

A Tale of Two Cultures: David Lodge's *Nice Work*

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Abstract

David Lodge's novel *Nice Work* deals with two disparate worlds and cultures: the industrial and the academic. In observance of the officially proclaimed Industrial Year of 1986, Lodge brings the two worlds of industry and academia together via a government initiative to have a head-of-industry shadow a university lecturer, and vice versa. Lodge dramatizes the dialectical structure of the novel through the respective worlds of Vic Wilcox and Robyn Penrose and posits how these two self contained worlds approximate one another and thereby illumine and influence each other. Modelled on the "Condition of England Novels" of the nineteenth century, *Nice Work* gives a realistic account of Thatcherite England of the 1980s.

Key Words: Industrial, academic, shadow, Condition of England Novels, Thatcherite England.

Nice Work, published in 1988, is the third and final novel in David Lodge's campus trilogy.¹ The novel deals with the two essentially disparate worlds and cultures: the industrial and the academic. In the course of the novel these two self-contained worlds come in close proximity illuminating each other in the process. After the exuberant comic academic satires of *Changing Places* and *Small World*, Lodge, in *Nice Work*, takes a more mature and serious approach to two of the most powerful factions of modern society and tries to reconcile them congenially. The novel implies that a better understanding between the two cultures – the business (or industrial) and the academic – is an important pre-requisite for the development and prosperity of human society. In this novel Lodge does not experiment with realism the way he did in the preceding two novels of the trilogy. *Nice Work*, more or less, rewrites the tradition of Victorian realism in depicting the contemporary British society of the 1980s. The previous novel *Small World* was set in 1979, the year in which the Conservative government of Margaret Thatcher came to power in Britain. The novel takes us seven years on, and shows the heinous effects of the Thatcherite culture of cold market forces and vituperous competition, cuts in public expenditure, widespread unemployment and poverty, strikes, lockouts, violent demonstrations and general anti-intellectualism — primarily on the city and university of Rummidge, but by implication on society at large.² James Acheson calls this novel “a contemporary version of the industrial (or ‘condition of England’) novel of the 1840s” (89).

Nice Work is premised in the city of Rummidge, a fictional equivalent of Birmingham. In the “Author's Note,” Lodge describes Rummidge as “an imaginary city with imaginary universities and imaginary factories, inhabited by imaginary people, which occupies for purposes of fiction, the space where Birmingham is to be found on maps of the so-called real world” (*Nice Work*, i). It is the same Rummidge of *Changing Places* and *Small World*, seventeen and seven years on respectively. The two worlds of Rummidge (as well as the novel) – the industrial and the academic – are represented by Vic Wilcox and Robyn Penrose respectively. Vic Wilcox, the managing director of an engineering firm called J. Pringle and Sons Casting and General Engineering, is portrayed as an orthodox, opinionated, dismissive, staunchly realistic and workaholic veteran industrialist; a veritable self-made man with little time or regard for academia and less for feminists or the tenets of theoretical feminism. Robyn Penrose, a

Cambridge scholar and a temporary lecturer at the Rummidge University exemplifies the cloistered world of academe. A trendy, self-opinionated, leftist, elitist snob, she is an out-and-out feminist with minimal cognizance of the ropes of the industry sector. They are two different personalities who have absolutely nothing in common except a thorough dedication to their work – work of two totally different kinds – and an intense, underlying anxiety that they might be soon deprived of it.

Like most of the other novels discussed so far, *Nice Work* turns on a premise involving a change of situations. In observance of ‘Industry Year’ in the United Kingdom, various initiatives to strengthen the university’s ties with the local industry were announced to bring about a change of understanding and attitudes to the industrial sector. The novel involves a Shadow Scheme prefigured by a government initiative designed to promote better understanding between the academic and the business worlds of Rummidge. Vic and Robyn are fatefully paired with each other, and the novel embodies the ramifications and consequences of that pairing. The concomitant cross-cultural ideological clashes and their repercussions lend dramatic moments to the narrative. Vic and Robyn apprehensively approach each other with all the biases propitious to their respective ages, social backgrounds and occupations. Despite nurturing misgivings about Robyn, Vic sees her as an intriguing and attractive younger woman and falls for her. Much of the novel’s inherent comedy revolves around the ways each negotiates a relationship by turns professional, friendly, romantic, and briefly, sexual. Robyn has hardly ever seen a factory and knows nothing about the lives of the proletarians for whom, in the visage of a trendy socialist, she cares. Vic Wilcox has nothing but (undisguised) contempt for the lives of university staff and students, who in his view, perform no vital service, create no material or tangible wealth, but enjoy a complacent and placid life at the expense of those who do. Such perceptions of university life in this novel is further foregrounded by Vic’s father’s observation of “university dons” as “All sorts of queer folk, carrying on with each other something chronic” (NW 172). As the Shadow Scheme commences, Robyn and Vic appear to be dismissive of each other’s profession. Their gradual exposure to, and the consequent understanding of, each other’s world results in what Daniel Ammann calls “a softening and complicating of positions, an advance in sympathy, a rejection of stereotypes, a humanization of both partners in the Shadow Scheme”

(168). If the novel comes off as more censorious of the academic world than that of business and industry, this is partly because Lodge has been associated with and has scrutinized that world much longer and in a more profound manner. Bruce K. Martin remarks, “a central thrust of the novel is to critique the academic world more strenuously than any of his earlier fiction did” (58).

Unlike *Changing Places* or *Small World*, this novel concentrates neither on comparing or juxtaposing the British and American academic styles nor on the jet-setting international scholarly community – subjects with a decidedly modern, even postmodern focus – but on the more traditional concern regarding the gap between the major factions of the British society. In this instance, the gap is between the community of university teachers and students, the post-war growth which figures prominently in all of the academic novels David Lodge has written before this one, and the world of business and manufacturing outside the closeted world of the university, which encompasses most of the British society. In *Nice Work*, the world of manufacturing industry is depicted as authentically, and vividly, as that of the university. Lodge writes knowledgeably about how foundries work, what castings are, and precisely how dangerous, unpleasant and opprobrious the factory work and life is. This book, then, goes beyond academia; it is about England in 1986. In what seems to be an inevitable move towards a broader scope for his novel, Lodge takes on the condition of British manufacturing – in this case the steel industry, and its decline. The inclusion of manufacturing here serves many significant purposes. One is, presumably, to avoid the charge of highbrow elitism which always interlaces, and thereby threatens, the academic novel. Another is to provide an attractive foil for the sequestered academic world. In *Nice Work*, both the discordant worlds are shown as going through inexpedient times. The factories are facing stiff competition largely due to cheap imports from foreign countries while the universities have been afflicted with sordid cuts in grants. Consequently, a large number of employees have been laid off and made redundant in both the sectors – in the name of ‘rationalization’³. In the novel both J. Pringle and Sons Casting and General Engineering and Rummidge University experience one-day strikes held by the workers in an outspoken protest against the new ‘rationalization’ policies.

Nice Work’s overt alignment with the condition of England novel, and writers like Charles Dickens, Charlotte Bronte, and Mrs. Elizabeth Gaskell, is a conspicuous reference to the

tradition of the novel, which *Nice Work* follows in an emphatically self-conscious manner. Patricia Waugh deems *Nice Work* as “a wryly, self-conscious intertextual condition-of-England novel” (34). In one of her lectures on the Victorian novels, Robyn talks about the ‘condition of England’ novels:

In the 1840s and 1850s, a number of novels were published in England which had a certain family resemblance. Raymond Williams has called them ‘Industrial Novels’ because they dealt with social and economic problems arising out of the Industrial Revolution, and in some cases described the nature of factory work. In their own time they were often called ‘Condition of England Novels,’ because they addressed themselves directly to the state of the nation. They are novels in which the main characters debate topical social and economic issues as well as fall in and out of love, marry and have children, pursue careers, make or lose their fortunes, and do all the other things that characters do in more conventional novels. (Lodge, *Nice Work* 72-73)

Robyn’s description serves as a self-explicatory preface to the “Condition of England novels” – for her students as well as for the readers of *Nice Work*. The issues that these novels dealt with were innovative enough – at least, in the mid-nineteenth century. But the plotting and other novelistic features in these novels, as Robyn implies, were conventional. Lodge pays tribute to this conventionality in *Nice Work*; the subject – the twinning of academia and industry – is a novelty, yet the construction of the novel is conventional in an almost nineteenth century way. There are paired and contrapuntal narratives and a ‘happy ending’ which not only ties up precariously loose ends and roughly assuages the demands of poetic justice, but employs the quintessential *deus ex machine* – the unknown uncle in Australia who dies providentially leaving Robyn the money which solves her (as well as Vic’s) immediate problems.

Nice Work, like Lodge’s other novels in the campus trilogy, acknowledges its debts openly. In addition to the enclosed commentary on the genre to which it belongs, contained in Robyn Penrose’s lecture on the Condition of England novels, it has epigraphs from Elizabeth Gaskell’s *North and South*, Charles Dickens’s *Hard Times*, Michael Drayton’s *Poly-Olbion*, Charlotte Bronte’s *Shirley*, and Benjamin Disraeli’s *Sybil, or The Two Nations*; thereby

propitiously reinforcing the note of social realism interweaving the main narrative of the novel. Furthermore, the intricate details of the novel allude unrelentingly to several characteristic tropes of these novels; the two realms at the thematic core of *Nice Work*, are as sharply demarcated, as the ‘two nations’ – the rich and the poor – in Disraeli’s time. One of Lodge’s epigraphs quotes from *Sybil* where Morley, Disraeli’s character, explains that Queen Victoria rules over

Two nations; between whom there is no intercourse and no sympathy; who are as ignorant of each other’s habits, thoughts and feelings, as if they were dwellers in different zones, or inhabitants of different planets; who are formed by a different breeding, and fed by different food, and ordered by different manners. . . .

(Disraeli, *Sybil* 145; Lodge, *Nice Work* ii)

The same demarcations separate the world of the factory from the world of the university in *Nice Work* as well. Lodge depicts very lucidly the differences between Robyn Penrose and Vic Wilcox, the representatives of the ‘two nations’ here, in the food they eat, the newspapers they read, their tastes in music, home decoration, leisure pursuits, and even alarm clocks. Perhaps in overt tribute to Mrs. Gaskell’s novel, he has also established them as representative of the North and South. Vic has been a lifelong inhabitant of the industrial midlands, having grown up in a terraced house in Rummidge, where his old father still lives. Robyn has been brought up in Southern England. She was born in Australia from where her family moved her, when she was five, to the South Coast of England. Her father himself an academician, Robyn is cosmopolitan, and has no particular filial attachment to her parents’ home. She is a sort of emblematic figure of the upper-middle-class southerner, prosperous by dint of sheer intellectualism rather than gross consumerism. As the novel begins both Vic and Robyn are described as living and working in the same city; yet, they remain incognizant of each other and each other’s worlds until the Shadow Scheme gets under way.

One telling effect of the Thatcherite government policies was to put the concept of ‘work’ in a new light. In one of their very first interactions, Vic and Robyn exchange their vastly differing views on education. Vic argues for the “useful” in education, like mechanical engineering, whereas Robyn asserts the value of an education centred on “ideas, feelings” (Lodge, *Nice Work* 83). Vic claims that the “only criterion” to use in evaluating education is the

money to be earned as a result of time and energy being invested and expended (84); in contradistinction to Vic's argument, Robyn posits the notion of "nice work" – work that is "meaningful" and "rewarding," but not necessarily in monetary terms (85). To which Vic contends caustically, "Men like to work. It's a funny thing, but they do . . . they need to work for their self-respect" (86); Robyn avers that Britain "should be . . . spending more money preparing people for creative leisure" and the work that "would be worth doing even if one wasn't paid anything at all" (85, 86).

Gradually Robyn comes to realize that the humanities, and by extension, the literary discipline has become marginalized across university curricula. Her boyfriend Charles has been lucky enough to obtain a lectureship at the University of Suffolk after finishing his PhD. He joins the university faculty as an expert in Romantic Literature. Although it is a little exaggerating for him to describe the post as "the last new job in Romanticism this century," his quip appears to be what Rong OU calls "a 'justifiable hyperbole' that tells some truth" (Lodge, *Nice Work* 26; OU 150). Vic's rather acerbic attitude towards the role of arts is highly representative of modern utilitarian society. Regarding the arts degrees as a waste of money, he ventures a suggestion of building more polytechnics as they are much cheaper. He cannot for the life of him understand how Robyn can label reading "work," when it's "what's you do when you come home from work, to relax" (Lodge, *Nice Work* 168). Robyn tries to make Vic understand that in Universities, "reading is work. Reading is production. And what we produce is meaning" (169). But Robyn's unconditional defence of liberal education is unceremoniously struck down by Vic's sharp retort: "Who pays?" (170); this riposte of Vic's persists in many of their exchanges throughout the novel. Even Basil, Robyn's educated brother, questions the value and efficacy of academic work when he learns that Robyn is busy with her book on the image of women in nineteenth-century fiction, and raises a crucial question: "Does the world really need another book on nineteenth-century fiction?" (222). To this vexatious question, Robyn can only admit that she doesn't know, but it is her chief hope of getting permanently employed somewhere.

From time to time Robyn gives way to a Utopian fantasy that actualizes her earlier angry retort "Model industry on universities. Make factories collegiate institutions" (Lodge, *Nice Work* 246). One afternoon, while attending a committee meeting, Robyn grows absentminded and

unconsciously sympathizes with the untiring workers, the soul-destroying and repetitive nature of their factory work and the diabolical conditions under which they have to struggle to earn their livelihood when she realizes the sharp contrast between their site of work and the luxurious and cozy ambience of the Senior Common Room. Soon, Robyn's reverie takes the form of a wonderful vision:

Instead of letting them go back into that hell-hole, she transported them, in her imagination, to the campus: the entire workforce- laborers, craftsmen, supervisors, managers, directors, secretaries and cleaners and cooks, in their grease-stiff dungarees and soiled overalls and chain-store frocks and striped suits- brought them in buses across the city, and unloaded them at the gates of the campus and let them wander through it in a long procession, like a lost army . . . their eyes rolling white in their swarthy, soot-blackened faces, as they stared about them with bewildered curiosity at the fine buildings and the trees and the flowerbeds and the lawns, and at the beautiful young people at work or play all around them. And the beautiful young people and their teachers stopped dallying and disputing and got to their feet and came forward to greet the people from the factory, shook their hands and made them welcome, and a hundred small seminar groups formed on the grass, composed half of students and lecturers and half of workers and managers, to exchange ideas on how the values of the university and the imperatives of commerce might be reconciled and more equitably managed to the benefit of the whole society. (249-250)

Such a vision reminds one of the phrase "Only connect" – the famous epigraph to E. M. Forster's novel *Howards End* (i). "Only connect" appears to be the aim of the Shadow Scheme, but the scope of its successful outcome appears limited. But Robyn's vision suffers from her own limitations; she insists that workers and students must collaborate by turning the workers into students. At the end of the day, Robin recognizes that the workers and the students, the university and the factory – the two spheres – are not going to be joined or married convivially by any such sentimental or facile reconciliation. Increasingly realizing the marginal position of literature, her absolute confidence in the efficacy and gravity of academia is somewhat

diminished. She is painfully aware that her own prospect as an academic does not appear to be very bright given the grievous state of humanities by the fag end of the twentieth century. The deterioration of humanities is aggravated by the replacement of humanist management by scientific management, the quality assessment by the quantity assessment. Gombrich has provided a trenchant critique of the operation of the contemporary British university:

The model for the university is now the factory. The factory mass-produces qualified students, thus adding value to the raw material. The academics, the workers on the shop floor, are there merely to operate the mechanical procedures which have been approved by the management and checked by the inspectorate. Since they are mere operatives, they can of course be paid accordingly. (28)

When the Shadow Scheme starts one finds both Vic and Robyn adamant in their prejudices. At their first meeting, Wilcox appears to be an aggressive spokesman for Mrs. Thatcher's capitalist vision. Even as he describes to Robyn the inevitable displacement of the operatives still working in manufacturing plants like Pringle's, he articulates an ironic vision of a utopian "dark country" with "lightless factories full of machines" controlled by computers (Lodge, *Nice Work* 124). Here the world will be dark predominantly because "Machines don't need light. Machines are blind. Once you've built a fully computerised factory, you can take out the lights, shut the door and leave it to make engines or vacuum cleaners or whatever, all on its own in the dark. Twenty-four hours a day" (125). For Robyn, of course, late capitalism, like its machines, is indeed blind: blind to the needs of its workers, blind to all that do not have a profitable outcome. Therefore, Robyn is led to question the essential difference between the university and the factory and the significance or contribution of academia to the amelioration of the society if the cultivation of ideas and values is taken out of education, and universities are supposed to mass – produce and manufacture qualified students for the professional services (128). Thus, in *Nice Work*, Lodge anticipates the inevitable consequences of the decline of humanist orientation of traditional education in an increasingly commercialised society.

In the second phase of the Shadow Scheme, when Vic shadows Robyn at the university, Lodge describes how the complacent work culture at the universities may appear to someone who, by and large, doesn't belong to the field of academia. One morning, Vic accompanies

Robyn to the Senior Common Room and sees to his utter astonishment (and consternation) the academic staff “dossing around,” engaging mindlessly in petty exchanges, pleasantries and trivialities (Lodge, *Nice Work* 246). Lodge describes the scene:

Robyn looked at her colleagues lounging in easy chairs, smiling and chatting to each other, or browsing through the newspapers and weekly reviews, as they drank their coffee and nibbled their biscuits. She suddenly saw this familiar spectacle through an outsider’s eyes, and almost blushed. “We all have our own work to do,” she said. “It’s up to us how we do it.”

“If you don’t start till ten and you knock off for a coffee-break at eleven,” said Vic, “I don’t see where you find the time.” (247)

Vic next accompanies Robyn to a committee meeting, where he listens to Philip Swallow’s explanation of tenure and the difficulty of rationalizing universities when nobody can be declared redundant without his consent. “‘Well,’ said Vic, ‘Its nice work if you can get it’” (Lodge, *Nice Work* 249). Vic’s observation and evaluation of academic life unsettle Robyn noticeably. For her, after all, academic work is “nice work”— it is easy and precludes the trappings of rigorous industrial labour. And what the observation of the foundry dramatically reveals to her is that for most of the jaded work force, the phrase “nice work” is a veritable oxymoron. Working at the factories is not meant to be ‘nice;’ its ‘work’ – grueling, taxing, debilitating, back-breaking, unrelenting, disciplinarian. Robyn comes to realize how fortunate she is to make her living by something which she enjoys as well, as she recognizes the almost nightmarish conditions under which Vic Wilcox’s employees earn their bread.

Towards the end of the novel both Vic and Robyn soften their stands as they come to understand each other’s perspectives. Vic comes to appreciate the kind of work Robyn does and sees undeniable evidence everywhere of concepts to which she has introduced and enlightened him. He comes to appreciate literature as never before (“I’ve read more in the last few weeks than in all the years since I left school” [256]), to the extent of even memorizing and reciting Tennyson – a commendable development in one with a polytechnic engineering background and an inveterate hard-nosed scorn for the arts which he exhibited initially.

Robyn revises her appraisal not only of Vic but of people like him and of the great majority of population, which universities largely condone and ignore. Even at the beginning she sense Vic's intelligence and honesty – That he repeatedly holds his own in arguments with her education, capitalism, labor issues unnerves her. By the end – after he has attended her tutorials, participated in discussions, begun to read considerably and fervently and even challenged her to an interpretive dispute – she concedes willingly that “Charles was wrong to say that we shouldn't teach theory to students who haven't read anything. It's a false opposition” (Lodge, *Nice Work* 256). She believes: “The universities are open to everyone. . . . Universities are the cathedrals of the modern age. . . . The trouble is, ordinary people don't understand what they're about, and the universities don't really bother to explain themselves to the community” (270). Robin wants to bring the community of ‘ordinary people’ within the ambit of the university's reach and envisions a society where the imposing university and the general populace are mutually responsive to, and apprised of, each others' values, merits and virtues. She is of the view that the general public, lacking an university education should visit the universities in the weekends for an edifying experience. She informs Vic:

We have an Open Day once a year. Every day ought to be an open day. The campus is like a graveyard at weekends, and in the vacations. It ought to be swarming with local people doing part-time courses—using the Library, using the laboratories, going to lectures, going to concerts, using the Sports Centre—everything. . . . We ought to get rid of the security men and the barriers at the gates and let the people in. (271)

In this spirit, she encourages Vic's wife to enroll in an Open University course and advises his daughter on a propitious university admission. Her decision about the Euphoric State position is informed, ultimately, by her desire to help bridge the chasm between the traditional students she is accustomed to teaching and guiding and the rest of the population. “Physically contiguous, they inhabit separate worlds,” she reflects as she opts for an uncertain future at Rummidge (276).

Yet, despite the expansiveness of her vision, it seems largely pointless and futile. The novel posits the social divisions Robyn wishes healed being exacerbated every day by government policies and by a bottom line mentality increasingly objectified and commodified by

compartmentalizing the society into disparate factions. Ironically, her employment fortunes turn out to be obverse to that of Vic's: as she finally gains at least a tenuous hold on a job, Vic unfortunately loses his. What he is up against from the beginning in his managing director's position is what ultimately proves to be his downfall – a cataclysmic combination of cheaper foreign competition, corporate impatience with the modest profits his management is beginning to produce, and the avarice and backstabbing of colleagues he has trusted. While in the end Vic remains somewhat optimistic about his personal prospects – as he and his family (have to) agree, to cut back on luxuries and sustain themselves on less, as he regains his practical, no-nonsense and realistic outlook (which was misplaced when he was temporarily distraught by his infatuation with obyn), and as he proceeds into a new business venture with new hope and visions of success – clearly his earlier faith in the structures of corporate industry has been shaken irrevocably.

As Merritt Moseley observes, *Nice Work* is one of “Lodge’s quintessential binary novels” (92). It holds the two distinct worlds and the two metonymic characters from those worlds in perfect counterpoise. Here Lodge is not only concerned with the contrast and opposition, but also with the similarity and complex interplay of apparently contrasting positions and perspectives. In Lodge’s binary novels, there is always some change, some movement towards a propitious exchange of roles and commitments. Jon Browne in *Ginger*, *You’reBarmy* takes on not only Mike Brady’s role but his seriousness as well; in *The Picturegoers* Mark Underwood and Clare Mallory cross each other as he moves towards Catholicism and she towards secularism. In *Changing Places* Philip Swallow becomes more American, Morris Zap becomes more English. One observes a similar kind of exchange of roles and commitments in *Nice Work*. Robyn and Vic, who are initially irreconcilable and unaccommodating to each other’s world, grow more responsive towards, and appreciative of, each other’s work culture and values by the end of the novel. However, the reconciliation is not exaggerated or sentimentalized in *Nice Work*. Lodge wraps up the narrative at a point when Robyn Penrose is still a lecturer and Vic Wilcox still a businessman. The end of the novel explicitly rejects any idea that the ‘two nations’ can come together, yet, on equal terms to exist harmoniously.

It must be tempting, in constructing a dialectical plot such as this one, to let one side triumph over the other. But Lodge refuses to resolve the conflict in this way. Just as Lodge in his critical paramour thinks in binary terms (for example, metaphor and metonymy, modern and contemporary, symbolist and realist) but refuses to endorse one choice at the expense of the other, so does he in his fictional visage. It is part of Lodge's liberal balance, his ability to see and judge both sides of questions equally and his willingness to do justice to them, that this contrast is so even and well-balanced. Robyn Penrose in some measure emerges triumphant, as her needs are fulfilled while Vic Wilcox is faced with overwhelming complications which he surmounts by dint of his pragmatic outlook; but in the conflict between academia and industry, and the concomitant argument between literary theory and realism, Vic seems to have the upper hand. Robyn appears to share some of Lodge's own views as an academic. When she speaks of metaphor and metonymy she could be quoting from *The Modes of Modern Writing*,⁴ and when she seeks to defend the Humanities as an academic discipline, she seems to be giving voice to Lodge's own concerns. However, the counterclaims of Vic are presented in equally compelling and irrefutable manner. Thus, the novel shows how David Lodge as a novelist-philosopher seems less intent on projecting or underscoring the 'truth' than on enlarging the bounds of human sympathy and striving for the edification of the self as well as the society at large.

Notes

1. The other two novels in David Lodge's campus trilogy are *Changing Places* (first published in 1975) and *Small World* (first published in 1984).
2. One finds a comprehensive account of Thatcherite England in the writings of Stuart Hall. He coined the term 'Thatcherism' in order to elaborate on the prevailing cultural and ideological forces associated with the Thatcher governments (covering the period from May 1979 to November 1989). Through the late 1970s and 1980s, Hall channelled his intellectual energies into producing an ongoing critique of Thatcherism. This commentary was first published as a series of essays in the socialist monthlies *Marxism Today* and *The New Socialist* and subsequently published into two volumes: *The Politics of Thatcherism* (1983) and *The Hard Road to Renewal* (1988).
3. In business and industry as well as in other sectors, the term 'rationalization' is used to refer to a defence mechanism in which controversial decisions or policies are justified and explained in a seemingly rational or logical manner to avoid the true explanation, and are made consciously tolerable, or even admirable, by plausible means. 'Rationalization' is often used by companies and commercial organizations as an effective manipulation tactic to make employees redundant.
4. *The Modes of Modern Writing* is Lodge's third book of literary criticism. Here Lodge attempts to interpret the history of twentieth-century literature in terms of the metaphor/metonymy distinction. Lodge is of the view that there are two predominating modes of modern writing: one is modernist, symbolist, writerly and metaphoric; the other is antimodernist, realistic, readerly, and metonymic (*Modes of Modern Writing* 56).

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