

# Turns of the Century

## Urban and Suburban Places from James Joyce to David Lodge

Yuliia Terentieva

Eötvös Loránd University, Budapest, Hungary

**Abstract.** The city is a frequent setting in various novels written in the last century and an important entity, almost a character in its own right, in many of them. This paper investigates the modes and techniques of narration in the representation of the city in selected novels of David Lodge and compares them with those of James Joyce in order to investigate the similarities and differences of the representation of the city at the beginning and the end of the 20<sup>th</sup> century, as well as to establish the ways in which the image of the city and its suburbs affects the representation of the novels' characters and their narratives in general.

**Keywords.** David Lodge, city novel, spatial studies, literary space, James Joyce

Currently, urban space is one of the most discussed and scrutinised types of spaces across multiple fields of study. The space of the city, its features, boundaries and limitations are analysed by geographers, sociologists, urbanists and other specialists interested in the inner (and outer) workings of urban spaces. With more than half of the world's population living in cities, and with people moving freely both within and between cities all around the world, urban space has become an important and fairly unavoidable part of everyday life for billions of people and a fascinating subject to study.

The rapid process of urbanisation that started about two centuries ago has changed its shape and vectors multiple times. Industrial and post-industrial ages have seen the highest levels of urbanisation arriving eventually at a point of a certain degree of deindustrialisation and deurbanisation, a process that has taken countless mostly wealthy people out of the cities and into the suburbs or the countryside: motivated by the accessibility of goods and workplaces, people moved to the cities, and driven by the proximity of nature and the comfort of the quiet countryside, they started the inverse migration.

It should not come as a surprise that, over the decades of urbanisation, the city has frequently drawn the attention of artists, poets and writers, and not only as an important cultural hub that could provide opportunities and inspiration: being the main form and container of people's existence and dwelling, it could not be avoided as a subject in literature and visual arts. The city, having stayed in the background of both for centuries, eventually expanded in importance to become a major character in paintings and poems. Zadie Smith's *NW* (2012), Italo Calvino's *Invisible Cities* (1972), Mikhail Bulgakov's *The Master and Margarita* (1967), Virginia Woolf's *Mrs Dalloway* (1924) and, most notably, James Joyce's *Ulysses* (1922), as well as countless other novels that have been written in the last two centuries, put the city – be it London, Dublin or Rome – into the centre of

the narrative, often presenting it as a living creature, anthropomorphising its parts or as a whole. The city lives, affects the lives of its citizens and visitors – both in literature and in life.

As Henri Lefebvre, a philosopher, sociologist and specialist in urban and social space, states in his study of city life titled *The Urban Revolution*, urban space can be defined as follows:

...the place where people walk around, find themselves standing before and inside piles of objects, experience the intertwining threads of their activities until they become unrecognizable, entangle situations in such a way that they engender unexpected situations. The definition of this space contains a null vector (virtually); the cancellation of distance haunts the occupants of urban space. (39)

The space of the city is simultaneously the space of anonymity and extreme proximity. The unrecognisable “piles of objects” and routes of citizens’ everyday activities are what identifies and characterises the city as both a ramified vastness and claustrophobia-inducing closeness, both an ability to identify with the space and an impossibility of doing so.

Expectedly, the city with all its paradoxes and complexities is an important entity that is explored, described and utilised in many ways in various novels and short stories written by David Lodge, a contemporary British author whose novels are most often preoccupied with the lives of writers, university lecturers, researchers and other people whose lives are tied to the city for one reason or another. Lodge’s interest in the theme and chronotope of the city is in no uncertain terms related to his fascination with the fiction of James Joyce, whose novels and short stories (notably, *Ulysses* (1920) and *Dubliners* (1914)) include Dublin as an important setting, if not an additional character. It seems safe to assume that Lodge was both inspired and led by Joyce in his approaches to the representation of the city. The city itself, is, of course, different - Lodge’s characters mostly inhabit London.

It is important to note that while Lodge does not focus on the descriptions of the city as much as Joyce, it is, sometimes silently, present in the majority of his novels. It is often the case that the setting, be it the city or its noticeable absence, is the formative factor for the characters, the space that provides safety or promises endless dangers (for instance, suburban Brickley in *The Picturegoers* (1960) that conceals some characters from the eyes of others to give them privacy or to put them in danger), the space of the glorious futures or the one they are futilely trying to escape from (as does the protagonist of *Therapy* (1995), who, on multiple occasions, travels away from London only to come back and discover that his life has not improved after his attempted escape).

It is not only London that is present in Lodge’s fiction. Some characters live in unidentified suburbs; a number of university towns are featured in Lodge’s academic novels; and some characters never stop moving from one place to another. However, it is possible to affirm that in all of these cases the image of the city is significant for the narrative. Following are some of the many examples of the representation of the city in Lodge’s novels. In some of them, the city is a living and breathing entity, in others – a mere backdrop for the action. In both cases, it is important to acknowledge its presence and influence on the plot and the characters, as well as compare it to the other modalities of living, such as suburbs

and aspects of the countryside, which often participate in juxtaposition with the city.

The aforementioned novel, *The Picturegoers*, for example, juxtaposes a small British town with a London suburb at the very beginning of the text, introducing in this way the protagonist's rejection of peaceful life of a town and preference for the complexities of a city life. Mark Underwood is not interested in the "the neat, clean villas and smug, dull shop-fronts of Blatcham", his home town, and prefers to them, to the extent of identifying them as home "grimy, arid streets of Brickley" (*Picturegoers* 42). He goes on to elaborate that

...he had never felt any affection for Blatcham, a dull, featureless town set in the no-man's-land between London and 'the country', belonging to neither, but affecting a combination of both. In practice, the men of the town exhausted themselves in the diurnal pilgrimage to the City and back, leaving their womenfolk to wave vacantly... (*Picturegoers* 39, emphasis added)

Here, not only does the text provide an explanation for Mark's choice to leave his home town, but also gives the reader a hint at the personality of the protagonist. The rejection of his "featureless town" indicates Mark's conviction that his own "features" and the way they are pronounced are in strict contradiction with the places he used to inhabit (39). The ironic twist of the move from one place to the other is, clearly, that the City is hardly much easier to approach from Brickley than from his native Blatcham (neither he, nor other characters ever leave Brickley throughout the story), which also indicates that the change he assumes to be making in the way of life to accommodate for his perceived features of character might not happen.

The in-betweenness of places in the "no-man's-land" the protagonists occupy might, among other things, be symbolic of the whole structure of the narrative that swings between different focalisers. The novel links together a number of people with various backgrounds, interests and financial statuses, and gives each of them a distinct voice to vocalise their beliefs. The way all these people are connected is compared to the life of the whole city whose inhabitants they are. In the following quotation, the protagonist describes a vivid image of the city life that can, metaphorically, apply to the structure of the novel as well.

Looking out over a city gives me a sort of sick feeling—a sense of the appalling multiplicity of life. I get a sort of dizziness—that helpless feeling you get when you read that a star is ninety million light years from the earth. I think of sewage pulsing through thousands of miles of pipes, of trains crammed with humanity hurtling through the tube, of the people who never stop walking past you on the pavements—such infinite variations of appearance, none of them alike, each with his own obsession, his own disappointment, his own set of values, his own magazine under his arm catering for his own hobby—railway engines or beekeeping. One feels that one wants to gather them all in like a harvest; or stop one, understand him, absorb his identity, and then pass on to the next one—but there's no time, there are too many, and you're swamped. (*Picturegoers* 80)

As suggested above, the vivid image of the city life that Mark paints is representative of the themes and structure of the novel. It delineates the struggles of the characters to find their path in the absurdity of the anonymous crowd of the metropolis and brings forward the polyphony that is so characteristic of the

city, as well as the novel. While Lodge himself states that the first of his novels to be written “polyphonically” in the Bakhtinian sense was *The British Museum Is Falling Down* (*Practice of Writing* 129), the polyphonic characteristics are clearly identifiable in *The Picturegoers* too. What Bakhtin calls “a plurality of independent and unmerged voices, [...] and each with its own world (*Problems of Dostoevsky's Poetics* 6) is clearly present in *The Picturegoers*, where the story is not only focalised through various characters but also provides their backgrounds and allows them to express opinions.

The city, being a “complex system of representations” (Borden et al. 14) that “allows an individual, through an encounter with the other, to realize his or her own being” (Forty 207), is also a theme that runs in the background of *The Picturegoers* and parallels its structure. This idea becomes an important topic for consideration for the protagonist of *Therapy*, Laurence Passmore as well. Not only does he contemplate the comforts and disadvantages of urban life, but also elaborates on the important differences between it and the life of the countryside. The first time London is mentioned in the text (in the form of Laurence’s direct speech written in his diary), the description is given in a Joycean manner. The seventh episode of *Ulysses*, “Aeolus”, starts with the depiction of the busy city transport: “before Nelson’s pillar trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Rathgard and Terenure...” (104); and Laurence, when he enters London, begins the description with the train station allowing the reader to “arrive” in the city with the protagonist and then to take a look at the complexity of the space around. Lodge, together with his protagonist, enters London welcomed by the same mayhem and noise.

...here it is never quiet, even at night. The growl and throb of buses and taxis inching up the Charing Cross Road in low gear carry faintly through the double glazing, punctuated occasionally by the shrill ululation of a police car or ambulance. If I go to the window, *I look down on pavements* still thronged with people coming out of theatres, cinemas, restaurants and pubs, or standing about munching takeaway junk food or swigging beer and coke from the can, their breath condensing in the cold night air. Very rarely does anyone raise their eyes from the ground level of the building, which is occupied by a pizza & pasta restaurant, and notice that there are six luxury flats above it, *with a man standing at one of the windows*, pulling the curtain aside, looking down at them. (*Therapy* 38, emphasis added)

This description is of interest not only because it gives the reader a glimpse of Laurence’s understanding of urban life, but also because of the sudden close-ups and zooming out present in the text. The way the narration moves between Laurence looking at London through the window of his West End flat and the city life so busy and preoccupied with itself that it disregards the observer is in itself indicative of the constant movement of the urban life and, in a way, serves as a means of foreshadowing the protagonist’s own pendulum-like movement between the city and the suburb, as well as between Britain and overseas. Such spatial “play” is similar to the cinematic camera pans and zooms in which Laurence, who is a screenwriter, is an expert. It is also somewhat reminiscent of Marcel Proust’s *In Search of Lost Time* (1913-1927) and its first volume, *Swann’s Way* (1913), in particular, where, arguably, the technique of magnifying and

retracting from the action and characters was emphatically used for the first time in European Modernist literature.

The silent observer of the city that Laurence becomes when in his London flat is prone to surveying the city from the distance, from the inside of his place of comfort. The “observation deck” that is his flat provides safety and even urges to search for inspiration through the screen of his video entryphone:

Sometimes in idle moments I press the button for the wide shot to have a look at the people passing or pausing on the pavement. It gives me ideas for characters “you see all types” and I suppose there's a certain childish, voyeuristic pleasure in using the gadget. It's like an inverted periscope. From my cosy cabin high above the ground I scan life on the scruffy surface (*Therapy* 52)

This voyeurism that is possible in the anonymity of the big city, the process of secretly observing people's lives and activities resembles in a way the structure of the panopticon, a building and a system of observation within it that Michael Foucault uses in his essays as a metaphor for urban surveillance (*Discipline and Punish* 200-202). Laurence, however, does not seek control over the people he observes, but rather over the narratives he creates: he, as all writers do, turns readers (or, in his case, viewers) into voyeurs by providing them with stories of other people's lives. He admits that such observations inspire his writing, and, in a way, becomes another “pendulum” swinging between his voyeurism and providing the possibility of it to others, the viewers.

The life of the city resembles a pendulum in more ways than the ones already mentioned. Laurence, as well as other dwellers of the apartment building he occasionally lives in, participates in what some researchers of urban life call “elective belonging” (Savage et al. 53), a practice of choosing places of living that disregard historical and personal connections, a process that rejects “the presence of kith and kin and length of residence as the main determinants of local belonging” and that is so typical for urban life (Tomaney 98). Here is how Laurence sums up this type of occupancy:

The other owners, like me, are only occasionally in residence — there's a long-haul air hostess, a Swiss businessman whose job requires him to shuttle between London and Zurich, accompanied by his secretary and/or mistress, and a gay American couple, academics of some kind, who only come here in university vacations. (*Therapy* 38)

While it seems surprising that Laurence knows so much about these people (although the uncertainty regarding the Swiss businessman's companion hints at the fact that Laurence has very fleeting connections with the people he describes), they all definitely belong to the category mentioned above, the people who practice “elective belonging”. It is also possible to assume that Laurence does not actually know anything about the people he observes in his building, but rather assumes and creates stories around them — the reliability of the narrative is compromised, as it turns out that the monologues that are presented as accounts of Laurence written by his friends and family members are, in fact, imagined and composed by him for therapeutic purposes. This, in turn, puts an ironic twist on the comparison with the panopticon as well as Laurence's perceived knowledgeability of the city life around him.



Michel de Certeau describes this movement between the aerial perspective and the close look at the city as the difference between the divine view and the “ordinary practitioners” perspective and compares the movement between them to the fall of Icarus (93). Laurence, eventually, follows the legendary fall by stepping out of his “divine” position in the window of his flat and walks through the city. His view of the people and the city life does not change significantly depending on his position in space; however, it is possible to observe a certain shift in attention. While he recounts the city’s busy life through the images of people moving between what can be called institutions and public places (theatres, cinemas, shops) while he is away from the crowd, once he is among the people in the streets, he pays much more attention to the discomforts of the city, its foulness and griminess.

The narrative of Laurence’s life in London is abundant in people who may, potentially, become the characters of his scripts. Not only does he observe life from inside of his flat, but also goes beyond the comfort of being an anonymous voyeur. In the quotation below he leaves the safety of his flat and explores the city, still anonymous in the crowd.

Lately I've come to value the privacy, the anonymity of the place even more. Nobody on the pavement knows I'm up here in my cosy, centrally-heated, double-glazed eyrie. And if I go down into the street to get a newspaper or pick up a pint of milk from the 24-hour Asian grocery store on the corner, and mingle with the tourists and the bums and the young runaways and the kids up from the suburbs for an evening out and the office workers who stopped for a drink on the way home and decided to make a night of it, and the actors and catering workers and buskers and policemen and beggars and newspaper vendors — their gaze will slide over me without clicking into focus, nobody will recognize me, nobody will greet me or ask how I am, and I don't have to pretend to anyone that I'm happy. (*Therapy* 41-42)

While Laurence identifies the people around him as belonging to different classes, ages and occupations, they are described very schematically in his descriptions. This is the case, in the first place, due to the brief nature of the encounters with them — they meet in the streets for a split second, in which Laurence is able to assume the strangers’ identities based on their most noticeable features. It is, hence, feasible to say that the anonymity of the big city makes it possible to identify London as a vast, branched-out non-place, the briefness of encounters being one of the most important characteristics of a non-place, along with the absence of connections between the visitors (in this case, citizens) and the lack of relationships with the place itself and its history. The latter is especially true in the cases of first-generation city migrants, whose family history is not tied to the place they currently inhabit — or, as is the case with Laurence, who does not live in London permanently, but only pay occasional visits to the capital. The deficiency of connections unites the city as a non-place with the idea of “elective belonging” and its most significant features as well.

It's too noisy and dirty. Noise not just from the traffic, but also from the high-pitched whine of restaurant ventilator fans at the back of the building that never seem to be turned off, and dirt not just in the air, which leaves a fine sediment of black dust on every surface though I keep the windows shut most of the time, but also on the ground, the pavement permanently covered with a slimy patina of

mud and spittle and spilt milk and beer dregs and vomit, and scattered over with crushed burger boxes, crumpled drinks cans, discarded plastic wrappers and paper bags, soiled tissues and used bus tickets. The efforts of the Westminster Borough street-cleaners are simply swamped by the sheer numbers of litter-producing pedestrians in this bit of London. And the human detritus is just as visible: drunks, bums, loonies and criminal-looking types abound. Beggars accost you all the time, and by 10 p.m. every shop doorway has its sleeping occupant. (*Therapy* 38-39)

What Samuel Beckett expressed about Joyce's writing, can be applicable here as well: "It is not to be read — or rather it is not only to be read. It is to be looked at and listened to" (14), and, indeed, to be felt. "Everything speaks in its own way" (*Ulysses* 109), including the city, the ever living, ever moving creature that defines the lives of its citizens. Lodge's city lives too, it bursts out with smells, noises and hundreds of people that Laurence meets on his way through the streets. Laurence, interestingly, seems to experience the city through fact rather than emotions, coldly and factually enumerating the visual and olfactory stimuli that he comes across in London. This might be due to what Georg Simmel explains in his essay "The Metropolis and Mental Life" as a process of development of a "protective organ" in the inhabitants of big cities that helps the "metropolitan type [of dwellers to react] primarily in a rational manner" (*On Individuality and Social Forms* 325-326). This rationality negates the emotions of the encounter with the city in order to minimise the impact of it on the senses.

Another example of such a vivid but gloomy picture of the city can be found in *Out of the Shelter*, a novel written by Lodge in 1970 but set in the post-war years, whose protagonist, Timothy, returns from a long trip to Germany and is shocked by the state of London (mainly in contrast with the settlements of the American army in the German town he visited). The description of his experience of the city is saturated with elucidations of the consequences of the recent war.

From the window of the bus the familiar streets took on a strange visual clarity and resonance of association. He felt that he was seeing them for the first time as they really were, that he was responding with all his senses to *the special character of South-East London, its soiled, worn textures of brick and stone, its low, irregular skyline, its odours of breweries and gas and vegetables and tanneries*. He noticed how *old and neglected* it all was: if you raised your eyes above *the modern shop-fronts*, you saw that they had been pasted on to buildings crumbling into *decay*, with cracked, *grimy windows and broken-backed roofs* and chipped chimney pots. The predominant colours were *black, brown and a dirty cream*. Guinness tints. Those were the tints to use if you were to try and paint it — and he was suddenly filled with the urge to try. (*Out of the Shelter* 69, emphasis added)

As opposed to Laurence's emotional response to the experience of London, the city is presented seemingly objectively here; however, the decay and depressing colours of the city seem to be inspiring for Timothy (which may or may not be an implicit commentary on the nature of art). Interestingly, his image of London does not include people at all: it focuses solely on the visual presentation of the city as a built environment (with a small addition of smell), whose "special character" appears to be mostly constructed from the dirt and decay. Similarly to the London described by Laurence, it is possible to say that this description

expresses the individual perception and psychological state of the character observing it.

As previously established, in the case of Laurence's London, city as a whole can be perceived as a non-place (when it is seen as a singular unit of space), a location that is characterised by the loss of identity of its visitors, as well as by the lack of connection. However, in this case, it is possible to say that Laurence grants and produces the city's and the citizens' identity in the process of narration and interpretation of his experiences of them. The "slimy patina of mud", "soiled tissues", "drunks, bums, loonies and criminal-looking types" and other aspects of London he provides paint a fairly negative picture of London as a dirty, unkempt and chaotic city (*Therapy* 38), especially as compared with cosy and friendly suburbs that Laurence also describes.

The negative attitude towards the city as, often implicitly, compared to the suburbs may correspond with Laurence's personal circumstances. The city dwelling is perceived by him as the one for migratory individuals (the countryside, on the contrary, is the space of comfort and perpetual life), and, once his stay there becomes permanent, the city becomes a problematic presence in his life.

Now that I'm living permanently in the flat I find it claustrophobic. I miss the clean-smelling air of Hollywell, I miss the squirrels playing tag in the garden, I miss the daytime hush of those suburban streets where the loudest noise at this time of year is the burr of a distant lawnmower, or the pock pock of a game of tennis. But I couldn't stand the strain of sharing the house with Sally any longer. (*Therapy* 201)

The advantages and disadvantages of both urban and suburban habitation are presented subjectively and with regard to Laurence's current situation; the understanding and perception changes based on whether he inhabits the space by choice or out of necessity. The constrain that forces Laurence to stay in the city goes against the idea of elective living, because it takes the choice he is supposed to be making out of the equation. However, his attitude towards the juxtaposition of the urban and the rural corresponds with the general indicators that define privacy, anonymity and connection in different kinds of settlements. It is not only the calm routine and joyful activities that are present and possible to identify in the absence of the city's hum and noise. The noise of the city in the quotation above is another instrument of imposing anonymity on the inhabitants of the city, while rural life provides enough quiet for the observer to be able to identify different aspects and details of the surrounding life.

The space Laurence describes is, however, not necessarily in opposition with the space of the city and its constraints. While he himself describes the two types of dwelling as antithetical, it is possible to say that the suburban town space he occupies is, in fact, an intermediary category between the rural and the urban. It can be called a *bann* (from French "banlieue") an interim type of space of the inner suburbs of big cities that marks the lines along which the city walls used to be located (Soja 33). Such spaces preserve the characteristics of the city and the urban culture but do not necessarily belong to it themselves, as they contain the characteristics of both. However, it is important to note that such areas were formerly used to introduce the newcomers to "what proper 'civilized' or 'urbane' life was about" (Soja 33), hence forming a figurative border between the two types



of spaces. This borderline space that Laurence finds the most comfort in may imply, among other things, the state of perpetual unrest and search for answers that Laurence suffers throughout the novel. While he states that the space of the suburban dwelling is the most comfortable for him, it is apparent from other descriptions that it is only what he believes to be true. The city flat he is so drawn to and the international journeys he takes on at every possibility indicate Laurence's inability to come to terms with this space.

Another example of the juxtaposition of urban and suburban in the quotation below is focused on the varying possibilities of communication in the two types of spaces. The city is, again, described as an overwhelming presence within which any kind of communication is limited to the necessity or does not happen at all.

...and the third thing we discovered was that people were still civil to each other outside London, that shop assistants said "lovely" when you gave them the right change, and that taxi-drivers looked pleasantly surprised when you tipped them, and that the workmen who came to repair your washing-machine or decorate your house or repair your roof were courteous and efficient and reliable. The superior quality of life in Britain outside London was still a well-kept secret in those days, and Sally and I could hardly contain our mirth at the thought of all our friends back in the capital pitying us as they sat in their traffic jams or hung from straps in crowded commuter trains or tried in vain to get a plumber to answer the phone at the weekend. (*Therapy* 40)

The impossibility to communicate with the people and the world around is a typical characteristic of the globalised society that is also related to the abundance of non-places in a contemporary city (and that may also turn the city itself into a non-place). While Laurence's description does not mention such places, it still contains the sentiment associated with them. "The main feature of the 'public, but not civil' places ... is the redundancy of interaction. ... If meeting strangers cannot be averted, one can at least try to avoid the dealings" (Bauman 105), which seems to be the preferred mode of interaction for both Laurence's habitual presence in the city and for other people he communicates with within its borders. A meeting of two individuals in a non-place thought to be "an event without a past; more often than not, it is also an event without a future (it is expected to be, hoped to be, free of a future)" (Bauman 95), and this tendency is presented through the fleeting encounters and fruitless attempts at interactions in Laurence's city life.

Not only do Lodge's novels touch upon the comparison of the urban and the rural, they also often go beyond this distinction and into a contrast between more significantly different types of spaces. The theme of disparity between the artificially created environment and nature itself is also brought up in the texts as well. One of the protagonists of the novel *Thinks...* describes her arrival at the university campus she will work at in terms that indicate the conflict between the natural and the artificial.

Anyway, here it is, like a *gigantic concrete raft* floating on the green fields of Gloucestershire — or rather two rafts *loosely roped* together, for most of the buildings are arranged in two clusters separated by *landscaped grounds* and an *artificial lake*. (*Thinks...* 10-11, emphasis added)

The juxtaposition of nature and architecture present in this description is a merger of epithets and oxymoron that creates an effect of unity of the two seeming

opposites. The oxymoronic combination present in the phrase “concrete raft” introduces and foreshadows the binary, dichotomous nature of the relationship between the academia and the city, as well as different branches of academia (neuroscience and literature, to be precise) that are further elaborated on throughout the novel. The phrases “landscaped grounds” and “artificial lake” further intensify the impression of an unlikely connection between the two very different types of environments by drawing the reader’s attention to the artificiality of what is supposed to be natural: the landscape is organised in a manner convenient for the visitors.

Lodge addresses the experience of the city space not only in his novels: the image of the city finds its way even into the collection of short stories written by Lodge over the years. Even though very often short stories avoid vivid or detailed descriptions of the settings (due to their length and, often, unity of setting which does not require introduction), Lodge’s short stories are often preoccupied with the ways their protagonists experience spaces and the ways in which these experiences affect the characters. The stories in the collection *The Man Who Wouldn’t Get Up and Other Stories* (1997), arguably, can be compared to James Joyce’s *Dubliners*, since Joycean influence is traceable in the thematic scope and the handling of the city space in the collection written by Lodge.

The sense of space conveyed through the characters and the influence these spaces have on them play a significant role in both collections in question. In the majority of Joyce’s stories the spaces are enclosed and claustrophobic, they pressure themselves into frames and “create static pictures from their experiences in order to glorify or diminish themselves (or both)” (K. Conrad 71), while Lodge’s characters often move freely within and outside their rather fluid and dynamic spaces. However, it is still the case that locations are significant for the characters occupying them, and these spaces bare a number of similarities in both collections when it comes to particular stories.

Most stories of Lodge’s collection take place in London, and this city is as important for him as Dublin for Joyce. In *Dubliners*, the city often reflects the state of the characters, and sometimes their movement towards hope (in the beginning of the collection) or inevitability of death (the end) (Gifford 23). The characters in *The Man* are sometimes lost in London, and have to come to terms with it to make sense of their state of being.

One example of how the attitude towards space shapes the story can be found in *The Miser*, a story about a teenage boy who is wandering all around London to find a firework shop at the end of the Second World War. The city is represented as an endless labyrinth of streets and houses, where one can easily get lost if they do not have a clear aim. Once the shop appears in the text, it is represented as a mysterious hidden place:

Timothy glanced idly round him, and sat up sharply.

‘Look!’ he breathed, scarcely able to believe such luck. About thirty yards away, on some rough ground screened from the road by the golf-club fence, was a ramshackle wooden shed. Leaning against one wall was a notice, crudely painted on a wooden board. ‘Fireworks for Sale’, it said.

Slowly they got to their feet and, with silent, wondering looks at each other, approached the shed. The door was open, and inside an old man was sitting at a table, reading a newspaper and smoking a pipe. (*The Man* 15)

In the beginning of the passage, the quiet of the street is suddenly broken by the characters, identifying them as those who are capable of change. The surroundings of the main character of Joyce's *Araby* are introduced in a similar fashion:

North Richmond street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. (Joyce 249)

The streets carry the same impression of mystery, which, in both cases leads to creating the dreamlike characteristics of the location that is found by the characters. The expectations of using the opportunity (to go to the bazaar in *Araby* and to use the fireworks in *The Miser*), waiting for the possibility of action put the characters in the state of immobility, they freeze concentrating only on the outcome of their patience:

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school... The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. (Joyce 251)

The sense of unreality accompanies the idea of the location for the characters of both stories. In *The Miser*, even a very obvious physical proof of the existence of the shop is not enough for it to become real in the character's memory, as "the whole episode had been like a dream, or a fairy tale, and Timothy was afraid that at any moment the fireworks would dissolve" (*The Man* 18).

The characters of both stories rely on the respective places in their stories, and are both failed by them, although in different ways. And in both cases the attitude and reaction to the location reveals hidden information about the characters. The narrator in *Araby* is so anxious to meet his own expectations regarding the gift for Mangan's sister that, eventually, he does not buy anything at the bazaar. Timothy in *The Miser*, although he has obtained the fireworks from a mysterious shop, decides not to use them and expects a bigger holiday to come. In both cases, the expectations of the characters ultimately lead to disappointment.

These similarities in particular, and the effects produced by the representation of space in general in both James Joyce's and David Lodge's writing indicate the similarity of understanding of the role of the city in a person's life and, arguably, in literature: both Dublin and London the two writers describe in their texts are confusing, but beautiful, unfriendly, but tempting. It seems reasonable to assume that Lodge followed in the steps of Joyce's understanding of the city in many ways, including the ways it is represented and the effects it produces on the characters. Joycean "cityful passing away, other cityful coming, passing away too: other coming on, passing [on; h]ouses, lines of houses, streets, miles of pavements, piledup bricks, stones" (*Ulysses* 146) turn into Lodge's "drunks, bums, loonies", Guinness tints, endless crowds of people and the sense of loneliness in the enormous city that London is. "No one is anything" (*Ulysses* 146) says Joyce about Dublin's inhabitants, and Lodge's characters feel the same – as anonymous, singled out parts of a bigger whole.

The city can only be romanticised from an aerial, “divine” perspective. Otherwise, once characters have to interact with it, it becomes an overwhelming presence of negative stimuli (noise, smell, passers by — all of them seem to be perceived negatively by the protagonists). The city often imposes its presence on the characters of Lodge’s novels, defines their behaviour and interactions. The characters either try to follow the rules imposed by the non-place-like characteristics of the city space or flee towards the more “natural” and “friendly” suburbs. The city in Lodge’s texts is most often associated with noise, dirt and loneliness, and, while some characters strive for attaining a certain, both literal (physical) and metaphoric (social), place in it, the majority of them prefer the calm and predictability of smaller settlements. While the anonymity of the city can be both comforting and frightening, the characters often seem to prefer the suburb’s or small town’s lack of confidentiality, since the closer connections within their community are of higher value. Even if for whatever reasons they are tied to the city, the characters cannot find peace in it and lack any meaningful communication with the others within the borders of the city-sized non-place.

### Works Cited

- Bakhtin, Mikhail. *Problems of Dostoevsky’s Poetics*. Ed., trans. by Caryl Emerson. Minneapolis, University of Minnesota Press, 1984.
- Bauman, Zygmunt. *Liquid Modernity*. Cambridge, Polity Press, 2000.
- Borden, Iain, Jane Rendell, Joe Kerr, Alicia Pivaro. “Things, Flows, Filters, Tactics”. *The Unknown City: Contesting Architecture and Social Space*, ed. by Borden et al.. Cambridge, The MIT Press, 2000, pp. 2–27.
- Certeau, Michel de. *The Practice of Everyday Life*. Berkeley, University of California Press, 1984.
- Conrad, Kathryn, and Mark Osteen. “Lighted Squares: Framing ‘Araby’”. *Collaborative Dubliners: Joyce in Dialogue*, ed. Vicky Mahaffey. Syracuse, Syracuse University Press, 2012.
- Gifford, Don. *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man*. Berkeley, University of California Press, 1982.
- Forty, Adrian. “TheRoyal Festival Hall - a “Democratic” Space?” *The Unknown City: Contesting Architecture and Social Space*, ed. by Borden et al., Cambridge, The MIT Press, 2000, pp. 200–211.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York, Vintage Books, 1995.
- Lefebvre, Henri. *Urban Revolution*. Trans. Robert Bononno. Minneapolis, University of Minnesota Press, 2003.
- Lodge, David. *Out of the Shelter*. London, Vintage, 2011.
- Lodge, David. *The Man Who Wouldn’t Get Up and Other Stories*, London, Vintage, 1997.
- Lodge, David. *The Picturegoers*. London, Penguin Books, 1993.
- Lodge, David. *The Practice of Writing*. New York, Allen Lane The Penguin Press, 1997.
- Lodge, David. *Therapy*. London, Penguin Books, 1996.
- Lodge, David. *Thinks....* London, Penguin Books, 2002.
- Joyce, James. *A Portrait of the Artist as a Young Man and Dubliners*. New York, Barnes and Noble Classics, 2004.
- Joyce, James. *Ulysses*. Ware, Wordsworth Editions, 2010.

- Savage, Mike, Gaynor Bagnall, Brian Longhurst. *Globalization and Belonging*. London, Sage Publications, 2005.
- Simmel, Georg. *Georg Simmel: On Individuality and Social Forms*. Ed. Donald N. Levine. Chicago, The University of Chicago Press, 1971.
- Soja, Edward W. *Seeking Spatial Justice*. Minneapolis, University of Minnesota Press, 2010.
- Tomaney, John. "Insideness in the Age of Mobilities". *Place and Placelessness Revisited*, ed. Robert Freestone and Edgar Liu. New York, Routledge, 2016, pp. 95–107.