifies the fact that "power" can be gained and imposed on others anytime by anyone who well uses his changes to "will to power".

If we take this power struggle in a broader sense, there is also the struggle of two nations that is emphasized in *Changing Places*. That is why Lodge uses his main characters Swallow and Zapp as the prototypes of British and American ways of living. Swallow, the British, leads a regular life in full adherence to social codes whereas American Zapp is complacent and kind of offbeat. Swallow represents the conformist British society, and Zapp is the representative of American self indulgence. This social analysis can better be exemplified with the description of the exchange scheme universities from which Swallow and Zapp come:

as no American could survive for more than a few days on the monthly stipend paid by Rummidge, Euphoric State made up the difference for its own faculty, while paying its British visitors a salary beyond their wildest dreams and bestowing upon them indiscriminately the title of Visiting Professor. It was not only in these terms that the arrangement tended to favour the British participants. Euphoria that small but populous State on the Western seaboard of America, situated between Northern and Southern California, with its mountains, lakes and rivers, its redwood forests, its blond beaches and its incomparable Bay, across which the State University at Plotinus faces the glittering, glamorous city of Esseph-Euphoria is considered by many cosmopolitan experts to be one of the most agreeable environments in the world. Not even its City Fathers would claim as much for Rummidge, a large, graceless industrial city sprawled over the English Midlands at the intersection of three motorways, twenty-six railway lines and half-a-dozen stagnant canals. (CP 13)

As clearly seen from the depiction above, American and British life styles differ and this difference is well observable in the academic world represented with the exchange scheme universities, Rummidge and Euphoria and with the exchange scheme academics, Swallow and Zapp. The USA seems to have a powerful influence on the UK especially in terms of the academia in this novel. Though the British are the natives of the English language, and the originators of the literature studied in the Departments, Americans obviously get the better share of the cake with the academics higher paid and more valued compared to their British contemporaries and with American literature gaining popularity as well. Basically, the so-called British superiority on language and literature is now turned upside down by the American challenge, making the USA the mastering part who maintains the control on the settling of the business in the academia and whose power determines the current value system. The “transvaluation” of the previously British dominant values by Americans is the basic result of Nietzschean will to power. To explain, we should go back to Zarathustra’s declaration that “God is dead”.

By ‘God’ Nietzsche here means the historical God of the Christian tradition. But more importantly, in a wider philosophical sense, God symbolizes the whole Platonic-Christian realm of a transcendent reality and its supersensible, absolute values that have dominated the Western tradition. (Pfeffer 73)

Thus, “God is dead” means “prevalent values are dead”. And those who are able to change the existing values by creating their own are the ones who can exercise power to the fullest. Zarathustra calls such powerful transvaluators “the harvesters and the celebrators” (*TSZ* 14) who may well be despised by others as they take control of the existing schemes and shape them as they wish. In the novel, the fact that the US is the place of opportunities, and there is always an American solution to tackle things with ease can be irritating for most British people. As Zarathustra claims, “greatness” brings discomfort with itself, in this case American greatness being the cause of British grudge and envy. As the Americans are the ones who

break the “tablets of values, the braker[s], the lawbreaker[s]” they are, they are also the ones who are “hate[d] most” (14). In Swallow’s case, the situation is a bit different, because he is to live in the USA for six months, enjoying all the opportunities his own university lacks thanks to the exchange program he is involved in. Thus, it is no surprise, unlike his British fellow colleagues, in the eyes of Swallow, the USA is “a kind of paradise, the place where he was once happy and free and maybe so once again” (*CP* 21). In his own country, he is not much respected taking into account the fact that he is sent to the Euphoric State just because the head of his Department, Gordon Masters aims to give a Senior Lectureship position to a much more qualified member of the Department instead of Swallow, and “it would be less embarrassing to do so while Philip was absent” (25), Swallow is not in the least aware of this though. For Swallow, the USA is a dream country where he will realize his own powers and enjoy using them on others. He will certainly be “called ‘Professor’..., complimented on his accent by anonymous telephonists,... an object of interest simply by virtue of being British” (21). In terms of Zarathustrian master-slave relationship, now that he is in the USA, Swallow will quickly forget “how to obey; now [he] shall command” not only himself but also all the others whose “mockery [does not] matter” anymore (116). Briefly, the advantages of the US academic system is to be enjoyed by Swallow as well, because he now has taken the right side, which is the most powerful one in Nietzschean philosophy. During his stay in the USA, Swallow, combining this outer power of opportunities with his inner powers that he has recently discovered, ends up a folk “hero”, the desirable outcome of a fully exercised “will to power” , which has been elaborated earlier in this chapter.

As for Morris Zapp, who is the other main character in the novel, his depiction should be made to clarify his powers. First of all, Zapp at the very beginning of the novel is the complete opposite of Swallow at the beginning of the novel. Unlike his British conformist exchange, Zapp is self indulgent, which stems mostly from his almighty status compared to Swallow’s barrenness. Before Zapp goes to the UK, he is already a very powerful figure in the US academic circle.

He was full professor at one of the most prestigious and desirably located universities in America, and had already served as the Chairman of his Department for three years under Euphoric State's rotating system; he was a highly respected scholar with a long and impressive list of publications to his name. (43-4)

Being the best in his time and place, he almost has no friends from the academia, as he is "great", others "feel small before [him]". Even with his wife, Désirée who is from the academia as well, Zapp is in a never ending conflict. They are not like typical split up couples; as they can neither divorce due to the kids, nor can they reunite due to their power struggles. Actually, they are alike in characteristics and professional success. Just like her husband, Désirée is ambitious and self confident. She is well aware of her powers within, and the opportunities that she can make use of to improve herself. She is even writing feminist books, as indeed she is the representative of "the woman's movement" in the novel. As feminism was newly beginning, Lodge deliberately used strong women characters from the academia (in *Small World*, it is Angelica Pabst) in his works. These women are the ones who have started to realize their potentials and use their opportunities to compete with the male colleagues. Therefore, they are no step behind men in power struggles, and sometimes they are a step further. To illustrate,

Why should Morris Zapp, who always claimed that he had made himself an authority on the literature of England not in spite of but *because* of never having set foot in the country, why should he of all people suddenly join the annual migration to Europe? (39)

Of course, Désirée plays a part in this. Clearly Zapp has been enjoying the king's throne in his Department in the USA, and in no condition would such a position be abandoned for a single day let alone six months. However, Désirée is so insistent on divorce that she only agrees to delay the legal process if Zapp agrees to go away somewhere for some time. It is partly her dominance and power over Zapp that he

accepts the exchange scheme. It is kind of Désirée's revenge on Zapp, who has been a bad husband to her, committing some adulterous acts and ignoring his marital responsibilities. This is perhaps the best revenge to be taken against such a strong academic as Zapp. Because Désirée cannot or could not control his personal acts, she now can perfectly command in his professional life, indirectly though. She is in a way compensating for her marital weakness with the rather "invisible revenge" which is "glowing at" (TSZ 38) "Zapp the Great".

Clearly, Zapp accepts the six month exchange partly due to his powerful wife Désirée. However, there are some other points to make to this. At the Euphoric State, Zapp has already proved himself. There is not a single scholar who can doubt his achievements or challenge him in a way. As there is no resistance to Zapp's power, he no longer wills to be powerful. Will to power can be described as a desire for the overcoming of resistance and

considered in isolation, this desire lacks *determinate content*. It gets a determinate content only from its relation to some *other* (determinate) desire. Something constitutes a resistance only in relation to a determinate end one desires to realize. For example, a recalcitrant puzzle is an obstacle to the desire to understand, and the strength of an opposing player is resistance against the desire to win. Accordingly, the will to power cannot be satisfied unless the agent has a desire for something else than power. The will to power therefore has the structure of a *second-order desire*- it is a desire whose object is or includes another (first-order) desire. It is, specifically, a desire for the overcoming of resistance in the pursuit of some determinate first-order desire. (Leiter 37)

Without "will", "power" is nothing indeed. This is why Nietzsche never separates "will" from "power". And clear from the above quotation, "will" occurs when there is resistance. Facing no resistance to his power at the Euphoric State, Zapp wants a change, and so, makes use of the exchange program well. However, here another question arises:

Why did a man who could have gotten a Guggenheim by crooking his little finger, and spent a pleasant year reading in Oxford, or London, or on the Cote d'Azur if he chose, condemn himself to six months' hard labour at Rummidge. Where was it? What was it? Those who knew shuddered and grimaced. Those who did not went home to consult encyclopaedias and atlases, returning baffled to confer with their colleagues. (*CP* 39)

What can a super star professor like Zapp do in such a meek academic environment? He is a Jane Austen expert who aims to be the highest paid professor of English literature by writing an ideal work on her. This will say everything about her that can be said, shutting up all the other mouths that claim to expertise on Austen. Moreover, after Austen, he is planning to focus on some other English novelists and to do the same with them as he will do with Austen, causing discomfort in the whole circle, breaking the records of all his colleagues and piping down all the periodicals. For such a perfectionist academic who "has hit a plateau... at the age of forty", it is natural not to be able to "decide where to go next" And so, "He understands that innovation is unlikely to come from elite institutions and that Rummidge is a perfect venue for a man of his gifts and ambition" (Showalter 79).

In the philosophy of Nietzsche who "frequently considers the possibilities and conditions of a sublimation of 'the will' (which he sometimes identifies with 'drives' or 'instincts'), and its transformation into artistic or scientific creativeness" (Stern 123), Zapp who has already discovered his powers, is one step beyond Swallow who is newly realizing himself. Swallow who wills to power has to overcome both himself and others, but Zapp is just to overcome himself as he has no rivals around. Namely, Zapp is now combining his power with his ambition, and with nobody else to catch up with him, he is the "creator" of his own values, he is his own "god", "judge and the avenger of [his] law". Because he now is able to "give [him]self [his] own evil and good and hang [his] will above [him]self like a law" (*TSZ* 46). With his expertise and energy, he wishes to put Rummidge on the map, making it a prestigious university. His ideas can be dream-like for some people, but for a man like Zapp impossible is nothing. "The postmodern world offers man everything or nothing" (Rosenberg 5), and Zapp is the kind who is for "everything", because he is taking the risk of leaving his fame, comfort and prestige behind, starting anew with

an exiguous Department of an unknown university in an unfamiliar country of different values. Accordingly, another risk that he takes is the aloofness of the British. For an American like Zapp, who is so much extrovert and clubby, the unfriendly British are unbearable. When Zapp first sets foot in his new Department at Rummidge, he is most unwelcome by his colleagues. Zapp, who was continually pursued by students, secretaries, colleagues and administrators while at Euphoria, is now being ignored at Rummidge. It is such that in his new Department in the UK,

from behind his desk he heard [his colleagues] passing in the corridor, greeting each other, laughing and opening and shutting their doors. But when he ventured into the corridor himself they seemed to avoid him, bolting into their offices just as he emerged from his own, or else they looked straight through him as if he were the man who serviced the central heating. (*CP* 69)

The British coldness was getting so overwhelming for Zapp in time that he

felt himself cracking under this treatment. His vocal organs began to deteriorate from disuse—on the rare occasions when he spoke, his own voice sounded strange and hoarse to his ears. He paced his office like a prisoner in his cell, wondering what he had done to provoke this treatment. Did he have halitosis? Was he suspected of working for the CIA? (70)

Zapp seems to suffer from his loneliness a lot. In the US, Zapp is known to be distinguished among his colleagues with his professional success and distinctive style as an academic. That is why he has few friends at work, as people are kind of jealous of him. Also Zapp himself prefers to be alone, because he well knows that proximity in the academia is hard to achieve, and even if achieved, highly dangerous, because there is rivalry and grudge among academics. Clearly, Zapp is all by himself in his professional life. As for Zapp in the UK, he seems to experience this to a greater extent, because in the eyes of the British, Zapp is not only from a different and a more dominant culture, he is also the best in the place he comes from. Namely,

Zapp is a great challenge in the British academic world. In this sense, it is no surprise that the British treat Zapp as if he came from outer space. In Zarathustrian philosophy, the British “crucify [Zapp] who invent[s] [his] own virtue-they hate the lonely one” (*TSZ* 47). Nonetheless, according to Nietzsche, “loneliness” is considered as a very important step towards “creativity”. Only when one is on his own, can he judge himself, discover his own values and go on his own path. The “lonely one...go[es] the way of the creator: [he] will create [him]self a god” (47). Zapp who has already proved his success in the US due to his loneliness is now to do so in the UK. During his stay at Rummidge, Zapp is observed to manage the Department so well that he finds himself to be the only authority to whom almost everybody turns for advice even in the presence of an official Department head. He even turns out to be the one who organizes Departmental events. Nobody seems to take action without first hearing his say. Namely, Zapp achieves to establish his own American reign in British quarters. Before him, people asked Gordon Masters, the official head of the Department for advice. His power came not only from his position in the Department, but also from his military background. He was a soldier who “was captured at Dunkirk and spent the war in a POW [prisoner of war] camp” and he ran “the Department very much in the spirit of Dunkirk” (*CP* 126). Clearly, before Zapp proves his powers to the people of the Department, Masters has the absolute power. Even his name is obviously indicative of his mastership. This mastership has a lot to do with the actions the people of the Department take. To illustrate, the reason why it takes so much time for the academics at Rummidge to welcome the newcomer, Zapp is the absence of Masters. Because he has been away for some time, the academics do not welcome Zapp; they even avoid him. This cruel treatment which causes Zapp’s loneliness and suffering ends only when Masters comes back. It was

the signal for which the rest of the faculty had been waiting. It was as if some obscure taboo had restrained them from introducing themselves before their chief had formally received him into the tribe. Now, in the Senior Common Room, they hurried forward and clustered around Morris’s chair, smiling and chattering, pressing upon him cups of tea and chocolate cookies, asking him about his journey, his health, his work in progress,

offering him belated advice about accommodation and discreetly interpreting the strangled utterances of Gordon Masters for his benefit. (89)

As seen clearly above, the British coldness stems from the formality and conformity of the British people. Even in human relations like welcoming a new colleague as in Zapp's case, the British are in need of an authority figure to kind of give permission or initiate the act. Here, the authority is Masters as he is the head of the Department. His power does not come from his professional success. In this sense, he is an antagonist to Zapp who proves himself with his professional success and distinctive style. Masters indeed is mad, "or half-mad, because it only shows in one eye and he's cunning enough to keep it closed most of the time, while he hypnotizes the faculty with the other one" (126). He is not much of an academic, as he is more interested in hunting, and hanging the corpses of the animals that he kills on his office walls. Namely, the power that Masters maintains is not due to his professionalism, but due to his position as the Department head and his General-like rule resulting from his military background. Masters survives with his power in the Department and when he loses this power, he in a way loses the meaning of his existence. This is well observed when Zapp takes control of the Department. At this point, the "half-mad" Masters becomes totally mad, attempting even to attack Zapp; Masters chasing Zapp in the Department building and Zapp fleeing in the paternoster, up and down, which is exactly when Lodge satirizes the power struggles in the academia to the fullest.

If we turn back to Zapp in terms of his power relations, it is necessary to elaborate on his inner powers. Zapp is a very successful academic and the best in his field. Everyone regards him as the authority. Seemingly, he is the perfect guy whom everyone envies and who is most welcome even in his insolence. To make it clear, he is "an academic who approaches the university as if it were a corporation, aims for financial and sexual success, loves power, and is not despised or punished for being crass, sexist, competitive, hedonistic, and horny" (Showalter 78). It is such that in her *Faculty Towers*, Elaine Showalter comments that her "only reservation about Morris Zapp is that [she] can't imagine his female equivalent; a woman professor this tough, feisty, and confident would have to be bumped off" (78). Clearly, his power is partly

dependent on his gender. As a strong male character, he enjoys professional and sexual power. Despite being married, he has affairs with his students and does not in the least feel guilty, as he believes a man can maintain such pastime activities. However, in time, he converts his powers as such into more humane powers. Zapp who experienced two marriages ended up in divorce, as in both cases, he proved to be a listless, irresponsible and adulterous husband. However, in the UK, he undergoes some changes. He starts an affair with Swallow's wife, Hilary. Even though they are not married, Zapp becomes loyal to her, proving a decent yokemate for Hilary and a caring father for the Swallow kids in the UK. Similarly, Zapp who used to see women as sexual objects starts to regard them as individuals. In a letter to Désirée, he admits, "You're not going to believe this, I know, but Mary Makepeace and I are just good friends. I have never made love to her" (CP 148). Makepeace is pregnant and helpless when she meets Zapp, but Zapp does not take the advantage to make love to her. He even takes her with him to the Swallow residence and lets her stay there till she gives birth. Likewise, Zapp who does not help anyone in the academic circle in the US arranges Swallow to get the position he wants without even Swallow knowing about it. Normally, Zapp would never help a colleague, in particular an academic like Swallow, because Zapp and Swallow are absolute opposites not only in professional success, but also in character. However, they happen to exchange not only jobs, but also their lives. They occupy each other's homes, sleep with each other's wives and become fathers to each other's kids. In this way, they happen to swap their power relations as well; Zapp maintaining Swallow's role as a proper husband and father and gaining domestic powers while Swallow enjoying Zapp's freedom and proving a folk hero. Namely, both experience what they need, and improve what they lack. Zapp needs more humane relationships as opposed to those rivalry dominated ones while Swallow needs to prove himself in what he lacks as a professional and an individual. In this way, they discover their potentials and improve their inner powers. Zarathustrian will to power does not require the individual to be the best ever, but rather it wants the individual to be the best for himself. This is achieved through self realization, which means the individual knows who he is and who he wants to be; and self improvement, which is

to overcome his weaknesses and develop his strengths. As Zarathustra puts it, “The spirit wants *its* will; the one lost to the world now wins *its own* world” (TSZ 17).

In the exchange of power relations, neither Zapp nor Swallow can be said to be more advantageous than the other, as they are both winners in their own power struggles. Lodge shows these two academics as binary oppositions, as they are like black and white in character. Indeed they function to poke fun of the existence of binary oppositions. In Nietzschean philosophy, there cannot exist binary oppositions, as there are not only two perspectives to see things; there is not just good and evil, black and white and the like. As mentioned earlier, this point takes us to perspectivism, which means there is not just one way, but ways to perceive things. Here, individuals or groups who are powerful will impose their own perspectives; and these perspectives will be the ones which are valued. After the exchange scheme, both Zapp and Swallow achieve will to power and with this power; they manage to impose their own perspectives in life. Zapp makes himself sheer authority in his Department in Rummidge while Swallow turns out to be a folk hero in Euphoria, appearing on TV, being popular in the academic circle and particularly in the campus among students.

2.2. SMALL WORLD

Small World (1984) is a sequel to *Changing Places*. In this novel, the main characters in *CP*, Zapp and Swallow reappear and we have some other characters from the academia who along with Zapp and Swallow will be analyzed in terms of Zarathustrian will to power in this chapter.

Small World (*SW*) is a novel in which the characters as academics are traversing the world for the sake of conferences as if they have lost their minds. They are almost everywhere; Amsterdam, Munich, Tokyo, Ankara and so on. Conferences in which they prepare papers and present them to their colleagues are the very opportunities for them to express themselves. As they are all academics, their job mainly involves personal study, and just like every individual, they need confirmation of their personal studies and the things they bring out afterwards. The papers they write and the speeches they deliver are like their offspring, because all this process requires “creativity”, which in Zarathustrian philosophy is the point

where the individual can will to power. The relationship between creativity and will to power is that it is possible for the individual to produce something of his own only when he discovers himself with all his potentials inside and learns how to improve these potentials and then, he proves powerful. In the case of the academics in *SW*, conferences are where they are the most powerful; as they have the chance to reveal their creativity. In this respect, they are like chivalric knights. A chivalric knight

denotes a man of aristocratic standing and probably of noble ancestry, who is capable, if called upon, of equipping himself with a war horse and the arms of heavy cavalryman, and who has been through certain rituals that make him what he is—who has been ‘dubbed’ to knighthood. (Keen 2)

While the chivalric knight is heavily armed with battle equipment, travelling on his horse; the arm of the academic in *SW* is his daintily prepared paper and the academic’s horse is the plane that he embarks. Both the knight and the academic are ready to traverse the world and discover the unknown lands to prove his powers. The arms that they wear are just tools to reveal their inner powers. For the chivalric knight,

‘Arms are the adornment of nobility’: that is the view of the heraldic writers. The word here used, nobility, not chivalry, is an important one. Arms were family insignia, to which men were entitled because of their heredity, not because they had been dubbed knights. (143)

The power of the knight does not come from his arms, but from his nobility. He has the noble blood that proves him powerful. In the same way, for the academic, the paper that he prepares and presents is just a means. Indeed, his power comes from his knowledge. Thus, the intellectual powers that the academics in *SW* have should be elaborated on as well. Just like *CP*, *SW* has the problem of intellectual pretensions. The academics who are shuttling between conferences may well be showing off with hearsay knowledge picked up somehow somewhere in the conference circle. This

makes them “herds” that have no individuality or creativity, which is strictly opposed in Zarathustrian philosophy. This is probably why Nietzsche hates scholars. Though a scholar himself, Nietzsche harshly criticizes his fellow colleagues and his own circle. He believes most academics make use of the existing knowledge and they don’t create something of their own. This is the point where intellectual pretensions start among academics as a way to survive in the rivalry struck academic circle. Just like Swallow as mentioned in *CP* part of this chapter, we have Perse McGarrigle who too may be likened to Jim Dixon in *Lucky Jim*. McGarrigle is the kind of academic who is new in the circle and so who has less experience compared to his fellow colleagues. He has the ambition to improve himself, but he lacks the tendency to show off with his knowledge unlike his contemporaries. In this respect, he resembles Dixon who proves to be different with his innocuousness. He does not ponder on superseding his colleagues; he is not a rival but a fellow indeed. Like Dixon, McGarrigle is a placid academic. It is such that he is invited to a conference just because his name is mistaken with another more qualified academic, and the administration does not want to withdraw the invitation out of kindness. This mistake is a good chance for him to get to know himself better in character. The conference circle that he is mistakenly thrown into is where he discovers his potentials, and has the opportunity to express himself in the best way possible. To illustrate, for him, knowledge cannot be pretended, as it is subjective. In one of the conferences in Amsterdam, McGarrigle accuses Siegfried von Turpitz who is giving a speech on some of the ideas he submitted in an unpublished book, of plagiarism. This act is so bold that no other scholar even with a much higher title than McGarrigle can ever take such a risk. This proves that McGarrigle is powerful in Zarathustrian view, as he is a risk taker and a bold individual who defends whatever he believes to be true even when he is likely to be discredited among the majority. Here, he proves to be a self-reliant individual who disregards and even breaks the taboos of the herd, which makes him a transvaluator as well. All in all, McGarrigle is taking risks; telling what he believes to be true at all costs; transvaluating the existing values of the herd; creating his own morals. Taking into account the features that he possesses, McGarrigle fits perfectly into Zarathustrian scheme of the man who is the closest to becoming “overman”. From this point of view, McGarrigle can be likened to both

Swallow and Zapp. Like Swallow, McGarrigle discovers himself to the fullest with all his strengths and weaknesses. He tries to improve his strengths, and as for his weaknesses, he does not feel inferior to others. On the contrary, he knows well that he is not a highly regarded academic. And he not only avoids pretending to be different himself, he also harshly criticizes those showing off in pretensions. To illustrate, at some point in the novel, the characters are at the Modern Language Association conference. There, a panel discussion on “criticism” is held, and the academics give their opinions on literary criticism. At some point, McGarrigle asks a deictic question: “What follows if everybody agrees with you?” (SW 362) This question is very important in that it well summarizes Nietzsche’s “perspectival knowing” which is put forward under the concept of will to power. And this same question is indeed the reason why McGarrigle is strongly against pretensions. It is because he believes there is indeed no need for them. So to say, he thinks truth is perspectival, so nobody can be accused of not knowing the truth about a subject. It does not matter whether you know something or not, as it is always in a flux and so you do not have to pretend to know something which can never thoroughly be known indeed. With the same rationale, at another conference, McGarrigle accuses Turpitz of plagiarism, because he thinks if others’ views do not make an absolute truth, why then do we tend to steal these views and show them as if they are ours? This public accusation reveals another aspect of McGarrigle. If he is bold enough to accuse a professionally more qualified and respected colleague so overtly, he certainly is a risk taker, which is also a highly desirable human trait in Zarathustrian philosophy. And not surprisingly, it is only Zapp, the other risk taking character in the novel who supports McGarrigle’s remarks and defends him against Turpitz. Moreover, Zapp becomes a teacher to McGarrigle, and teaches him how to challenge and survive in the academic world where rivalry prevails. For example, Zapp is the one who teaches McGarrigle not to go to lectures unless he himself is giving one. Moreover, he tells him some facts about conference circle like there is no stable university anymore and the academic world is run by “conference-hopping”; also, nobody pays to get laid at a conference; food and accommodation are the utmost important things about a conference and if people are made happy with these basic needs, they become intellectually more productive (Showalter 99). Namely, Zapp teaches McGarrigle

how to be powerful. And throughout the novel, McGarrigle will be observed to learn much more about the academia, and to experience a lot in his life as he goes from London to Amsterdam to Los Angeles to Tokyo and so on, which all will add to his power as he gets to know both the world outside and his own world inside more and more. The epiphany that McGarrigle achieves will be discussed in the chapter of “overman” in this thesis, but basically, McGarrigle is one of the characters in the novel whose self-discovery and self-improvement is the most apparent one. Still, there are similarities between his epiphany and those of the other main characters. Thus, McGarrigle can be likened to both Swallow and Zapp in that he does not pretend to be somebody else like Swallow who is not ashamed of his weaknesses and he is like Zapp who is always to improve his strengths.

The power that McGarrigle has is to be discussed in order to understand the extent to which he can achieve Zarathustrian will to power. McGarrigle is neither an academic idol like Zapp nor a folk hero like Swallow. However, he can be taken as a hero as well. First of all, he is one of the knights of the academic world, as he also is involved in the international conference scheme of the academia. Moreover, McGarrigle is much more brave and honest compared to most of his colleagues who are for pretensions and after rivalry. In this respect, McGarrigle takes his power mostly from his character and behaviour. Even his surname meaning “son of super valour” in Irish is an indication of his nobility. He is a man of ordinary appearance with his pale, freckled face and curly hair; of little professional success with a newly required master’s degree, but he has the noble blood. He proves well that a hero does not necessarily be a legendary superman, but rather a man of high qualities. Here, it should be noted that people tend to take heroes as perfect creatures rather than beings with humanly attributes. To illustrate,

The reputation of Arthur’s court itself is constant through most texts, and even Arthur himself generally,... appears immune to criticism: he is almost invariably the greatest of kings, the sovereign whose court shines more brightly than any other and attracts to it the most talented and ambitious knights from the world over. (Lacy 101)

Clearly, Arthur, the legendary King of the round table of knights is supposed to be a super hero whose fame is not in the least stained by criticism of any kind. Here emerges the question:

What of Arthur himself? If most of his knights are gods of sun and storm, if his wife is the leading lady in a nature myth, if his son Mordred plays the part of the Irish god Mider, and if Arthur is Avalon is but another form of the Maimed King, embodiment of the enfeebled forces of Nature awaiting the spring, must we give up the historical Arthur? Was Arthur from the beginning a god? (Loomis 350)

However, it is also true that “the King’s human weaknesses are revealed as well as his remarkable qualities as a warrior and a king which he possessed in his prime” (Lacy 87). The specific examples are as follows:

In the great French Vulgate Cycle, Arthur is a curious figure, especially toward the end. After proving himself a remarkable warrior and a relatively skilled ruler, he becomes something quite different. Particularly in the last romance of the cycle, *La Mort Artu*, we see another Arthur: one who is often weak, indecisive, and unable to overrule some of his own knights, especially Gauvain. (97)

Even in the novel itself, Lodge makes use of intertextuality, and the characters become his mouthpieces on this point. To illustrate, at some point in the novel, a song comes to McGarrigle’s mind,

King Arthur was a foolish knight,
A foolish knight was he,
He locked his wife in a chastity belt,
And then he lost the key! (*SW* 62)

As seen from all the above quotations, even Arthur has human qualities, and so heroism does not equate with impeccability. In this respect, McGarrigle’s heroism

should be evaluated in its own limits. He has some weaknesses as a human being, the best observable of which is his plain appearance and professional inexperience. Nonetheless, his inclination towards the beautiful academic Angelica Pabst throughout the novel should not be added to his weaknesses. He pursues her wherever she goes, and this pursuit seems not to come to a halt as she is a conference maniac. He spends all his money on travel expenses and all his effort to find Pabst's trace wherever he stops over. Here, McGarrigle's love is likened to Arthurian Romance, and his pursuit to the courtly love custom of the Middle Ages and Renaissance in which the knight devotes himself fully to his noble lady who is always apt to be chased after. And so, McGarrigle as a knight of the academic conference circle is always on the go as a way to worship his lady-saint. In a way, he gets his power to traverse the world and survive in this rush from his pursuit. McGarrigle as a courtly lover is even joyous with this pursuit, because his desire is kept alive this way. Satisfying this desire is important, but not to a great extent. We can even find him disappointed when he no longer postpones the gratification of union. Here, he seems to fulfil his "desire to desire", and be content with it (Hunt 131-44). Clearly, it is his pursuit that motivates McGarrigle to traverse the world in search of Pabst. Namely, with this motive, he is activated. As "life on earth, and of course all human activity, depends on the availability of sufficient power to support that activity" (Blackwell 1), McGarrigle is lucky to have found his motive that gives him power to be active in life. Therefore, Pabst is not a drawback in McGarrigle's life, but rather a stimulating factor that makes him more and more powerful. Just like the knight who follows his lady, McGarrigle adds to his power and nobility with his pursuit of Pabst. The tension is always high, as the pursuit continues till the end of the novel. And accordingly, McGarrigle's power is maintained throughout the novel. The power of his pursuit is so dominant that he even ignores the previous values controlling his life before he falls in love. He is a rigid Catholic who believes in sexual preservation even of men before matrimonial union. However, he readily accepts Pabst's sexual invitation in her own room though it is a trick made by her. Moreover, he makes love to Pabst's twin sister mistakenly believing her to be Pabst. All these reveal that McGarrigle's Catholic guilt is not so overwhelming to distance him from his love and prevent his acts, because in Zarathustrian philosophy, he is the

one who discovers his own needs and priorities, and transvaluates the existing morals and doctrines to create his own values. So, he is the one who finds out his own truth, sets his own world view and wills to power to the fullest. Namely, he is the one who is powerful.

As for the lady pursued by McGarrigle, there is a lot to say in terms of Zarathustrian will to power. Angelica Pabst is an ardent scholar who is most willingly involved in the conference mania in the novel. She gains her power from her professional enthusiasm which never seems to decrease throughout the novel. She seems to be designed just to learn more and more. If this desire is a sin, then Pabst is a hopeless case whose redemption is out of question.

Sin, as it turns out, is also an expression of the will to power; the desire to overcome limitations or transgress boundaries...the will to power is exercised in connection with the desire to know. For the original sin is a sin of curiosity. Adam and Eve wanted to eat the fruit from the 'tree of knowledge' despite God's explicit prohibition, indeed perhaps because of it. As it happens, one of Nietzsche's most frequent examples of the will to power is the will to power in connection with the desire to know. (Reginster 236)

However, as shown from the quotation above, Pabst is almost sacred in Nietzsche's philosophy; being a sinner in religious terms though. So to say, she devotes herself to her academic career and success, looks for knowledge in accordance with her own ideals. Here, she can be considered much more powerful compared to McGarrigle. While McGarrigle is led by his heart, she follows the way her intellect takes her. She is a very strong character who acts with her freewill. Her independence is so influential on others that they are mesmerized by the way she frees herself and they, especially her male colleagues find themselves unconditionally attracted to her. The point here is that the men around her are taken by her not just because of her beauty but also because of her strong character. Certainly, her beauty is overt, but her intellectual enthusiasm and professional idealism in the academic circle is much more impressive on those around. "Men are fond of wisdom and often too fond: that is because she (woman) reminds [them] so

much of life” and “even the oldest carps are baited by her” (*TSZ* 84). Without women, men’s lives are futile; in the absence of women men ask: “Is it not folly to continue living?” (85). While this is the case for men, women like Pabst don’t care about taking the advantage of it. Her devotion to her career is such that she even ignores the fact that she has female attributes which she may enjoy as well. The conversations she has with her male colleagues are basically on the points she focuses on her thesis. She is impressed by the reputation of Zapp as an academic idol, and she manages to start a conversation with him. With the others, she does not spend much time if she thinks she cannot take advantage of them in academic terms. That is why she does not give credit to her colleague suitors if they are not professionally beneficial to her. She is so much focused on her own intellectual improvement that she risks hurting people who are on her way with different intentions than those of hers. In this respect, she is so much like Lou Andreas-Salome. Salome is also a scholar and is depicted for some to make use of men for her own academic advancement. Nietzsche who “appears to have proposed marriage during late spring 1882” (Diethe 43) and has been turned down is thought to be among her victims. This is why “love is one of the most frequently recurring words in Zarathustra”; it was “when he was still wholly under the delight and magic and martyrdom of his friendship with Lou” (Fritz 102). There are even direct references to her in the work like: “You go to women? Do not forget the whip!” (*TSZ* 50). It is a reference both to “the famous photograph of Lou in the cart pulled by Ree and Nietzsche...taken in May 1882” (Diethe 43) in which she is holding a whip, and to her meanness and cruelty as a woman. Thus, Pabst is so much like “Lou with the whip” in that both are powerful femme fatale figures. This aspect of Pabst is clear in the trick that she plays on McGarrigle. Though being well aware of the fact that McGarrigle has the purest attachment towards herself, she invites him to her room to make love to him; and McGarrigle only finds himself to be in the same room with another academic fooled by her the same way. The two men are in wait of her while she is on the run for another conference in some other part of the world. In this respect, she perfectly fits into the description of Zarathustrian powerful individual who is ready to make enemies rather than friends in his way towards power and victory. Moreover, Pabst matches with the Zarathustrian description of dangerous

woman. He addresses men in general, “because we know little, we take a hearty liking to the spiritually impoverished, especially when they are little young women” (*TSZ* 100). Zarathustra describes women as “spiritually impoverished”, because he thinks they are dangerously utilitarian and if they wish they can manage men in all ways. Pabst is the very example of such who with their intellect can control men taking a foolish liking of them. Thus, Zarathustra’s and in fact Nietzsche’s hatred of women does not mean women are inferior to men in power relations. To the contrary, this hatred stems from the fact that women can be as powerful as men, and even more, which makes them dangerous. In this respect, Pabst is very dangerous as she is very powerful. Moreover, her power is not just about controlling others; she has her inner powers as well. Namely, she has self knowledge; she knows what she wants from life, and how she can achieve her goals. Her professionalism on this point can be exemplified with her rigor on her thesis subject. She is writing on “romance”; doing every possible thing to learn the subject, and develop the thesis. On the other hand, she does not believe in romance in her own life. This contradiction may seem to create a problem in her study, but our rigid career making academic Pabst is so self-controlled and goal-oriented that she can well manage to be objective and fully focused on her thesis to finish with it, and get a degree.

Pabst’s self awareness is observable in her identical twin sister, Lily as well. While Pabst knows she is incapable of experiencing romance in her real life, but perfectly talented at writing on it, Lily is well aware of her physical attributes out of which she makes a profession. She is a well known pornographic star and a stripteaser and she is proud of her professional talents. In this respect, she is also powerful in Zarathustrian will to power, which requires the individual to be aware of his own talents and preferences in life and lead a life accordingly. The inclusion of such an antipodal twin sister in the novel by Lodge seems to be ironic as well. These sisters are so much alike in appearance, but they are diametrically opposed in character. Thus, they stand as binary oppositions. However, Lodge, as a postmodern writer, certainly is against categorization of values and limitation of them into two opposing parts as in the case of “good and evil”, “black and white”. Therefore, he satirizes this categorization by adding humorous parts to his novel. For example, on his endless search for Pabst, McGarrigle runs across the posters of the twin sister.

Assuming Pabst leads a second life as a porn star, McGarrigle consoles himself. And when he finally makes love to Pabst, he is eased with the psychology to have his long lasting pursuit physically in the end as “sexual love, ... desires to overpower, to take possession” (Nietzsche *WP* 776). However, not to the reader’s surprise, it is the twin sister with whom he has had sex. If McGarrigle did not learn about the truth, that would make great difference. He would go on thinking he has received his pursuit, and that would gain him power. The reason for this is again related to Zarathustrian will to power. As mentioned earlier in this chapter, will to power is connected to perspectivism. Whoever has the power can expose his own perspective on the others, and with the same logic, whatever perspective we face is the powerful one. Therefore, the fact that it is somebody else to whom McGarrigle makes love makes him feel the power to achieve his goal by fully possessing his pursuit at last. This perspective is the prevalent one throughout the intercourse and it is what makes him powerful. And following the intercourse, when the twin confesses that he has mistaken her with Pabst, the perspective changes, and McGarrigle loses all the power that he has held. The very short span that the intercourse takes is also a reference to the volatile nature of power relations as claimed by Nietzsche, who believes there is no absolute truth, and whatever we call truth is indeed the perspectival power that is willed at a specific time in a specific place.

The source of Nietzsche’s perspectival truth is his declaration of the death of God indeed. This is the indication that there is no centre, organizing principle or a master signifier, which also means there is no absolute power. That is why individuals try to fill the lack of God with some other power objects. Lodge points to this in *SW* specifically in the part “Eliza” is introduced to the reader. It is a computer program that can answer your questions and give advice to you. Robin Dempsey, one of the minor characters in the novel is obsessed with Eliza as if it is his only friend and counsellor. Eliza here functions as a controlling figure of power upon whose perspective Dempsey’s life is shaped. It is such that Dempsey begins to think Eliza is not an automatically programmed questioning and answering machine, but rather a living being who can empathize with him. Because he is a gloomy and lonely figure, Eliza turns out to be a supreme being on whose remarks Dempsey unconditionally depends. As Dempsey is not a strong character himself, he cannot fill the gap of a

dead God with his own power. Namely, he is not the kind of individual who can be his own God as suggested by Zarathustra, but rather, he has created a God out of a computer program for himself.

When we come to Zapp and Swallow, our main characters from *CP*, we should first mention what has changed in their lives. First of all, Zapp and Swallow from *CP* are back to their domestic lives. Swallow has improved himself professionally, and managed to become a professor and also the head of his Department. Considering that he used to be a barren academic, this improvement can be taken as a great success. It is such that for a man like Swallow, the title that he gets and the position that he has is perhaps the best that he can achieve. In this respect, he is now the most powerful if we evaluate him not compared to others, but in his own limits. As for his private life, his power relations change a lot. We learn that he has experienced a love affair with a Joy Simpson, and he has a three year-old kid from this relationship. His marriage has started to shatter even before he goes to the USA with the exchange program in *CP*. In one of the conversations with Melanie, Zapp's daughter, Swallow explains why his "cute" kids "look kind of sad" (*CP* 97). He says, they "are a very uptight family" (98). Even this is a clue that he is overwhelmed by the responsibility to have a family, and he throws himself to various affairs as soon as he has the chance while in the USA. He makes love to Melanie, not knowing that she is Zapp's daughter, and he starts an affair with Zapp's wife Désirée. Melanie is the kind of girl who leads a life that Swallow does not approve of. She is involved in ecstasy groups in which drugs and sex are unlimited. Still, she is an attraction for him. Similarly, though he describes Désirée as "a red-head, striking but by no means pretty, and not particularly well-groomed" (79), he starts an affair with her. All in all, the reason why he readily jumps into affairs with these women though they are not in the least desirable for him is that he indeed escapes from his family bounds. He believes the monotony of matrimony is what prevents his liberation. And, as for Nietzsche, an individual who is not liberated cannot realize his potentials, and so is not powerful enough. If we consider his professional barrenness at the very beginning of *CP*, and when we add his marital bounds to this, Swallow in *SW* will certainly seem to have achieved a lot in terms of will to power, because in *SW*, first of all he becomes a professor and the head of his Department as mentioned above, also he experiences

romantic love for the first time in his life. Joy Simpson is a source of happiness for him. With her, he realizes his potentials to love to the fullest. And it is indicated in the novel as well that he has improved himself professionally thanks to this emotional power and stamina that he has newly experienced. It is true that in the end, he turns to his wife, saying he has failed as a romantic hero. However, the important thing is he has learnt a lot about himself, and so, his return is a meaningful one, not a failure as he assumes, but a kind of epiphany in which he realizes the value of his family bounds and he has learnt from his mistakes. He is a much more powerful father and husband, as he knows his responsibilities more than ever now.

Similarly, Zapp in *SW* is relieved as he has already discovered himself and experienced a lot both in his professional and private life. As for his private life, Désirée has divorced him. She is now writing a novel on Zapp, which is to become a bestseller and make her rich. Désirée in *CP*, is already a powerful woman figure who can even challenge Zapp, described as the strongest character in the novel; and Désirée in *SW* is even to challenge the whole world with her independence and financial power. It is such that in *SW*, Zapp, the darling of the academia, the superpower academic envied by all is kidnapped; and it is not because of his own fame, but because of his ex-wife's. If we analyze this in terms of Zarathustrian perspectival power relations, it can clearly be said that Zapp as a professional idol is now nowhere near as powerful as Désirée as a well-off writer. The reason is that the perspective has changed. In this ransom case, it is money that speaks not professional success, which gives the power in Désirée's hands. However, Zapp is not as miserable as he is seen to be. Except for this kidnapping event, Zapp is still a powerful figure. He also has improved himself like Swallow. His improvement is basically in his profession though. He has taken up an interest in "deconstructionism" and the previous Jane Austen man whose main ambition was to write a final work on Austen which would shut all the mouths forever has now gone far beyond his own limits. He can now easily talk about contemporary theories. One of his speeches is striking in that it points further to Nietzsche's perspectival knowing:

To understand a message is to decode it. Language is a code. *But every decoding is another encoding.* If you say something to me I check that I have understood your message by saying it back to you in my own words, that is, different words from the ones you used, for if I repeat your own words exactly you will doubt whether I have really understood you. But if I use *my* words it follows that I have changed *your* meaning, however slightly; and even if I were, defiantly, to indicate my comprehension by repeating back to you your own unaltered words, that is no guarantee that I have duplicated your meaning in my head, because I bring a different experience of language, literature, and non-verbal reality to those words, therefore they mean something different to me from what they mean to you. And if you think I have not understood the meaning of your message, you do not simply repeat it in the same words, you try to explain it in different words, different from the ones you used originally; but then the *it* is no longer the *it* that *you* started with. And for that matter, you are not the you that you started with. Time has moved on since you opened your mouth to speak, the molecules in your body have changed, what you intended to say has been superseded by what you did say, and that has already become part of your personal history, imperfectly remembered. Conversation is like playing tennis with a ball made of Krazy Putty that keeps coming back over the net in a different shape. (SW 29)

The source of the ever-changing nature of language is Nietzschean perspectivism indeed. The reason why a single utterance is formulated differently even in the same mouth is that the perspective changes each time. First of all, the utterance is paraphrased as the listener wishes to prove he has understood the message. Then, the speaker utters the message differently than he has previously said to make sure the listener has got the message. Whatever the motive behind each perspective is, the message is uttered differently each time, so the meaning has changed. This also explains well why there is no absolute truth, as there is not a single way to express even a simple message.

All in all, Zapp in this novel keeps his powers as an idol academic. While his aim in *CP* was to be the only expert on Jane Austen, now in *SW*, he aims to expertise on contemporary theory. The distinctive trait of Zapp is that he does not wish to know everything, but to know things better than others, which is his perfectionism. With this trait, he achieves power in whatever activity he takes up and reaches whatever goal he sets for himself.

CHAPTER 3

ETERNAL RECURRENCE

Nietzsche's eternal recurrence or eternal return in its variant name basically refers to the idea that one lives the same life over and over again, which means time repeats itself and the individual experiences and will experience what he has experienced before in this circle. First introduced in *The Gay Science*, the concept has aroused a lot of questions; because the claim that time itself is recurring has been considered to be a metaphysical approach rather than a philosophical one by some critics. Thus, they have claimed that in fact Nietzsche is trying to put forward a hypothesis about the temporal dimensions of the universe. However, with this concept,

Nietzsche resembles less a mathematician attempting to prove a theorem, or a scientist attempting to substantiate a theory, than a (rather fiery) courtroom lawyer attempting to persuade a Jury, or an unruly Socrates challenging the convictions of a miscellany of interlocutors-or even, sometimes, a pamphleteer promoting a cause, or an old Testament prophet hurling accusations at a society gone astray. (Schacht 1-2)

Nietzsche's eternal recurrence is "not the world's actual nature but rather something having to do with our human nature and the enhancement of human life" (Schacht 266), which makes it a State of importance rather than a hypothesis. It

is not a theory of physics as it was for the Stoics, or a Statement on the nature of time, both of which Zarathustra consistently rejects, whether voiced by the soothsayer, the spirit of gravity, or his animals. However, it can be understood as a cosmological doctrine in the sense that it proclaims the interconnectedness of the entire cosmos. (Dove 26)

“The idea of eternal recurrence is not demonstrated in logical deductions; it is expressed in poetic symbols and metaphors” (Pfeffer 133), which also proves the concept is not a mathematical formula, but a philosophical vision. With eternal recurrence, Nietzsche does not say that man is destined to live the same things exactly the same way, but his claim is that man’s life consists of events having similar consequences. This is the basis of the concept, and in order to fully comprehend it, we should first work on Nietzsche’s rationale behind putting forward such a concept. After the declaration of the death of God, the individual is supposed to accept the fact that there is not a heavenly world that promises happiness ever after. The individual should be aware of the fact that he has only one life on this earth, and this life is not necessarily a perfectly led one. There is suffering ahead, and this may recur throughout the whole life. However, there are happy moments as well. Here, the individual is expected to learn to enjoy these happy moments as well as to take sufferings with gusto. The acceptance of sufferings is the idea that Nietzsche suggests after his health has deteriorated and his heart has been broken by Lou Salome with whom he is infatuated and by whom he is turned down. In a way, eternal recurrence is his self-healing motto. Moreover,

Nietzsche’s admiration for ancient Greece plays a part here...Nietzsche wanted to return to a Greek, indeed to a pre-Socratic view of the world, as opposed to the Judaeo-Christian view that sees time as punctuated by unrepeatable moments: the Creation, sin, Redemption, the end of the world...(Vattimo 109)

Leaving aside the personal reasons behind the creation of the concept, there are also general explanations. Eternal recurrence is indeed a reaction to nihilism, namely, a solution to it, because with nihilism, the individual’s life is emptied; he has no motive to go on living. The fact that God is dead leads the individual to think there is no meaning on this earth, which results in gloom and even depression. However, as there is no after world, this world is the only chance that the individual has got to live to the fullest. That is why “Nietzsche wants to believe in the eternal recurrence of the same” and “Nietzsche-Zarathustra teaches [it] beyond man and time” (Löwith 157). And he invokes the concept,

To describe a particular attitude he wants us to achieve toward our life-‘affirmation’. From this practical standpoint, the important question is no longer whether I can establish that my life will eternally recur (or other relevant facts about that life which the idea of eternal recurrence is designed to bring out), but what the invocation of the eternal recurrence tells us about the nature of affirmation. (Reginster 203)

As seen above, eternal recurrence is a world view which is perfectly related to affirmation of life, which is “amor fati” in Nietzschean words. Affirmation can be taken as the only solution to eternal recurrence.

the idea of Eternal Recurrence can mean only this: if we thought it possible that each moment of our lives could become eternal and repeat itself endlessly, we would have acquired an excellent evaluative criterion for our actions, for only an entirely happy being would desire this endless repetition. (Vattimo 107)

Affirmation (amor fati) is the only solution even to nihilism:

Nietzsche rejects the idea of self as a unified, substantial soul. *Amor Fati* provides an alternative sense of self that is rooted in the interconnectedness of all things, in which the individual is the result and fundamentally part of the universe as a whole. Rather than simply allowing the self to dissolve into the universe, however, Nietzsche reconceives it as a sort of narrative. This narrative is necessarily perspectival, because one must construct a unique story from one’s own position within the universe, and the universe lacks any intrinsic meaning that could be revealed from a God’s-eye ‘view from nowhere’. (Dove 57)

Having this much importance, the affirmation of life (amor fati) should be explained a bit. It is a kind of pleasure principle. However, this principle is also shaped according to the individual preferences. There is an interesting example on this,

Suppose I love nothing better than to sit by my window watching the world go by while playing tiddlywinks and drinking tea. One day I see a child fall off a bike. Helping the child would interrupt my game of tiddlywinks and leave me with a cold cup of tea. Honestly, it wouldn’t give me much pleasure to help. What should I do if I simply want my life to go better? Is my well-being derived from consuming as much pleasure as possible, in

which case I should at the very least finish my tea before helping? Or is my well-being derived from doing the right thing, which is to produce as much total pleasure as possible-and get out of there as fast as possible? Either answer is consistent with the idea that pleasure is the only intrinsic good. (Kazez 49)

Zarathustrian eternal recurrence requires the individual to enjoy himself; and even in suffering there should be joy:

Oh mankind, pray!
What does deep midnight have to say?
“From sleep, from sleep-
From deepest dream I made my way:-
The world is deep,
And deeper than the grasp of day.
Deep is its pain-,
Joy-deeper still than misery:
Pain says: Refrain!
Yet all joy wants eternity-
-Wants deep, wants deep eternity.” (TSZ 264)

What should an individual do to fully accept eternal recurrence? The answer is that he should learn to be “earthly”. This is the “new pride” that Zarathustra’s “ego taught” him, he “teach[es] it to mankind: no longer bury your head in the sand of heavenly things, but bear it freely instead, an earthly head that creates a meaning for the earth!” (21). For the individual to be earthly, he should be a “yea-sayer” even to suffering;

all things are enchained, entwined, enamored- if ever you wanted one time two times, if you ever said, “I like you, happiness! Whoosh! Moment!” then you wanted *everything* back!-Everything anew, everything eternal, everything enchained, entwined, enamored, oh thus you *loved* the world-you eternal ones, love it eternally and for all time; and say to pain also refrain, but come back! *For all joy wants-eternity!* (263)

He should also cherish his “sexuality” which has been imposed as bad or evil, he should “laugh” and “dance”. All these take us to “Dionysian” life style. To understand this lifestyle, first, Dionysus should be introduced. He is

the god of chaos and destruction, but he is also the god of fertility and productivity. He is the old nature god of Greek mythology, connected with vegetation and fruitfulness, who comes to life in the spring and brings all men together in joyful intoxication and abandonment. Dionysian worship had its origins in Thrace and Phrygia, where it was associated with orgiastic rites and drunken frenzy. (Pfeffer 30)

In Nietzschean philosophy, Dionysus gains far more importance; he

is Prometheus, Faust, Zarathustra; he is skeptic, critic, destroyer, and he is builder and creator. He is the 'Ur-Eine', primal oneness and the ground of being, ever contradictory and ever suffering; he is Heraclitean flux and becoming...But he is also the will to power, the will to overcome, to affirm, and to create. Dionysus, the old Thracian-Phrygian deity, becomes, above all, the symbol of modern man who has lost all traditional values and beliefs and faces nihilism and despair. But he also represents the heroic individual who overcomes nihilism and finds a new meaning of life. (36)

Nietzsche calls himself the "disciple of Dionysus" (Nietzsche *Ecce* 2), which shows the significance that he gives to Dionysus and his world view. As mentioned above, Dionysus is associated with "joyful intoxication", "orgiastic rites" and "drunken frenzy". Of course, Zarathustra does not advise the individual to go crazy with these recreations, but the suggestion is that he should be aware of his earthliness, and ignore the taboos that prevent him from living on this earth. Earthliness is acquired with the love of the body, as

only the body exists, and an attempt to penetrate beyond death into another world is mere projection. Seeming to get the head through is a philosophical illusion. Christians want to project the whole body into heaven, but there is only one body, and it has to remain here. (Ackermann 49)

All in all, the concept of eternal recurrence is Zarathustra's teaching

as the 'most extreme form of nihilism' and at the same time as the 'self-overcoming' of nihilism, because his teaching is intended to recognize precisely the meaninglessness of an existence that recurs without any goal. (Löwith 56)

And also his teaching tells us to affirm life in which way we give a meaning to it. With this rationale, Lodge's *Changing Places* and *Small World* will be examined

not in terms of whether they are experiencing the same things over and over again, but in terms of the extent to which the main characters can possess an affirmative view in life. As for how to gain such a view, basically we can say the more they manage to be earthly, the more they prove to intimidate eternal recurrence, and the more they will to power. Nietzsche himself “insistently linked together will to power, eternal recurrence and *amor fati* because each is an imminent principle of force and becoming that is opposed to a transcendent spirit beyond life that judges life” (Spinks 148), because “the fullest measure of will to power” is “the affirmation of a tragic value to suffering, and the overcoming of *ressentiment* and the reactive interpretation of life” (150). There is also the past that we should not think over with regret. As we cannot change what happened, we should also have an affirmative view towards the past; and say “thus I willed it”, making it something that occurred out of our will. Another point in which will to power and eternal recurrence are linked is “happiness”. “All men desire happiness because all desire the feeling of increased power; the greatest increase of power brings the greatest happiness” (Hollingdale 163). Here, that the characters can accept eternal recurrence also means they can achieve will to power and vice versa. The main characters whose potentials to will to power have been evaluated in the previous chapter will in this chapter be analyzed in terms of their capacities to accept eternal recurrence and the concept of “power” will be related to the concept of “earthliness” according to which the characters will prove to be close to Zarathustrian “overman”.

3.1. CHANGING PLACES

In *CP*, the most hedonistic and horniest character seems to be Zapp. He is the top in his field, but this does not give him a sense of seriousness. On the contrary, the self-confidence that he has got makes things easier with life. He has three kids from his two marriages both of which end in divorce. He is also so much competitive in his profession, aiming to be the best of the best among his colleagues. Not helping others much, not making many friends, Zapp is the kind who is happy to be on his own. Generally, all these traits can be taken negatively. Nonetheless, Zarathustra describes such self-centred individual traits as positive. He addresses his followers,

Remain faithful to the earth, my brothers, with the power of your virtue! Let your bestowing love and your knowledge serve the meaning of the earth! Thus I beg and beseech you. Do not let it fly away from earthly things and beat against eternal walls with its wings! Oh, there has always been so much virtue that flew away! Like me, guide the virtue that has flown away back to the earth-yes, back to the body and life: so that it may give the earth its meaning, a human meaning! (*TSZ 57*)

Zapp is earthly as described above, even his virtue is earthly. He has a sense of humour; he laughs a lot and makes others laugh as well. In this sense, he is the one Zarathustra would appreciate, as Nietzsche “elevates laughter to a level of importance so pronounced that it becomes joined with truth” (Hatab 155), which is clear from his words as follows: “To laugh at oneself as one would have to laugh in order to laugh out of the whole truth-to do that even the best so far lacked sufficient sense for the truth, and the most gifted had too little genius for that. Even laughter may yet have a future” (Nietzsche *Gay 1*). Though Zapp cannot give laughter its full merit, at least he can laugh in the hardest times, which is admirable. To his humour, we can add an air of calmness and confidence to Zapp’s traits, and we can say that all of these attributes stem from the way he sees the world. It is true that he is an ambitious man in his job, but he may well be happy, smoking his cigar, sipping his coffee while watching a baseball match on TV. He is not ashamed of reading pornographic stuff, and doing dirty things meanwhile. That is why he feels uncomfortable with Doctor O’Shea whose flat he has occupied while in the UK and who usually

came in to watch Morris’s colour TV and to drink his whisky, and perhaps to escape the joys of family life for an hour or so, because he knocked softly on the door and tiptoed into the room, winking heavily and raising a cautionary finger as if to restrain Morris from speaking until the door was shut against the wails of Mrs. O’Shea and her babies rising up the staircase. (*CP 72*)

O’Shea is a conformist and his religious devotion makes him narrow-minded. When Zapp lends O’Shea’s sister-in-law some of his dirty stuff to read as she seems kind of curious of them, O’Shea beats her very badly, and forbids her from going out for some time. He restricts not only himself but also his family to some value schemes. This is why he is the opposite of Zapp. Zapp has a free spirit, his “wicked

instincts also thirst for freedom” (*TSZ* 30), which is something good, as “behind [his] thoughts and feelings...stands a powerful commander, an unknown wise man-he is called self. He lives in [his] body; he is [his] body” (23) while O’Shea represents the “despisers of the body” who “no longer are capable of creating beyond [them]selves. That is why [they] are angry now at life and earth. There is an unknown envy in the looking askance of [their] contempt”, which Nietzsche calls “ressentiment”. And so, Zarathustra swears not to go their way, as they are “not [his] bridges to the overman” (24). Contrary to O’Shea, Zapp is so much at peace with life and earth that even marriage bounds do not prevent him from having bodily pleasures with other women. He has affairs even with his students, and he often goes to see strip-tease shows to have fun. Here, what Zarathustra suggests and what Zapp does may seem coarse to many, but it should be remembered that Zarathustrian affirmative world view is a kind of pleasure principle as enjoyed by Zapp rather than a moral doctrine imposed by O’Shea.

As for Zapp’s sense of humour, there is a lot to say. He often makes jokes; and can laugh at anything anytime even to himself. In almost all his remarks he is kind of making fun. To illustrate, in one of his letters to Désirée, he writes,

All right, so you’re determined to divorce me, Désirée. OK, so you hate my guts, but don’t break my heart. I mean, punish me if you must, but there is no need to be downright sadistic about it. Unless you’re joking. You’re joking, yes? You didn’t really throw away the chance to sell the Corvair to Swallow? You didn’t actually advise him NOT to buy it? Swallow-very probably the only prospective purchaser of a used Corvair in the State of Euphoria. (*CP* 124)

In the letter, Zapp goes on making funny descriptions. One of them is about the head of the Department. Gordon Masters appears as so much an earthly academic with Zapp’s humorous remarks added,

Believe it or not, I’m feeling quite homesick for Euphoric State politics. What this place needs is a few bomb outrages. They could begin by blowing up the Chairman of the English Department, one Gordon Masters, whose main interest is murdering wildlife and hanging the corpses on the walls of his office. He was captured at Dunkirk and spent the war in a POW camp. I can’t imagine how the Germans stood him. He runs the Department very much in the spirit of Dunkirk. (126)

As understood from Zapp's description, Masters acts out of his pleasures to the extent that would not be considered proper for a professional, and so he proves to be even coarser than Zapp.

Earthliness and its basic component, laughter are the things that prevail in Lodge's works. Being parodies, these works are full of comic elements. The reader laughs at not only the humour that the characters possess, but also at the way Lodge depicts and introduces these characters to us. Being academics, the characters are expected to have an air of seriousness, but they sometimes put themselves in so ridiculous situations that they gain an air of absurdity as in the case of Masters. Similarly, humour is so much important for the prophet Zarathustra that he even makes fun of Jesus and the gloom and seriousness that the religions of God generate. He claims, "If only [Jesus] had remained in the desert and far away from the good and the just! Perhaps he would have learned to live and to love the earth-and even to laugh!" (*TSZ* 55).

When we come to Swallow's earthliness, bodily pleasures are more observable than laughter and humour. When he comes to the USA with the exchange program, he jumps into new experiences. The reason for this is he has been so much suppressed by his familial and domiciliary responsibilities in the UK that in the USA he breaks loose. To start with, it is not love at first sight with his wife, Hilary.

The fillings he had prudently taken care to have put in his teeth before leaving the embrace of the National Health Service all fell out and he was informed by a contemptuous Boston dentist that he needed a thousand dollars' worth of dental work immediately. As this sum was nearly a third of his total stipend, Philip thought he had found the perfect excuse for throwing up his fellowship and returning to England with honour. The Fellowship Fund, however, promptly offered to meet the entire cost from its bottomless funds, so instead he wrote to Hilary Broome asking her to marry him. Hilary, who was growing bored with Augustan pastoral poetry, returned her books to the library, bought a wedding dress off the peg at C&A, and flew out to join him on the first available plane. They were married by an Episcopalian minister in Boston just three weeks after Philip had proposed. (*CP* 19)

Not to our surprise, in time their marriage proves to be nothing but monotony. When his honeymoon in the USA comes to his mind, Swallow feels uncomfortable with his present situation,

The children made it impossible for Hilary to work, and Philip's salary was small. Life was riddled with petty privation. So were the lives of most people like the Swallows at this time, and he would not perhaps have pined had he not tasted a richer existence. Sometimes he came across snapshots of himself and Hilary in Euphoria, tanned and confident and gleeful, and running a hand through his thinning hair, he would gaze at the figures in envious wonder, as if they were rich, distant relatives whom he had never seen in the flesh. (21)

In such a mood, it is no surprise that he is bored with his life, and wishes to go away from all the troubles and responsibilities of a family. He wants to feel free, and cannot forget his free days in the USA. The country

is still for him a Paradise, the place where he was once happy and free and may be so once again. He looks forward with simple, childlike pleasure to the sunshine, ice in his drinks, drinks, parties, cheap tobacco and infinite varieties of ice-cream. (21)

As clearly seen from the quotation above, even the simplest physical needs like ice-cream, drinks and tobacco remind him of his freedom. Certainly, he can find them all in the UK as well, but the UK is the place that connotes his familial and domiciliary bounds, so having such pleasures would not make him as happy as in the USA. Even his wife, Hilary, accepts he will get worse if he goes on this way. On being informed of the exchange program, she remarks, "You ought to take it...you need a break, a change. You're getting stale here" (24). With the relief that even Hilary supports him, he readily accepts to go to the USA, his dream country. There he will discover his inner potentials and prove a folk hero as mentioned under the title of will to power in the second chapter of this thesis. However, if we go into more detail, we will clearly see that his power in the US will mostly come from his physical relaxations that he has been wishing to attain for so long. The more he is sexually freed and relieved, the more he opens himself and realizes his powers. However, there is a point to make about his newly attained sexual liberation. It is that he finds himself in adulterous acts immediately after he arrives at Euphoric State. It is expected from such a conformist family man at least to take his time before being involved in such acts. However, his reservations are easily dealt with in his mind, and he sets himself free. His inner world as revealed to the reader in the novel is evidence for this:

You're too old for that sort of thing, Swallow, you'd only feel embarrassed and make a fool of yourself and what about Hilary? And another part of himself saying, 'Shit!' (a word he was surprised to hear himself using, even mentally) 'Shit, Swallow, when were you ever *young* enough for that sort of thing? You're just scared, scared of yourself and scared of your wife and think of what you have missed, rubbing salad oil into Melanie Byrd, just think of that! (101)

After this very short self reckoning, he finds himself making love to Melanie, even "without preliminaries, without *negotiations*" and he is such in a hurry that even the free spirited Melanie "looked a little shy" (102). He is in a way doing whatever his body requires him to do, as "the knowing one says: body am I through and through, and nothing besides; and soul is just a word for something on the body" (*TSZ* 23). He also has been to striptease shows, and this experience is a kind of epiphany for him. He thinks he

now nursing his fourth gin and tonic, and having studied the anatomies of the three Pussycat Go-go girls for some two hours, had reached, he felt, a profound insight into the nature of the generation gap: it was a difference of age. The young were younger. Hence more beautiful. Their skin had a bloom, they still had their back teeth, their bellies were flat, their breasts (ah!) were firm, their thighs (ah! ah!) were not veined like Danish Blue cheese. And how was the gap to be bridged? (*CP* 116)

The above quotation is the indication that Swallow regrets not having enjoyed life and realized his earthliness before. In a way, he believes he hasn't "sacrifice[d] [himself] for the earth, so that the earth may one day become [his]" (*TSZ* 8). He wishes to make up for the past time through which

Hilary never refused his advances, but she never positively invited them either. She accepted his embrace with the same calm, slightly preoccupied amiability with which she prepared his breakfasts and ironed his shirts. Gradually, over the years, Philip's own interest in the physical side of marriage declined, but he persuaded himself that this was only normal. (*CP* 26)

Accordingly, the sexual advances that he makes are kind of compensation for what he has missed in the name of earthliness. With the same motive, he starts an affair with Zapp's wife, Désirée. As Désirée is so much a powerful figure in the

novel, her affair with meek Swallow is a bit surprising for the reader. However, when we have a closer look at the characters and their power relations from will to power chapter, it is not that much surprising indeed. On Swallow's part, Désirée is a challenge that he can take, because once he takes his leave from the UK, he sets himself free in the US, and is ready to do anything. In this respect, the affair that Swallow starts with Désirée is where Swallow proves powerful, because in a way he manages a great challenge like Désirée who is certainly one of the most powerful women characters in the academia. And on Désirée's part, Swallow is like a snack specifically after the superpower academic idol Zapp. However, with this affair, Désirée also proves powerful, as she also can manage Swallow easily. Here, the affair of Swallow and Désirée is a very good example that will to power and affirmative world view are so much related; earthliness resulting in power.

When we analyze the novel in general, we also see that Lodge uses comic elements a lot. Being a parody, the novel is playful and humorous. Lodge seems to know the truth that "ever since there have been humans, the human being has enjoyed himself too little: That alone...is our original sin" (*TSZ* 68). With this logic, Lodge uses this technique even in the academia. The academic world is certainly a setting not much touched in literary works, as most writers belong to this world, and it takes courage to satirize your colleagues, maybe fellows who are most likely to be resented and you are sure to receive criticism. Another point is the nature of the academia. The academic world is different in that it is more austere compared to other foundations, because academics are dealing with intellectual stuff which earns them an air of seriousness. And even in this world, there should be fun, as proposed by Lodge. The characters' conversations are full of humour and there exist elements that are so much like Shakespearean comedies; coincidences, misunderstandings, exchanges between characters, even couples and happy endings. All in all, Lodge makes good use of laughter and humour in his campus novels. In this sense, Lodge resembles Zarathustra who "like thousand fold children's laughter... comes into all burial chambers, laughing at... night watchmen and grave guardians, and whoever else rattles" (108); because as Zarathustra, "the advocate of life" (108) brings joy to his followers, Lodge does so to his readers with his works.

Other than humour and sexuality as components of earthliness which are well observable in the novel, we have another point to make on eternal recurrence. Zarathustra's eternal recurrence can be taken as both a positive and a negative concept. When the individual achieves an affirmative acceptance of eternal recurrence as mentioned throughout the whole chapter, eternal recurrence is something bearable, even desirable to reach the status of overman. However, Zarathustra mentions the return of the rabble as well when we take recurrence as eternal. Namely, considering that things recur like a wheel, humanity has the danger of seeing the rabble again and again in the process of becoming overman. This means, as the overman recurs, the rabble will recur as well. If we apply this theory to the novel, we see that while some characters improve themselves on the way towards overman, the others stand still. These stagnant people not only live in their exiguous worlds, but also try to narrow the worlds of the others around with their rotten ideas and ideals. The doctor, O'Shea sets a very good example for such people. As mentioned in this chapter, O'Shea who himself is very conservative, restricts his family in all ways. He even terribly beats his sister in law just because she has read some dirty stuff that Zapp has given her. Here, with his ascetic values that promise heavenly happiness if deprived of earthly pleasures, O'Shea "preaches death" by implying "sex is sin". And "being evil-that [is] [his] proper goodness", O'Shea doesn't "care that [he] bind[s] others still tighter with [his] chains and gifts" (32). Zarathustra's solution to the recurrence of the rabble such as O'Shea in the novel is to be strong like a wind and high in spirit:

Truly, we keep no homesteads ready here for the unclean! To their bodies and to their minds our happiness would seem a cave of ice! And like strong winds we want to live above them, neighbours to eagles, neighbours to snow, neighbours to the sun: thus live strong winds. And some day I want to blow among them like a wind and steal their breath away with my spirit: thus my future wills it. (76)

With the inclusion of such characters as O'Shea, perhaps Lodge wants to balance the humour that is most prevalent in his novel. Though fiction, the novel becomes realistic in this way, which makes it a success. The reader is led to have fun, and also to ponder over some issues, which keeps the attention till the end, and which is what makes a parody.

3.2. *SMALL WORLD*

When we consider Zapp from *CP*, we see there is not much difference in him in terms of earthliness. He is observed to be easier with life, as he has experienced a lot since *CP*. He has been divorced the second time and has been in adulterous acts many times. The six month exchange scheme itself has been a great experience through which he has got acquainted with the British lifestyle, academic system and so on and combined the American way with the British; creating something of his own. Considering all these that he has experienced, Zapp in *SW* appears to be more relieved and at ease with almost everything. It is such that he is cool even when he is kidnapped. He does not lose much from his humour and sophistication; making theoretical deductions about life; “death is the one concept you can’t deconstruct. Work back from there and you end up with the old idea of an autonomous self. I can die, therefore I am. I realized that when those wop radicals threatened to deconstruct *me*” (*CP* 373). Moreover, his interest in deconstructionism earns him a wider world view from which his remarks, comments and jokes benefit, as they become more and more flamboyant.

When we analyze the sexuality of Zapp in *SW*, he can be said to let go of his reservations if any. Zapp who has been sexually active and liberated in *CP*, is mentioned to be mixed up in unusual activities like group sex in *SW*. And he is not in the least uncomfortable with it, as he believes there is nothing to be ashamed of when it comes to bodily needs. He acts out of his passions, and they are not as bad as we are told. The world is changing, and with it the people; now they are more open about their passions, desires and preferences. Suppose you are a highly respectable man at work as Zapp is; and you may well be a homo-trans- or bisexual at home. New schemes and values about sex are being constructed in the modern world, and they meet less criticism even from the most conformist groups today than the previous generations. Zarathustra well summarizes the point; “once you had passions and named them evil. But now you have only your virtues: they grew out of your passion” (*TSZ* 25). Other than his group sex experience, Zapp goes on with his striptease show interest. For him, it is also perfectly OK to watch fully blossomed bodies dance naked to the music provoking in the background. You are sipping your drink, and smoking your cigar and slowly tickled pink in ecstasy. This scene is the

very description of a Dionysian festival in which the uninhibited pleasure seeking participants are carried away by drinks, music, dance and sex. As a great supporter of Dionysian earthliness, Nietzsche mostly emphasizes the importance of dance and music. It is such that even Zarathustra who is the herald of the death of God remarks; “I would only believe in a god who knew how to dance” (29). As for music, Nietzsche who was so much moved by German composer, Richard Wagner believes in the power of music. The impact of Wagner is so great that “in the history of Nietzscheanism, the influence of Nietzsche was frequently combined with that of Wagner” (Diethe 219). Nietzsche under the influence of Wagner has claimed music is so much an indispensable aspect in an individual’s life that with its stimulation, the individual gains power in all respects. Nietzsche himself found relief with his piano when his mental health began to deteriorate, because

since time immemorial, music has been credited with extraordinary power over the body, and a power not just restricted to the human body if we are to give any weight to the legend of Orpheus taming the wild beast. Music has been helpful in many kinds of therapy: established and successful use of music therapy may be found in geriatric care, in alleviating mental health problems, and in encouraging and developing communication skills in autistic children. (Blackwell 109)

Being well aware of the healing and activating power of music, Nietzsche links Dionysian aspects to will to power, specifically

music transports us into a State in which the boundaries between individuals and limits of space and time are broken down, and a sense of mystical unity with the universe is experienced. Music reveals a world that is unknown and unknowable to reason with its fragmentizing, isolating, activity, but is grasped intuitively by feelings and instincts. It penetrates to the primal force of life, which is, to...Nietzsche, the will itself. (Pfeffer 52)

In fact, his concept of eternal recurrence is related to will to power, as the individual who takes eternal recurrence with gusto proves to own an affirmative world view, which includes earthliness with all its aspects like dance, music and sex. And all these aspects make the individual powerful. In a way, the individual who fully accepts eternal recurrence achieves will to power as well, and with the same logic, for the individual to achieve will to power, there should be an affirmative acceptance of eternal recurrence first. These greatly interdependent concepts will

take us to “overman”, which will be elaborated on in the last chapter, as only when the individual is done with the two concepts, can he come closer to becoming overman.

When we come to Swallow, again we should start with his sexual life. In *SW*, he is still sexually active, but this time romance is added to his sexuality. He has an affair with a Joy Simpson with whom he fell in love as well. Perhaps we see the happiest Swallow in the sequels when he is with her indeed. For the first time, he feels young again; and considering that he continually laments that he is getting old in *CP*, he has felt at peace with his age in *SW* since Joy Simpson. With her, he gets rid of his obsessions; and enjoys life better. In this respect, he is like Zarathustra who claims, he “always seemed to do [him]self better when [he] learned to enjoy [him]self better” (*TSZ* 67). Add to this, he also enjoys his “fertility”, a Dionysian aspect that makes the individual joyful. This affair endows him with a son, the existence of which he is unaware for some time though. However, his life does not always go in the right direction. He experiences misfortunes as well. He thinks he loses Joy and the child in a plane crash. He learns it is not true later on, but for some time he suffers from this. Later on, he reunites with Joy, but this time, at a conference he meets his son, and out of a moment’s panic, he is paralyzed, which is thought to be Legionnaires’ Disease. This ends the Joy-Swallow affair. All in all, he is like a tragic hero who experiences the worst of the misfortunes. As for Swallow’s reaction to the misfortunes that he has, there is again the Zarathustrian touch. Zarathustra is the bringer of joy, but he is also a yea-sayer not just to joy but to suffering as well. When you say yes to joy, you also say yes to woe, which is what we call the acceptance of eternal recurrence. Your joys along with your woes will come back to you, and you should welcome them with the same warmth. Zarathustra explains it this way,

I am a wanderer and a mountain climber...I do not like the plains and it seems I cannot sit still for long. And whatever may come to me now as destiny and experience-it will involve wandering and mountain climbing: ultimately one experiences only oneself. The time has passed in which accidents *could* still fall to me now that is not already my own? It merely returns, it finally comes home to me-my own self and everything in it that has long been abroad and scattered among all things and accidents. (121)

The point in the above quotation is that whatever comes to you is your own preference indeed. As Zarathustra is a wanderer, what he will experience involves wandering. This is the basic rationale behind eternal recurrence. It is not that there is an almighty force that hates you, maybe because it is envious of you that it sends all the misfortunes to you. It is only you, namely your preferences and your way of life that invite whatever happens to you. If we look at it on Swallow's part, we clearly see that he has chosen this path. Rather than staying a decent husband and a father, he has accepted the exchange program in *CP*, and readily jumped into adventures from then on. That is why he should accept his misfortunes along with his joys, as this is the way he himself has taken. And to give him his due, he does not complain about his misfortunes. His only grizzle was to his monotonous life in the UK, and the years passing in that monotony. We don't see him whining after he has moved to the US from when on his adventures begin, as either he is also well aware that he does not have the privilege to complain or he has taken all the risks before setting off from the UK. Whatever the reason is, Swallow proves to accept eternal recurrence and have an affirmative world view.

When we come to McGarrigle, sexuality should be the focus, because he is the character whose dilemma about his reservations and liberation in sex is the most observable. He is a strict Catholic for whom even men should preserve themselves before marriage, so despite his age, he is a virgin. Though he is not much aware, he loses not only from his earthliness, but also from his power by preserving himself.

Nietzsche continually deprecates the importance of self-preservation, most commonly when he carps about Darwinism (which he understood so crudely), treating it as a drive subordinate to the drive for power, for self-expansion. This drive for self-expansion is the mark of health and strength: only the weak would be satisfied with merely preserving themselves. (Staten 123)

Nonetheless, he is at ease with this situation till he meets Pabst. He immediately falls in love and later throughout the novel; he only acts out of his desire to be with her. He unceasingly follows her trace only to find that each time she has left for another conference in another part of the world. His infatuation with her starts to disturb his conscience when he has the chance to make love to her. Though indeed it is a trick made by her and she doesn't intend to have sexual intercourse with him,

even the possibility to be with her overwhelms him both because he is so much excited that he will have her and because he has a bad conscience that he will have her before marriage. Likely, he is got rid of by her this time, and for a long time, the plot does not let him into such an act. Namely it is Lodge who puts McGarrigle into this trouble; McGarrigle wants Pabst, but well knows that he should not. Only at the very end of the novel, we see McGarrigle having sexual intercourse but with the wrong girl, the identical twin, Lily. The irony here is that McGarrigle overcomes his conscience by ignoring the “virginity doctrine”; but he is also overcome, as he has the wrong girl. Here, most probably Lodge is in two minds. He was brought up as a Catholic, but later, he declared to be an agnostic Catholic. He used Catholic characters in most of his novels, but he also satirized religious doctrines using these characters. *The British Museum is Falling Down* as mentioned in the previous chapter sets a good example, because in it, the Catholic ban on protective methods is criticized; the main characters not having been protected are depicted to have nightmares about a probable fourth offspring. Here, there is a great similarity between Lodge and Nietzsche, because Nietzsche was also brought up as a Catholic; and throughout his childhood, he lacked a guide; his father dying young. There were always women around, his sister, mother, grandma who were all devoted to their religion; and led Nietzsche that way. However, it is the same Nietzsche who then publicly declares the death of God. This is another point that Lodge and Nietzsche share in common. In this respect, it is no surprise that the traces of Nietzschean philosophy are well observable in Lodge’s works.

The dilemma that McGarrigle has indeed shows his earthliness challenges his religious devotion. In the previous chapter, McGarrigle has been likened to a chivalric knight in that his romance is like courtly love. Here, we can liken him to a knight again; this time considering his dual nature. A chivalric knight is expected “to prize honor before all, and eschew pride, false-swearing, idleness, lechery, and especially treason” (Keen 10), but we have another facet to this:

Geoffrey de Charny’s view of chivalry is a thoroughly humane one, and attractive for that reason. Dance and song are good for young men, and he likes to see a cheerful spirit. You must not be cast down about the bumps you receive; some are bound to come your way. You must discipline your

body and keep fit, but if good wine is offered to you there is no need to eschew it, provided moderation is exercised. (13)

Just like a chivalric knight, though he is a devoted man of virtues, he is also a man of earth. This earthliness is also observable in Arthurian Romance to which we have likened McGarrigle's love for Pabst.

wherever pre-marital or non-marital sexual love between men and women is represented in fiction, drama, opera or film as the most important experience of life, wherever the love of a man for a woman paramours ('in the way of sexual love') is represented as the service of the highest ideal of existence ('love has made me a better man')-that is to say, in the whole tradition of Romantic poetry and drama and in the whole tradition of the novel of courtship (the dominant mode of the nineteenth century novel and its successors in the modern romantic novelette-the inheritance of medieval courtly romance is present). Until recent years, it was the dominant theme and troping device of western secular narrative, lyric and drama. It seemed to be 'the way things were'. (Pearsall 23)

If we want to decide whether devotion to virtues or earthliness is triumphant over the other, we should first elaborate on the impacts that they make on McGarrigle. He has a bad conscience about his wishes and also attempts to make love to Pabst. On the other hand, his desire for her controls his life which in time turns out to consist merely of finding her. Considering the fact that he does not miss a single chance to be with her, and fills his life only with her, he proves to overcome his devotion to the ascetic ideal; and come to terms with his earthliness. There is an important point to make here. McGarrigle proves to overcome his religious restrictions, but he does not feel much happy about it. Despite his age, he is getting to know his bodily needs; taking action accordingly, but cannot still digest the fact that "knowing the body purifies itself; experimenting with knowledge it elevates itself; all instincts become sacred in the seeker of knowledge; the soul of the elevated one becomes gay" (*TSZ* 58). So to say, his earthliness is not an affirmative one, as he still feels Catholic guilt. Then, to what extent does McGarrigle achieve an affirmative world view? The answer is simple. It takes time to attain a fully affirmative world view, and McGarrigle seems to have made a good progress, as he has ignored the virtues that restrict him, and created his own. If Lodge wrote another book with

McGarrigle in it, most probably, we would see him more joyous about his decisions. All in all, McGarrigle is coming closer to Zarathustra's overman; he will take his time in the process though.

When we come to Pabst, there is a striking analogy on earthliness versus wisdom in the novel. We know Pabst to act out of her intellect, rather than her passions. In this respect, she is the opposite of her sister, Lily who acts in accordance with her bodily needs and desires. Thus, though they are identical twins, they are totally different in that Pabst represents wisdom while Lily is the representative of life in the novel. They are like the two women, Life and Wisdom in the first dancing song of Zarathustra. Zarathustra is in between these two. He

begins by singing Life's praises. She responds by speaking ill of herself which Zarathustra finds enchanting. This is the beginning of the wisdom drama of Zarathustra. She says she is changeable, wild, wicked, a woman in every way. Then wisdom is critical of Zarathustra for loving Life. Wisdom suggests that he projects his will, his wants and his love upon Life. Zarathustra almost tells Wisdom the truth but he resists. He loves Wisdom because she reminds him so much of Life. He loves Wisdom, but his greater love is for Life. The two women are jealous of one another...It is difficult to distinguish clearly the woman Wisdom from the woman Life. They are so much alike. (Darby 187)

The identical twins, Angelica and Lily are also difficult to distinguish, and just like Zarathustra, McGarrigle cannot be sure which is which. This is why he makes love to Lily, thinking it is Angelica. This is where Life triumphs over Wisdom, because it is Lily, not Pabst who has McGarrigle. In this respect, we can conclude that it is Life, rather than Wisdom that enjoys victory in the novel.

When we analyze the novel in general in terms of Zarathustrian joyful acceptance of eternal recurrence, we again see that Lodge has a humorous style as in the previous novel. The events are amusingly coincidental. Even the ending is like a Shakespearian comedy in which all the troubles are dealt with as *fait accompli*. The academic characters Arthur Kingfisher and Sybil Maiden turn out to be the parents of Angelica and Lily. Angelica becomes engaged to Peter McGarrigle who is mistaken with Persse McGarrigle; so the invitation is sent to the wrong person. Persse McGarrigle realizes he loves somebody else, and this time sets off to find her. Other

than the humorous fictional elements of the novel, we have the conversations among academics which are related more to literary theories compared to *CP*, and so highly intellectual and the jokes, sarcasms and ironies, accordingly high in humour. Considering the level of intertextuality of the novel, the lay reader may find it difficult to grasp the humour, but still he can have fun specifically with the sex scenes which are real amusement indeed. To illustrate, we have a Howard Ringbaum, who is almost always willing to make love to his wife, Thelma. He even demands to make it at the airport and on the plane. The dialogues that the couple has-Ringbaum's insistence and Thelma's resistance-are all fun to read. Other than this couple, we have women characters as easy lays who serve the earthliness in the novel. Even though it is a campus novel, we have a porn star who is proud of her profession as a character in the novel; we also observe sexual experiences, most of which are adulterous so openly mentioned and sex scenes so vividly depicted. All these show us that Lodge is not uncomfortable with sexuality in his novels.

All in all, this novel also being a parody has comic elements and the characters are humorous and sexually active. All these reveal the earthliness of the characters, which is a necessary requirement for the affirmation of life. In this respect, the characters in the novel prove to accept eternal recurrence.

CHAPTER 4

OVERMAN

In his *TSZ*, Nietzsche prophesies that a new type of human being will appear; and this will start a new era. As understood from the name, this new man will be superior to the present man with the qualities that he has like

overflowing vitality and great health; powerful affects and the ability to control and direct them; high spirituality and manners; independence of mind and action; the capacity to befriend and to respect and disdain and deal justly with others as they warrant; intellectual honesty and astuteness; the strength to be undaunted by suffering and disillusionment; persistence in self-overcoming; the resources to undertake and follow through on the most demanding of tasks; and the ability to love and esteem, and above all to create. (Schacht 340)

If we go into detail of these qualities, we should first relate overman to other Zarathustrian concepts of will to power and eternal recurrence, because for overman to be formed, the individual should first achieve a full will to power and acquire an affirmative acceptance of eternal recurrence. Namely, in terms of will to power, he should recognize his inner and outside powers; prove strong, create his own values, act out of his freewill and become his own God. As for eternal recurrence, he should acknowledge his earthliness; take heed of bodily pleasures like sex, music and dance, learn to laugh and say yes even to woe. So to say, man should overcome his former self. He should climb over himself “up, upward, until [he has] seen even [his] stars beneath [him]self”. He should “look down on [him]self and even on [his] stars”, only that would be called “peak” (*TSZ* 122)

Zarathustra’s three metamorphoses, the camel, the lion and the child should also be depicted to understand his overman better. This is not a biological evolution, but a spiritual one, and this is not a random change, but a sequential process in which “the spirit become[s] a camel, and the camel a lion, and finally the lion a child” (16). “The carrying spirit kneels down like a camel and wants to be well loaded” (16). This is

the level in which the spirit cannot get rid of its responsibilities and restrictions imposed to it by some set values like the ascetic ideal of the Church and the legislations of the State. “Zarathustra can describe the camel’s life a desert, because the camel denies and represses everything vital in human existence, to the point of transforming human existence into something barren and lifeless” (Koelb 234). While the camel “hurries into the desert”, heavily loaded, the lion “wants to hunt down its freedom and be master in its own desert” (*TSZ* 16). It denies “that Christian values are necessarily the values of the future. This act of denial is at once an assertion of independence and a preparation for the creation of new values” (Koelb 239). However, being “a preparation” rather than “the creation” itself, the lion is not enough; the spirit should be born anew, should become a child, who “is innocence and forgetting, a new beginning, a game, a wheel rolling out of itself, a first movement, a sacred yes-saying” (*TSZ* 17). The reason why Nietzsche depicts the child as the herald of overman is as follows:

Yet as long as God was, there was the hope of redemption. It was only when the malady came which, in Nietzsche’s diagnosis, originated in the death of God, that human minds applied themselves to the huge task of designing a historical future as paradise regained: this would come about with the overcoming of self-consciousness and with the recovery, or a new creation, of innocence and naïve spontaneity. (Heller 83)

And for a new creation, man should perish first with all his previous notions, virtues and prejudices. He “must want to burn [him]self up in [his] own flame”. He will “become new”, but he should “first become ashes” (*TSZ* 47). Only then will a child be born from the ashes. This child is the herald of a new generation of overman. In the last part of the book, Zarathustra hears a lion’s roar, which he interprets as a sign that his “children are near” (265). With this motive, he realizes the thing that has long been ravaging his mind and soul; it occurs to him that his “last sin” is his “pity for the higher man” (266). Because if you pity somebody, you don’t do good to him; you make him feel sorry for himself, which is the worst thing to do in the process of self-improvement. And so, Zarathustra has pitied his people, which is a great curb towards the overman. Having been redeemed from his sin and having seen the sign, Zarathustra is relieved and hopeful than ever. He now believes man, who is only a “bridge” towards the overman can well be overcome. This is what

makes Nietzsche an “active nihilist”, who thinks nihilism can be overcome. Like Nietzsche himself who now devotes himself to the creation of the overman, “it is time that mankind set themselves a goal” and “plant the seed of their highest hope” (9). Each individual should set his own goal, which will give his life a meaning; help him recover from his nihilism, and become an overman. In the process of becoming overman, individuals should not be afraid of their nihilisms, as

the danger does not lie in the failure to defeat or conquer nihilism, but rather in the insistence that it should not happen and should not be ‘allowed’ to happen. Nihilism always speaks of the future, heralding the arrival of something other than itself, and without its event growth would be impossible. Nihilism arrives for us as a necessary learning experience which has been explicit in our positing of values all along. (Pearson 164)

Overman is the one who can face and even desire nihilism, because in the process of overcoming nihilism, one also has the opportunity to realize and overcome himself. In this respect, the characters in the novels will be analyzed not only in terms of their self-improvements, but also with the aims that they adopt against nihilism. As overman is not an end product, but an evolutionary process, the characters will not be examined separately under the heading of each novel as in the previous chapters, but as characters appearing in sequence in both novels.

4.1. MORRIS ZAPP

First introduced in *CP*, Zapp is depicted as a very strong character, who is highly regarded, as well as greatly envied in the academia. The academic world is difficult to survive in for most, but as Zarathustra exemplifies; “In the mountains the shortest way is from peak to peak, but for that one must have long legs. Proverbs should be peaks, and those who are addressed should be great and tall” (*TSZ* 28). Zapp, as a man arousing grudge among his colleagues, well proves to be high in the mountains, and great on the peaks. He is like a God for others, but can he be his own God? Is he satisfied with what others conceive of him? The answer to these questions is openly given in the novel itself.

For years Morris Zapp had, like a man exceptionally blessed with good health, taken his self-confidence for granted, and regarded the recurrent

identity crises of his colleagues as symptoms of psychic hypochondria. But recently he had caught himself brooding about the meaning of his life, no less. This was partly the consequence of his own success. He was full professor at one of the most prestigious and desirably located universities in America, and had already served as the Chairman of his Department for three years under Euphoric State's rotating system; he was a highly respected scholar with a long and impressive list of publications to his name. He could only significantly increase his salary either by moving to some god-awful place in Texas or the Mid-West where no one in his right mind would go for a thousand dollars a day, or by switching to administration, looking for a college President's job somewhere, which in the present State of the nation's campuses was a through ticket to an early grave. At the age of forty, in short, Morris Zapp could think of nothing he wanted to achieve that he hadn't achieved already, and this depressed him. (CP 43-4)

As seen above, greatness works to the contrary in Zapp's case. It gives woe to him rather than joy. But as the basic rule of *amor fati*, Zapp should accept woe, as he accepts joy. It is only then can he know himself, and set a goal for himself accordingly. Clearly, Zapp knows who he is and the reason of his depression, which shows he is on the right track. What is left is to have a goal which will cure him of the nihilism that he has fallen into. To make his life meaningful, he realizes he needs a change. That is why he accepts the six month exchange with Swallow. It is a kind of break that will enable him to see a new culture and start anew. Considering what he has experienced during his stay in the UK, we can say that Zapp has gotten to know himself better. He has learnt that for a man of high qualities like him, it is almost inevitable to become a success wherever he goes. The university at which he works in the UK is nowhere near as prestigious as the Euphoric State. However, Zapp manages to prove himself in the UK as well; being the mere authority whose counselling is so much valued in his Department.

As for his success in his field, we can say that he is always on the go. Namely, as we know him from *CP*, he is almost an expert on Jane Austen, which will alone suffice in the rest of his life in terms of professional and financial satiety. He also loves studying Austen, and identifies himself so much with her that he even names his kids after Austen's characters, Elizabeth and Darcy. However, as he wants to overcome even himself, he never stops at the expense of giving up his interest in

Austen. “Whatever [he] may create and however he [may] love it-soon he [must] oppose it and [his] love, thus [his] will wants it” (TSZ 90).

the creative individual, according to Nietzsche, must leave behind the products of particular spells of creative activity in order to seek new opportunities for creation...Nietzsche’s very terminology here suggests that this opposition to one’s realized creative goals will be ambivalent at best: we do not love them less for having to oppose them. This might seem perplexing, for to value creativity is to value less the particular products of creation than creative activity itself. If the good is the activity rather than its final products, then the creator should have no qualm leaving them behind, inasmuch as they mark the end of particular spells of creative activity. Instead, Nietzsche goes so far as to describe the creative life, insofar as it demands the abandonment of old creative achievements, as filled with ‘bitter dying’, with the experience of *loss*. (Leiter 49)

He “learned to walk, since then [he] let himself run. [He] learned to fly, since then [he] do[es] not wait to be pushed to move from the spot” (TSZ 29). Thus, in *SW*, we see him involved in different and much more challenging scopes like literary criticism. He takes up an interest in deconstructionism and in most dialogues that he has with colleagues, we see he has gobbled this field as well. So to say, Zapp’s power should not just be evaluated in terms of the prestige and the title that he has, the money and name that he makes, but it should also be taken as individual power which is activated by his freewill. All in all, Zapp proves to be a god not only in the academic world, but also in his own world. Nonetheless, when we say his own world, his private life should be considered as well. He has been divorced twice, and the affairs that he has do not seem to be long lasting. This can be taken as a failure, but taking into account the reasons that end these relationships, the word, failure may not be suitable here. We know from the previous chapter that Zapp is so much an earthly man. It can even be said there is nothing to which he is loyal in life other than his earthliness. However, this loyalty should not be taken as a blindfold dependence on earth, because

Nietzsche wants us to live without idealizing and moralizing reality; and the challenge he presents to a new humanity, to which in *Thus Spoke Zarathustra* he assigns the task of remaining true to the earth, is whether it can still live and love life without this idealizing and moralizing. (Pearson 93)

Zapp seems to have taken this challenge. He is explicit about his passions and bodily desires, and liberated in sex, but he does not idealize with this lifestyle; he just acts as it comes. This aspect along with the humour that he has, gains him an affirmative world view, which directly puts him one step further in becoming overman. An individual does not necessarily be a decent husband and father in order to become overman. The lack of these features does not mean the lack of morality in a person. “Self-overcoming does not mean the end or cancellation of morality but represents a conquest in our knowledge of the real nature of morality” (87). And Nietzsche

made his Zarathustra speak of the creation of new values not in the slightest a-moral (there are not such values) but only different, *morally*, from those of the Christian inheritance; and certainly not at all when his prophet prophesies the *Übermensch*. (Heller 81)

If the virtues that he himself has created tell him to be adulterous and irresponsible, even this, is not negatively interpreted in Zarathustrian philosophy. “Once you had passions and named them evil. But now you have only your virtues: they grew out of your passions” (TSZ 25). “For virtue to be possible, the ‘evil’ passions must be allowed to flourish, for they are the only source of virtue, the only driving power; hence Nietzsche’s enmity towards those who would extirpate the passions because they are dangerous” (Hollingdale 161). The important point here is to know yourself, and create values for yourself, evil though they may be. In this respect, Zapp again proves to be a success.

4.2. PHILIP SWALLOW

Remembering the joyful acceptance of eternal recurrence that Swallow has attained; saying yes to not only joy but also woe, so to say, his misfortunes, we can say that Swallow has passed the litmus test that life has prepared for him. He has achieved the hardest, which makes him more valuable in the eyes of Zarathustra who praises “whatever makes hard” and does never “praise the land where butter and honey flow”, because for him, “hardness is needed by every mountain climber” (TSZ 122). “The mountain climber” here is a reference to the man who is striving towards the overman. Zarathustra does not say that in this process, man may have difficulties,

but rather he says man must have difficulties, as “in order for the creator to be the child who is newly born, he must also want to be the birth-giver and the pain of giving birth” (66). This aspect of Swallow takes him closer to overman, because

between the “tremendous moment” that wills itself again and again, and the cursing of the ghost, there stretches nothing but gloomy nothingness. Therefore the author of “The greatest weight” cannot but suspect that no one except the *Übermensch* would be able to press that seal of eternity upon an existence that knows only time and time and time: time and therefore only futility and death. (Heller 78)

His affirmative acceptance of eternal recurrence is also an indication of his achievement of will to power, because

if creativity is a paradigmatic instance of the will to power, then suffering, in the form of resistance, proves to be an essential ingredient of creative activity. Nietzsche’s characterization of creativity in terms of power shows that it is no accident that one must suffer in order to be creative: he who wants to be creative must welcome resistance, and therefore suffering, for overcoming resistance is precisely what creativity consists in. Suffering is no longer a necessary evil to which the creative individual must somehow accommodate himself, it is an essential component of his ideal of creativity. (Leiter 45)

From the formula above, we can conclude that with the achievement of suffering and creativity at the same time, Swallow has acquired an affirmative acceptance of eternal recurrence and achieved will to power at the same time. The success in these two concepts takes Swallow closer to overman. Other than this success, Swallow has also shown us that the extent to which he has learnt about and improved himself in this difficult process is also worthy of the tenets of the prophet Zarathustra. We can even conclude that Swallow has improved himself more in the sequels compared to Zapp. He is not as successful as Zapp, and so he has a longer way to go than Zapp does. Like Zapp, Swallow needs a change in his life, but his is not a break from an intensive successful life as in the case of Zapp, but a dream which eventually will come true. As each individual leads a different life, each has a different goal that gives meaning to his own life. For this reason, “tailors, when asked about the meaning of life, should reply ‘a really fantastic pair of trousers’, while farmers should propose a bumper harvest” (Eagleton 161). And for Swallow, the US is a goal

while for others like Zapp, it does not mean much. Swallow has so much dreamt to be in the US that it seems like a paradise to him. Everything from “Hollywood films” to the “tattered copies of the Saturday Evening Post” is enchantment for him. When the time comes to fly to the US,

as a virgin spinster who, legatee of some large and unexpected bequest, heads immediately for Paris and points south and, leaning forward in a compartment of the Golden Arrow, eagerly practices the French phrases she can remember from school-lessons, restaurant menus and distant day-trips to Boulogne; so Philip Swallow, strapped (because of the turbulence) into the seat of his Boeing, lips perceptibly moving but all sound muffled by the hum of the jet engines, tries out on his tongue certain half-forgotten intonations and phrases: ‘*cigarettes...primarily...Swiss on Rye to go...have it checked out...that’s the way the cookie crumbles...*’ (CP 22)

We see that the goal that Swallow sets in his life is to go to the US to get rid of the monotony of his own life in the UK. He is a barren academic, and Rummidge is not a big challenge for him to improve himself. At the Euphoric State, he proves to be a hero in the Garden event; student revolt and government force. Similarly, in *SW*, we see him in progress again. This time he gets a title as professor, and becomes the head of his Department. He also joins the conference circle, even giving lectures himself.

As for his private life, his quest is still the US; because it is there he gains his freedom in sex. He is so much bored with his role as a decent husband and a responsible father that he finds himself leering at Melanie that she should “come live with [him] and be [his] love. And [they] will all the pleasures prove” (117). Sometime after Melanie, we see him shacking up with Désirée and similarly in *SW*, falling for Joy. Here, he seems always to have a quest in his romantic affairs. Though he has joined sex groups and so on, he cannot be taken as rampant and cosy as Zapp, because his sexuality involves romanticism as well. Each time for each woman, he has attachments. Thus, he can be called not only a folk hero but also a romantic hero. All in all, while his homeland reminds him of his professional, personal and matrimonial barrenness, the US is a quest for him, a goal that he sets to improve himself in all aspects in which he is weak. Thus, the US proves to be the meaning that he creates to make his life better, to shake off his former gloom and misery, to

overcome himself-proving a folk and a romantic hero, becoming a success in his profession- and so, to come closer to overman.

In general, the US can be taken as a quest not only for Swallow, but also for others like him. There would be not a single academic in the UK who wouldn't jump into the exchange program if in Swallow's shoes. Swallow is also well aware of his advantageous position in the eyes of his colleagues in the UK:

Sitting there, taking it all in with the same leisurely relish as he sucked the fortified black coffee through its filter of whipped cream, Philip felt himself finally converted to expatriation; and he saw himself, too, as part of a great historical process-a reversal of that cultural Gulf Stream which had in the past swept so many Americans to Europe in search of Experience. Now it was not Europe but the West Coast of America that was the furthest rim of experiment in life and art, to which one made one's pilgrimage in search of liberation and enlightenment; and so it was to American literature that the European now looked for a mirror-image of his quest. (194-5)

Other than this, we have another generalized view on quest. At the very end of *CP*, Swallow almost recaps the spirit of the academia:

Those young people (gestures at TV screen) really care about the Garden. It's like a love affair for them. Take Charles Boon and Melanie. I could never feel like that about any public issue. Sometimes I wish I could. For me, if I'm honest, politics is background, news, almost entertainment. Something you switch on and off, like the TV. What I really worry about, what I can't switch off at will is, oh, sex, or dying or losing my hair. Private things. We're private people, are not we, our generation? We make a clear distinction between private and public life; and the important things, the things that make us happy or unhappy are private. Love is private. Property is private. Parts are private. 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. You know that Beatles' song, 'Let's Do It In The Road'...? (249)

Clearly, Swallow shows us that the academics in *CP* and also *SW* are so much individualized in their lives. They form a generation in which "the storms plunge down into the sea and mountain's trunk drinks water, there each one shall someday have his day and night watches, for *his own* testing and knowledge" (*TSZ* 128). And what Swallow professes to care more about, like sex, appearance and so on are things a great deal earthly. With their individuality and earthliness indeed the academics in

the novels prove to apply Nietzschean philosophy to their lives, and they seem to have formed a generation closer to that of the overman.

4.3. CHARLES BOON

Charles Boon, Swallow's ex-student with whom Swallow had shaken hands "on Degree Day in joyful expectation of never having anything to do with him again" was a real trouble maker for the Department. Though he

had failed to qualify for a postgraduate grant, he continued to haunt the corridors of the Faculty of Arts for some months, giving other students to understand that he was employed as a Research Assistant, hoping in this way to embarrass the Department into actually making him one. When this gambit failed, Boon at last disappeared from Rummidge, but Philip, at least, was not allowed to forget his existence. Seldom did a week pass without a request for a confidential assessment of Mr. Charles Boon's character, intelligence and suitability for some position in the great world. At first these were usually teaching posts or postgraduate fellowships at home and abroad. Later, Boon's applications took on random, reckless character, as of a man throwing dice compulsively, without bothering to note his score. Sometimes he aimed absurdly high, sometimes grotesquely low. At one moment he aspired to be the Cultural Atache in the Diplomatic Service, or Chief Program Planning Executive for Ghana Television, at the next he was prepared to settle for Works Foreman, Walsall Screw Company, or Lavatory Attendant, Southport Corporation. (CP 36-7)

Clearly, Boon has not yet known himself, and realized his potentials; he is giving a try to every possible even impossible post. He seems to be a failure in the UK. However, in the US, he has proved himself to such a great extent that when Swallow also goes to the US for the exchange program his

chief social asset at Euphoric State turned out to be his association with Charles Boon. He carelessly let this information slip in conversation with Wily Smith and, within hours it seemed, the news had been flashed to all points of the campus. His office began to fill up with people anxious to make his acquaintance for the sake of some anecdote of Charles Boon's early life, and before the end of the afternoon the Chairman's wife, Mrs. Hogan, had phoned to plead for Philip's assistance in persuading Boon to attend their cocktail party. (73)

Funny though it may seem, Boon has been an idol in the States. The Charles Boon Show has appeared "irresistibly novel, daring and authentic" (75) and Boon

himself “violently, wilfully opinionated” (74). American people liked him somehow, and this astonishes Swallow. Moreover, Melanie the girl with whom Swallow has pleaded to be together, leaves him for Boon, which is when Swallow nearly slumps down. Considering all these, Boon who has been a troublesome scholar and a man who cannot settle down is now a God for the American. His self-improvement here should be elaborated on. Indeed while in the UK, he is hesitant about his potentials, so he cannot focus on one single area, looking for jobs regardless of the suitability of them to his own character and attributes. However, the US is where he gets to know himself and achieves his goals just like Swallow does. Boon here is “the one whose soul is overfull, so that he forgets himself, and all things are in him: thus all things become his going under” (*TSZ* 8). To be great, he should first forget his former self, and create himself from anew. From zero to hero, Boon has shown that if one strives enough, he can overcome himself. It is a very difficult process in which he “must be struggle and becoming and purpose and the contradiction of purposes” and he must know he will walk on “crooked paths” (89). Overman is hard to achieve, but it is not impossible as in Boon’s case. We cannot still say Boon has proved an overman, but he has proved to be on the right path. His improvement is great, but this is not an end, as overman is a process rather than an end product. This is so much related to the concept of eternal recurrence:

Everything is in flux, there is no such thing as stable existence. Because time has no meaning outside of perception, and the Moment is the only unit of time that can be concretely perceived, past and future are illusion. The Moment, as it eternally reoccurs, must be eternally reinterpreted by the individual. This constant interpretation leads to continuous change. There is no being, only becoming. (Stewart 137)

4.4. DÉsirÉE AND HILARY

Désirée and Hilary, the female characters who appear in both *CP* and *SW* have changed a lot partly because of their husbands Zapp and Swallow and partly because they themselves have willed so. To start with, Désirée has proved to accomplish a full self-improvement. In *CP*, she is a strong wife who can manage even a man like Zapp. She is the one who sends Zapp away to the UK, and in *SW* she is the one who ends the marriage. Again in *SW*, she improves herself professionally; becoming a

best-seller writer and getting rich. Now she is one of the most prestigious names in the literary circle. Namely, we can say that Désirée's self-improvement is mostly related to her power relations with the outside world. As for her quest in life, we should say it is also related to her power relations. As a very strong character who can control people around, Désirée does not have many friends. In Nietzschean politics,

the conditions necessary for an authentic friendship are rare, and the desire to be with others is most likely to lead to ruin. Generally, individuals seek others for support and consolation. In this sense, friendship represents failure to communicate adequately with the self. (Stewart 112)

As Désirée is powerful, she does not need people for "support" or "consolation" as mentioned above. This is why the people in her life are the ones that she can surpass. Zapp, Swallow, her kids are examples for the people that she overrules. Désirée likes to rule over people in which way she feels powerful. Other than this, she does not need company indeed. If there were people around that could challenge her, maybe she would not prefer loneliness, because "the ideal friendship would be an adversarial relationship in which each individual challenges the other to higher and higher forms of self-creation and overcoming. This is the true ideal behind the heroic community, which was lost through societal corruption" (111-2). For Désirée, there is no challenge, so she is at ease on her own. In *CP*, there are references to her preference for loneliness. In a conversation with Swallow, Désirée shows her contentment that Zapp is away, this freeing her:

‘Morris being in England? It’s great, just great...Just to be able to stretch out in my own bed’-she gestured appropriately, revealing a rusty stubble under her armpit-‘without finding another human body in my way, breathing whisky fumes all over my face and pawing at my crotch.’ (*CP* 80)

And in a letter to Zapp, Désirée writes about her loneliness, which she is enjoying so much:

It is very quiet and pleasant here without you, Morris. I have turned the TV to the wall, and spend a lot of time reading and listening to classical music on the hi-fi-Tchaikovski and Rimsky-Korsakov and Sibelius, all that Slav romanticism you made me feel ashamed of liking when we first met. (121)

Clearly, she likes being on her own, which is her quest in life and we see she is much more productive when she is alone. She writes her most fervent feminist works when she starts to live apart from Zapp. And similarly, she writes her best-seller when she divorces him. When the individual is all alone, he is more fertile than ever, as he is freed from “the small and the pitiful” who are “poisonous flies” and “flee where raw, strong air blows!” (*TSZ* 37). As stressed by Zarathustra, Désirée is fertile when she is away from those who suck her blood like Zapp has done during their marriage.

Nietzsche certainly does not offer any positive guidance for reforming the community or rehabilitating personal relationships. If Nietzsche is to be taken seriously, the only hope for the individual seeking to overcome himself is to separate from other humans totally. (Stewart 115)

Another thing about overcoming herself is that she gets to know herself better when she is on her own. The silence and peace in her life gives her the chance to collect her thoughts and concentrate more on her work. Here, we again see she has achieved will to power; this time it is her inner potentials that she discovers and makes good use of. All in all, due to her loneliness, she overcomes herself and leads her way towards the overman. Zarathustra addresses those who are lonely like Désirée as follows:

Wake and listen, you lonely ones! From the future come winds with secretive wingbeats; good tidings are issued to delicate ears. You lonely of today, you withdrawing ones, one day you shall be a people: from you who have chosen yourselves a chosen people shall grow-and from them the overman. (58)

Other than the achievement of will to power, we observe the attainment of an affirmative world view in Désirée. As seen from the quotations above revealing her preference in loneliness, Désirée is earthly as well; earmarking her bed for herself, enjoying her sleep without a man lying beside her, watching TV all day, listening to classical music, having fun as much as possible. All in all, being free spirited, individualized, powerful and earthly, Désirée can be said to have completed her self-improvement, and have come closer to becoming overman.

When we come to Hilary, we can start with saying she is a much dimmer female character compared to Désirée. While Désirée can be depicted with her own characteristics, Hilary sticks to the reader's mind as Swallow's wife only. Because she has given up her career to get married to Swallow only to find herself a loyal wife and mother, not having anything of her own; no interest, hobby, occupation or entertainment in her life. Only when Swallow goes to the US and has a life of his own there does she start to think about herself, and have an affair with Zapp. In *SW*, we see a Hilary who has both personally and professionally improved. She gets a job as marriage counsellor, which tells us a lot about her development. First of all, starting to work, she shows that she can have her financial independence. She was used to her role as a wife and mother so much that she almost forgot the fact that women also work outside. Thus, this job is important in that it proves her powerful not only financially but also as a woman. The content of the job is also an indication of her self-improvement. As a woman who hasn't been able to save her own marriage, a position as a marriage counsellor is challenging. However, she does it so well. Taking her success in the job into account, we can conclude that her self-improvement is heavily dependent on her self-knowledge. As a woman whose life is spent taking care of a husband and looking after kids, marriage counselling is perfect choice as a profession. Some other job would not suit her this much. It is with this self-knowledge that she has been a success. She has wanted "to know [herself] so that one day the overman may live" in her (8). Briefly, she hasn't been as strong as Désirée, but she has discovered herself, and found the rightest path to go. As mentioned earlier, overman is not a perfect State for all, but the best one can reach. Overcoming is the politics of the self, so "rather than concern for humanity as a whole or the contemplation of 'the good' of the community, Nietzsche's Übermensch is concerned with his own life and the perfection of it" (Stewart 142-3). Taking Hilary individually and in her own developmental scale, we can say that she has reached her own peak on which she can form her own overman from now on.

4.5. ANGELICA AND CHERLY

As for Angelica Pabst of *SW*, she has from the start clung onto her quest so tightly that the reader is almost sure she will get what she wants in the end. She is a conference maniac who is traversing the world in order to improve herself professionally. She has given herself so much to her job that career making becomes much more important than her personal life. She has a lot of suitors, none of which she prioritise over her job. Just after McGarrigle proposes to her, she openly speaks her mind: “I don’t say never, but first I want a career of my own, and that means I must be free to go anywhere” (*SW* 45). Her mind is so much occupied with this idea that even to the most romantic act she responds unmoved. McGarrigle intends to surprise her:

The snow-covered landscape brilliantly reflected the light of the nearly full moon, now high in the sky. The lawn that sloped gently upwards from the margin of the artificial lake was an expanse of dazzling whiteness, except where a trail of footprints, that had melted in the day’s slow thaw, spelled out in huge, wavering script a name: Angelica. (44)

This Pabst calls “an earth poem” rather than “a snow poem” in McGarrigle’s words, and immediately starts a conversation on “earth art-...those designs miles long that you can only appreciate from an aeroplane” (45), paying no attention to the romantic aspect of the script. And throughout the whole novel, we don’t see a more emotional Pabst; she is almost always the same except that in the end, we learn she is engaged, which seems an action taken not sensitively but rather sensibly. All in all, Pabst has always been loyal to her quest. In order to reach it, she has strived a lot. And so any success in this process is her merit. Another point to make is the source of her power. Clearly, Pabst is one of the strongest female characters in the academia, not so well known or prestigious though and she takes this power from her quest which gives her life a meaning. With this, she not only overcomes herself, but also she is not much affected by nihilism which makes one’s life futile and bitter.

When we come to Cherly Summerbee, there is much to say on self-overcoming. She works as a check-in clerk for British Airways. She is not an ordinary girl, as she takes upon herself the role of a seat allocator from which she gains her power. Though small and short spanned, she enjoys her control over the passengers and this

makes her feel kind of an elfin who decides on the comfort of the others during the flight

by making quick assessments of their characters and treating them accordingly. Those who were rude or arrogant or otherwise unpleasant she put in uncomfortable or inconvenient seats, next to the toilets, or beside mothers with crying babies. Those who made a favourable impression she rewarded with the best seats, and whenever possible placed them next to some attractive member of the opposite sex. In Cherly Summerbee's hands, seat allocation was a fine art, as delicate and complex a operation as arranging blind dates between clients of a lonelyhearts agency. It gave her a glow of satisfaction, a pleasant sense of doing good by stealth, to reflect on how many love affairs, and even marriages, she must have instigated between people who imagined they had met by pure chance. (129-30)

This is her only quest which she sets to make her life meaningful, because

the job of a check-in clerk at Heathrow, or any airport, is not a glamorous or particularly satisfying one. The work is mechanical and repetitive: inspect the ticket, check it against the passenger list on the computer terminal, tear out the ticket from its folder, check the baggage weight, tag the baggage, ask Smoking or Non-smoking, allocate a seat, issue a boarding pass. The only variation in this routine occurs when things go wrong-when flights are delayed or cancelled because of bad weather or strikes or technical hitches. Then the checker bears the full brunt of the customers' fury without being able to do anything to alleviate it. For the most part the job is a dull and monotonous one, processing people who are impatient to conclude their brief business with you, and whom you will probably never see again. (129)

When we look at this from some other perspective, we will see that she has also achieved an affirmative life view. As understood from the quotation above, her life is eternally recurring, but she has learnt to accept it, but this acceptance is nothing to do with fatalism; it is not a submissive acceptance, but an affirmative one.

Though the laws of gravity and mechanics determine that a rock will roll down a hill instead of up, and also circumscribe the manner of how it will roll and what course it will run, it does not follow that reaching the bottom of the hill is therefore the goal or destiny of the rock. In a manner consistent with natural law, the course of the rock will depend on various chance encounters it has with stumps, holes, and other rocks on the hill. In like fashion, it does not follow from the fact that the unfolding of my organism is also governed by natural laws that the condition in which I find myself at

any moment represents some goal or purpose. That I am fat or thin, male or female, healthy or sickly is the necessary consequence of the complex interaction of natural forces, not the meaning of my life. In other words, even though I am a natural being, nature is not my destiny. (Cooksey 173-4)

As a natural being who does not yield to nature, Cherly gives meaning to her life. Her life is in a routine, but her control over the seating of the passengers is what makes her life meaningful. In this sense, her acceptance of eternal recurrence is a desirable one. Other than this aspect of her, Cherly is also open to improvement. Though she has never been a scholar like the other characters made mention, she is somewhat involved in the academic circle. She has made acquaintance with Zapp, McGarrigle, Pabst and some other academics in the novel during their conference goings. She has managed to learn things from them that she can make use of in her own life. For example, Cherly who is described to read some simple romance novels when she first appears, then is depicted to step up to *Orlando Furioso* and the romances as such, and some important critics on romance as well. This is just after she has checked in Pabst who is studying romance. Openly, she is readily improving herself with each passenger she deals with even shortly. With the improvement that she has made, she also manages to turn the attention of McGarrigle who is infatuated with Pabst over herself to such an extent that she is now McGarrigle's new quest. In short, when we consider the will to power that she has achieved in some limits though, her acceptance of eternal recurrence, her attainment of an affirmative world view, her goal orientation and self-improvement, Cherly seems to have gone a long way in overcoming herself.

4.6. PERSSE MCGARRIGLE

The protagonist of *SW*, McGarrigle has been observed to improve himself a great deal. As mentioned in previous chapters, as an inexperienced academic, he has almost matured in the conference circle he is somehow involved in. He has realized his weaknesses like Swallow, and learnt how to be strong like Zapp. He has also proved himself with his distinguished style and character. His questioning and challenging air which is evidence for his honesty and temerity have disturbed some in the conference circle. However, even this is desirable as Zarathustra suggests:

“You still feel noble, and the others who grudge you and give you the evil eye, they still feel your nobility too. Know that a noble person stands in everyone’s way” (*TSZ* 31). If you are surrounded by those who grudge you, it means you are on the right track, because it proves you are powerful. McGarrigle’s power does not just come from his nobility, but also from his quest, which motivates and activates him, as it gives meaning to his life. McGarrigle’s quest in life is romance. He is in love with Pabst, a scholar like him. The couple is like the one in A.S. Byatt’s *Possession*. In this novel, two scholars Roland Michell and Maud Bailey come together in the search of a secret affair between the fictional Victorian poets Randolph Henry Ash and Christabel LaMotte. Their study seems the focus in the novel, but the scholars’ emotional proximity is indeed the high spot. Likewise, in *SW*, the academic study which is the thesis subject of Pabst is romance, which seems to be the focus, but the real thing in the novel is the romance between our scholars McGarrigle and Pabst. The romance between McGarrigle and Pabst is also like Arthurian Romance in which the knight is always on the go for his lady who is always on the run. The importance of romance indeed comes from its “impossibility”. Here what we mean by impossibility is not that romance has fantastical, metaphysical elements, as “to be sure, romances were a genre that portrayed life idealistically, but on the assumption that it was a realistic portrayal of life” (Tuve 8). What we mean indeed is that the tension somehow is always kept alive. This aspect is even stressed by Pabst who is making an analogy between Jacques Derrida’s “invagination” and romance.

What we think of as the meaning or ‘inside’ of a text is in fact nothing more than its externality folded in to create a pocket which is both secret and therefore desired and at the same time empty and therefore impossible to possess. I want to appropriate this term and apply it, in a very specific sense of my own, to romance. (*SW* 365-6)

This aspect of romance is also observable in McGarrigle’s case. After McGarrigle mistakenly makes love to Lily instead of her twin, Angelica Pabst, Lily reveals her identity, and says it is a “dream” that McGarrigle is in love. The point here is that if it was something possible rather than a dream, it would lose its attraction, and McGarrigle wouldn’t fall in love. What keeps McGarrigle’s quest alive is the action in his life. Throughout the novel, McGarrigle pursues Pabst from

country to country; whenever he comes closer to her, some misfortune pops up and McGarrigle finds himself flying to some other place after her. The climax is never ending, so is romance. In a presentation, Pabst as well points to this aspect of romance as a genre.

Romance ... is not structured...It has not one climax but many; the pleasure of this text comes and comes and comes again. No sooner is one crisis in the fortunes of the hero averted than a new one presents itself; no sooner has one mystery been solved than another is raised; no sooner has one adventure been concluded than another begins. The narrative questions open and close open and close, like the contractions of the vaginal muscles in intercourse, and this process is in principle endless. The greatest and most characteristic romances are often unfinished-they end only with the author's exhaustion, as a woman's capacity for orgasm is limited only by her physical stamina. Romance is a multiple orgasm. (366)

Here "Angelica proposes a different kind of narrative...with detached episodes that could recur ad infinitum and in which the pleasure of the text comes and comes and comes again" (Showalter 100). Romance as well eternally recurs in Zarathustrian words. This recurrence is due to the tension that is always kept alive with the elements of the genre: "Romance is an inclusive mode. It offers comedy; it includes suffering, it celebrates... fecundity, freedom and survival" (Beer 29). The elements of romance keep it so much alive that even when the object of the quest is lost or given up, the pursuit goes on with some other object. In McGarrigle's case, it is Cherly Summerbee as soon as he realizes it is not Pabst but Summerbee that he wants. The fact that Summerbee is a check-in clerk and McGarrigle is an academic does not make much sense here as "in romance, the division between high and low culture...becomes blurred" (Elam 1). The tension that will make the climax is not the social and intellectual disparity between the couple, but the pursuit again, because Summerbee is gone; nobody knowing where she is and so the quest starts anew:

Persse walked slowly away from the Information desk and stood in front of the huge Departures flutterboard, with his hands in his pockets and his bag at his feet. New York, Ottawa, Jonannesburg, Cairo, Nairobi, Moscow, Bangkok, Wellington, Mexico City, Buenos Aires, Baghdad, Calcutta, Sidney...The day's destinations filled four columns. Every few minutes be board twitched into life, and the names flickered and chattered and tumbled and rotated before his eyes, like the components of some complicated mechanical game of chance, a gigantic geographical fruit machine, until

they came to rest once more. On to the surface of the board, as on to a cinema screen, he projected his memory of Cherly's face and figure-the blonde, shoulder-length hair, the high-stepping gait, the starry, unfocused look of her blue eyes-and he wondered where in all the small, narrow world he should begin to look for her. (SW 385)

As seen above, Persse is never tired of his quest. He does not care about traversing the whole world and spending all his money on his pursuit. He is the one who is the most patient to get what he wants as Zarathustra asks: "whoever is importunate with his eyes as a seeker of knowledge-how could he see more of things than their foregrounds?" (TSZ 122). This endurance and patience is most needed towards the overman, as overcoming is a hard process. All in all, considering the epiphany that he reaches, the self-knowledge that he gains, his self-improvement, his success in power relations, his loyalty to his quest and his patience during the process, McGarrigle proves to overcome himself with all his weaknesses and traits to develop, which leads him towards overman.

4.7. ARTHUR KINGFISHER

Arthur Kingfisher is an academic with little enthusiasm. However, something changes him in a positive way. After McGarrigle's well known striking question "What if everyone agrees with you?" at the conference, Kingfisher is so much impressed that he even feels like paraphrasing the point:

That is a very good question. A very in-ter-est-ing question. I do not remember that question being asked before...you imply of course, that what matters in the field of critical practice is not truth but difference. If everybody were convinced by your arguments, they would have to do the same as you and then there would be no satisfaction in doing it. To win is to lose the game. Am I right? (SW 363)

Later on, Kingfisher has reached the epiphany that there is still life for him ahead. He even realizes the beauty of the fresh air: "It is a lovely day" he says, "the air is like wine", he adds. Resembling it to "the halcyon days", he gives a brief description of it to his lover Song-Mi: "A period of calm weather in the middle of winter. The ancients used to call them the halcyon days, when the kingfisher was supposed to hatch its eggs" (364). When Song-Mi leans her head against his

shoulder, Kingfisher, feeling great tenderness towards her, kisses her with ardor. Highly motivated at the conference, Kingfisher also feels alive in his personal life as seen from the intimacy between Song-Mi and him. However, the stimulus at the conference does not just end with an epiphany; it also pushes him towards taking action. Hence, he then declares to be a candidate for the UNESCO Chair. This is a position that promises “one hundred thousand dollars a year”, is also “tax-free, to be picked up without the trouble of moving one’s books” (186). Taking into consideration that the position is desirable not only by Kingfisher, but for almost every academic in the novel, it can be taken as a quest on its own. If *SW* academics who traverse the world from conference to conference are likened to Arthur’s round table of knights, Arthur Kingfisher with the highest position in the circle may well be likened to King Arthur. Here, the similarity between a blasé infertile academic like Kingfisher and a legendary king may be confusing a bit. However, the human weaknesses of King Arthur have been revealed in the second chapter. Moreover,

in the English tradition from which he was transplanted, King Arthur himself had a very limited romantic interest: he has no interesting love-affairs either before or after his early marriage. It seems impossible to imagine any being invented for him. so in Arthurian romance he is relegated to the role of, at best, a great king who stays at home while his knights go off on romantic adventures and report back to him, or, at worst, an ineffectual cuckold. Nothing is said of his campaigns against the Saxons and the Romans. Arthurian romance has Arthur’s court as its background or point of reference, but it is not about Arthur. (Pearsall 20)

Clearly, Kingfisher like King Arthur is not expected to be much active in the position that he will get. Like King Arthur whose high position is not as demanding as an ordinary knight, Kingfisher does not have to work as much as an academic with a lower title. Namely, the position and the holder of position are not contradictory in nature. And considering the importance of the position in the whole academia, Arthur Kingfisher seems to have risen to the status of King Arthur, as his name and surname also ironically suggest. As for the importance of the position, we can openly say that the UNESCO Chair represents the Holy Grail. Basically, “the Grail...is the cup of the Last Supper, wherein Joseph of Arimathea gathered the blood of the Saviour on the cross” (Shichtman 140). It is later added to Arthurian Legends, and used in many other literary works. What it signifies changes in each work:

When the knight finally makes his inquiry, the Holy Grail seems to become stabilized as a signifier, as the means by which the community is healed and restored. Scholarly inquiry serves to demonstrate that this signifier is never completely stabilized; it suggests that the Holy Grail contains not only a lifegiving elixir but also varied-and oftentimes competing-ideological agendas of authors and their audiences. In *Parsifal*, Richard Wagner attempted to empower the Holy Grail as a symbol of German nationalism and Aryan Christianity; he feared that Jewish contact with his music drama would disempower this symbol. In *Indiana Jones and the Last Crusade* Steven Spielberg, a Jewish-American film director, transforms the Holy Grail into a weapon to be used against forces of perverted nationalism and religious prejudice, to be used in the war against Nazism. (Mancoff 283-4)

In *SW*, the Holy Grail is a position with a salary of \$100,000 tax-free, great opportunities to attend any conference, a private office, no students to care about, no trouble of paper grading; all of which are worthy of competition. Namely, the Holy Grail of *SW* academia is indeed a quest on a paradise on earth. On the whole, *SW* characters each having their own small quests are after this biggest quest. They are indeed like Zarathustra in that he also has smaller quests along with his greatest quest on earth which is the overman. In the way towards the overman, he sets himself some other smaller goals:

I shall not be a shepherd, nor a gravedigger. I do not want to even speak again with the people-for the last time have I spoken to a dead person. I shall join the creators, the harvestors, the celebrators: I shall show them the rainbow and all the steps to the overman. I shall sing my song to lonesome and twosome hermits, and for him who still has ears for the unheard of, I shall make his heart heavy with my happiness. I want to go to my goal, and I go my own way; over the hesitating and dawdling I shall leap. Thus let my going be their going under! (*TSZ* 15)

In this respect, *SW* academics can also be likened to the pilgrims in Geoffrey Chaucer's *Canterbury Tales*. In the work, the pilgrims are to go to Canterbury from London to visit the tomb of Saint Thomas Beckett at Canterbury Cathedral. The main quest being a religious one, we get to know each character from the stories that they tell during the journey to pass time, and we learn about their own lives, and the goals they set in their lives. Some characters are noble and respectful like the main characters in *CP* and *SW*, and some others show off like the academics in our novels who do so in intellectual pretensions. While the pilgrims tell their stories in *The*

Canterbury Tales, the academics in *SW*, present their papers. The similarities are also openly written by Lodge in the Prologue of *SW*:

The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austere bent on self-improvement. To be sure, there are certain penitential exercises to be performed- the presentation of a paper, perhaps, and certainly listening to the papers of others. But with this excuse you journey to new and interesting places, meet new and interesting people, and form new and interesting relationships with them; exchange gossip and confidences (for your well-worn stories are fresh to them, and vice versa), eat, drink and make merry in their company...(SW 1)

April is the time both when the conferences start in the academia in *SW* and when the pilgrimages begin in the religious circle in *The Canterbury Tales*:

When April with its sweet shower has pierced the drought of March to the root, and bathed every vein of earth with that liquid by whose power the flowers are engendered; when the zephyr, too, with its dulcet breath, has breathed life into the tender new shoots in every copse and on every heath, and the young sun has run half his course in the sign of the Ram, and the little birds that sleep all night with their eyes open give song (so Nature prompts them in their hearts)...(1)

Even the time is most appropriate to set off for conferences. They are journeys not just for professional improvements but also for spiritual maturity for those involved. "As the poet Geoffrey Chaucer observed many years ago, folk long to go on pilgrimages. Only, these days, professional people call them conferences" (1). In these spiritual journeys which can include "some adventure" and "some encounter" (Lodge 214) and which now are named as conferences, the academics get to know both the world they are in with all its difficulties and the sufferings it brings, and their inner worlds in which they discover their powers which they prove to others as well as their weaknesses which they strive to improve.

Briefly, the conferences due to which academics shuttle between countries are the opportunities to reach self-knowledge, achieve self-improvement and so overcome oneself. In this way, the academics in the novels are likely to form a generation of overman. Though being parodic characters, the academics in the novels reveal the difficulties of the academic world in a serious mode, and they show the

reader how to overcome these difficulties. In this respect, they prove to possess traits of overman. The question here is where exactly these academic people stand in the way towards overman. Are they still the “last human being[s], who make everything small” and whose “kind is ineradicable, lie the flea beetle” (TSZ 10) or are they the ones who live on Zarathustra’s “*children’s land*, the undiscovered land in the furthest sea: for it [Zarathustra] command[s] [his] sails to seek and seek” (95)? Considering the extent to which the main characters reach epiphanies and improve themselves, and the hope that Zarathustra attains for the future when he sees the lion as a sign for the child, it would be proper to say the academics in Lodge’s novels are not yet overman, but most closer to becoming so. Namely, in Zarathustra’s own words, “not [they] [them]selves perhaps, . . . but [they] could recreate [their]selves into fathers and forefathers of the overman: and this shall be [their] best creating!” (65).

CHAPTER 5

CONCLUSION

Friedrich Nietzsche is known both to allow of nihilism with his open declaration of the death of God in his *Thus Spoke Zarathustra* (*TSZ*) and also to suggest ways to overcome it with his concepts of “will to power”, “eternal recurrence” and “overman” introduced again in *TSZ*. These terms are so much intermingled that the failure in one of them leads to the other in which way “overcoming” becomes impossible. By overcoming, we mean the overcoming of the self, which is a spiritual rather than a biological evolution. Here, the three concepts should be explained a bit to understand the interrelation between them and the possibilities to reach self overcoming. First of all, will to power is the concept which suggests that the individual should be acquainted with his power relations and discover his inner powers. By power relations, we mean the individual’s struggle to survive and prove himself in the outside world; and by inner powers, we mean his inner potentials that are his weaknesses to improve and strengths to prove. As the name suggests, it is not just power but will to power, which means the individual should want to make use of his powers. Otherwise, even if he has great powers, he cannot enjoy them. Having acquired a full will to power, the individual should also accept eternal recurrence. Basically, the concept means that the individual experiences more or less the same things over and over again, which means time is recurring for the individual and what has been experienced will soon be experienced again. These things are so much related to the individual’s preferences. Whatever way he leads and whichever style he adopts in life comes back to him as his eternal return. Being aware of the fact that woes as well as joys will eternally recur, the individual should have an affirmative view towards life. And for the past, he should learn to say, “thus I willed it” espousing a powerful posture with freewill rather than having a fatalistic view. Moreover, having an affirmative world view, the individual proves to be strong as well, as he proves to accept and even want suffering. With the accomplishment of

will to power and acquisition of an affirmative view towards eternal recurrence, the individual comes closer to becoming overman.

It is the higher State that man can reach. In the three metamorphoses that Zarathustra mentions, the camel, the lion, and the child, the camel is the farthest to overman, as it represents man carrying the burden of ascetic ideal and the legislations of the State. The lion is closer, as it is the man who is ready to leave his burden behind. And the child is the closest, as it will create new values.

As for David Lodge's campus novels, it can be said that the academia as the setting in these novels is a good place to elaborate on Zarathustrian concepts. Because the academics strive to survive in the demanding and challenging academic world, they experience things that push them towards the destructive effects of nihilism. In this competitive and oppressive atmosphere, the academic feels insecure and infertile. However, if he lets go of things, he may be lost in nihilism. He should internalize the Zarathustrian world view. In this way, he can overcome not only himself but also the nihilism from which he suffers. The characters in Lodge's *Changing Places (CP)* and *Small World (SW)* also suffer from the negative effects of nihilism, and each applies Zarathustrian view in their own scales.

First of all, when we consider the required elements of will to power such as "perspectivism", "heroism", "creativity", "ambition", "greatness", "risk taking", "loneliness" and "transvaluation of values", we see the main characters can apply them in their own lives. To illustrate, being an idol at the Euphoric State and already a very powerful figure in the academia, Morris Zapp of *CP* and *SW*, suffers from the lack of resistance to his power. Namely, he has the power, but there is no challenge around for him to arouse the will to prove this power. This is why he wants a chance in his life which will enable him to gain his will again. With this in his mind, he goes to Rummidge with the exchange program. There he takes his creativity back and with his ambition and risk-taking, he proves an idol at Rummidge as well. As for Philip Swallow, he goes to the Euphoric State and takes Zapp's place. Being his dream country, the US provides him opportunities to prove himself. There he discovers his inner powers, and activates them; being a folk hero in the student revolt. The exchange between these two academics is not just limited with their jobs, but it is also the exchange of their lives-wives, kids and homes. This exchange is

great experience for both, as they discover and improve themselves. As for Perse McGarrigle of *SW*, we can talk about perspectivism. Power is a perspectival concept in Nietzschean epistemology, which means it is in a flux; the holder of power is always changing. This unstable condition is well observable in the power struggles especially in the academia where the academics survive on their power of knowledge. That is why those who are less knowledgeable and less qualified are apt for intellectual pretensions. Being strongly against intellectual pretensions, McGarrigle stands on the right way in Zarathustrian power scale. Along with this, his famous question “what if everyone agrees with you?” at a conference on literary criticism is indeed his assertion that truth is perspectival, and whoever is powerful determines the truth. This knowledge differentiates him from his colleagues who still think there are absolute truths. He is also a risk taker which is well proved when he publicly accuses a fellow colleague of plagiarism. Considering all these, the protagonists in *CP* and *SW* prove to achieve Zarathustrian will to power; each possessing the aspects of the concept that best suit him like Zapp being creative and ambitious, Swallow a hero, McGarrigle a risk taking individual.

When we come to eternal recurrence, we can say this concept also has some required elements like “yea-saying”, “laughter”, “dance” and “music”, all of which are earthly attributes and they take us to Dionysian lifestyle. Being the Greek God of wine and fertility, Dionysus is the representative of life on this earth. Nietzsche calling himself “the disciple of Dionysus” is so much for such a lifestyle in which the individual forgets about the heavenly promises of the preachers of death, and enjoys his bodily pleasures instead. With the earthliness suggested by Zarathustra, the individual can accept the fact that life recurs eternally. And in the academia, the academics are struggling for positions of power, and so, they are expected to prove themselves in all ways. They have to take the suffering, namely the “litmus test” which they go through and which will eternally recur with gusto, and turn it into a joyful acceptance in order to go a further step in becoming “overman”. Being so earthly, Zapp seems to have achieved affirmation in life. He is so much liberated in sex that he even gives a try to unusual sex experiences. He also has a sense of humour with which he laughs and makes others laugh. Also music and dance shows are indispensable in his routine. With all these, he proves to be Dionysus himself.

When we come to Swallow, the concept should be taken from some other dimension. He is a man of misfortunes, and he has a positive approach to his suffering. In this respect, he is a yea-sayer, not only to joy but also to woe. Other than this, he goes into some adulterous acts, through which he discovers his body, but McGarrigle is a bit different compared to Zapp and Swallow. He is not much at ease with his sexuality. He is still a virgin who is devoted to the Catholic virtues. However, after falling for Angelica Pabst, he is in two minds; whether to be with her, or preserve himself. Suffering from this dilemma for some time, he decides to be with his love. However, it is a disappointment for him, because his first experiment is with the wrong girl, the twin sister, Lily, but considering that he has at least taken action for this sexual act, it can be said that he has overcome not only himself but also the ascetic ideal that has been disturbing him for long.

The last concept in Zarathustrian epistemology is overman. We can evaluate the characters' closeness to this State with their accomplishments in will to power and eternal recurrence, as the success in the two eventually leads to overman. That individuals have accomplished these two concepts means they have also accomplished self realization and self fulfilment. For these two, they have conceived a "quest" in their lives and have pursued it. The first character studied under this concept is Zapp. He has self knowledge. This tells him why he can no longer be creative from where he is. As mentioned earlier, he does not have the resistance to his will to power. Realizing this, he accepts the exchange, and chooses a meek university, because he thinks he cannot make an already prestigious university better, but he can put a placid university like Rummidge "on the map" with his ambition and creativity. The ambition that he has is what keeps him always on the go as well. Being a Jane Austen expert, he does not suffice with it, and takes up interests in new areas like literary theory. This shows he can give up his creative products to produce new ones, which is a feature of overman. When we come to Swallow, we can say that his self-improvement is greater than any other character in the novels. Being a barren academic and a family man, he proves a hero in the US. This is mostly because he has realized his biggest quest in life which is to go to the US. It is a dream country where he strongly believes he will prove himself. And things change in the direction that he wishes; the US proves a paradise for him. In this respect, he

can be said to have accomplished his quest, which makes him closer to overman. When we analyze Charles Boon, we can say that he has undergone great changes. Being a troublesome scholar in the UK, Boon finds himself a God adored almost by everyone in the US. This contradiction heavily depends on his former ignorance about his potentials. He has tried every possible even impossible occupation, but he hasn't been able to maintain consistency in any of them. This is because he hasn't found the job that best suits him. It is only in the US that he discovers himself. Getting a job as a radio programmer, he hits the records. Clearly, he has improved himself to a great deal with the help of his self realization, which makes him closer to become overman. As for McGarrigle, we can talk about his devotion to his quest which is to find his great love Angelica. His love can be likened to courtly love in Arthurian Romance, in which the knight follows his lady, and the pursuit is kept alive as long as the union is delayed. McGarrigle's quest in life is not Angelica but romance indeed. Namely, he is not in love with a woman, but with the notion to love a woman. This is why he gives up Angelica, but never leaves his pursuit, this time with some other woman, Cherly Summerbee. In this respect, he is like Angelica who is so much devoted to his quest in life. Angelica's quest is to have a career. For this, she can even hurt others, which shows her determination in her self-improvement, as her career making will eventually lead her into self-improvement. On the other hand, Cherly is not as ambitious as Angelica, but her "self overcoming" has other facets. She works as a check-in clerk at an airport, which is a very monotonous job which she turns into a kind of enjoyment for her. She takes eternal return with gusto in this respect. She also improves herself with each passenger she deals with. As for the other women characters in the novel, Désirée and Hilary, with peace of mind, it can be said that they are also closer to becoming overman, as they have also overcome themselves, in different aspects though. Preferring to be lonely, which is a desired condition for self-overcoming, Désirée has produced creative works. Likewise, starting to work as a marriage counsellor, Hilary has proved that she has not only improved herself, but also has reached self-knowledge. Getting a job is a kind of revolution for a family woman like Hilary, and having the best job ever for her qualities is equally reformatory. The selection of this job in particular proves she has attained self-knowledge. The last character whose self-overcoming has been made

mention of is Arthur Kingfisher who is likened to King Arthur due to the UNESCO Chair which promises the top position in the whole academia. No longer producing intellectual works, Kingfisher has been feeling infertile for some time, which has taken his joy away. However, with the question of McGarrigle, “What if everyone agrees with you?” he has realized the importance of perspectivism, and with that he is not infertile at all, as fertility too is a perspectival concept. With this motive, he declares his candidacy for the position. Due to this self-realization and self-overcoming, he proves to be closer to becoming overman. We don’t say he has become overman, because it is the highest ideal represented as “the child”, and for the time being, “the lion”, which is the sign that “the child” will soon be born, has been heralded by the prophet Zarathustra. Moreover, as human development is an endless process, overman cannot be an end either. People may become overman sometime in the future, but this State will have to be improved as well in accordance with the spiritual evolution of man. Thus, the characters in the novels are not yet overman, but they are only closer to him. When we elaborate on the UNESCO Chair, we see it is the quest of the academia in general. Everyone wants it, but one gets it. With their smaller individual quests accompanied by this big one, the characters in Lodge’s novels prove to attain an active view of nihilism. Achieving will to power, attaining an affirmative view towards eternal recurrence and coming closer to becoming overman, they have managed to give meaning to their lives.

All in all, they have gained a positive attitude towards the destructive effects of nihilism by setting goals, pursuing them and realizing them. In this way, they have rendered their lives meaningful. Namely, with their lives turned into hell by rivalry, grudge and opportunism in the academia, the academics in Lodge’s campus novels, feeling insecure, and insufficient have proved to overcome the sense of futility caused by nihilism by first overcoming themselves. And so, these parodic characters have proved even in the academia where people are put to a litmus test, active nihilism can prevail.

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