DOI: 10.46585/absa.2025.18.2781

Academia Betwixt: Liminality and Transgression in David Lodge's *Changing Places*

I. Murat Öner

Abstract

David Lodge's Changing Places: A Tale of Two Campuses *(1975) captures academia's inherent liminality through its exchange academics on two campuses. This paper examines how Lodge frames academic exchange as a ritualized border-crossing, drawing on Arnold Van Gennep's rites of passage and Victor Turner's interstructural situations to analyze characters suspended between places and their liminal experiences, Philip Swallow's transformative sojourn in America and Morris Zapp's humbling exile in England. The novel's geo-poetic contrasts – Euphoria's sun-drenched ambition versus Rummidge's industrial simplicity – portrays campuses as two distinct geographies where the forces of deterritorialization and reterritorialization unfold. Lodge's formal experimentation – epistolary chapters, film scripts, and metafictional play – creates an alternative "narrative liminality" where readers inhabit a "third space" between fiction and reality. The analysis highlights key scenes which extend this liminality beyond the text. Ultimately,* Changing Places *transforms the campus novel into a comic but insightful study of transgression in which geographic, institutional, and textual border-crossings reveal the unstable fault lines beneath academic life.*

Keywords

David Lodge, *Changing Places*, academia, geocriticism, narrative liminality, transgression

Novelty of Exchange Academics and Two Campuses

David Lodge's 1975 novel *Changing Places: A Tale of Two Campuses* is one of the earliest and finest examples of what critics now call the campus novel. Bradbury describes the campus novel as a postwar genre, typically authored by academics rather than nostalgic former students. These stories often unfold in "new universities," real or imagined, that emerged after the Robbins Report.[1] Bradbury also adds that the campus novel treats the modern, utilitarian architecture of postwar universities as an appropriate backdrop for its stories "in which to discuss some of the pressing social and intellectual questions of the times, or at least as a venue likely to encourage a particular type of comic writing."[2]

Featuring two academics and two campus settings, *Changing Places* is indeed written in what Lodge himself called "the comic mode." This novel launched Lodge's famous campus trilogy, followed by *Small World: An Academic Romance* (1984), a sequel to *Changing Places* again featuring the main characters Philip Swallow and Morris Zapp, and finally *Nice Work* (1988). While all three books exhibit "a postmodern playfulness [and] a generous dusting of literary reference," *Changing Places* remains "the most formally experimental of the three books."[3] It is in *Small World* that Lodge

1 For more, see: Charles Morris, "The Robbins Report." *British Journal of Educational Studies* 13, no. 1 (1964): 5–15. <doi:10.1080/ 00071005.1964.9973120>.

2 Malcolm Bradbury, *The Atlas of Literature* (London: Greenwich Editions, 2001), 275.

3 Natasha Tripney, "The Campus Trilogy by David Lodge – Review." *The Guardian*, November 26, 2011. <www.theguardian.com/books/2011/nov/27/david-lodge-campus-trilogy-review>.

introduces the concept of a globalized academic environment – in his own words "jet-propelled academics" on the "global campus"[4] – in sharp contrast to the portrayal of academia in *Changing Places*, which is presented as singular and static. This shift from the localized, dual-campus structure of *Changing Places* to the internationally mobile, interconnected scholarly landscape of *Small World* marks a deliberate and significant evolution in Lodge's depiction of academic life.

Bradbury distinguishes Lodge's campus fiction from his other novels, noting that the campus novels are "more straightforwardly comic." He elaborates on *Changing Places* and *Small World*:

> Caught on a tide of sexual misdemeanours and embarrassing accidents, his academics are more interested in jostling for power and precedence than staking out moral positions. Both books have much to say about intellectual faddishness, and Zapp's tireless pursuit of the latest theoretical orthodoxies is a running joke throughout.[5]

The comic elements in the novels, however, not only provide humour, but also function as a vital critical strategy. Duncan Kennedy, for instance, classifies *Changing Places* and *Small World* as "satiric texts […] which attempt to take an ironized synoptic view of contemporary intellectual fashions."[6] All in all, the comic mode throughout the trilogy allows Lodge to illuminate the failings, absurdities, power dynamics, and intellectual pretensions to be found in academic life.

Academia Betwixt: Academic Liminality and Transgression

As a campus novel, *Changing Places* manifests academia's inherent liminality and academic experience of border crossing and temporary in-between existence in academic exchange programs. The term "betwixt" in this paper's title is meant to mark this intermediate space, liminal fracture or threshold, while simultaneously suggesting movement between zones. This movement represents not merely geographical border-crossings, but also transitional life stages, as theorized by Arnold Van Gennep in *The Rites of Passage* (originally published in 1909). Van Gennep observes that individuals progress "from one defined position to another which is equally well defined,"[7] with complete rites of passage comprising three phases: the rites of separation or preliminal rites, the rites of transition or liminal rites, and the rites of incorporation or postliminal rites.[8] *The Rites of Passage* has since become a vital source in many disciplines, as it offers a foundational framework for understanding transitional experiences, not only in anthropology, the field in which it originated, but also in literary studies, in which liminality has become a key concept for analysing texts of transgressions, identity shifts, and threshold experiences in works such as *Changing Places*.

4 William Baker, David Lodge, and Chris Walsh, "David Lodge Interviewed by Chris Walsh." *PMLA* 130, no. 3 (2015): 838, <http://www.jstor.org/stable/44015771>.

5 Bradbury, *The Atlas of Literature*, 275.

6 Duncan Kennedy, "The 'Presence' of Roman Satire: Modern Receptions and Their Interpretative Implications," in *The Cambridge Companion to Roman Satire*, ed. Kirk Freudenburg (Cambridge: Cambridge University Press, 2005), 302.

7 Arnold Van Gennep, *The Rites of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: The University of Chicago Press, 1960), 2–3.

8 Van Gennep, *The Rites of Passage*, 10–11.

Drawing upon Van Gennep's ideas, Victor W. Turner argues that rites of passage mark "transitions between states" — with "states" denoting "legal status, profession, office or calling, rank or degree."[9] He characterizes transition as "a process, a becoming, [and] a transformation," identifying Van Gennep's liminal stage as an "interstructural situation."[10] Turner designates individuals in transitional movement as "neophytes," noting how they become "defined by a name and by a set of symbols." In stages of liminality, he continues, the "passenger" grows "ambiguous [or] structurally, if not physically, invisible," entering "a realm that has few or none of the attributes of the past or coming state."[11]

Transitioning between zones, statuses, or defined positions constitutes a transgressive movement. While transgression may carry multiple meanings, spatially it entails "to deterritorialize to reterritorialize." In *Changing Places*, Lodge initially explains how "the whole enterprise" of academic exchange creates reciprocal "vibrations" whereby each professor's experiences in foreign territory subtly modify the other's through constant deterritorialization and reterritorialization, until their narratives become mirroring counterpoints.[12] This liminal state emerges precisely through such deterritorializing movements toward reterritorialization. As Westphal observes: "[t]he in-between is a deterritorialization in action, but one that loiters, awaiting the moment of its reterritorialization."[13] Academia exemplifies this perfectly, as its various movements constantly generate "the academic in-between."

Liminality and transgression define all academic experiences, as every academic site exists at the threshold between deterritorialization and reterritorialization. Each "neophyte" in a rite of passage assumes both "a name" and "a set of symbols," as Turner notes.[14] Similarly each academic neophyte carries a name, "visiting professor," "participant," "speaker," "key-note speaker," or "Chairman/chairwoman," and a set of symbols such as "certificates," "speeches," "abstracts" and more. The very acts of academic travel, border-crossing, and hotel check-ins during conferences or exchange programs become rituals that mark this transgressive journey and liminal existence. Westphal observes: "Transgression is a process that accompanies movement and motive."[15] For academics, this motive manifests through shared experiences, transforming any venue into a site of spatial forces, both deterritorializing and reterritorializing. These competing forces generate a productive transgressive space akin to "the creative chaos of the Greeks."[16]

Within this liminal zone, neophytes like Philip Swallow and Morris Zapp in *Changing Places* achieve creative self-redefinition. Though characterized by uncertainty and transience, liminality fosters what Mukherji identifies as the fascination of "infinite possibilities [with the]

9 Victor W. Turner, "Betwixt and Between: The Liminal Period in Rites de Passage," in *The Proceedings of the American Ethnological Society: Symposium on New Approaches to the Study of Religion* (1964), 46.

10 Turner. "Betwixt and Between," 46–47.

11 Turner, "Betwixt and Between," 47.

12 David Lodge, *Changing Places: A Tale of Two Campuses* (New York: Penguin Books, 1992), 8.

13 Bertrand Westphal, *Geocriticism: Real and Fictional Spaces*, trans. Robert T. Tally Jr. (New York: Palgrave Macmillan, 2011), 69.

14 Turner, "Betwixt and Between," 47.

15 Westphal, *Geocriticism*, 46.

16 Westphal, *Geocriticism*, 56.

excitement of not knowing where one might end up."[17] Westphal further contends that "the in-between activates a hidden potential,"[18] while Mukherji connects the creative output of writers and artists directly to the contingent, tentative nature of threshold spaces.[19]

Architecture of a Liminal Narrative: The Duplex Chronicle

In *Changing Places*, Lodge playfully crafts a "duplex chronicle"[20] for his academic duo, Philip Swallow and Morris Zapp, while again granting readers a "privileged narrative altitude"[21] through metafictional play. Lodge does not write fantasy,[22] although he invites the reader toward fantastical musings, only to deliberately restrain himself from fully entering that mode:

> Imagine, if you will, that each of these two professors of English Literature (both, as it happens, aged forty) is connected to his native land, place of employment and domestic hearth by an infinitely elastic umbilical cord of emotions, attitudes and values - a cord which stretches and stretches almost to the point of invisibility, but never quite to breaking-point, as he hurtles through the air at 600 miles per hour.[23]

Lodge reaffirms his commitment to writing about "recognisable reality" even as he experiments with innovative narrative techniques, what he terms "frame-breaking devices" to "signal the artificiality."[24] This postmodern modus operandi, as he clarifies, serves a deliberate purpose:

> […] what I'm doing there most elaborately is creating an oscillating movement between the illusion of reality, an almost historical recreation of reality, and occasionally suddenly breaking that illusion, usually by the intervention of the authorial voice, so the reader is jolted between total illusion and a complete uncovering of the illusion and made then to think about the relationship between reality and representations of it.[25]

As "a populariser and domesticator of structuralism,"[26] Lodge employs distinct literary styles throughout *Changing Places*. The novel begins in the transitional spaces of "the pressurized cabins of two Boeing 707s" flying "high above the north pole, on the first day of 1969."[27] As the protagonists occupy the tubular liminality of twin Boeing 707s "at the still point of the turning world,"[28] readers find themselves positioned at a narrative threshold surrounded by narrative

17 Subha Mukherji, "Introduction," in *Thinking on Thresholds: The Poetics of Transitive Spaces*, ed. Subha Mukherji. (London: Anthem Press, 2013), xvii.

18 Westphal, *Geocriticism*, 69.

19 Mukherji, "Introduction," in *Thinking on Thresholds*, xvii.

20 Lodge, *Changing Places*, 7.

21 Lodge, *Changing Places*, 8.

22 Baker, Lodge, and Walsh. "David Lodge Interviewed by Chris Walsh," 835.

23 Lodge, *Changing Places*, 8.

24 Baker, Lodge, and Walsh, "David Lodge Interviewed by Chris Walsh," 835.

25 Baker, Lodge, and Walsh, "David Lodge Interviewed by Chris Walsh," 835.

26 Baker, Lodge, and Walsh, "David Lodge Interviewed by Chris Walsh," 836.

27 Lodge, *Changing Places*, 7.

28 Lodge, *Changing Places*, 7.

possibilities, reality and its fictional representations. Each subsequent chapter in the novel constructs a unique textual space and presents alternative genre-specific perspectives (e.g. epistolary writing, newspaper clippings, a film script) that reflect the characters' fragmented experiences. In the last chapter, the story finishes in the heterotopic space of a hotel room, a site emblematic of placelessness and transience, a "nowhere […] without geographical markers."[29]

This paper conceptualizes "narrative liminality" as a state where readers of the novel, through metafictional awareness, participate in the liminal experience of a "third space."[30] This intermediate zone blends reading and narration, featuring duplex stories of liminal characters navigating transitional spaces. Set in the late 60s, itself a threshold period marking societal transformations through student protests, the Sexual Revolution, and Women's Liberation, the novel mirrors Bjørn Thomassen's observation that liminality can operate across different scales, individual, group, and societal.[31] Lodge's narrative consequently immerses readers in their own liminal journey.

This heterogeneity marks the postmodern formulation of space which produces continuous border-crossing movements across the margins of well-defined zones.[32] In line with this heterogeneity, Lodge uses different modes and voices, and the linear story of *Changing Places* alternates between third person narration in the chapters Flying, Setting, and Changing, epistolary narration in the chapter Corresponding, newspaper clippings in the chapter Reading, and film script narration in the chapter Ending. Through multiple modes, reading *Changing Places* entails an innovative "narrative border-crossing" experience.

Mapping Lodge's Real-and-Imagined World

Lodge's *Changing Places* transforms the university campus into a living map of academic liminality. Euphoria and Rummidge as polarized sites of transition pulse with what Westphal calls "the in-between [as] deterritorialization in action."[33] The story setting oscillates between the Euphoria State University, which overlooks "the glittering, glamorous city of Esseph" in the State of Euphoria, an imaginary state "between" the Northern and Southern states of California "with its mountains, lakes and rivers, its redwood forests, its blond beaches and its incomparable Bay [and] considered by many cosmopolitan experts to be one of the most agreeable environments in the world," and the University of Rummidge in Rummidge, "a large, graceless industrial city" which is "sprawled over the English Midlands at the intersection of three motorways, twenty-six railway lines and half-a-dozen stagnant canals."[34]

This stark geographical opposition between the State of Euphoria and Rummidge, one a sun-drenched paradise of intellectual ambition, the other a drab Midlands sprawl of industrial

29 Michel Foucault "Of Other Spaces." In *Heterotopia and the City: Public Space in a Postcivil Society*, ed. M. Dehaene and L. De Cauter (New York: Routledge, 2008), 18.

30 Westphal, *Geocriticism*, 69.

31 Bjørn Thomassen, "The Uses and Meanings of Liminality," *International Political Anthropology*2, no. 1, (2009): 16.

32 Westphal, *Geocriticism*, 46.

33 Westphal, *Geocriticism*, 69.

34 Lodge, *Changing Places*, 13.

pragmatism, serves as more than mere backdrop. An interview with Lodge reveals this contrast as fundamentally autobiographical: "I find America brings out in me the appetite for pleasure and for intensity." Lodge's confession, "I am in the end a Philip Swallow, not a Morris Zapp" echoes in Rummidge's depressive red-brick university and stagnant canals. On the other hand, Lodge finds Morris Zapp's "unabashed ambition [and] the wish to make things happen" (equated with Euphoria's glittering Esseph Bay) as well as Zapp's academic showmanship "exhilarating."[35]

All in all, Lodge in *Changing Places* frames all "in-between" locations as distinct real-and-imagined geographies of deterritorialization and reterritorialization. As characterized by Deleuze and Guattari, deterritorialization possesses "a perfectly positive power that has degrees and thresholds."[36] At its most basic, the concept signifies "the process of leaving home, of altering your habits, of learning new tricks."[37] Reterritorialization, conversely, marks "the process of forming a new territory," never simply reverting to the old, but rather generating "a new body, new state and new species."[38] Westphal captures this dynamism by stating that "reterritorializing the old is a dull operation; reterritorializing the new is necessarily an ambitious enterprise but an adventurous one."[39]

The opening chapter of *Changing Places* presents flying as a microcosm of the complexities of border-crossing. For Philip, it triggers traumatic anguish: "an alternating current of fear and reassurance that charges and relaxes his system in a persistent and exhausting rhythm," while Morris, "[a] seasoned veteran of the domestic airways," remains unfazed.[40] Yet even Morris finds himself unsettled by "[t]he unfamiliar ritual of instruction [...] in the use of inflatable lifejackets," having never previously left "the protection of the North American landmass."[41] These flight rituals mark Morris's transition into his journey's new phase. His plane carries symbolic cargo: 155 women traveling to Britain for abortions, evading Euphoria's puritanical laws. Philip's flight, meanwhile, introduces Charles Boon, a Rummidge graduate whom Philip classifies among "the Department's Teddy-Boys."[42] Boon's lapel buttons—such as "LEGALIZE POT," "SAVE THE DAY: MAKE WATER NOT WAR," and "KEEP GOD OUT OF AMERICA"[43]—and radio career embody the rebellious new generation that, as Philip observes, displays "no deference to the social and cultural values of the institution."[44] Boon also soon begins to call Philip "Phil," a contraction of his name which the Englishman has always detested.[45]

35 David Lodge and Elaine Showalter, "Interview with David Lodge," *Profession* (1999): 14, <https://www.jstor.org/stable/25595665>.

36 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 2005), 54.

37 Mark Bonta and John Protevi, *Deleuze and Geophilosophy: A Guide and Glossary* (Edinburgh: Edinburgh University Press, 2006), 78.

38 Bonta and Protevi, *Deleuze and Geophilosophy*, 136.

39 Westphal, *Geocriticism*, 52

40 Lodge, *Changing Places*, 9–10.

41 Lodge, *Changing Places*, 11.

42 Lodge, *Changing Places*, 35.

43 Lodge, *Changing Places*, 49.

44 Lodge, *Changing Places*, 35–36.

45 Lodge, *Changing Places*, 50.

Philip observes Boon's transformation "[...] not only in appearance and dress: his manner is more confident, more relaxed, his speech has lost some of its Cockney vowels and glottal stops [...]."[46] Following their conversation, a startled Philip watches Boon retreat to the first-class cabin. In *Changing Places,* Charles Boon emerges as a fully realized example of a hybrid who has fully experienced the effects of deterritorialization and reterritorialization. Boon occupies Turner's "interstructural situation,"[47] being neither fully British nor American, but a hybrid. His first-class cabin ascent literalizes Van Gennep's "rites of incorporation"[48] into a new elite.

Boon's metamorphosis from Cockney graduate to transatlantic media figure finds its institutional counterpart in the exchange program's ritualized border-crossing. Whereas Van Gennep's "rites of incorporation" elevate Boon to first-class status, the universities' material disparities expose the uneven thresholds of academic passage: both systems transform their subjects, but not equally. The American and British institutions stand in stark contrast. Euphoric State, as one of America's premier universities, retains top academics through "the lavish provision of laboratories, libraries, research grants and handsome, long-legged secretaries."[49] Rummidge, a civic redbrick university, lacks such advantages, its sole distinction being relative newness.[50] Yet both participate in an exchange program that defines their academic neophytes through shared markers: the title "Visiting Professor" and institutional symbols like "rank and seniority on the scale of host institution" and salary—with British visitors receiving "a salary beyond their wildest dreams."[51]

To Philip, America represents "a richer existence," a sensation he first tasted years ago and now recalls through fragmented "snapshots of himself and Hilary in Euphoria, tanned and confident and gleeful."[52] His new enterprise reawakens these memories: "the sunshine, ice in his drinks, drinks, parties, cheap tobacco and infinite varieties of ice-cream [...] being called 'Professor' [and] being complimented on his accent by anonymous telephonists [and] being an object of interest simply by virtue of being British."[53] These American spaces live on for Philip as liminal sites of euphoria, "showers," "supermarkets," "heated open-air swimming pools," "the majestic Impala," "roller-coaster hills of Esseph," and "night-clubs."[54] The mere thought of these sensory experiences grants him "weightlessness [...] like in space [and a] sensation of buoyancy and freedom."[55]

England provokes no such nostalgia in Morris Zapp. As an English Literature professor who had never visited "where it all happened,"[56] the prospect of traveling to "[a] dump called Rummidge," a name that elicited shudders from those who knew it, filled him with dread.[57] While

46 Lodge, *Changing Places*, 51.
47 Turner. "Betwixt and Between," 46–47.
48 Van Gennep, *The Rites of Passage*, 10–11.
49 Lodge, *Changing Places*, 13.
50 Lodge, *Changing Places*, 14.
51 Lodge, *Changing Places*, 13.
52 Lodge, *Changing Places*, 21.
53 Lodge, *Changing Places*, 21.
54 Lodge, *Changing Places*, 20.
55 Lodge, *Changing Places*, 23.
56 Lodge, *Changing Places*, 38.
57 Lodge, *Changing Places*, 39.

he rationalized the trip as a quest for peace, the true motivation was external pressure, an ultimatum from his second wife Désirée, who demanded emotional and physical distance from him. Morris's familial limbo, therefore, goes along with his academic displacement: a dual separation. For Zapp, England occupies a paradoxical real-and-imagined space he knows through texts, a space forever suspended between literary ideal and bleak reality he is experiencing. His greatest fear, perhaps, is that "Jane Austen might turn *realist* on him."[58]

Morris's transgression operates on more than just geographical terms, as his hubristic stance itself constitutes a form of boundary-crossing. As Hartog observes: "To transgress means, through hubris, to step outside one's own space and enter a foreign one."[59] Whereas Philip Swallow emerges as underachieving and unambitious, Morris boasts an impressive scholarly record: five acclaimed books and numerous articles.[60] Lodge deliberately frames Morris's intellectual prowess through the lens of arrogance. His most ambitious critical project, an attempt to produce a definitive interpretation of major novelists, beginning with Jane Austen, is driven by the desire to say everything that can possibly be said about them, so that no further criticism will be needed. The anticipated outcome of this endeavour, as Zapp imagines it, would be "spreading dismay through the whole industry, rendering scores of his colleagues redundant: periodicals would fall silent, famous English Departments be left deserted like ghost towns [...]"[61] This fantasy reveals how Morris's academic overreach shows his broader tendency toward transgression, even as he undergoes geographical dislocation.

Plotinus in Euphoria and Rummidge in the English Midlands as spaces of geographical dislocation function as striking contrasts in their liminality, suspended between deterritorialization and reterritorialization. Philip Swallow initially occupies a "cheap" apartment in Plotinus, situated atop a two-story house in the ominously named "Slide Area." Despite the building having already shifted twelve feet toward the Bay of Esseph, the location offers Swallow a breathtaking panorama: Plotinus' hills, the Bay, downtown skyscrapers, the Silver Span suspension bridge, and Miranda County's green slopes.[62] This precarious perch becomes emblematic of his liminal state, a temporary stability ultimately destroyed by a landslide that violently deterritorializes him once more.[63]

Across the Atlantic, Morris Zapp's Rummidge residence presents a different vision of liminality. His top-floor apartment in an Irish doctor's aging building overlooks a "vista of dank back gardens, rotting sheds and dripping laundry, huge, ill-looking trees, grimy roofs, factory chimneys and church spires."[64] While Swallow's temporary home boasted dramatic views before its spectacular destruction, Zapp's quarters face more mundane decay, that is, until an equally absurd catastrophe strikes. The apartment suffers damage from "[a] block of green ice one cubic foot in

58 Lodge, *Changing Places*, 47.

59 François Hartog, *The Mirror of Herodotus: The Representation of the Other in the Writing of History* (Berkeley: University of California Press, 1988), 331.

60 Lodge, *Changing Places*, 15.

61 Lodge, *Changing Places*, 45.

62 Lodge, *Changing Places*, 55–56.

63 Lodge, *Changing Places*, 155.

64 Lodge, *Changing Places*, 57.

size," later identified as frozen urine discharged from a passing aircraft.[65] This grotesque incident completes Zapp's deterritorialization, mirroring Swallow's experience through dark comedy rather than natural disaster.

These experiences exemplify the "rhizomorphous" quality of liminal existence. In Deleuze and Guattari's framework, rhizomes, unlike hierarchical tree structures, can connect unpredictably to anything.[66] They may "form in the heart of a tree, the hollow of a root, the crook of a branch."[67] As May elaborates, rhizomes lack fixed beginnings, middles, or ends; they shoot roots and stems from any point, unbound by form or territory.[68] This perpetual intermediacy mirrors the liminal subject's condition: deterritorialized bodies awaiting reterritorialization elsewhere.

Philip's apartment functions as a "rhizosphere," what Bonta and Protevi term "the zone of contact between two rhizomes, or between a tree-structure and a rhizome."[69] This conceptual space finds its human analogue in the dynamic between Melanie, Boon, and Philip: rhizomatic characters in rhizomatic entanglements in a rhizosphere. Eventually this architectural rhizome physically transgresses, its gradual slide down the hillside literalizing liminal instability. Melanie is portrayed as a hippie-like—rhizomatic—character in the novel. A dropout, she is both Philip's neighbour and Zapp's alienated daughter from his first marriage. Lodge describes Melanie and her friends as "vague and evasive."[70]

Lodge underscores the inevitability of such movement: Euphoria's picturesque landscape stems from "a huge geological fault running through the entire State," rendering truly stable ground non-existent.[71] The sliding house becomes both a metaphor and a materialization of rhizomatic liminality, a contact zone perpetually in flux. As Philip and Désirée enter into a relationship, Zapp befriends Mary Makepeace, a pregnant homeless woman who had initially considered an abortion but ultimately decided to have her baby. Mary represents another rhizomatic character, like Boon. Later in the narrative, Zapp persuades Hilary to take Mary into the Swallow household. When Zapp's flat is destroyed by the falling cube of frozen urine, he takes refuge in Hilary's home, which becomes another rhizosphere with three rhizomatic characters, Zapp, Mary, and Hilary. Eventually, Hilary and Zapp also enter into a relationship.

Limbo Ending(s)

David Lodge's *Changing Places* masterfully transforms the campus novel into a vibrant exploration of academic liminality through which geographic and intellectual border-crossings expose the fluidity of identity and institution. Through Philip Swallow and Morris Zapp's reciprocal journeys, Euphoria's destabilizing attraction and Rummidge's humbling grind, Lodge literalizes van Gennep's

65 Lodge, *Changing Places*, 168.

66 Deleuze and Guattari, *A Thousand Plateaus*, 7.

67 Deleuze and Félix Guattari, *A Thousand Plateaus*, 15.

68 Todd May, *Gilles Deleuze: An Introduction* (Cambridge: Cambridge University Press, 2005), 133–134.

69 Bonta and Protevi, *Deleuze and Geophilosophy*, 136.

70 Lodge, *Changing Places*, 96.

71 Lodge, *Changing Places*, 55.

rites of passage, framing academia as a site of perpetual transition. Philip Swallow adopts a more self-confident attitude and becomes more vocal; he even accidentally (and comically) gets arrested while helping students carry bricks intended for a protest. He confides to Désirée: "But I don't feel British any more. Not as much as I used to, anyway. Nor American, for that matter. 'Wandering between two worlds, one lost, the other powerless to be born.'"[72] Morris Zapp, humbled by his Rummidge experience, gains unexpected perspective, begins to view his life differently. He envisions "a new American frontier"[73] in Rummidge, further elaborating: "Seen from this perspective, it looked as though the seeds of a whole twentieth-century city had been planted under the ground a long time ago and were now beginning to shoot up into the light, bursting through the caked, exhausted topsoil of Victorian architecture."[74] Swallow and Zapp, like Charles Boon, thus inhabit what Turner terms an interstructural situation, a space of liminality where national and professional identities are destabilized. Each in their own ways, both professors are both becoming hybrid figures shaped by the deterritorializing and reterritorializing forces of transatlantic exchange. Ultimately, *Changing Places* crystallizes a paradox of academia, a world of "creative chaos."[75]

Chapter five "Changing" culminates in a slapstick episode in which Zapp is chased by an angry Professor Masters, and is unexpectedly saved by a newly installed gadget, the "paternoster" elevator, described by Lodge as "the limbo of grinding machinery and flashing lights."[76] This incident evokes the liminal experiences of both Morris and Philip, who are pursued by the demands of their former lives and who find renewal through participating in exchange programs, an experience itself marked by liminality. Zapp comes to regard this innovative mechanism, itself in a perpetual limbo of moving up and down, as a symbol of cyclical change:

> […] he loved the paternoster. Perhaps it was a throwback to his childhood delight in fairground carousels and suchlike; but he also found it a profoundly poetic machine, especially if one stayed on for the round trip, disappearing into darkness at the top and bottom and rising or dropping into the light again, perpetual motion readily symbolizing all systems and cosmologies based on the principle of eternal recurrence, vegetation myths, death and rebirth archetypes, cyclic theories of history, metempsychosis and Northrop Frye's theory of literary modes.[77]

In *Changing Places*, the academic experience of liminality with all its "hidden potential"[78] ultimately serves as a transformative catalyst. Yet Lodge resists tidy resolutions: the narrative concludes in the non-space of a hotel room, another liminal in-between, a space of transition, "a nowhere [and a] heterotopia without geographical markers"[79] "where Philip, Hilary, Morris, and Désirée hover between possible futures, their reterritorializations suspended mid-negotiation in an open ending. To the question of "Why the predilection for open endings?" Lodge responds:

72 Lodge, *Changing Places*, 174.

73 Lodge, *Changing Places*, 210.

74 Lodge, *Changing Places*, 210.

75 Westphal, *Geocriticism*, 56.

76 Lodge, *Changing Places*, 226.

77 Lodge, *Changing Places*, 212–213.

78 Westphal, *Geocriticism*, 69.

79 Foucault, "Of Other Spaces," 18.

> I like the experience of reaching unpredictable conclusions. But there comes a point when one has to make up one's mind what's going to happen. And I suppose it goes with modern scepticism about solutions to questions; modern literature, on the whole, doesn't present us with resolved endings ... I suppose you could say that I'm doing the same thing as I do in relation to realism and breaking realism: my novels tend to raise the possibility of a neat, closed ending, but then maybe disperse it.[80]

As the author admits, modern literature's scepticism toward pat solutions mirrors academia's own perpetual intermediacy: careers, relationships, and identities remain endlessly "about to be renewed,"[81] such as the hard-won confidence of Philip or the reluctant humility of Morris. The open ending thus becomes the ultimate liminal metaphor as it transforms readers into active participants in the novel's unresolved border-crossings.

In a final touch, the film-script ending leaves Philip frozen in "mid-gesture" after his lengthy commentary on the ambivalent endings of films and books.[82]

Bibliography

Baker, William, David Lodge, and Chris Walsh. "David Lodge Interviewed by Chris Walsh." *PMLA* 130, no. 3 (2015): 830-840. <http://www.jstor.org/stable/44015771>.

Bonta, Mark, and John Protevi. *Deleuze and Geophilosophy: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2006.

Bradbury, Malcolm. *The Atlas of Literature*. London: Greenwich Editions, 2001.

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi. Minneapolis: University of Minnesota Press, 2005.

Foucault, Michel, "Of Other Spaces." In*Heterotopia and the City: Public Space in a Postcivil Society*, edited by M. Dehaene & L. De Cauter. New York: Routledge, 2008.

Hartog, François. *The Mirror of Herodotus: The Representation of the Other in the Writing of History*. Berkeley: University of California Press, 1988.

Kennedy, Duncan. "The 'Presence' of Roman Satire: Modern Receptions and Their Interpretative Implications," in *The Cambridge Companion to Roman Satire*, edited by Kirk Freudenburg. Cambridge: Cambridge University Press, 2005.

Lodge, David. *Changing Places: A Tale of Two Campuses*. New York: Penguin Books, 1992.

May, Todd. *Gilles Deleuze: An Introduction*. Cambridge: Cambridge University Press, 2005.

Morris, Charles. 1964. "The Robbins Report." *British Journal of Educational Studies* 13, no. 1 (1964): 5-15.

Mukherji, Subha, "Introduction," In *Thinking on Thresholds: The Poetics of Transitive Spaces*, edited by Subha Mukherji. London: Anthem Press, 2013.

Thomassen, Bjørn. "The Uses and Meanings of Liminality." *International Political Anthropology* 2, no. 1 (2009): page range missing.

Tripney, Natasha. "The Campus Trilogy by David Lodge – Review." *The Guardian*, November 26, 2011. <www.theguardian.com/books/2011/nov/27/david-lodge-campus-trilogy-review>.

80 Baker, Lodge, and Walsh, "David Lodge Interviewed by Chris Walsh," 836.

81 Baker, Lodge, and Walsh, "David Lodge Interviewed by Chris Walsh," 837.

82 Lodge, *Changing Places*, 251.

Turner, Victor W. "Betwixt and Between: The Liminal Period in Rites de Passage." *The Proceedings of the American Ethnological Society: Symposium on New Approaches to the Study of Religion*, 46–55, 1964.

Van Gennep, Arnold. *The Rites of Passage* (Originally published in 1909). Translated by Monika B. Vizedom and Gabrielle L. Caffee. Chicago: The University of Chicago Press, 1960.

Westphal, Bertrand. *Geocriticism: Real and Fictional Spaces*. Translated by Robert T. Tally Jr. New York: Palgrave Macmillan, 2011.

I. Murat Öner is an associate professor of English Literature at International Burch University in Bosnia and Herzegovina. He currently teaches courses in twentieth-century American literature, drama, poetry, and the short story. His research interests include geocriticism, geophilosophy, spatial theory, spatial studies in literature, transgressive forms in fiction and poetry, and the works of Caryl Phillips. He has introduced the burgeoning field of spatial studies and geocriticism as a graduate-level course at International Burch University. He has recently published his book *Transgressive Space in Literature: Theory in Practice*.