

**Narrative Strategies in
Ford Madox Ford's *Parade's End* and *The Good Soldier***

**A Thesis
Submitted to the Faculty of Humanities and Letters
of Bilkent University
In Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy in
English Language and Literature**

**by
Meltem Kiran Raw**

January 1996

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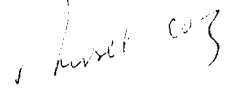
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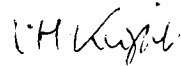
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A handwritten signature in black ink, reading "A. Karaosmanoğlu", is written over a horizontal line. The signature is slanted upwards to the right.

Director

Prof. Ali Karaosmanoğlu

Abstract

Narrative Strategies

in

Ford Madox Ford's *Parade's End* and *The Good Soldier*

Meltem Kiran Raw

Ph. D. in English Literature

Advisor: Dr. Leonard Knight

January, 1996

In opposition to theories which gave the author pride of place as the creator of literary works embodying definite meanings, the French thinker Roland Barthes maintained that it was the reader, and not the author, who attached meanings to a text. According to Barthes, the major factor which enabled readers to interpret works of fiction, or to render them "intelligible," was their narrative structure. Following Barthes, the French critic Gérard Genette developed a comprehensive theory of narratives. In the light of Barthes's views and Genette's theory, this dissertation will analyse the English novelist Ford Madox Ford's *Parade's End* and *The Good Soldier*. Both works have narrators who undergo a process of identification with a major character. Through an analysis of the narrative strategies employed by the narrators, the dissertation aims to discuss the implications of this process in the interpretation of these works.

Özet

Ford Madox Ford'un *Parade's End* ve *The Good Soldier* adlı Yapıtlarında

Anlatı Teknikleri

Meltem Kıran Raw

İngiliz Edebiyatı Doktora Tezi

Tez Yöneticisi: Dr. Leonard Knight

Ocak, 1996

Fransız düşünürü Roland Barthes, bir yazınsal yapıtın anlamını yazarının belirlediğini savunan ve yapıtın yorumunda yazara öncelik veren yazın kuramlarına karşı çıkmıştır. Barthes'a göre, metne anlam yükleyen yazar değil, okurun kendisidir. Barthes, okurun bir öykü çerçevesinde gelişen metinleri "anlaşılır" kılma çabasında en önemli etkenin metinlerin anlatı özellikleri olduğunu vurgular. Barthes'in görüşleri doğrultusunda Fransız eleştirmen Gérard Genette yazınsal anlatılar üzerine kapsamlı bir kuram geliştirmiştir. Bu çalışma, Barthes ve Genette'in görüşlerinin ışığı altında İngiliz yazar Ford Madox Ford'un *Parade's End* ve *The Good Soldier* adlı yapıtlarını inceleyecektir. Her iki yapıtta da anlatıcılar kendilerini bir roman kişisiyle özdeşleştirirler. Bu çalışmanın amacı, yapıtlardaki anlatı tekniklerini inceleyerek, anlatıcıların geçirdikleri özdeşleşme sürecinin yapıtların yorumundaki etkilerini tartışmaktır.

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I am grateful to Dr. Özkan Çakırlar and Dr. Özlem Uzundemir for their kind interest in my work as well as their unfailing helpfulness during the writing of the thesis.

I must stress the moral support of my family, without which this project could not have been finalised.

Special thanks are to my brother Cüneyt for his assistance in the printing of the thesis.

I can only mention my husband Laurence's patience and endurance, the extent of which can hardly be underestimated.

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CHAPTER I

INTRODUCTION

I

Much of twentieth century Anglo-American literary criticism has undermined the role of the reader in the interpretation of literary works. Until the nineteen-sixties, the search for meaning in a literary work usually took the author or the text as its point of departure. The English academic F. R. Leavis, whose critical views gained precedence during the nineteen-thirties, argued that one "cannot be interested in literature and forget that the creative individual is indispensable."¹ According to Leavis, "the reader capable of intelligent and sensitive criticism" was one who had "the ability to respond appropriately and appreciatively to the subtleties of the artist's use of language and to the complexities of his organization."² In other words, the reading activity is worthwhile only in so far as the reader can appreciate the author's creative genius, which manifests itself in the text. Leavis's argument establishes the hierarchy of author-text-reader as regards the degree of importance to be attached to each in the area of literary criticism.

The nineteen-forties witnessed a shift from the author to the text as the focal point of literary criticism. In their article "The Intentional Fallacy," published in 1946, the American critics W. K. Wimsatt and Monroe C. Beardsley argued that any reference to the intentions which the author may have had in mind while writing a work was "external" to the evaluation of a

work of literature: as soon as a poem is written, it begins to lead an independent life beyond its creator's reach, becoming a possession of the "public," or the readers, whose main duty is to find "evidence for the meaning of the poem."³ This the readers should do by referring to the "internal" evidence provided by the text itself, and not to details concerning the author, as such details are "private or idiosyncratic; not a part of the work as a linguistic fact."⁴

Whatever the orientation they offered in the interpretation of literary works, the methodology which Leavis as well as Wimsatt and Beardsley employed was based on the same principle. Only through a rigorous analysis of the work could the readers decipher its meaning, either as placed into the text by the author or as an integral aspect of an autonomous text. Two assumptions underlie this principle. The first postulates that a literary work embodies a definite meaning, not subject to any change; it is through its meaning(s) that a work comes to acquire its unity as an autonomous whole. The second takes it for granted that the readers, provided that they are competent enough, will attain a proper understanding of the work.

The main challenge to both assumptions came from Europe in the nineteen-sixties, particularly from the French structuralist Roland Barthes, who defied the notion that the only authority responsible for dispensing meaning to a text was the author. Barthes did not approach a text as a unified whole: "a text is not a line of words releasing a single 'theological' meaning (the

'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash."⁵ Barthes's views on the author and the text emphasise the difficulty, even impossibility, of pinning down a text to a definite meaning. If a text is inextricably intertwined with other texts, then it acquires a diversity which cannot be traced back to a single source, be it the author or the text itself.

Once the potential of a text to embody a plurality of meanings is acknowledged, the reader's role in interpretation also goes beyond a passive act of appreciating the author's intentions or discovering the inherent meaning of a text. As Barthes puts it, "The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but its destination."⁶ According to this argument, it is the readers, rather than the author, who construct the text into a unified whole, or render it "intelligible."⁷ Instead of being passive receivers of meaning, readers become its instigators: a radical perspective which accords readers the status hitherto enjoyed by the author. Being just another "tissue of quotations"⁸ among myriads of writings, the text also loses its autonomous status; if readers manage to attach meanings to a text, it is because all texts are based upon a set of rules, a "grammar," the knowledge of which is a common possession of readers. While reading a text, readers will refer to this "grammar" in their attempt to instigate meaning.⁹

Barthes's argument has its antecedents in the distinction between "langue" and "parole," proposed by the Swiss linguist Ferdinand de Saussure in the first decade of the twentieth century. As Jonathan Culler explains, "*langue* is the system of a language, the language as a system of forms, whereas *parole* is actual speech, the speech acts which are made possible by the language."¹⁰ In Barthes's terms, the "grammar" underlying texts corresponds to "langue," and the texts themselves represent specific speech acts, or "parole."¹¹

In "Introduction to the Structural Analysis of Narratives" (1966) Barthes undertakes to investigate the "grammar" which underlies narrative texts. Drawing also from other theoreticians such as Benveniste, Greimas, and Todorov, Barthes first distinguishes between the "story" (a series of incidents with one or more characters involved in them) and the "discourse" (the expression of these incidents in language, as communicated by a narrator). He argues that discourse can be analysed by analogy to "verbal categories: tenses, aspects, moods, persons."¹² The application of such categories to narratives will be discussed in due course, in connection with Gérard Genette's *Narrative Discourse* (1972), which works within the same theoretical framework but offers a more systematic survey than that of Barthes in this respect.

Having established the distinction between story and discourse, Barthes then sets out to identify the constituent elements of narratives, the largest of

which are the three "levels of description," namely those of "narration," "actions," and "functions." The level of "narration" comprises a narrator and a narratee,¹³ and characterises the narrative as a medium of communication. The level of "actions" refers to the characters, and classifies them "not according to what they are but according to what they do."¹⁴ Barthes's discussion of this level is based on Greimas's theory of "actants," which determines the role of a character as regards the impact s/he has on other characters and the incidents, and vice versa. The level of "functions" is divided into two main categories which, in turn, comprise the smallest constituent elements of a narrative, the "units." "From the start," says Barthes, "meaning must be the criterion of the unit: it is the functional nature of certain segments of the story that makes them units."¹⁵ The "unit" is not a self-contained entity; every detail mentioned in a narrative has a "correlate," linking one aspect of the story to another.

Depending upon its function in the narrative, a "unit" is classified under one of the two main categories on the level of "functions." The first category, again named "functions," refers to the incidents in a story. The second category consists of "indices" which have to do with "the character of a narrative agent, a feeling, an atmosphere (for example suspicion) or a philosophy," as well as "informants, serving to identify, to locate in time and space."¹⁶

Barthes explains that the relations among the units on the level of "functions" are "distributional," and that those between these units and the levels of "actions" and "narration" are "integrational." It is mainly through "integrational" relations that a narrative acquires its overall meaning for the readers. As Barthes puts it;

These three levels ["narration," "actions," and "functions"] are bound together according to a mode of progressive integration: a function only has meaning insofar as it occupies a place in the general action of an actant, and this action in turn receives its final meaning from the fact that it is narrated....¹⁷

As an example, on the level of "narration" Ford Madox Ford's *The Good Soldier* (1915) is characterised by a first-person narrator, John Dowell, who decides to put the incidents of the preceding nine years of his life into writing, thus assuming the position of narrator/author in relation to the story. At the beginning of the novel, Dowell decides to tell the story to an imaginary person, apparently out of a need for someone who will lend him a "sympathetic" ear throughout his narration.¹⁸ However, Dowell's reason for inventing such a narratee seems to be suspect, if not misleading. In order to understand why he creates this narratee, readers will need to take into account Dowell's role or position on the levels of "actions" and "functions."

On the level of "functions," the majority of the incidents in *The Good Soldier* have to do with one character betraying another. Dowell seems to be the only one who is consistently betrayed, not only by his wife Florence but also by his best friends the Ashburnhams; to follow Greimas's actantial model, he becomes the "Object" of the act of betrayal as performed by a "Subject" on the level of "actions."¹⁹ And yet, by telling the narratee that he has only "witnessed" the incidents (13; pt. 1, ch. 1), Dowell understates his actantial position in the novel; instead, he promotes his function as narrator/author. The position which Dowell assumes on one level thus tends to overshadow his role on another. The implications of Dowell's attitude towards the story, which will be discussed in this dissertation, will become clearer only when the levels of "narration," "actions," and "functions" are considered in terms of their "integrational" relations.

Ford Madox Ford's tetralogy *Parade's End* (1924-28) is narrated in the third-person by a so-called omniscient narrator who, unlike the one in *The Good Soldier*, does not address any specific narratee. As neither the narrator nor the narratee are given any personal traits in *Parade's End*, they seem to exist only by virtue of their basic function of communication, as the "donor" and the "receiver" of the narrative.²⁰ This may lead readers to think that, as opposed to a first-person narrator like Dowell, the omniscient narrator has no personal interest at stake in telling the story, other than communicating straightforwardly what characters do (on the level of "actions") and placing

this in the context of the incidents (on the level of "functions"). In terms of "integrational" relations, then, the level of "narration" does not seem to affect the levels of "actions" and "functions" in *Parade's End*.

And yet, when the general qualities which have been traditionally attributed to omniscient narrators are considered, it becomes clear that the narrator of *Parade's End* displays a peculiar characteristic, which is implicit in the manner with which the "actions" and the "functions" are narrated. As Barthes explains, the omniscient narrator by definition possesses a "consciousness that tells the story from a superior point of view, that of God: the narrator is at once inside his characters (since he knows everything that goes on in them) and outside them (since he never identifies with any one more than another)."²¹ In *Parade's End*, however, the narrator's attitude towards a character called Tietjens may point to a process of identification between the two. The process is implicit in the changes brought about in the roles which certain other characters play on the level of "actions." Greimas stipulates that a character may be accorded more than one, and even opposite, roles in a narrative,²² but when *Parade's End* is viewed from the perspective of the narrator's relationship to Tietjens, the question becomes one of how such changes in the characters' roles are effected rather than what they are.

To give an example, Tietjens first meets Valentine Wannop (who later becomes his mistress) due to her activity as a suffragette; while he is playing

golf with a Cabinet Minister, Valentine and another girl interrupt the game with an illegal demonstration. In this context, Valentine assumes the actantial role of "Opponent" according to Greimas's theory.²³ On their second meeting, Tietjens thinks that she is "a lady's help, by nature."²⁴ With the growing attraction between the two, the narrative shifts Valentine's role from that of "Opponent" to that of "Helper." In the rest of the tetralogy, her activity as a suffragette will be referred to only in passing. The narrator thus alleviates a clash between the role Valentine is accorded at the beginning and the role Tietjens would have her play in his life. The narrator's manipulation of a character's "actantial" role in keeping with Tietjens's view of that character brings to mind the possibility of an identification between the narrator and Tietjens, as mentioned above. Such a possibility suggests that *Parade's End* deviates from the norms of omniscience: a proposition which this dissertation will attempt to prove. In any case, the narrator's role in *Parade's End* will become clearer only when observed from the perspective of "integrational" relations between the levels of "narration," "actions," and "functions."

II

In the opening pages of "Introduction to the Structural Analysis of Narratives," Barthes explains that his aim in writing this essay is not to develop a full-blown theory of narratives, but rather to delineate a methodology which will suggest directions for future research. Another French structuralist, Gérard Genette, took up from where he left off and

produced, as mentioned above, a more comprehensive theory of narratives in *Narrative Discourse* (1972). Like Barthes, Genette emphasises the distinction between "story" (the incidents) and "discourse" (the expression of these incidents in language), but discriminates between "narrative" and "narrating" on the level of discourse.²⁵ The latter corresponds to the Barthesian "narration." The first, "narrative," centres exclusively around the incidents and their arrangement in the plot; much of the category of "indices" belonging to the Barthesian level of "functions" as well as the whole level of "actions" are eliminated. In other words, Genette does not consider issues such as atmosphere, character psychology and the "actantial" roles of characters. The exclusion of such elements enables him to focus more firmly on narrative discourse as the end-product of the narrating activity.

Barthes's premise that narratives can be analysed in terms of verbal categories is also developed further by Genette, who proposes the scheme of "tense," "voice," and "mood," for the analysis of narrative discourse. The category of "tense" includes the relations between the time of the story and that of the narrative, such as the differences in the chronological order of the incidents as they occur and the order in which they are narrated. *The Good Soldier*, for example, presents special difficulties as regards chronology. Even if readers manage to sort out *what* happens *when*, the question of why Dowell narrates the story in such a disorderly manner needs to be addressed,

as the answer may give the readers further clues as to Dowell's motivation in telling the story.

Under the category of "voice," Genette classifies narrators into four types, with regard to the "narrative levels" in a work of fiction as well as to narrators' personal relationship to the story.²⁶ According to Genette, every work of fiction is split into at least two "narrative levels" (in narratives where a story-within-a-story is told, as in *The Thousand and One Nights*, these levels increase). The act of narrating takes place on the "extradiegetic" level, which refers to the circumstances in which the narrator tells the story. The narrated events unfold on the "diegetic" or the "intradiegetic" level, the adjective "diegetic" meaning "that which has reference or belongs to the story."²⁷ As such, both Dowell and the omniscient narrator of *Parade's End* are "extradiegetic" narrators.

The main factor discriminating between these two narrators is that whereas Dowell takes part as a character in the story he tells, the narrator of *Parade's End* has no personal relationship to the story. As such, Dowell is a "homodiegetic" narrator, and the latter a "heterodiegetic" one. The first type of narrator is thus the "extradiegetic-heterodiegetic" narrator (as exemplified by the omniscient narrator of *Parade's End*), and the second the "extradiegetic-homodiegetic" one (as exemplified by Dowell).

The third and fourth types of narrators concern the characters who tell a story/stories within the main story. Because they exist on the "intradiegetic"

level (where the main story takes place), such characters are referred to as "intradiegetic" narrators. A character who tells a story in which s/he plays no part is an "intradiegetic-heterodiegetic" narrator: the example Genette provides is *The Thousand and One Nights*, where the main character Scheherazade tells tales to the sultan for nights on end. A character who tells a story in which s/he also plays a part is called an "intradiegetic-homodiegetic" narrator. In *Parade's End*, on one occasion, Tietjens becomes such a narrator: in part 1 of *No More Parades*, he writes the "history" of his marriage to Sylvia (345-48; pt. 1, ch. 3).

Genette discusses the final category of "mood" under two headings. The first, "distance," covers the ways in which the incidents as well as the deeds and thoughts of the characters are presented, in degrees varying from narratorial summary to a purportedly verbatim reproduction of what takes place (in the story and in a character's mind). The second, "perspective," deals with the point(s) of view from which the story is narrated. Because Genette finds point of view "too specifically visual" as a term, he proposes that of "focalisation" instead.²⁸

If problems concerning "tense" deserve special attention in the interpretation of *The Good Soldier*, those in *Parade's End* that come under the category of "mood" are equally intriguing. One such problem has to do with Tietjens, whose status as a major character in the first three novels is established by virtue of the fact that his thoughts are frequently

communicated or 'focalised' as the story unfolds. In the fourth novel, however, the narrator does not refer to his thoughts at all. As such, the narrative deviates from a pattern which has been established in the preceding novels: the presentation of Tietjens's inner mind in alternation with those of other major characters. Moreover, the novel devotes an extensive portion to the thoughts of a hitherto minor character, Tietjens's brother Mark, who assumes a central role in the last novel. These deviations bring about a discontinuity in the narrative, between the first three novels and the last one. Any attempt to account for this discontinuity will have to start from an analysis of the issues concerning "mood" in the tetralogy.

The brief comments made so far about *The Good Soldier* and *Parade's End* reveal that the works in question do not have much in common as regards the narrative techniques they employ. The first is narrated by an "extradiegetic-homodiegetic" narrator, the latter by an omniscient "extradiegetic-heterodiegetic" one. Whereas *The Good Soldier* seems to be beset with difficulties regarding chronology, in *Parade's End* the narrative generally does not tamper with the order of the incidents. In *The Good Soldier* the deeds and the words of the characters are mostly summarised by Dowell, who also passes personal judgements on the characters. *Parade's End* displays a much wider range of techniques, varying from verbatim reports of dialogues to narratorial summary in which, unlike Dowell, the narrator as a rule abstains from value judgements.

In spite of the differences between the narrative techniques they employ, both works are characterised by narrators who manipulate the narrative in a way which enables them to side with one specific character at the expense of other characters, although they give the impression that they are recounting the story as objective, disinterested reporters. In *The Good Soldier*, the character in question is Edward Ashburnham, with whom Dowell identifies himself towards the end of the novel. The process by which Tietjens is thrown into relief in *Parade's End* is much more subtle, in that an omniscient narrator as a rule is not allowed to identify with any character. This dissertation will analyse the narrative strategies by means of which one specific character is made to enjoy a more privileged status than the others in both *The Good Soldier* and *Parade's End*. The main aim of the dissertation is to discuss the implications of such strategies for the overall meaning(s) of these works.

Although Barthes's views on texts in general and on the structure of narratives in particular form the groundwork to the dissertation, the analysis of *The Good Soldier* and *Parade's End* will not strictly follow the methodology sketched in "Introduction to the Structural Analysis of Narratives." The reason for this is that Barthes offers only a preliminary discussion of narratives in his essay, especially in connection with the level of "narration" which, as suggested above, is specifically relevant to a study focussing on the narrators of the novels in question. In this context, Genette's theory of narrative

discourse, with its emphasis on the narrating activity, will provide the main frame of reference.

Chapter 2 will be devoted to an analysis of *Some Do Not...*, the first novel of *Parade's End*: after a discussion of the general characteristics of omniscient narrators, the beginnings of the narrator's identification with Tietjens will be examined. *No More Parades*, the second novel of the tetralogy, will form the focal point of Chapter 3. The following chapter will discuss the third novel, *A Man Could Stand Up--*. After an analysis of the fourth novel, *The Last Post*, Chapter 5 will dwell on the implications of the narrator's identification with Tietjens for the tetralogy as a whole. Chapter 6 will analyse *The Good Soldier*, with particular emphasis on the narrative strategies Dowell employs while telling the story to his narratee. Chapter 7 will conclude the dissertation, with a discussion of the significance of narrative strategies in the interpretation of *Parade's End* and *The Good Soldier*.

CHAPTER II

SOME DO NOT...

Ford Madox Ford's tetralogy *Parade's End* is a vast work of fiction, the narrative structure of which is governed by one major factor: the dynamics of a human consciousness, embodied in the character of Christopher Tietjens. This consciousness directs the narrative into certain channels of development at the expense of the so-called 'omniscient' narrator. What makes *Parade's End* so intriguing is the challenge a fictional character thus presents to the 'authority' of such a narrator. The present study aims to analyse the narrative strategies that engender this challenge, with respect to their consequences within the world of *Parade's End*.

Is it possible for a character to manipulate an omniscient narrator? This question has to do with the relationship between the narrative levels in a work of fiction, and to the concept of omniscience. As discussed in the introduction, the narrator operates on the "extradiegetic" level (where the narrating act takes place) and the characters on the "intradiegetic" one (where the incidents of the story unfold). As a rule, neither the narrator nor the characters can step out of the level where they belong, so as to effect any change in the course of the narrated events or in the narrating act. Quoting some examples where the narrator intervenes as such in the "intradiegetic" universe, Genette mentions that the reverse rarely occurs in literature.¹ As matters stand, then, it is hardly possible for a character to manipulate the

narrator. In narratives with omniscient narrators, the separation between the "extradiegetic" and "intradiegetic" levels is reinforced by the narrator's position in relation to the world of the characters. As F. K. Stanzel puts it, omniscience "always presupposes the external perspective of an Olympian authorial narrator."² Two interrelated premises underlie this statement. One is concerned with the spatio-temporal aspects of a work of fiction, the other with the narrator's "motivation to narrate."³ These premises will first be discussed from a theoretical standpoint, and then reviewed in connection with *Parade's End*.

Narrators and Characters: Spatio-Temporal Relations

Works of fiction narrated in the past tense (what Genette calls "subsequent narratives") presume a 'present' on the "extradiegetic" level, with the sequence of events on the "intradiegetic" level being measured against it. In first-person narratives, the temporal standpoint of the narrator in relation to the story may be of great consequence.⁴ In narratives with omniscient narrators, however, this issue is rarely significant. Genette draws attention to this characteristic, common to third-person narratives (of which omniscience is a type), in his discussion of "subsequent narratives":

The use of a past tense is enough to make a narrative subsequent, although without indicating the temporal interval which separates the moment of the narrating from the moment of the story. In classical

"third-person" narrative, this interval appears generally indeterminate, and the question is irrelevant, the preterite making a sort of ageless past: the story can be dated... without the narrating being so.⁵

The same goes for the omniscient narrator's spatial standpoint. "I can very well tell a story without specifying the place where it happens, and whether this place is more or less distant from the place where I am telling it,"⁶ says Genette, making no distinction between third-person and first-person narratives in this respect. And yet it might be argued that the omniscient narrator's indefinite position is an essential component in the formation of an 'all-seeing' perspective. Operating on an indefinite level above and beyond the world of the characters, spatially as well as temporally, the omniscient narrator can assume a 'godly' status. Such a status will bring with it the privileges of "familiarity, in principle, with the characters' innermost thoughts and feelings; knowledge of past, present, and future; presence in locations where the characters are supposed to be unaccompanied... and knowledge of what happens in several places at the same time."⁷

The opening paragraph of *Some Do Not...*, the first novel of *Parade's End*, however, upsets the notion of a spatio-temporal differentiation between the "extradiegetic" and "intradiegetic" levels by bringing a character, namely Tietjens, into close proximity to the omniscient narrator. The paragraph opens

with a sentence in the past tense, which indicates that the novel is a "subsequent narrative." Introducing two characters, the paragraph proceeds to elaborate on the setting in the first three sentences:

The two young men -- they were of the English public official class -- sat in the perfectly appointed railway carriage. The leather straps to the windows were of virgin newness; the mirrors beneath the new luggage racks immaculate as if they had reflected very little; the bulging upholstery in its luxuriant, regulated curves was scarlet and yellow in an intricate, minute dragon pattern, the design of a geometrician in Cologne. The compartment smelt faintly, hygienically of admirable varnish; the train ran as smoothly -- Tietjens remembered thinking -- as British gilt-edged securities. (3; pt. 1, ch. 1)

The spatio-temporal proximity of the narrator to Tietjens manifests itself in the third sentence, but its consequences depend upon the creation of an omniscient perspective in the first. To start with this sentence, the reference to the "two young men" in the third-person establishes a third-person narrative. What distinguishes the sentence as one uttered by an omniscient narrator is the insertion in dashes of a clause ("-- they were of the English public official class --") which provides an example of "reportorial narration."⁸

In general terms, this type of narration stems from the 'narrative' mode in fiction whereby the narrator presents the fictional world in a condensed manner, through his/her own voice rather than a character's. As such, it highlights the presence of a narrator serving as "a mediator between the story and the reader."⁹

The reportorial style employed in the first sentence of *Some Do Not...* thus throws the presence of the omniscient narrator into relief. In contrast, the third sentence is characterised by a transition to Tietjens's viewpoint. The sentence consists of two independent clauses, divided by a semicolon. The narratorial voice takes up the description of the setting in the first clause, and goes on in the same vein until the phrase "-- Tietjens remembered thinking -" is inserted into the middle of the second clause. With this insertion, the whole clause is grammatically restructured: although the clause "the train ran as smoothly [...] as British gilt-edged securities" starts off as an independent clause, it becomes subordinate as soon as the insertion appears. In stylistic terms, the subordination of the second clause to the insertion signals a shift in perspective. The narratorial voice, which has so far spoken only for itself, relinquishes the omniscient perspective at this point in order to communicate Tietjens's thoughts.

By means of this apparently simple inversion in syntax, the narrative both reinforces and undermines the distinction between the narrator's and Tietjens's perspectives. On the one hand, that a shift from an omniscient to

a limited viewpoint is about to occur is emphasised, not only by a main clause which is inserted into the middle of a subordinate clause but also by the emphasis laid on this clause by the use of dashes. On the other hand, the insertion enables the narrator's thoughts to flow into those of Tietjens's without the slightest hint of a difference in their manner of perceiving the setting. During the process of assuming Tietjens's viewpoint by means of the inserted clause, the narrator lends his omniscient perspective to Tietjens without any reservation. A character, who as a rule must remain within the fictional world, thus attains a close proximity to the omniscient narrator, who operates on the "extradiegetic" level.

This is not the only indication of the convergence of the narrator's and Tietjens's perspectives. The main verb of the second clause in the third sentence is "remembered," which takes as its object the *-ing* participle "thinking." The latter introduces the subordinate clause "the train ran as smoothly [...] as British gilt-edged securities." As a rule, when the verb 'remember' is used with an *-ing* participle, there occurs a temporal distance between the process of 'remembering' and the action denoted by the *-ing* participle.¹⁰ The implications of this grammatical rule for the clause in question are obvious. Tietjens's act of 'remembering' suggests that he looks back at the action. And since his spatio-temporal standpoint in relation to the act of 'thinking' is not specified, he once again attains a close proximity to the narrator.

The convergence of the narrator's and Tietjens's thoughts as well as their spatio-temporal proximity are the earliest indications of the exceptional role which Tietjens is to play throughout the narrative. *Some Do Not...* provides another clue by which the nature of Tietjens's role becomes clearer. This has to do with the curious discrepancy between a comment which the narrator makes about Tietjens's friendship with Macmaster (the second of the "two young men" mentioned in the opening sentence) and the way in which the friendship actually turns out. Does the omniscient narrator deliberately mislead readers or unwittingly forgo the privileges of omniscience mentioned above? In either case, for reasons to be discussed in the following section, this question is related to the narrator's "motivation to narrate."

Narrators: The "Motivational" Perspective

In drawing distinctions between first-person and third-person narrators, Stanzel argues that a first-person narrator, by virtue of having taken part in the narrated events, has an "existential" motivation to narrate, which "is directly connected with his practical experiences, with the joys and sorrows he has experienced, with his moods and needs."¹¹ A third-person narrator, on the other hand, does not play any role in the story. The motivation for such a narrator is "literary-aesthetic rather than existential."¹² As mentioned earlier, Genette calls first-person narrators "homodiegetic," as the person who narrates a story is at the same time the one who has experienced it; and

third-person narrators "heterodiegetic," since they have no "existential" link with the story.¹³

This distinction in motivation highlights the question of a narrator's reliability for the readers (as will be discussed with reference to *The Good Soldier*). Having been affected by what s/he narrates, the "homodiegetic" narrator is bound to approach the story from a subjective viewpoint. Such a viewpoint may engender a manipulation of fictional reality, in keeping with the narrator's interests. The more pronounced a narrator's subjectivity, the more unreliable that narrator may become. In contrast, the "heterodiegetic" narrator is almost always reliable because, having no "existential" link with the story, s/he can easily assume a detached position and communicate the story without distorting fictional reality.

Although the narrator of *Parade's End* is "heterodiegetic," there are certain clues in the narrative which make the readers suspect the truth of what the narrator tells. An example is an early comment on Tietjens and Macmaster's friendship: "And, utterly careless as Tietjens imagined himself of careers or offices, he was, if sardonically, quite sympathetic towards his friend's ambitiousnesses. *It was an odd friendship, but the oddnesses of friendships are a frequent guarantee of their lasting texture*" (5; pt. 1, ch. 1; emphasis added). And yet, the friendship is virtually over by the end of *Some Do Not...*, causing readers to suspect that the narrator in this work may not always be reliable as might be expected from a "heterodiegetic" narrator.

The same comment might seem to suggest that the narrator does not know what the future has in store for the characters. However, as the events are narrated well after they have presumably happened, such an apparent display of ignorance goes against the logic of subsequent narratives. The narrator, then, must have made this misleading comment deliberately. Once more the omniscient perspective is abandoned, thereby drawing the readers' attention to the close proximity between the narrator's and Tietjens's points of view.

Only this time the nature of the narrator's and Tietjens's proximity is more markedly cognitive than spatio-temporal. In the quotation above, the narrator first summarises Tietjens's view of Macmaster's aspirations, and then articulates for (and instead of Tietjens) the likelihood of the "lasting texture" of this "odd friendship." The "extradiegetic" narrator, who tells of things past, assumes the 'present' of Tietjens in making this comment, thus identifying cognitively with the character.

This cognitive identification with Tietjens will have far-reaching consequences. In the world of *Parade's End*, certain characters are made to play a significant role within the plot for a while, only to be relegated to a minor position as the story unfolds. Any character who is likely to attain a major position in *Parade's End* is frequently represented through "internal focalisation,"¹⁴ a narrative technique whereby the narrator presents the fictional world through the mind of a character. In doing this, the narrator

may choose from several linguistic categories of thought presentation, which will be dealt with in due course. In the context of *Parade's End*, the narrator seems to prefer one specific category (that of "free indirect thought") over the others in the "internal focalisation" of a character who is likely to assume a major role. When a character whose inner world has so far been extensively explored by the narrator gradually ceases to be presented in such a way, his/her importance in the plot structure is reduced as well. This process seems to go hand in hand with the weakening of Tietjens's relationship with the character in question: evidently, the narrator's cognitive identification with Tietjens comes to affect characterisation.

The following section will first discuss the categories of thought presentation in connection with "internal focalisation," so as to form a theoretical framework within which to interpret the rise and fall of certain major characters in *Parade's End*. In demonstration, Macmaster's demotion into relative insignificance will be analysed in detail. What makes Macmaster's case so striking is the abruptness of his fall, which is effected within the space of two chapters near the end of *Some Do Not...*

Characters: Modes of Thought Presentation in "Internal Focalisation"

Ever since Plato, the contrast between the narrative and the mimetic modes of presentation in literature has been acknowledged. Especially in the twentieth century, it has come under the close scrutiny of narrative theory.¹⁵ So far as characterisation is concerned, the difference between the narrative

and mimetic modes reveals itself in speech and thought presentation. The narrative mode gives rise to reportorial narration which, as mentioned above, implies the presentation of the fictional world (in this case of the words and thoughts of a character) through the voice of a narrator. The mimetic mode, on the other hand, embodies "scenic presentation"¹⁶ whereby a character's speech and thought acts are quoted verbatim, as it were, by the narrator. This section will be concerned primarily with the presentation of thought acts.

Recent studies on the stylistic aspects of narrative and mimetic modes have shown that there are several categories intervening between the two, displaying the linguistic characteristics of both in varying proportions. Geoffrey N. Leech and Michael H. Short have listed five such categories, ranging from the mimetic "free direct presentation of a thought act" (abbreviated to FDT) to the "narrative report of a thought act" (abbreviated to NRTA).¹⁷ FDT is characterised by the almost total disappearance of the narratorial voice, as even the quotation marks which signify that a character's thoughts are being referred to are removed. NRTA, on the other hand, makes the presence of the narrator explicitly felt, in that a thought act is "reported" by the narrator in his/her own voice and style.

When FDT is used in *Parade's End*, it usually occurs in connection with "direct thought" (abbreviated to DT), which stands for the most emphatic form of mimetic presentation after FDT. DT is distinguished by the communication of a thought act in quotation marks, usually introduced with a reporting

clause: "This, Tietjens thought, is England! A man and a maid walk through Kentish grass fields: the grass ripe for the scythe" (105; pt 1, ch. 6). By virtue of the reporting clause "Tietjens thought," the first sentence may be classified as an example of DT, but the removal of quotation marks enables it to come closer to FDT. The second sentence is a proper example of FDT, as the reporting clause as well as quotation marks are dispensed with.

Although DT is used more frequently than FDT in *Parade's End*, it by no means constitutes a norm for thought presentation in this work. "Indirect thought" (abbreviated to IT) and NRTA, the last two categories on the scale of mimetic-narrative presentation, are by far the most widely employed modes in the tetralogy. In sentences where IT is featured, the contents of a thought act are communicated by the narratorial voice in a reporting clause introducing a main clause, as in "Tietjens considered that his relationship with his father was an almost perfect one" (6; pt. 1, ch. 1). An NRTA sentence would push the narrative emphasis to its limits, by rendering "what minimal report there is within the main clause by nominalizing the reported clause,"¹⁸ as in "Without some disaster he [Macmaster] was sure of himself" (13; pt. 1, ch. 1).

The last category to be discussed, that of "free indirect thought" (abbreviated to FIT), stands halfway between the mimetic and narrative modes of presentation. As such, it blends the characteristics of both modes in almost equal proportion. Leech and Short explain that FIT is distinguished

from DT primarily by the absence of a reporting clause, which engenders several linguistic changes. The sentences "He wondered, 'Does she still love me?'" and "Did she still love him?," which exemplify DT and FIT respectively, reveal the following changes:

The FIT version differs from that of DT by virtue of the backshift of the tense and the conversion of the first person pronoun to the third person (indirect features) and also by the absence of a reporting clause and the retention of the interrogative form and the question mark (direct features).¹⁹

Whereas IT and NRTA are employed to communicate the thoughts of major and minor characters alike in *Parade's End*, FIT seems to be reserved for a more specific function, particularly in *Some Do Not...* Any character who is likely to assume a major position in this novel is focalised internally, and more often via FIT passages than not. Macmaster is a case in point. Introduced simultaneously with Tietjens in the opening paragraph, Macmaster is also the first character other than Tietjens whose inner world is presented via FIT in *Some Do Not...* The following passage is worth quoting, not only because it demonstrates the use of FIT in making Macmaster the focal character, but also because it gives insight into the extent of his affection and concern for Tietjens:

And he had no doubt that Tietjens was the most brilliant man in England of that day, so that nothing caused him [Macmaster] more anguish than the thought that Tietjens might not make a brilliant and rapid career[....] *He would very willingly -- he desired, indeed, nothing better! -- have seen Tietjens pass over his own head!*[....]

[....] *Of course Tietjens was a Tietjens of Groby; but was that going to be enough to live on for ever? Times were changing, and Macmaster imagined this to be a democratic age.*

But Tietjens went on, with both hands as it were, throwing away opportunity and committing outrage.... (48-49; pt 1, ch. 3; emphasis on FIT sentences added)

The FIT passages in the opening chapters of *Some Do Not...*, such as the one above, are used exclusively in the "internal focalisation" of either Macmaster or Tietjens. The chapters in question also seem to present the thoughts of these characters in turn, which suggests that they are, at this stage, almost equally significant for the plot. Chapter 1 starts off with Tietjens whose viewpoint, as the focal character, dominates the narrative for some sixteen pages until Macmaster takes over -- which is signalled by a break in

the text. The two are brought together, after a second break, in a dialogue interspersed with FIT reflecting Macmaster's thoughts. A short passage coming after the last break concludes the chapter, with Macmaster as the focal character. Tietjens and Macmaster do not appear in chapter 2, but chapters 3 and 4 are again marked by an even distribution of "internal focalisation," Macmaster being the focal character in the third, and Tietjens in the fourth. Chapter 5 retains the balance, but adds Valentine Wannop and Edith Ethel Duchemin to the list of internally focalised characters.

And then the whole balance is upset, for Macmaster is not to be focalised internally any longer. Henceforth, whenever his thoughts are referred to, they are mentioned by Edith Ethel Duchemin, who starts an illicit love affair with him at the end of part 1, chapter 5 and who, as Tietjens informs his wife Sylvia (157; pt. 2, ch. 1), subsequently marries him soon after the death of her first husband the Reverend Mr. Duchemin. By means of this radical change in the way in which Macmaster is characterised, the readers are denied direct access to his thoughts. Let alone communicating Macmaster's thoughts via FIT, the narrator henceforth does not even report them. After part 1, chapter 5, Macmaster appears in person only very much later, near the end of *Some Do Not...* where he is only externally focalised. Through a description of "external focalisation," the following section will examine how it is used in the rendering of Macmaster's fall into insignificance.

Characters: "External Focalisation"

"External focalisation" refers to the presentation of a character through his/her words and actions without any reference to his/her state of mind. Being focalised externally in chapters 4 and 6 of part 2, Macmaster is not only once but twice removed from the readers, because his words and actions are narrated from the viewpoint of another focal character, and not, as before, from that of the omniscient narrator. As Genette puts it: "External focalisation with respect to one character could sometimes just as well be defined as internal focalisation through another."²⁰ In part 2, chapter 4 "internal focalisation" is mainly through Valentine Wannop; the focal character throughout part 2, chapter 6 is Tietjens. Macmaster, then, is focalised externally through the thoughts of these characters.

Although the focal characters are different, the scenes in these chapters where each character encounters Macmaster follow a similar pattern. First, Macmaster is distanced from the readers not only by means of "external focalisation" but also by a temporal gap separating the time when Valentine and Tietjens *experience* the encounter and when they *look back* at it. And secondly, both Valentine and Tietjens in a sense bid farewell to Macmaster, who is henceforth to play a very insignificant role in their lives as well as in the tetralogy. An analysis of these scenes may help to demonstrate how Macmaster's exit, as it were, is effected at the end of *Some Do Not...*

Part 2, chapter 4 starts off with Tietjens's eldest brother Mark Tietjens telling Valentine that he will try to find a more secure position for his brother on the British front in France. The year is 1917, when the First World War is still raging on: Tietjens has come back to England on short leave, as he has been shellshocked at the front. While talking to Mark, Valentine's thoughts wander off to a bitter quarrel that she had with Edith Ethel a week previously, which has brought their long-standing friendship to an end. On the day of the quarrel, Edith Ethel tells Valentine of her plans for a party, during which Macmaster and she want to publicly announce their marriage (which took place secretly nine months ago) and the knighthood which will soon be conferred on Macmaster. Before the party, the Macmasters are supposed to dine with Tietjens and Valentine "for auld lang syne" (259; pt. 2, ch. 4).

And yet Edith Ethel does not want Valentine to come to the dinner, nor to the party. Now that she suspects Valentine of having had a child as the result of an illicit affair with Tietjens, she does not wish to be seen in society with her any more, especially "as the wife [Sylvia] appears likely to be friendly with us [the Macmasters]" (260; pt. 2, ch. 4). After this remark the quarrel, which takes a nasty turn, is cut short when Macmaster and Tietjens stroll in. As Valentine takes her leave, Macmaster follows her "into the stony hall with clamorous repetitions of his invitation" (262; pt. 2, ch. 4). The ensuing

dialogue between the two, although focalised through Valentine, provides the readers with clues as to Macmaster's emotions:

At the great iron-lined door he held her hand for an eternity, gazing lamentably, his face close up against hers. He exclaimed in accents of great fear:

"Has Guggums?... She *hasn't*..." His face, which when you saw it so closely was a little blotched, distorted itself with anxiety: he glanced aside with panic at the drawing-room door. (262; pt. 2; ch. 4)

Valentine tries to keep calm by congratulating Macmaster on his marriage and knighthood. But when Macmaster refers to Tietjens's going again into battle, Valentine can no longer conceal her own emotions:

At that she tried to draw her hand from his; she missed what he was saying[....] She couldn't tell whether it was his or her eyes that were full of tears. She said:

"I believe... I believe you are a kind man!"

[....]

He exclaimed:

"I, too, beg you to believe that I will never abandon..." he glanced again at the inner door and

added: "You both... I will never abandon... you both!" he repeated. (262; pt. 2, ch. 4)

Macmaster will display a similar attitude in the scene with Tietjens, which will be discussed when we come to the scene in question. What is of immediate concern in the passage above, however, is the limits to which "internal focalisation" through Valentine is pushed. Valentine "missed what he was saying," nor will the narrator oblige by informing the readers of what Macmaster said. Valentine "couldn't tell whether it was his or her eyes that were full of tears," nor will the readers ever know for sure, as the narrator does not make any further comments.

The denial of such bits and pieces of information to readers may not be of great consequence in the final interpretation of Macmaster's personality, but the impact this denial may have in distancing him from readers (in the sense of restricting their sympathies for him) cannot be disregarded. Macmaster is now a stranger, seen through the eyes of someone who does not know him very well. Moreover, he is already in the process of becoming a memory from the past for Valentine, as she *remembers* the incident a week after it has occurred. The employment of the same strategy in part 2, chapter 6 reveals that it is meant to emphasise the radical change in the way Macmaster is characterised.

In this chapter, the action takes place in Tietjens's mind, as he reflects upon the incidents of the day on which Valentine remembers her quarrel with

Edith Ethel. It has been a very important day for both Valentine and Tietjens, as they have talked openly about their mutual feelings for the first time. Seeing Valentine at the War Office, Tietjens has asked her to become his "mistress" (279; pt. 2, ch. 5). The two have met again after the dinner and the party at the Macmasters', which Valentine has not attended.

Back home late at night, Tietjens remembers how he has "felt, for the first time, ashamed" (286; pt. 2, ch. 6) on learning about Macmaster's knighthood. For Macmaster has received the title evidently by appropriating an idea of Tietjens's, in order to advance his career at the Department of Statistics (where Tietjens also worked before the war). Macmaster's feeling of guilt reveals itself in the following scene. Tietjens is about to leave the Macmasters' party in order to meet Valentine:

Even when he, Tietjens, had slipped away from the party -- to go to his good fortune! -- Macmaster had come panting down the stairs, running after him, through guests coming up. He had said:

"Wait... You're not going.... I want to..." With a miserable and appalled glance he had looked up the stairs; Lady Macmaster might have come out too. His black, short beard quivering and his wretched eyes turned down, he had said:

"I wanted to explain.... This miserable knighthood...."

Tietjens patted him on the shoulder, Macmaster being on the stairs above him.

"It's all right, old man," he had said -- and with real affection: "We've powlered up and down enough for a little thing like that not to... I'm very glad...." (287; pt. 2, ch. 6)

The process of distancing Macmaster from the readers is taken one step further in this scene, in that he is not permitted to give an account of the "miserable knighthood." Thematically, it is Tietjens who prevents further discussion of the matter, as he obviously wishes to spare his friend a humiliating explanation. But structurally, it is the narrator who, by choosing Tietjens as the focal character in this scene, is responsible for leaving things 'unsaid.' The narrator's adoption of Tietjens's viewpoint (down to the purely perceptual level) manifests itself best in the clause "Lady Macmaster might have come out too." Tietjens obviously cannot see her from where he is standing; it is only Macmaster's "miserable and appalled glance [...] up the stairs" which can suggest the possibility of Edith Ethel's presence to Tietjens. The only means by which readers can make sure whether she is there is the omniscient narrator who, as in the scene between Valentine and Macmaster, withholds this piece of information.

After Tietjens congratulates his friend on the knighthood, Macmaster asks him about Valentine's absence from the party, and then makes a

promise very similar to the one he has made to Valentine. Once again Macmaster refers to Tietjens going into battle; once again he "beg[s]" to be believed; and once again "tears" are involved:

"Tell her..." he said... "Good God! You may be killed.... I beg you... I beg you to believe... I will... Like the apple of my eye...." In the swift glance that Tietjens took of his face he could see that Macmaster's eyes were full of tears. (287; pt. 2, ch. 6)

One final similarity between the two scenes needs to be discussed. Like Valentine, Tietjens looks back at the incident; the one difference is that the temporal gap that separates the time of the scene and the time Tietjens reflects upon it is much narrower. Tietjens goes over events that have occurred only a few hours before, whereas Valentine thinks about her dialogue with Macmaster a week later. Nevertheless, the narrator's preference for past perfect tense in the scene between Tietjens and Macmaster (over simple past tense, employed throughout the earlier scene) seems to be meant to compensate for the shortness of the temporal gap in question: "he, Tietjens, had slipped away," "Macmaster had come panting down the stairs," and so on. Macmaster is once again driven out of the focal character's 'present': a process made all the more striking in the scene by the employment of past perfect tense.

Focalisation and temporality, then, are the two main devices responsible for Macmaster's relegation to a minor role in the final chapters of *Some Do Not...* That Macmaster is not likely to have a significant role in the rest of the tetralogy may be inferred from the way Tietjens remembers his farewell to his friend:

They both stood looking down at the stone stairs
for a long time.

Then Macmaster had said: "Well..."

Tietjens had said: "Well..." But he hadn't been able to look at Macmaster's eyes, though he had felt his friend's eyes pitifully exploring his own face.... "A backstairs way out of it," he had thought; a queer thing that you couldn't look in the face a man you were never going to see again! (287; pt. 2, ch. 6)

Behind Tietjens's conviction that he is not to see Macmaster again lies his awareness that he may never return from his tour of duty on the front in France, where he is to be sent off the following day. Tietjens does return (in the third novel, *A Man Could Stand Up--*), but his speculation proves to be true: after the scene discussed above, he will not see, nor even spare much thought for, his old friend. Macmaster's disappearance from Tietjens's immediate surroundings (and his mind) parallels his virtual disappearance

from the rest of the tetralogy. The omniscient narrator, who has accorded a privileged role to Macmaster for a considerable portion of *Some Do Not...*, discards him from the tetralogy now that his friendship with Tietjens is over. The treatment of Macmaster in *Some Do Not...* thus stands as the first significant example of how the cognitive identification between the omniscient narrator and Tietjens comes to affect plot-structure in *Parade's End*.

The second example extends well beyond the limits of a single novel, but follows the pattern established in Macmaster's case: this time with another character who, for a while, is given a significant role in the plot-structure. This character is Sylvia Tietjens, whose marriage to Tietjens ends, in *No More Parades*, in irrevocable separation. Sylvia is relegated very much into the background after the separation; once she is out of Tietjens's life and mind, the omniscient narrator will not feel compelled to keep close track of her. Although she appears at some length in *Some Do Not...*, a much more extensive portion is devoted to her in *No More Parades*. The next chapter will focus mainly on this novel, analysing how and why Sylvia, like Macmaster, is promoted to, and eventually relegated from, a major role in the tetralogy.

CHAPTER III

NO MORE PARADES

No More Parades covers a period of three days in December 1917, while Tietjens is serving as transport officer behind the lines in France. This time-scale is minuscule when compared with that of *Some Do Not...*, which covers incidents between July 1912 and August 1917. There are also fewer major characters in *No More Parades*: the first and third parts of the novel are dominated by Tietjens; the second by Sylvia. Another significant difference between the two novels has to do with thought-presentation. As Arthur Mizener puts it;

Some Do Not... works less within the consciousness of a character than any of the other novels in *Parade's End* and, when it does, more simply. Its structure is scenic, and the scenes are usually treated dramatically.... *No More Parades* takes place almost entirely in the minds of Christopher and Sylvia, and we learn a great deal about the states of their minds as they live through the experiences of the novel....¹

While Mizener points to the increased emphasis on the characters' inner selves in this novel, he does not deal with the differences between the ways in which Tietjens's and Sylvia's thoughts are narrated; nor does he discuss

the narrator's attitude towards these characters. On one occasion, Tietjens expresses his thoughts by writing them down: a device which the narrator applies to no other character in the tetralogy. Moreover, while the narrator seems to sympathise with Tietjens's thoughts, he presents Sylvia's inner world in a much more detached manner. The difference in the way he presents Tietjens's and Sylvia's thoughts forms the basis of the present chapter.

A Variation in Thought Presentation: Tietjens Turned Narrator

Part 1 of *No More Parades* takes place in an army camp near Rouen, where Tietjens learns, much to his annoyance, that Sylvia has come to visit him without any official permit. Trying to discover the motives behind this visit, Tietjens feels the need to "put, in exact language, as if he were making a report for the use of garrison quarters, the history of himself in relationship to his wife.... And to Miss Wannop, of course" (345; pt. 1, ch. 3). Towards the end of the "report," Tietjens recounts an earlier quarrel with Sylvia, which ended with her leaving the house and which he "took [...] to mean the final act of parting" (348; pt. 1, ch. 3).

With respect to the chronological order of the story, the quarrel occurs three months before Tietjens's account of it, on the night before he sets off for France. Tietjens's farewell to Macmaster and his subsequent meeting with Valentine, which occur on the same night, have already been described in the last chapter of *Some Do Not...*

Marlene Griffith explains that Ford originally planned to conclude *Some Do Not...* with the quarrel, and wrote a "strong and almost violent scene between Christopher and Sylvia."² According to Mizener, Ford later eliminated the scene in order to "use the material in the interior dialogue of *No More Parades*."³ Mizener claims that the narrator treats Tietjens and Sylvia in a similar way in this scene; however, he does not take into account two major differences in the presentation of their thoughts. First, Sylvia does not go into the particulars of the quarrel: she only remembers how she left the house, and thinks that she too "had meant their parting to be for good" (385; pt. 2, ch. 1). Tietjens, on the other hand, renders the quarrel in much more detail, even speculating on Sylvia's feelings:

I got home towards two in the morning and went into the dining-room in the dark[....] Then Sylvia spoke from the other end of the room. There was thus an abominable situation. I have never been spoken to with such hatred. She went, perhaps, mad[....] She threatened to ruin me; to ruin me in the Army; to drag my name through the mud.... I never spoke. I am damn good at not speaking. She struck me in the face. And went away. (347-8; pt. 1, ch. 3)

Secondly, whereas it is the narrator who communicates Sylvia's thoughts, it is Tietjens who writes his own thoughts down, thus becoming a 'narrator' himself. Had the details of the quarrel been referred to anywhere else in the text -- either through narratorial summary or through the words or thoughts of another character -- the 'truthfulness' of Tietjens's report might have been called into question. Because the readers have no other means of ascertaining what happened during the quarrel (or, for that matter, whether such a quarrel occurred) they will have to take Tietjens's word for it. By making Tietjens recount a part of the story, the narrator trusts "the actual narrating"⁴ to him, which is a status no other character in *Parade's End* is granted.

Generalisations and Judgements: Tietjens and Sylvia

The sense of 'truth' underlying Tietjens's account may lead readers, similarly, to accept his interpretation of Sylvia's emotions: why should Tietjens, who wishes to be as objective as possible in the analysis of his marriage (and who seems capable of criticising himself as well -- "I am damn good at not speaking") invent or exaggerate his wife's "hatred" at the time? In fact, the 'truthfulness' of Tietjens's views has already been indicated in part 2, chapter 2 of *Some Do Not...:*

It has been remarked that the peculiarly English habit of self-suppression in matters of the emotions puts the Englishman at a great disadvantage in

moments of unusual stresses. In the smaller matters of the general run of life he will be impeccable and not to be moved; but in sudden confrontations of anything but physical dangers he is apt -- he is, indeed, almost certain -- to go to pieces very badly. This, at least, was the view of Christopher Tietjens[...] (178; pt. 2, ch. 2)

The passage begins with the narrator's generalisation that the English have a "habit of self-suppression in matters of the emotions." In the last sentence, it becomes clear that Tietjens shares the narrator's view. As the narrator provides no other perspective to challenge the validity of this view, readers are encouraged to accept it as a 'truthful' statement. Tietjens thus emerges as a reliable character, whose views are authenticated by the narrator.

In principle, and in general, the narrator of *Parade's End* abstains from making such generalisations, which would suggest too close an affinity between the views of the narrator and those of a character. That the narrator disregards this principle in favour of Tietjens can be seen as another example of cognitive identification between the two.

The narrator is also wary of passing explicit judgements on a character, which would tend to condition the readers' interpretation of him/her favourably or unfavourably. And yet, there are instances in *Parade's End* where the

narrator portrays a character in a way which parallels Tietjens's own view of that character. Presenting the marital problems of Tietjens and Sylvia in *Some Do Not...*, for example, the narrator at first appears to be impartial towards both. The remarks about them are placed in the context of another character's words or thoughts, without any indication of narratorial involvement. The first value-judgement concerning Sylvia comes from Macmaster, who opposes Tietjens's decision not to divorce her after her extramarital affair with a man called Perowne. He thinks that Tietjens has "fallen into the most barefaced snare, into the cruellest snare, of the worst woman that could be imagined" (14; pt. 1, ch. 1). As far as the remarks about Tietjens are concerned, again Macmaster is used as the source of information. During a conversation with Tietjens, he remembers Sylvia's complaints against her husband: "For Tietjens' wife alleged that Tietjens was detestable. He bored her, she said, by his silences; when he did speak she hated him for the immorality of his views..." (20; pt. 1, Ch 1).

The narrator's impartiality towards Tietjens and Sylvia is soon to end, however, and to Sylvia's disadvantage. In the next chapter, he describes her as follows: "Her very oval, regular face had an expression of virginal lack of interest as used to be worn by fashionable Paris courtesans a decade before that time" (28; pt. 1, ch. 2). Later, Tietjens will brand his wife a "whore" (77; pt. 1, ch. 4). The similarity of terminology between the narrator and Tietjens places them both in opposition to Sylvia.

In *No More Parades*, both Tietjens and the narrator use "snake imagery"⁵ in referring to Sylvia, which once again throws their cognitive identification into relief. First, Tietjens: "He imagined Sylvia, coiled up on a convent bed.... Hating... Her certainly glorious hair all round her.... Hating... Slowly and coldly... Like the head of a snake when you examined it..." (339; pt. 1, ch. 2). And then, the narrator: "With her spine very rigid and the expression of a snake that fixes a bird, Sylvia gazed straight in front of her[...]" (381; pt. 2, ch. 1).

Internal Focalisation: Sylvia

The narrator's partiality towards Tietjens is also manifest in part 2 of *No More Parades*, which is characterised by the narrator's efforts not to be associated with Sylvia's thoughts. To summarise the action briefly, during her train journey to Rouen, Sylvia meets Major Perowne, with whom she had an extramarital affair back in 1912. Perowne accompanies her to the hotel where she is to stay, and insists that she leave the door of her room unlocked that night. She finally consents, but makes it clear to him that she has made this journey in order to be reconciled with her husband. At the hotel, Sylvia dines with Tietjens and several other officers. While dancing with Tietjens towards the end of the evening, she feels sexually attracted to him:

In his arms! Of course, dancing is not really.... But so near the real thing! So near!... "Good luck to the special intention!..." She had almost kissed him

on the lips.... All but! *Effleurer*, the French call it....
 But she was not as humble.... He had pressed her
 tighter.... All these months without... My lord did
 me honour... Good for Malbrouck *s'en va-t-en
 guerre*⁶.... He *knew* she had almost kissed him on
 the lips.... And that his lips had almost
 responded.... The civilian, the novelist, had turned
 out the last light.... Tietjens said, "Hadn't we better
 talk?..." (443; pt. 2, ch. 2)

Part 2 ends as the two head for Sylvia's room. Apart from the last two sentences, where the narratorial voice relates what happens after the dance, the passage is internally focalised through Sylvia. The sentences with verbs in the present tense, such as "Of course, dancing is not really...." are examples of FDT ("free direct thought"), which purports to render a character's thoughts verbatim. The passage also employs FIT ("free indirect thought"), in sentences such as "He *knew* she had almost kissed him on the lips.... And that his lips had almost responded...."

As FIT stands halfway between the mimetic and narratorial modes of thought presentation, it sometimes blends the voices of the narrator and a character, with the result that "it is impossible to tell by the use of formal linguistic criteria alone whether one is reading the thoughts of the character or the views of the narrator/author."⁷ In the passage above, however, the

transitions from FDT to FIT are achieved so subtly (especially by the use of phrases without verbs, which cannot be strictly placed within either category) that the passage can be interpreted as faithfully communicating Sylvia's thoughts rather than those of the narrator. Consequently, Sylvia's conviction that Tietjens is as attracted to her as she is to him during the dance represents only her viewpoint, and not the narrator's -- or, for that matter, Tietjens's.

Indeed, in part 3 of *No More Parades*, which takes place back at the army camp the following morning, the dance is excluded from Tietjens's train of thought altogether. He only reflects upon Sylvia's physical appearance after he went up to her room:

[...] it came to Tietjens suddenly to think of Sylvia, with the merest film of clothing on her long, shining limbs.... She was working a powder-puff under her armpits in a brilliant illumination from two electric lights[....]

[....] She had emanated a perfume founded on sandalwood. As she worked her swansdown powder-puff over those intimate regions he could hear her humming. Maliciously![....] She had incredible arms, stretched out amongst a wilderness of be-silvered cosmetics. Extraordinarily lascivious!

Yet clean! Her gilded sheath-gown was about her
hips on the chair.... (476; pt. 3; ch. 2)

One other thing which sticks out in Tietjens's mind is the turning of the door handle in Sylvia's room (449; pt. 3; ch. 1). This recollection brings the action up to the present of part 3: on returning to the camp, Tietjens is arrested for having struck Major Perowne at the hotel late the previous night, and is required to give an official account of what happened. He explains that sometime after he went up to Sylvia's room, he noticed someone trying to open the door. As Sylvia was "in a state... bordering on nudity" (460; pt. 3, ch. 1), he rushed to stop this person entering the room. Only after the ensuing scuffle did Tietjens realise that the person in question was Perowne.

The incident represents a turning point in Sylvia and Tietjens's marriage. During a subsequent interview with General Campion (Tietjens's godfather as well as the commander of his battalion), Tietjens alludes to the incident as a major factor in his realisation that his marriage is beyond salvation:

"Circumstances last night [...] convinced me suddenly, there, on the spot, that I had been wronging my wife.... I had been putting a strain on the lady that was unwarrantable. It humiliates me to have to say it! I had taken a certain course for the future of our own child. But it was an atrociously

wrong course. We ought to have separated years ago [...]" (488; pt. 3, ch. 2)

It will be noticed that the Perowne incident, very much like Tietjens's farewell to Macmaster and his quarrel with Sylvia, represents an inversion in the chronological order of the story, in that it is narrated through Tietjens's recollection of it. Genette refers to such temporal inversions as "retrospections" or "analepses," defining them as "any evocation after the fact of an event that took place earlier than the point in the story where we are at any moment."⁸ Genette also discriminates between "subjective" analepses which are adopted by a character, and "objective" analepses which are adopted by the narrative itself.⁹ As Tietjens is the focal character in the farewell scene, the analepsis here is "subjective"; so are the ones concerning the quarrel and the Perowne incident, since it is Tietjens who recounts them. "Subjective" analepses, then, are specifically used to mark the occasions on which Tietjens's relationship with a character comes to a crisis or an end.

There is one significant difference in the way in which these occasions are narrated. Macmaster's emotions during the farewell scene are communicated, to some extent, through his dialogue with Tietjens. Sylvia's emotions during the quarrel are also described, even though indirectly, by Tietjens. And yet, readers are given no clues as to Sylvia's reaction to her husband's scuffle with Perowne. While reporting the incident, Tietjens refers only to her appearance. Nor does the narrator explain Sylvia's view of the

incident, which suggests that her role in the plot has virtually come to an end. Indeed, Sylvia does not appear at all in the following novel (*A Man Could Stand Up--*). And when she does reappear (in *The Last Post*), she is no longer a major figure in Tietjens's life; on the contrary, she is now planning to marry General Champion.

An overall review of Sylvia's role in *Parade's End* shows that she remains very much within a sphere of action defined by Tietjens, and not necessarily by the narrator. In *Some Do Not...*, readers first learn of Sylvia by means of a letter she has sent to Tietjens: tired of her affair with Perowne, Sylvia wants to return to her husband "without any contrition at all" (8; pt. 1, ch. 1). Tietjens's reaction anticipates the challenge which Sylvia is to represent for him until their separation: "Certain insolent phrases in Sylvia's letter hung in his mind. He preferred a letter like that" (8-9; pt. 1, ch. 1). After the Perowne incident, Tietjens finally decides to separate from her. Sylvia is conveniently eliminated from the plot at this point.

After Macmaster, then, Sylvia becomes the second character whose role in the plot is determined by the changes in Tietjens's relationship to and view of that character. The third character to be examined, Valentine, presents a slightly different case, in that it is her characterisation, rather than her role in the plot, which is affected by Tietjens's thoughts. The following chapter will attempt to analyse the changes in Valentine's characterisation and to

determine the extent to which Tietjens's view of her is responsible for these changes.

CHAPTER IV

A MAN COULD STAND UP--

Valentine Wannop makes her first appearance in *Some Do Not...* in a scene where she and another suffragette stage an illegal demonstration at a golf-course. Tietjens meets her on this occasion, as he happens to be playing golf with the Cabinet Minister whom the girls have targeted. After the demonstration, Tietjens learns that Valentine is the daughter of Professor Wannop (an eminent Latinist) and Mrs. Wannop (a novelist). Following the death of her father, Valentine had to work as a "domestic servant" for a year; at present, she is "housemaid for her mother" (46; pt. 1, ch. 3). Tietjens believes that she has become a suffragette as a reaction against these chores: "I should imagine the two experiences would make her desire to better the lot of her sex" (46; pt. 1, ch. 3). Later, Valentine herself corroborates Tietjens's assertion: "I'm a suffragette," she says, "because I've been a slavey" (82; pt. 1, ch. 5).

When the two meet for the second time, Tietjens thinks of her as "a lady's help, by nature" (87; pt. 1, ch. 5). Only a few pages before, Valentine has admitted that her chores prevent her from taking a more active part in the suffragette movement, which once again lends weight to Tietjens's opinion of her: "I'm thankful to goodness that it's my duty to stop and housemaid-typewrite for mother, so that I can't really *do things...*" (83; pt. 1, ch. 5).

The narrator, however, suggests that there is more to Valentine than meets the eye:

In every man there are two minds that work side by side, the one checking the other; thus emotion stands against reason, intellect corrects passion and first impressions act a little, but very little, before quick reflection. Yet first impressions have always a bias in their favour, and even quiet reflection has often a job to efface them [...]

[...] And, though Tietjens had even got as far as to realise that Miss Wannop must be a heroine who had sacrificed her young years to her mother's gifts, and no doubt to a brother at school -- for he had guessed as far as that -- even then Tietjens *couldn't make her out as more than a lady help*. (87; pt. 1, ch. 5; emphasis added)

The passage is exceptional for two reasons. First, as mentioned in the preceding chapter, the narrator as a rule abstains from making either generalisations or direct comments about a character. Secondly, Tietjens's views on a character usually do not conflict with those of the narrator (as has been discussed in connection with Sylvia). In Valentine's case, the narrator questions Tietjens's thoughts for the first time. Nevertheless, the narrator

does not give further clues as to what Tietjens evidently fails to understand about Valentine. After the comment above, the narrative continues with "internal focalisation" through Tietjens, leaving the issue in the air.

Even though, at this stage, it is the narrator who points out Tietjens's failure to appreciate Valentine's character, it is again Tietjens who will eventually be given the privilege of discovering the 'real' Valentine, in the last two chapters of part 1 (where the two take a walk and then a ride). First, Tietjens realises that he has underestimated the degree of Valentine's devotion to "the cause" (114; pt. 1, ch. 6). Indeed, she seems to be more actively involved in the suffragette movement than even she gives herself credit for ("Do you suppose I don't appreciate all your silent heroism of the home," she says to Edith Ethel, "while we're marching about with flags and shouting?" [85; pt. 1, ch. 5]). Secondly, Tietjens begins to think that she "is the only intelligent soul I've met for years" (127; pt. 1, ch. 7). Thirdly, he is struck by her knowledge of Latin, which will eventually lead him to call her "the best Latinist in England" (*A Man Could Stand Up*-- 670; pt. 3, ch. 2). And lastly, Valentine has a "constructive" nature as opposed to Sylvia who, in her personal relationship to Tietjens, is marked for her "sheer efficiency in killing" (*Some Do Not...* 128; pt. 2, ch. 7).

Critical appraisals of Valentine have generally followed the line of Tietjens's opinion of her in *Some Do Not...* In promoting *Parade's End* as Ford's "masterpiece," Roger Sale argues that Valentine "does express a

fullness and humanity unknown to earlier Ford."¹⁰ According to J. Delbaere-Garant, Tietjens "chooses Valentine because she is morally richer than his former wife."¹¹ Arthur Mizener claims that she is "next to Christopher the novel's most sophisticated intelligence."¹² Norman Page emphasises her "militant feminism,"¹³ T. J. Henighan sees her as the "suffragette warrior,"¹⁴ John Onions as the "radical suffragette,"¹⁵ and Sheila Gordon as a "militant suffragette."¹⁶

This survey of critical views on Valentine reveals that her activity as a suffragette has received quite as pronounced an attention as the other aspects of her personality. When the last two novels of *Parade's End* are considered, however, it will be seen that she is presented only in the context of her personal relationship with Tietjens: her enthusiasm for the social issue of the women's "cause" plays no part in her characterisation. As Eric Meyer puts it, Valentine becomes an "ex-suffragette and antiwar activist who is domesticated in *The Last Post* to bear Tietjens' heir."¹⁷

In fact, this process of "domestication" starts in *A Man Could Stand Up--*. The first part of the novel takes place on Armistice Day (November 11, 1918), with Valentine contemplating the end of the war and reviewing her relationship with Tietjens. The second part shifts the action back to a day in April 1918, when Tietjens, now posted to the battlefield, gets involved in trench warfare. The third part takes up where the first left off: Valentine and Tietjens come together in his flat in London, where they celebrate the

Armistice (as well as the first day of their union) with some of Tietjens's brothers in arms.

Although *A Man Could Stand Up--* is similar to the preceding novel in its tripartite structure and in its concentration on two major characters, it plays on the chronological order of the story more conspicuously: something which has significant implications for Valentine's characterisation. Whereas *No More Parades* generally keeps to the order of the incidents, the whole of part 2 of *A Man Could Stand Up--* is retrospective; an "analepsis" interposed between parts 1 and 3, it takes place on Armistice Day. According to Alan Kennedy, this narrative re-ordering of the incidents emphasises how Tietjens and Valentine will adapt to life after the War: "The emergence of the new man of passion [part 2] is framed by the celebration of the beginning of a new world [part 1] on the one hand, and on the other, the beginning of a new type of human relationship for Tietjens and Valentine [part 3]"¹⁸ (parenthetical references added).

Kennedy's reading suggests that Valentine and Tietjens have come to share the same outlook on "the new world" independently of one another; Valentine in part 1 and Tietjens in part 2. Arthur Mizener makes a similar point in his discussion of the novel, although he claims that Valentine is the first to attain an understanding of the necessity to adapt to the times. In part 1 of the novel, Mizener argues;

We stay within Valentine's mind until she has finally admitted to herself that the enlightened late-Victorian standards of her parents, which she has been trying to live by, do not work in the postwar world and have to be discarded.... Though part 2 of *A Man Could Stand Up*-- has no chronological relation with part 1, it parallels it very closely in meaning. In it Christopher goes through the same process of self-discovery that Valentine has gone through in part 1, and reaches the same conclusion about Edwardian society that Valentine had."¹⁹

One point needs to be stressed in connection with this argument. Because he does not pay attention to the reversal of the temporal order in parts 1 and 2, Mizener thinks that Valentine's "self-discovery" occurs before that of Tietjens, whereas in fact the opposite is the case. As a result, Valentine's thoughts become an 'echo' of Tietjens's inner mind.

Her activity as a suffragette, for example, is subsequently referred to only twice: first, by the narrator ("She felt eighteen again. Cocky! She said, using the good, metallic, Cockney bottoms of her lungs that she had used for shouting back at interrupters at Suffrage meetings[...]" [506; pt. 1, ch. 1]); secondly, by Valentine herself, during a conversation with the headmistress of the school where she works. Referring to the time when she was a

domestic servant, Valentine says: "I wasn't badly treated as tweeny maids go. It would have been better if the Mistress hadn't been a constant invalid and the cook constantly drunk.... After that I did a little office work. For the suffragettes[...]" (540; pt. 1, ch. 3). Both references define Valentine as an "ex-suffragette." As for her much-praised "intellect," she seems to be unwilling to develop its potential:

She wanted to lie in a hammock beside a blue, tideless sea and think about Tibullus... There was no nonsense about her. She did not want to indulge in intellectual pursuits herself. She had not the training. But she intended to enjoy the more luxurious forms of the intellectual products of others.... That appeared to be the moral of the day! (541; pt. 1, ch. 3)

The lack of ambition which characterises Tietjens in *Some Do Not...* seems to be projected onto Valentine in *A Man Could Stand Up*--²⁰ So does the label "Tory," which is applied to Tietjens many times in the tetralogy. During a telephone conversation, Valentine utters the words "'Good... God!' [...] like a good Tory English gentleman confronted by an unspeakable proposition" (514; pt. 1, ch. 2).

Valentine is also preoccupied with the same issues as Tietjens. In *No More Parades*, Tietjens blames himself entirely while explaining the reasons

for his decision to separate from Sylvia. Later, he thinks to himself: "*Why* the devil am I so anxious to shield that whore? It's not reasonable. It is an obsession!" (495; pt. 3, ch. 2) In *A Man Could Stand Up--*, Valentine finds herself in a similar position during her conversation with the headmistress:

"I haven't, as you seem to think, been defending Mrs. Tietjens. I would have. I would at any time. I have always thought of her as beautiful and kind. But I heard you say the words: '*has been behaving very badly,*' and I thought you meant that Captain Tietjens had. I denied it. If you meant that his wife has, I deny it, too. She's an admirable wife... and mother... that sort of thing, for all I know...."

She said to herself:

"Now why do I say that? What's Hecuba to me?"

(538-39; pt 1, ch. 3)

The parallels between Tietjens's and Valentine's thoughts become all the more striking in those passages where they review their relationship to one another. When on duty at the battlefield, Tietjens cannot decide whether he should write to Valentine: "He ought to write her a letter. What in the world would she think of this gentleman who had once made improper proposals to her; balked; said 'So long!' or perhaps not even 'So long!' And then walked off. With never a letter! *Not even a postcard!* For two years!"

(630; pt. 2, ch. 6; emphasis added) On Armistice Day, Valentine thinks that Tietjens "had once proposed love to her and then had gone away without a word and [...] had never so much as sent her *a picture-postcard!*" (650; pt. 3, ch. 1; emphasis added)

At the battlefield, Tietjens is overwhelmed by the desire to talk to Valentine: "That was what a young woman was for. You seduced a young woman in order to be able to finish your talks with her. *You could not do that without living with her*" (629; pt. 2, ch. 6; emphasis added). On Armistice Day, Valentine is still not sure whether Tietjens intends to live with her: "She had no official knowledge that he wanted to. But *they* wanted to TALK. *You can't talk unless you live together*" (651; pt. 3, ch. 1; emphasis on the last sentence added).

Neville Braybrooke argues that this "repetition" of Tietjens's desire to talk in the context of Valentine's thoughts "represents a telepathy of spirit, a form of extended *dialogue*."²¹ When all the similarities between their thoughts are taken into consideration, however, what emerges is rather a *monologue*, first voiced by Tietjens, and then inserted into Valentine's thoughts by the narrator. Valentine's consciousness merges into that of Tietjens; her characterisation loses its vigour. The process of Valentine's "domestication," begun in *A Man Could Stand Up--*, comes to a conclusion in *The Last Post*, where Valentine is expecting Tietjens's child and assisting him with the antique furniture-selling business he has taken up. She has reverted

to the role which Tietjens had assigned her on their second meeting in *Some Do Not...: a "help."*

The cognitive identification between the narrator and Tietjens is once more highlighted by Valentine's case. That her characterisation proceeds in accordance with Tietjens's "first impressions" at the expense of the narrator's reservations (mentioned above) reveals the extent to which Tietjens's consciousness has been allowed to affect the narrative. The final affirmation of Tietjens's influence over the narrative comes in *The Last Post*, which revolves around the thoughts of Mark Tietjens in particular. The following chapter will first address the question of whether this novel is an essential part of the tetralogy, or whether, as many critics have argued, it is a redundant extension. In the light of this discussion, the implications of the choice of Mark Tietjens as the major character of the novel will be examined. Finally, the consequences of the narrator's cognitive identification with Tietjens for *Parade's End* will be reviewed.

CHAPTER V

THE LAST POST

The Last Post: An Overview of Critical Approaches

Samuel Hynes explains that although Ford Madox Ford had originally intended *Parade's End* to be a tetralogy, he changed his mind about two years after the publication of *The Last Post* (1928). According to Hynes, the adverse criticism which the novel received led Ford to declare that he had "never liked the book and always intended the series to end with *A Man Could Stand Up--*."¹ In keeping with Ford's wish, Graham Greene discarded the novel from the 1963 Bodley Head edition of Ford's major works, calling it "a disaster which has delayed a full critical appreciation of *Parade's End*."²

One of the strongest objections against *The Last Post* is that it continues to harp on the issues treated at length in the preceding novels, and that it therefore fails to offer a fresh perspective through which the tetralogy may be viewed. Indeed, the characters who are internally focalised in the novel concern themselves especially with past incidents, most of which have already been narrated in the preceding novels. Moreover, as Greene argues, the clarification of issues such as "the parenthood of Christopher's son [and Christopher's] father's possible suicide" strip the novels of their "valuable ambiguities."³

Another objection is based on the argument that, Tietjens's trials and tribulations being over by the end of the preceding novel, *The Last Post* runs

out of steam. Quoting the following passage from *A Man Could Stand Up*-- (where Tietjens reflects upon how war has affected his outlook on life), T. J. Henighan states that Tietjens emerges as "the new man"⁴ who can see the changes awaiting him in the postwar world:

The war had made a man of him! it had coarsened him and hardened him [...] What he had been before, God alone knew. A Younger Son? A Perpetual Second-in-Command? Who knew. But today the world changed. Feudalism was finished; its last vestiges were gone. It held no place for him. He was going -- he was damn well going! -- to make a place in it for... A man could now stand up on a hill, so he and she could surely get into some hole together! (668; pt. 3, ch. 2)

The Last Post shows Tietjens after having accomplished the goal which he had set for himself. The year is now sometime between 1926 and 1929: having bought a show cottage for his antiques business, Tietjens is living there with Valentine, Mark, and Mark's wife Marie Léonie. Once Tietjens achieves "self-sufficiency,"⁵ the plot also comes to a standstill: Tietjens withdraws (he appears only once, and very briefly, towards the end of the novel), and the story is rounded off with a few incidents which resolve the personal conflicts (such as that between Sylvia and Tietjens).

The critics who regard *The Last Post* as a necessary ending to *Parade's End*, however, argue that the final statement the novel makes about the demise of the Edwardian world is indispensable. Sylvia, who now lives at Groby (the family estate of the Tietjenses in Yorkshire), has decided to let it to a wealthy American. Sylvia also causes the Groby great tree, which has come to be associated with the Tietjenses, to be cut down. Mark, "who holds on to the old values,"⁶ lies on his deathbed, paralysed and dumb. Howard Erskine-Hill argues that "the situation of Mark lends a symbolic aspect to the whole book; Groby great tree is down on the old estate, the landed family life is coming to an end, words of ballad poetry float through his mind."⁷

Past, Present, and Future: Mark and Christopher Tietjens

The one point about *The Last Post* on which critics are unanimous is the appropriate choice of Mark as the main character of the novel. In fact, Mark's role is the most important element which enables *The Last Post* to become an essential part of the tetralogy. Most discussions concerning Mark suggest that he mainly serves as a foil to his brother.⁸ Nevertheless, as Mizener states, the two brothers are in fact very much like each other:

... Mark is a Christopher Tietjens without the impulse to sainthood and with a Yorkshire stubbornness so great that he would rather die with the Edwardian world than change his mode of life, as Christopher does, in order to survive into the new world.

Because of this parallel, the character that is elaborated in Mark's long interior dialogues illuminates Christopher's character.⁹

Indeed, if one leaves aside their disagreement over Tietjens's refusal to take over Groby, the two brothers are remarkably similar. Both are proud of belonging to the landed gentry of Yorkshire, which is manifest in their condescending attitude towards people who are not of their nation, class, and religion. Mark once shared lodgings with a half-Scottish, half-Jewish man: "Had he been English, Mark would never have shared his rooms with him; he knew indeed few Englishmen of sufficient birth and position to have that privilege[...]" (*Some Do Not...* 205; pt. 2, ch. 3). A similar attitude underlies Tietjens's view of Macmaster: "Macmaster was obviously Scotch by birth, and you accepted him as what was called a son of the manse. No doubt he was really the son of a grocer in Cupar or a railway porter in Edinburgh. It does not matter with the Scotch[...]" (*Some Do Not...* 5; pt. 1, ch. 1). In *The Last Post*, Mark remembers why Tietjens preferred to set up business with an American Jew:

To be in close mental communion with either an English bounder or an Englishman of good family would, he was aware, be intolerable to him. But, for a little, shivering artistic Jew, as of old for Macmaster he was quite capable of feeling a real

fondness -- as you might for an animal. Their manners were not your manners and could not be expected to be [...] Besides, if they did you in, [...] you did not feel the same humiliation as you did if you were swindled by a man of your own race and station. (752; pt. 1, ch. 5)

Mark also realises that neither he nor Tietjens, although proud of themselves as Tietjenses of Groby, have ever performed the duties expected of them as owners of an English country estate:

They were probably not corrupt but certainly, regarded as landowners, they were effete -- both he and Christopher. They were simply bored at the contemplation of that terrific nuisance -- and refusing to perform the duties of their post they refused the emoluments too. He could not remember that, after childhood, he had ever a penny out of Groby. They would not accept that post: they had taken others. (741; pt. 1, ch. 5)

Apart from their similarities of personality and outlook, Mark and Tietjens are also associated in the narrative in several ways. The novel begins with a description of Mark's surroundings: "He lay staring at the withy binders of his thatch shelter; the grass was infinitely green; his view

embraced four counties[...]" (677; pt. 1, ch. 1). If there is one person who can see more than Mark himself, it is Tietjens, who has taken an aeroplane to go to Yorkshire and prevent the cutting down of the Groby great tree. The sound of the aeroplane, mentioned twice in the novel (691; pt. 1, ch. 2; 784; pt. 2, ch. 1), serves as a symbolic reminder of Tietjens's 'higher' position in relation to the other characters.

Another striking similarity between Mark and Tietjens is their silence. On Armistice night, Mark decided not only to withdraw from public life but also never to speak again, protesting the British government's decision not to invade Berlin. In *A Man Could Stand Up--*, Tietjens himself has mentioned that he is "damn good at not speaking" (347; pt. 1, ch. 3). Although at the battlefield he expressed a desire to talk to Valentine, it seems that he is now resuming his old ways. In *The Last Post*, Valentine thinks that Tietjens "had been away now for a day and a half. But it was known between them -- *without speaking!* -- that he would never be away for a day and a half again" (812; pt. 2, ch. 3; emphasis added).

The final similarity between the two brothers is their act of 'remembrance,' which also brings the tetralogy full circle. Although the other major characters in the novel (Marie Léonie, Sylvia, and Valentine) are also occupied with the past, the presentation of their thoughts is not as extensive as in the case of Mark. Moreover, it is essentially Mark's 'remembrance of things past' that forms a point of reference for Tietjens's present. Tietjens's

refusal to live off the Groby estate, the postwar circumstances which led him to take up his present business, his growing intimacy with Mark (which has brought the brothers to this day), -- these are all narrated through Mark's thoughts.

If Mark is the main figure who *continues* the leitmotif of retrospection in *The Last Post*, Tietjens is the one who *introduced* it in the preceding novels. The first mental act Tietjens performs in *Some Do Not...* is that of remembering: "The compartment smelt faintly, hygienically of admirable varnish; the train ran as smoothly -- Tietjens *remembered thinking* -- as British gilt-edged securities" (3; pt. 1, ch. 1; emphasis added). A significant aspect of Tietjens's personality, which no other character (not even Mark) possesses, is his prodigious memory. He can, for example, list "from memory the errors in the *Encyclopædia Britannica*" (10; pt. 1, ch. 1). When he is shellshocked early in the war, Tietjens becomes apprehensive about whether he will be able to recall things that are at present totally erased from his memory:

It was not so much that he couldn't use what brain he had as trenchantly as ever: it was that there were whole regions of fact upon which he could no longer call in support of his argument[....] And the comings back of these things was much slower than he had confessed to Sylvia. (179; pt. 2, ch. 2)

Shortly after this passage, Tietjens, in a consciously undertaken effort to stretch his memory, reviews Macmaster's affair with Edith Ethel. Although the beginning of Macmaster's affair has been recounted before, the incidents leading up to his marriage are narrated in the context of Tietjens's recollection: this is another "subjective analepsis," like Tietjens's farewell to Macmaster and his quarrel with Sylvia. Tietjens's mind, which oscillates between the past and the present, constitutes an all-embracing memory in the first three novels, and flows into that of Mark in the last.

The Last Post establishes essential links with the preceding novels: if one link has to do with the act of 'remembrance,' the other concerns the reaffirmation of Tietjens's 'prophetic' wisdom. He is the only character in the tetralogy who makes numerous statements about the future, and whose anticipations turn out to be true. In *No More Parades*, he thinks that if he dies Campion will "probably" marry Sylvia (565; pt. 2, ch. 2). Tietjens does not die, but when Sylvia appears in *The Last Post*, the first thing she does is to ask Campion if he will marry her should she divorce Tietjens (779; pt. 2, ch. 1). In the following chapter, Sylvia thinks about Tietjens's antique-furniture business: "Christopher, it is true, had years ago -- during the war - - predicted an American invasion -- as he always predicted everything[....] And they wanted old furniture more than anything else" (801; pt. 2, ch. 2).

When on duty at the battlefield, Tietjens feels that after the war soldiers will not receive a warm welcome back in England: "Pathetic! Tietjens said to

himself. Naturally the civilian population wanted soldiers to be made to look like fools, and to be done in. They wanted the war won by men who would at the end be humiliated or dead. Or both" (*No More Parades* 495; pt. 3, ch. 2). On his return, he wants to sell a cabinet to Sir John Reginald, who had once offered him a hundred pounds for it. Sir John's answer once again proves the truth of Tietjens's predictions:

"[...] You're a fine soldier now, raping half the girls in Flanders an Ealing and asking us to regard you as heroes. Fine heroes. And now you're safe [...] Five pounds is as much as I'll give you for the model and be thankful it is five, not one, for old sake's sake!" (*The Last Post* 764; pt. 1, ch. 6)

As well as having a prodigious memory and an ability to foresee the future, Tietjens also possesses enormous knowledge, which is referred to several times in the novel. Marie Léonie says that Tietjens is "reputed to know all the things of this world and perhaps of the next" (683; pt. 1, ch. 1). A few pages later, she again touches upon this point: "He knew all knowledge" (692; pt. 1, ch. 2). Mark is also amazed at the extent of Tietjens's knowledge: "a fellow [...] who knew ten times as much as you did. A damned learned fellow..." (750; pt. 1, ch. 6).

Conclusion: *Parade's End* and Tietjens's 'Special Omniscience'

The Last Post thus serves to reinforce Tietjens's privileged status in the story with references to his prodigious memory, his ability to foresee the future, and his enormous knowledge. In this way, the cognitive identification between the narrator and Tietjens finds further common ground: Tietjens is given characteristics similar to those of the omniscient narrator, who is all-knowing by definition.¹⁰ To summarise, the stages through which this identification is developed in the tetralogy are as follows: First, the spatio-temporal distinction between the narrator and Tietjens is blurred in the first paragraph of *Some Do Not...*; the "extradiegetic" level (where the narrating act takes place) is drawn into the "intradiegetic" level (where the story unfolds). Second, those characters who have major parts in the narrative subsequently assume a much less significant role as soon as their relationship to Tietjens comes to an end (Macmaster, Sylvia). Third, the personal aspects of certain characters, which Tietjens sees as their predominant aspect, are also seen as such by the narrator (Sylvia as "whore," Valentine as "help"). Fourth, although Tietjens may not appear in person throughout long stretches of the narrative, his absence is compensated for by another character, whose train of thought is made to 'echo' Tietjens's (Valentine in part 1 of *A Man Could Stand Up--*, Mark throughout *The Last Post*). And finally, Tietjens has a "special omniscience,"¹¹ which is particularly manifest in his prodigious memory and almost all-embracing knowledge..

The privileges accorded Tietjens by the omniscient narrator enable him to tower above all the other characters of the tetralogy. Tietjens is not simply a character who serves as the hero of the story; he is the means by which the narrator himself assumes a flesh-and-blood form and 'descends,' so to speak, from the "extradiegetic" level, where the narrating act takes place, onto the "intradiegetic" level, where the story unfolds. Tietjens's own progression is in the opposite direction: being the embodiment of the narrator's consciousness, he ascends to the "extradiegetic" level and presides over the narrating act. *Parade's End* thus proves to be an exceptional narrative, in that both its narrator and its main character transgress the demarcation line between the "extradiegetic" and "intradiegetic" levels.

Ford's own views concerning the tetralogy, however, suggest that he would find the notion of an identification between the narrator and a character unacceptable. In his "Dedicatory Letter" to *No More Parades*, Ford reproaches critics who readily attribute the views expressed in a novel to its writer: "State, underline, and emphasize the fact how you will it is impossible to get into the heads of even intelligent public critics the fact that the opinions of a novelist's characters as stated in any novel are not of necessity the opinions of the novelist."¹² He goes on to explain that *A Man Could Stand Up*-- is loosely based on his experiences "in an immense base camp, unbelievably crowded with men whom we were engaged in getting up the line, working sometimes day and night in the effort."¹³ It seems that Ford

finds no drawback in making use of autobiographical facts as the raw-material of his novel, so long as they pertain only to the action, and not to the opinions of the characters. After these introductory remarks, he mentions the widespread conviction in the camp at the time that "those who controlled it [the army] overseas would -- I will not use the word betray, since that implies volition -- but 'let us down.'"¹⁴ He also explains that everybody, including himself, "was dreadfully worried"¹⁵ by this prospect:

We took it out in what may or may not have been unjust suspicions of the all-powerful ones who had our lives in their hands -- and seemed indifferent enough to the fact. So this novel recounts what those opinions were: it does not profess to dictate whether those opinions were or were not justified. There is, I think, not one word in it which records any opinions or words of mine as being my words or opinions. I believe I may say that, as to the greater part of such public matters as are here discussed, I have no opinions at all. After seven or eight years I have been unable to form any. I present therefore what I observed or heard.¹⁶

In this passage, Ford uses the word 'opinion' in two senses. The first refers to the troops' view of the British government's attitude towards their plight;

the second has to do with the notion of passing judgement on this view. A discussion of whether the novel implicitly passes such a judgement is up to readers to decide, but that Ford shared this view with his brothers in arms is evident in the first sentence of the passage. Tietjens expresses the same view in the novel, which undercuts Ford's argument that his views do not pertain to those of any other character:

Heavy depression settled more heavily upon him. The distrust of the home Cabinet, felt by then by the greater part of that army, became like physical pain. These immense sacrifices, this ocean of mental sufferings, were all undergone to further the private vanities of men who amidst these hugenesses of landscapes and forces appeared pigmies! It was the worries of all these wet millions in mud-brown that worried him. They could die, they could be massacred, by the quarter million, in shambles. But that they should be massacred without jauntiness, without confidence, with depressed brows, without parade.... (*No More Parades* 297; pt. 1, ch. 1)

In the "Dedicatory Letter" to *A Man Could Stand Up--*, Ford once more discourages critics from seeking projections of his opinions in the world of the

novel, and refers to Tietjens in particular. According to him, Tietjens's "mental re-actions and his reflections... are not, *not*, NOT presented as those of the author."¹⁷ The word 'author' can be regarded as a synonym for the 'narrator' as far as Ford's writings on literature are concerned; as Suzanne Ferguson explains, Ford "continually engages the question of authorial (not narratorial) presence and absence in his criticism."¹⁸ Whether the tetralogy should be read in deference to Ford's views, or, to put it in another way, whether Tietjens should be dissociated from the narrator, is again up to readers to decide. Nevertheless, the proposition that Tietjens is still more than a character, in the sense that he defies the limits within which characters generally remain, is still valid. To conclude, even Ford himself seems to allow for such a proposition, as he grants Tietjens an existence even beyond the confines of *Parade's End*:

So, you see, I can not tell you the end of Tietjens for he will end only when I am beyond pens and paper. For me at this moment he is oddly enough, in Avignon, rather disappointed in the quality of the Louis Seize furniture he has found there, and, seated in front of the Taverne Riche under the planes, he is finding his Harris tweeds oppressive. Perhaps he is even mopping the whitish brow under his silver streaked hair. And I have the strong itch

to write to him that if he wants to find Louis Treize
stuff of the most admirable -- perfectly fabulous
armoires and chests -- for almost nothing he should
go westward into the Limousin, to... But nothing
shall make me here write that name...¹⁹

CHAPTER VI

THE GOOD SOLDIER

Unlike the "heterodiegetic" narrator of *Parade's End*, who does not participate in the incidents, the narrator of *The Good Soldier* is "homodiegetic," as he is also a character in the story. And yet, both narrators share common ground in that they identify themselves with a major character. In *Parade's End*, the process of the narrator's identification with Tietjens undergoes several stages, as has been discussed in the preceding chapters. In *The Good Soldier*, however, the narrator John Dowell identifies himself with Edward Ashburnham quite abruptly, and only towards the end of the novel. The purpose of this chapter is to analyse the implications of Dowell's 'belated' identification with Edward in the context of the narrative strategies employed in *The Good Soldier*.

The novel concentrates on a nine-year period in the lives of two couples, the Dowells and the Ashburnhams, who make friends at a spa in Nauheim in August 1904. Florence Dowell and Edward Ashburnham soon start an illicit love affair, which continues until Florence's death in August 1913. Although Leonora Ashburnham knows about her husband's infidelity, she tolerates it and covers it up, as she has done with his other affairs. Shortly before Florence's death, Edward falls in love with Nancy Rufford, a young girl who is Leonora's ward. On realising that Nancy also loves him, Leonora tries to get back at the two by humiliating them; she urges Nancy

to offer herself to Edward. Edward resists the temptation, and sends Nancy to her father in Ceylon. A week after Nancy's departure, Edward commits suicide.

Dowell claims at the beginning of the novel that he was not involved in these incidents: "This is the saddest story I have ever heard" (11; pt. 1, ch. 1), says Dowell, thus putting himself in the position of a 'listener' in relation to what he is going to narrate: a position which he almost obsessively wishes to maintain throughout the novel. A few pages later, he explains that he heard the story from the Ashburnhams. Shortly before his death, Edward told him of the events that took place between himself, Leonora and Nancy. About a week after Edward's death, Leonora told him about her husband's illicit affairs, including the one with Florence. She also explained that Florence did not die of a heart condition, as Dowell had supposed, but committed suicide. In an attempt to recover from the shock of discovering the truth about the past nine years, Dowell puts the story in writing: "You may well ask why I write. And yet my reasons are quite many. For it is not unusual in human beings who have witnessed the sack of a city or the falling to pieces of a people to desire to set down what they have witnessed[...]" (13; pt. 1, ch. 1).

Two inferences can be drawn from Dowell's explanation. First, what he is going to narrate is no less than a catastrophe in his eyes, as he describes it by means of the metaphor of "the sack of a city." Secondly, Dowell now

assumes the role of a 'witness' in relation to the story, despite his earlier claim that he has only "heard" it. Although as witness Dowell comes closer to the world of the story than as listener, both roles in effect serve the same end: they undermine the extent of his personal involvement in the story. As John G. Hessler puts it, Dowell "avoids the necessity of seeing himself as enmeshed participant"²⁰ by assuming these roles.

Soon after Florence's death, however, Dowell does indeed get enmeshed in the incidents. Having been a "sedulous, strained nurse" (15; pt. 1, ch. 1) rather than a husband to his wife throughout their marriage, he now wants "to get back into contact with life" (115; pt. 3, ch. 1) by marrying Nancy. Dowell decides to propose to her before she leaves for Ceylon, but Leonora stops him on the grounds that Nancy "ought to see a little more of life before taking such an important step" (221; pt. 4, ch. 6).

Six months after Edward's death, Dowell and Leonora learn that Nancy has lost her sanity on reading the news of Edward's suicide. Leonora does not want to assume any responsibility for Nancy, so she sends Dowell to bring her back to England. When Dowell returns, he buys the Ashburnham residence, and begins to live with Nancy, who is evidently never to recover her sanity. At the end of the novel, he points out the irony of his situation: "So here I am very much where I started thirteen years ago. I am the attendant, not the husband, of a beautiful girl, who pays no attention to me" (212; pt. 4, ch. 5).

When the extent to which Dowell's life is affected by the incidents is considered, his insistence that he is at best a minor character sounds all the more unconvincing. What, then, is his real purpose in assuming a peripheral role? By arguing that he was not involved, Dowell attempts to absolve himself of responsibility in "this sad affair" (11; pt. 1, ch. 1). For example, while discussing his marriage, Dowell characterises himself as "an ignorant fool," and Florence as "a cold sensualist" (88; pt. 2, ch. 1) who pretended to have a weak heart in order to continue her illicit affairs. However, one incident that took place during his courtship of Florence indicates that he could have prevented her infidelities:

She received me with an embrace of a warmth....

Well, it was the first time I had ever been embraced by a woman -- and it was the last when a woman's embrace has had in it any warmth for me[....] I fancy that, if I had shown warmth then, she would have acted the proper wife to me, or would have put me back again (80; pt. 2, ch. 1).

Dowell even suggests that he could have prevented Florence's death as well. Just before her death, he saw her rushing to her hotel room at Nauheim. After he collected himself, he went up to her room, only to find that she was already dead. Later, however, Dowell admits that he did not really want to save her:

I thought suddenly that she wasn't real; she was just a mass of talk out of guide-books, of drawings out of fashion-plates. It's even possible that, if that feeling had not possessed me, I should have run up sooner to her room and might have prevented her drinking the prussic acid. (114; pt. 3, ch. 1)

Dowell displays a similar reluctance to intervene on realising Edward's intention to commit suicide. He argues that he did not stop him because he understood that Edward had nothing to live for (229; pt 4, ch. 6). Whether his reasons for not preventing Florence's and Edward's deaths are genuine or not, the tenuousness of his claim to a minor role in the story is once more revealed: although he obviously had sufficient incentive to change the course of the story, he simply did not take advantage of it, and wilfully chose to remain a bystander. By assuming the role of listener/witness, Dowell can argue that he had almost no responsibility in the way that the incidents developed, obviously ignoring the fact that passivity, as much as engagement, can result in serious consequences.

Interestingly enough, Dowell finally *does* promote himself to a major role in the story, but again in an equivocal manner, by showing himself undergoing a process of identification with Edward in the last part of the novel: a development which, to say the least, is as unexpected as it is untenable. Hitherto, Dowell has given the impression that Edward and he are

totally different: whereas he led a celibate life, Edward kept having affairs with various women. In the last part of the novel, however, Dowell professes that he is in fact "following the lines of Edward Ashburnham," as he "should really like to be a polygamist; with Nancy, and with Leonora, and with Maisie Maidan [a young lady with whom Edward had a platonic affair before Florence] and possibly even with Florence" (212-13; pt. 4, ch. 5). And finally, he goes so far as to identify himself with Edward: "For I can't conceal from myself the fact that I loved Edward Ashburnham -- and that I love him because he was just myself" (227; pt. 4, ch. 6).

The major factor behind this identification seems to be that Dowell has come to appreciate fully Edward's suffering at the hands of Leonora and Nancy. However, since he has expressed such an appreciation ("And that poor devil beside me was in an agony. Absolute, hopeless, dumb agony such as passes the mind of man to imagine" [26; pt. 1, ch. 2]) earlier in the novel, this would rule out the possibility that he only gradually understands Edward:

Why, in that case, does he come to identify himself with Edward only towards the end of his narration? The answer to this question has to do with the advantage Dowell gains by means of this identification: through using Edward's "agony," Dowell projects his own suffering onto Edward, thus indirectly condemning those who caused his own suffering without appearing to be selfishly vindictive:

Those two women [Leonora and Nancy] pursued that poor devil and flayed the skin off him as if they had done it with whips. I tell you his mind bled almost visibly. I seem to see him stand, naked to the waist, his forearms shielding his eyes, and flesh hanging from him in rags. I tell you that is no exaggeration of what I feel. (214; pt. 4, ch. 5)

Dowell's self-imposed role as listener/witness in relation to the story, then, is the first underhanded move towards acquiring a status as major character: a status which he achieves indirectly, by means of his identification with Edward. Dowell employs equally subtle strategies while telling the whole story, by means of which he aims to strengthen the impression that he only gradually understands the personalities of the other characters. The next section will discuss these strategies.

Dowell as "Extradiegetic" Narrator

As discussed in the introduction to the dissertation, Dowell is a narrator who exists on the "extradiegetic" level (where the narrating act takes place), relating the incidents which have occurred on the "intradiegetic" level (which refers to the world of the story). Early in the novel, Dowell invents a narratee, a listener "with a sympathetic soul" (19; pt. 1, ch. 2). The implications of such a narratee for actual readers are significant, as they may tend to identify themselves with this narratee for two reasons. If Dowell is the "donor" of the

narrative, both the narratee and actual readers are its "receivers": the only difference is that whereas the narratee is a fictional construct who inhabits the "extradiegetic" level together with the narrator, actual readers exist in the extratextual (or real) world. Moreover, the reading activity usually denotes 'silence,' which is also the main characteristic of Dowell's narratee: on several occasions, he refers to his narratee as "silent listener" (21; pt. 1, ch. 2; 167; pt. 4, ch. 1; 181; pt. 4, ch. 2).

What happens if actual readers identify with Dowell's narratee? They may be led into thinking that he is a "truthful narrator."²¹ Indeed, although Dowell actually *writes* the story, he manages to give his narration an air of authenticity by pretending to communicate it *orally* to a narratee. As Frank G. Nigro puts it: "Ostensibly seeking an objective explication of his recent history, Dowell affects to present his story as plainly as possible: he shows us his story as a tale told, as if its orality underlines its believability."²²

And yet, even the presence of a narratee with whom they can identify may not convince readers of Dowell's truthfulness, because he disrupts the chronological order of the story to such an extent that, let alone understanding the meaning(s) of the story, readers may have great difficulty even in sorting out *what* happens *when*.²³ Nigro observes that the "chronological continuum becomes so difficult to trace that the reader may miss the inconsistencies within Dowell's tale."²⁴

Dowell, however, tries to give the impression that he is fully aware of the problems which his disorderly narration may cause. Sometimes he asks for the narratee's advice, and sometimes reproaches him/her for not being helpful: "Is all this digression or isn't it digression? Again I don't know. You, the listener, sit opposite me. But you are so silent. You don't tell me anything" (20-21; pt. 1, ch. 2). Towards the end of the novel, Dowell also presents a justification for the apparent lack of organisation in his narrative (167; pt. 4, ch. 1). According to him, a "story-teller" whose main purpose is to relate as accurately and completely as possible a series of "real" incidents cannot follow a strictly chronological order. Because it is impossible to recall all the details concerning an incident instantaneously, they cannot be related "in their proper places." If they were, they could create "a false impression," which is exactly what Dowell claims he is seeking to avoid. Whether Dowell is genuinely concerned with the 'truth' of his narrative, or whether he may have other motives for telling the story in a disorderly way will be discussed in the following section.

Chronology

The questions relating to temporality in *The Good Soldier* have to do mainly with the discrepancies between the order of the incidents as they occur and that in which they are narrated. For example, the events that occur on a day in August 1904 (when he and Florence meet the Ashburnhams for the first time) are narrated in part 1, Chapters 3 and 5.

These chapters are characterised by frequent digressions into the past and the future (such as Dowell's discussion of Edward's affairs and the reference to Edward's "agony" before his death).

Another complication regarding temporality arises from Dowell's claim at the end of the novel that he has taken two years to finish writing the story. In part 4, chapter 1 he explains that he has "been writing away at this story now for six months" (167-68; pt. 4, ch. 1). In part 4, chapter 5, he mentions that after the preceding chapter, he stopped writing for eighteen months (210; pt. 4, ch. 5), because he had to travel to Ceylon, in order to bring Nancy (who had lost her sanity) back to England. And yet, he has mentioned Nancy's madness much earlier, in that part of the narrative which he has supposedly composed during the first six months of his narration, at a time when he would not yet have heard about her madness:

And to think that that vivid white thing[...] to think that... Why, she was like the sail of a ship, so white and so definite in her movements. And to think that she will never... Why, she will never do anything again. I can't believe it... (120; pt. 3, ch. 2)

Dowell's premature reference to Nancy's situation can be accounted for in two ways: either Ford wrote the novel carelessly, in which case readers should attribute this reference to the author rather than the narrator, and

hence not pay any attention to it; or Dowell wishes to give the impression that he has written the story over a long stretch of time, in which case he emerges as an unreliable narrator.

To follow the implications of the second explanation may prove fruitful, in that the example given above is only one indication of Dowell's unreliability. For example, although he is a first-person narrator, he refers to certain things which could be narrated only by an omniscient narrator, and which therefore bring to mind the possibility that he is inventing, and not faithfully reporting, parts of the narrative. The following section will discuss this possibility, after a brief comparison of first-person and omniscient narrators.

Dowell as "Homodiegetic" Narrator

The basic difference between first-person and third-person narrators is that whereas the first take part as characters in the story ("homodiegetic" narrators), the second have no personal relationship to it ("heterodiegetic" narrators). The former can exercise omniscience if and when they like to do so, but the latter are supposed to present the story only through their limited viewpoint. Unlike "heterodiegetic" narrators, "homodiegetic" narrators are denied direct access into the thoughts of characters (other than themselves); nor can they communicate incidents which they have not personally witnessed, unless someone else informs them about such incidents.

While discussing an incident or the thoughts of a character, of which he had no first-hand experience, Dowell generally specifies the source of his

information: "Leonora told me[...]" (52; pt. 1, ch. 5); Edward "assured me[...]" (144; pt. 3, ch. 4); "Leonora told me these things" (194; pt. 4, ch. 2), and so on. He is also careful to warn his listener that there are certain aspects of the story which he does not know about. "Let us consider Leonora's point of view with regard to Florence," he says, "Edward's, of course, I cannot give you, for Edward naturally never spoke of his affair with my wife" (167; pt. 4, ch. 1).

All these examples promote the image of Dowell as a 'truthful' narrator. And yet, he sometimes relates certain incidents which neither he nor his informants (Leonora and Edward) could have witnessed. He mentions, for example, an incident that occurred one day when Maisie Maidan went into Edward's hotel room at Nauheim, in order to return a scissors-case to Edward. At the time, Edward was not in his room. When Leonora saw her come out of the room, she thought that Maisie had passed the afternoon with him, and slapped her in anger. According to Dowell, while Maisie was in the room, she "kissed the pillows of his bed" (65; pt. 1, ch. 5). As Edward was not there, he could not have told this to Dowell; nor could Leonora, as Dowell makes clear that she saw Maisie only "in the corridor of the hotel, outside Edward's rooms" (53; pt. 1, ch. 5).²⁵

Although Dowell insists throughout the narrative that he is doing his best not to distort the incidents, this incident reveals that he has a propensity to invent facts. Early in the novel, Dowell comments about Florence's affair

with a man called Jimmy. Starting before her marriage to Dowell, this affair lasted until she and Edward became lovers. Dowell thinks that Edward must have got rid of Jimmy for Florence: "I fancy that fat and disreputable raven must have had his six golden front teeth knocked down his throat by Edward [...]" (86; pt. 2, ch. 1). Later, however, Dowell refers to his "fancy" as if it were the truth. Mentioning that Edward visited Florence and him in Paris in December 1904, Dowell says: "It must have been during this visit that he knocked Mr Jimmy's teeth down his throat" (93; pt. 2, ch. 2).

Even if Dowell did not invent certain parts of the story, and thus remained strictly within the limited viewpoint of a "homodiegetic" narrator, the truth of his story would still appear doubtful for several reasons. First, the world of the story is twice removed from the readers: Leonora and Edward tell most of the story to Dowell, which he in turn passes on to the narratee. Secondly, their version of the story may not be entirely truthful, a factor which Dowell does not appear to consider.²⁶ Thirdly, in reporting those parts of the story which he has not heard from the Ashburnhams, Dowell has to rely on his memory which, as Levenson puts it, "leaks like an old man's."²⁷ And finally, it is impossible to ascertain whether some of his observations derive from his past or present state of mind, which makes the task of interpreting the personalities of other characters extremely difficult. He remembers, for example, that whenever he accompanied Florence to the baths at Nauheim, she would give him "a little coquettish smile" (27-28; pt. 1, ch. 3) before going

in. "For whose benefit did she do it? For that of the bath attendant? of the passers-by? I don't know," Dowell says, "Anyhow, it can't have been for me, for never, in all the years of her life, never on any possible occasion, or in any other place did she so smile to me, mockingly, invitingly" (27-88; pt. 1, ch. 2). Did he think at the time that her smile was "coquettish"? Or does he reinterpret her behaviour, now that he is aware of her infidelities?

Conclusion

This discussion of Dowell's role as narrator indicates that he is indeed unreliable, something which has been pointed out by virtually every critic who has discussed the role of the narrator in *The Good Soldier*. What critics cannot agree upon is the reasons for his unreliability. One group of critics holds that although Dowell genuinely wants to understand the truth about the past nine years, he fails mainly because of his naivete.²⁸ Another group claims that Dowell deliberately distorts his story in order to absolve himself of responsibility.²⁹ Taking the second argument to its limits, some critics have raised the possibility of Dowell's having killed both Florence and Edward.³⁰ And finally, some have claimed that *The Good Soldier* shows a story in the process of being formed in the consciousness of a narrator/author, who is not so much a character as a "voice."³¹

While not taking the extreme argument that the novel does not actually tell a story, this study maintains that Dowell employs certain narrative strategies which enable him to become the main character of the story, a

status which gives him the chance to express his hostility against the other major characters. At the same time, he claims that he is simply a listener, or at best a minor character, which enables him to give the impression that he has had no responsibility in the deaths of Florence and Edward.

Critics who maintain that Dowell has no ulterior motive in narrating the story believe that he intends to give as truthful an account of the incidents as possible. According to these critics, Dowell's growing understanding of the incidents and the characters goes hand in hand with his increasing preoccupation with the way in which he tells the story. David H. Lynn holds that "he tells his tale as a means of imposing order on chaos."³² Paul B. Armstrong is of the same opinion: "Dowell shifts focus, leaves and returns to aspects of his story, corrects or at least changes his views, and offers different perspectives on events as he seeks to make the hazy, disconnected aspects of his earlier experience compose into a narrative pattern."³³

And yet, as discussed above, Dowell in fact deliberately complicates his narration (by distorting the chronology of his narration and by claiming that he writes the story in two years), in order to give the impression that his final view of the characters is the result of a long and gruelling quest for truth. Like his role as listener/witness, Dowell's role as narrator/author is a skilfully devised strategy by means of which he manipulates the story in keeping with his concealed desire to condemn those who made him suffer, maintaining at

the same time that they, and not himself, were ultimately responsible for everything that brought about his suffering.

CHAPTER VII

CONCLUSION

To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing. Such a conception suits criticism very well, the latter then allotting itself the important task of discovering the Author (or its hypostases: society, history, liberty, psyché) beneath the work: when the Author has been found, the text is 'explained' -- victory to the critic.³⁴

Barthes's observation seems to apply particularly to those critics who have regarded Ford Madox Ford as the ultimate authority in the interpretation of *The Good Soldier* and *Parade's End*. Lawrence Thornton, for example, accuses Mark Schorer of creating an "impasse" in studies of *The Good Soldier*, simply because Schorer was the first critic to raise the question of Dowell's reliability. According to Thornton, in interpreting the novel, critics need not go beyond Ford's comments on it:

... *The Good Soldier* has been approached through the portal of Schorer's largely biased essay rather than, as Ford intended, through the data on the title page and the "Dedicatory Letter." By responding to Schorer's version of the novel, critics have forced a

mitosis of its theme and values, but with Schorer removed, and along with him what have become the semi-sacred critical touchstones of the unreliable narrator and "comic irony," the original text of *The Good Soldier* is restored.³⁵

It takes Thornton only three more pages to explain what the novel is about in terms of Ford's intentions. Identifying Edward Ashburnham as the principal character of the novel (with reference to Ford's "Dedicatory Letter"), Thornton maintains that the "theme" is Edward's "lust and suffering" (with reference to the "double-edged" meaning of the subtitle "A Tale of Passion").³⁶ He overlooks the problems arising from Dowell's manner of narrating the story, and regards the novel as a straightforward rendering of the theme of "passion." However, as has been discussed in the first chapter of this dissertation, let alone assigning such clear-cut meanings to the novel, readers may have great difficulty even in ascertaining whether Dowell gives a truthful account of the incidents and the characters.

Although Mizener does not treat the issue of Dowell's reliability as dismissively as Thornton, he also attempts to impose definite meanings on the novel by invoking its writer's intentions. Mizener believes that the critical debate about Dowell's unreliability can only be resolved with reference to "the author's intention as can be discovered outside the novel,"³⁷ and maintains that Dowell is Ford's mouthpiece, as "everything he [Ford] did in his life and

everything he said shows that what Dowell says about passion is not intended as an ironic exposure of Dowell's neurotic personality but is what Ford thought true."³⁸ Arguing that Edward Ashburnham is "Ford's passionately sympathetic, idealized conception of himself," Mizener maintains that Ford projected his own personality into the novel: "Many of the things Edward does Ford only dreamed of doing or imagined he had done. But there is nothing in Edward's nature that Ford did not believe part of his own."³⁹ The name 'Ford' in this passage can easily be replaced with the name 'Dowell,' who identifies himself with Edward at the end of the novel. Mizener's argument suggests that Dowell, like Edward, is a version of Ford, and that there is no reason to doubt the genuineness of Dowell's identification with Edward. When looked at from the perspective of narrative strategies employed by the narrator (and not simply from that of the author's intentions), however, it becomes clear that behind Dowell's identification with Edward lies his desire to manipulate the narrative for his own ends (a view which has been advocated in this dissertation).

Similarly, a number of studies of *Parade's End* have drawn parallels between Ford's life and the tetralogy, establishing affinities between Ford and Tietjens. According to Onions, "many of Tietjens' problems and a considerable part of his attitude are to be found in Ford himself."⁴⁰ Philip Davis sees Tietjens as an idealised self-portrait of Ford:

Ford would have given anything for a general mental attitude sufficiently big and simple to be held always sustainingly in mind, yet sufficiently flexible to allow for endless modifications of itself within the unforeseen and complicated circumstances of the particular. Tietjens is the nearest he can get to that personally invulnerable and integrated attitude.⁴¹

It will be noticed that both Onions and Davis speak about Ford's state of mind with amazing exactitude, to support their assertion that Ford intended to depict the character of Tietjens as a projection of himself. Even if Ford had openly expressed such an intention, it would still bear little relevance to readers' interpretation of Tietjens's personality in particular, and *Parade's End* in general. As Roger Webster puts it;

In a post-Freudian era where notions about the importance and even the determining role of the unconscious aspect of minds have been accepted - especially in relation to the creative or imaginative side of our thinking - how can we be sure that an author's professed intention is the real intention? Even if we can establish an intention, or criteria for what might constitute an intention, how reliable will these be?⁴²

The tendency to establish parallels between Ford's state of mind and Tietjens's character has also led critics like Onions and Davis to assume that Ford is the narrator as well as the author of *Parade's End*. Indeed, not many critics have paid attention to the narrator of the tetralogy and his relationship to the world of the story: something which has been a central concern of this dissertation. This can be attributed to the fact that the narrator is "undramatised." Wayne Booth explains that such narrators do not refer to themselves in the first-person, which may lead the reader to think that "the story comes to him unmediated,"⁴³ that is, directly through the 'voice' of its author.

When *Parade's End* is analysed in terms of its narrative strategies, however, a picture of its narrator begins to emerge, "undramatised" though he may appear to be. Although the narrator seems to communicate the story from a detached viewpoint, without taking the side of any character, it soon becomes clear that he undergoes a process of cognitive identification with Christopher Tietjens. This identification causes the narrator to manipulate the narrative in keeping with Tietjens's viewpoint: Macmaster and Sylvia, who play a major role in the story for a while, are given less significant parts in the plot when their relationship with Tietjens comes to an end; Valentine, who at first appears to be a radical suffragette, finally becomes a domestic "help" to Tietjens, assuming the role he would like her to play in his life; and Mark

Tietjens, who has a minor part in the first three novels, becomes the major character in *The Last Post*, mainly to serve as Tietjens's mouthpiece.

When analysed in the light of Barthes's views on narratives and Genette's study of narrative discourse, both *Parade's End* and *The Good Soldier* prove to be much more complicated works of fiction than critical interpretations focussing on their author suggest: such interpretations particularly underestimate the significance of the narrators in these works. The narrator of *Parade's End*, who at first sight gives the impression of an "impersonal author-cameraman,"⁴⁴ is in fact not as disinterested as he seems to be. The narrator of *The Good Soldier* pretends to be a detached observer, which happens to be only one of the strategies by means of which he advances his own interpretation of the events and characters in the story. In their attempt to render these works "intelligible," readers will have to reckon with the narrators: by looking at the narrative strategies of these novels, readers may be able to understand better how the narrators manipulate the stories.

NOTES
TO
CHAPTER I

¹ F. R. Leavis, "Literature and Society," *The Norton Anthology of English Literature*, ed. M. H. Abrams et al., 4th ed., 2 vols. (New York: Norton, 1979) 2: 2353.

² Leavis 2360.

³ W. K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy," *Critical Theory Since Plato*, ed. Hazard Adams (San Diego: Harcourt, 1971) 1018.

⁴ Wimsatt and Beardsley 1018.

⁵ Roland Barthes, *Image, Music, Text*, trans. Stephen Heath (London: Fontana, 1977) 146.

⁶ Barthes, *Image* 148.

⁷ Barthes discusses the notion of "intelligibility" in the context of all cultural "objects," including literary texts. According to him, structuralism aims to "reconstruct an 'object' in such a way as to manifest thereby the rules of functioning... of this object," rules which, in turn, enable human beings to render the object "intelligible" ("Structuralist Activity," *Critical Theory Since Plato*, ed. Hazard Adams [San Diego: Harcourt, 1971] 1196-97).

⁸ Barthes, *Image* 146.

⁹ Critics have drawn attention to the "intuitive" skill of readers in recognising the basic plot-structure underlying narratives based on the same story. Shlomith Rimmon-Kenan explains that theoretical approaches which discriminate between form and content in narratives base their argument upon "the intuitive skills of users in processing stories: being able to re-tell them, to recognize variants of the same story, to identify the same story in another medium, and so on" (*Narrative Fiction: Contemporary Poetics* [London: Routledge, 1989] 7). Wallace Martin likens readers' ability to identify plots to linguistic competence: "Since we can recount briefly what happened in a story or movie, or recognize the same plot in different versions of a story, there is good reason to suspect that a plot, like a sentence, has a structure we intuitively apprehend" (*Recent Theories of Narrative* [Ithaca, New York: Cornell UP, 1986] 94).

¹⁰ Jonathan Culler, *Saussure* (London: Fontana, 1976) 29.

¹¹ Barthes, *Image* 84.

¹² Barthes, *Image* 84.

¹³ The "narratee" is a term designating the reader or listener whom a narrator addresses. The narratee may be a product of the narrator's imagination, as in Ford Madox Ford's *The Good Soldier*. S/he may also be a 'real' person, as in Ring Lardner's short story "Haircut," where the narrator -- who is a barber -- tells the story of Jim Kendall to a customer. Even if the narrator does not address anyone specifically, as in Ford's

tetralogy *Parade's End*, there is still a narratee, simply by virtue of the fact that all narratives are founded upon an act of 'communication' between a narrator and a narratee or, as Barthes puts it, between a "donor" and a "receiver" (*Image* 109).

¹⁴ Barthes, *Image* 106. In "The Struggle with the Angel," Barthes names the six classes of "action" within which Greimas analyses the relationships between the characters; these classes form the binary oppositions of "Subject"/"Object," "Sender"/"Receiver," and "Helper"/"Opponent" (*Image* 137-38).

¹⁵ Barthes, *Image* 88.

¹⁶ Barthes, *Image* 96.

¹⁷ Barthes, *Image* 88.

¹⁸ Ford Madox Ford, *The Good Soldier: A Tale of Passion* (Harmondsworth: Penguin, 1946) 19. Further references to the text of *The Good Soldier*, which will be made parenthetically, are to this edition. Ellipses in square brackets indicate omissions from the text of the novel.

¹⁹ See note 14.

²⁰ See note 13.

²¹ Barthes, *Image* 111.

²² J. A. Greimas, *On Meaning: Selected Writings in Semiotic Theory*, trans. Paul J. Perron and Frank H. Collins (London: Frances Pinter, 1987) 111.

²³ See note 14.

²⁴ Ford Madox Ford, *Parade's End* (Harmondsworth: Penguin, 1982)

87. Further references to the texts of *Some Do Not...*, *No More Parades*, *A Man Could Stand Up--*, and *The Last Post*, which will be made parenthetically, are to this edition. Ellipses in square brackets indicate omissions from the text of the tetralogy.

²⁵ Genette defines "narrative" as "not the event that is recounted, but the event that consists of somebody recounting something," and "narrating" as "the discourse which undertakes to tell of an event or events" (*Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin [Ithaca, New York: Cornell UP] 25-6).

²⁶ For Genette's classification of narrators, see *Narrative Discourse* 243-52; for his discussion of "narrative levels," see *Narrative Discourse* 227-30.

²⁷ Genette, *Narrative Discourse Revisited*, trans. Jane E. Lewin (Ithaca, New York: Cornell UP, 1988) 17.

²⁸ Genette, *Narrative Discourse* 189.

NOTES
TO
CHAPTER II

¹ Genette, *Narrative Discourse* 234-35.

² F. K. Stanzel, *A Theory of Narrative*, trans. Charlotte Goedsche (Cambridge: Cambridge UP, 1984) 126.

³ Stanzel 93.

⁴ In narratives where the temporal gap between the time of the narrating and that of the narrated events gets less and less, the plot may start to affect the narrating and vice versa. Genette gives several examples of this phenomenon, pointing to the frequency and effectiveness with which it is employed in epistolary novels (*Narrative Discourse*, 217-18).

⁵ Genette, *Narrative Discourse* 220.

⁶ Genette, *Narrative Discourse* 215.

⁷ Rimmon-Kenan, *Narrative Fiction* 95.

⁸ Stanzel 47.

⁹ Stanzel 13.

¹⁰ Randolph Quirk and Sidney Greenbaum, *A University Grammar of English* (Essex: Longman, 1973) 362.

¹¹ Stanzel 93.

¹² Stanzel 93.

¹³ Genette, *Narrative Discourse* 248.

¹⁴ Genette, *Narrative Discourse* 189.

¹⁵ Summarising Plato's illustration of the differences between "mimesis" (imitation) and "haplé diégésis" (pure narrative) in Book III of *The Republic*, Genette briefly discusses the reverberations of the philosopher's argument in late nineteenth and early twentieth century narrative theory, and explains the views of theoreticians such as Henry James and Wayne Booth on this issue (*Narrative Discourse* 162-71).

¹⁶ Stanzel 47.

¹⁷ Geoffrey N. Leech and Michael H. Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (London: Longman, 1981) 318-48.

¹⁸ Leech and Short 338.

¹⁹ Leech and Short 337-38.

²⁰ Genette, *Narrative Discourse* 191.

NOTES
TO
CHAPTER III

¹ Arthur Mizener, *The Saddest Story: A Biography of Ford Madox Ford* (New York: World, 1971) 501-2.

² Marlene Griffith, "A Double Reading of *Parade's End*," *Modern Fiction Studies* 9.1 (1963): 36.

³ Mizener 502. Mizener uses the term "interior dialogue" instead of "interior monologue," as he argues that the presentation of Tietjens's mind reflects both his "subconscious" and "consciousness" (501).

⁴ Genette argues that "the actual narrating" or "narrative function" is the first and foremost function of a narrator. According to him, "no narrator can turn away from [the narrative function] without at the same time losing his status as narrator" (*Narrative Discourse* 255).

⁵ Marianne DeKoven, "Valentine Wannop and Thematic Structure in Ford Madox Ford's *Parade's End*," *English Literature in Transition*, 20.2 (1977): 62.

⁶ This statement refers to a particular moment in Sylvia's train of thought, narrated a few pages earlier. Sylvia thinks of "a sentence of one of the Duchess of Marlborough's letters to Queen Anne. The duchess had visited the general during one of his campaigns in Flanders. 'My Lord,' she wrote, 'did me the honour three times in his boots!'" (439; pt. 2, ch. 2)

⁷ Leech and Short 338.

⁸ Genette, *Narrative Discourse* 40.

⁹ Genette, *Narrative Discourse* 39.

NOTES
TO
CHAPTER IV

¹ Roger Sale, "The Second Saddest Story," *Hudson Review* 24.3 (1971): 516.

² J. Delbaere-Garant, "'Who Shall Inherit England?': A Comparison between *Howards End*, *Parade's End*, and *Unconditional Surrender*," *English Studies* 50.1 (1969): 103.

³ Mizener 498.

⁴ Norman Page, "Living as Ritual in *Parade's End*," *British Novelists since 1900*, ed. Jack I. Biles (New York: AMS Press, 1987) 59.

⁵ T. J. Henighan, "Tietjens Transformed: A Reading of *Parade's End*," *English Literature in Transition* 15.2 (1972): 149.

⁶ John Onions, *English Fiction and Drama of the Great War, 1918-39* (London: Macmillan, 1990) 129.

⁷ Sheila Gordon, "*Parade's End*: A Reading," *Antaeus* 56 (1986): 88.

⁸ Eric Meyer, "Ford's War and (Post)Modern Memory: *Parade's End* and National Allegory," *Criticism* 32.1 (1990): 96.

⁹ Alan Kennedy, "Tietjens' Travels: *Parade's End* as Comedy," *Twentieth Century Literature* 16.2 (1970): 93.

¹⁰ Mizener 506-7.

¹¹ Although Tietjens is "the only man in England" who can make certain statistical calculations required by the Cabinet Minister, he tells the Minister that several other people are capable of accomplishing the task, such as Macmaster. When Macmaster learns this (as well as Tietjens's refusal of the Minister's offer to transfer him "to his secretary's department"), he cannot help being amazed at Tietjens's lack of ambition (*Some Do Not...* 47; pt. 1, ch. 3).

¹² Neville Braybrooke, "The Walrus and the Windmill: A Study of Ford Madox Ford," *Sewanee Review* 74.4 (1966): 830.

NOTES
TO
CHAPTER V

¹ Samuel Hynes, "Ford Madox Ford: 'Three Dedicatory Letters to *Parade's End*' with Commentary and Notes," *Modern Fiction Studies* 16.4 (1970): 522.

² Graham Greene, Introduction, *The Bodley Head Ford Madox Ford*, 6 vols., ed. Graham Greene (London: The Bodley Head, 1963) 3: 5.

³ Greene 5-6.

⁴ Henighan 154-55.

⁵ John Onions succinctly summarises the arguments against *The Last Post*: the novel "is too much of a rounding-off; there is too little of the ambiguity, conflict or tension which sustain the earlier volumes. Tietjens achieves self-sufficiency and loses his ambivalent role inside and outside society" ("Ford: Literature Meets History" 175).

⁶ Kennedy 94.

⁷ Howard Erskine-Hill, "Ford's Novel Sequence: An Essay in Retrospection," *Agenda*, 27-28. 4-1 (1989-90): 47.

⁸ According to Henighan, Mark "suggests the fate Christopher has escaped; isolated mental consciousness divorced from relevance to life" (155). According to DeKoven, "with the Great Tree gone, Mark, who cannot put into

the promised land, dead,... Christopher and Valentine, and their child-to-be, are free to turn their faces toward the future..." (67).

⁹ Mizener 507-8.

¹⁰ Rimmon-Kenan 95.

¹¹ Onions 132. Onions uses this term while discussing Tietjens's position in relation to society and his relationship to other characters: Tietjens "stands both inside and outside the social system; he epitomises social virtue, yet he accepts the appalling hypocrisy of his society.... Other people in the trilogy can only see Tietjens as a personality (to Macmaster he is old-fashioned, to Sylvia conventional, to Campion a dangerous intellectual); Tietjens, however, not only sees them but sees through them" (132-3).

¹² Hynes 523.

¹³ Hynes 523.

¹⁴ Hynes 523.

¹⁵ Hynes 524.

¹⁶ Hynes 524.

¹⁷ Hynes 526.

¹⁸ Suzanne Ferguson, "The Face in the Mirror: Authorial Presence in the Multiple Vision of Third-Person Impressionist Narrative," *Criticism* 21.3 (1979): 232.

¹⁹ Hynes 528.

NOTES
TO
CHAPTER VI

¹ John G. Hessler, "Dowell and *The Good Soldier*: The Narrator Re-Examined," *Journal of Narrative Technique* 9.1 (1979): 57.

² Dewey Ganzel, "What the Letter Said: Fact and Inference in *The Good Soldier*," *Journal of Modern Literature* 11.2 (1984): 279.

³ Frank G. Nigro, "Who Framed *The Good Soldier*? Dowell's Story in Search of a Form," *Studies in the Novel* 24.4 (1992): 385.

⁴ In addition to the confusion caused by the distorted order in which Dowell narrates the story, there are other problems which arise from his inconsistent references to the dates of several incidents. For example, it is quite impossible to ascertain the dates of three major incidents which supposedly took place in August 1904. As Richard Wald Lid explains:

The third chapter of Part One opens with August of that year [1904], and the time seems to refer to the meeting of the two couples [the Dowells and the Ashburnhams]. But, then, after the confusion in Dowell's mind about dating the trip to M-- [Pt I, Ch 4, 40],... he is able to date the trip with certainty, because it occurred on the same day as Mrs. Maidan's death [Pt I, Ch 5, 65-66], which he then

tells us occurred on the 4th of August [Pt II, Ch 1, p. 75]. Thus the meeting of the couples and the trip to M-- and Mrs. Maidan's suicide would all have occurred in a space of four days. This can't be, however, since we have already been told [Pt I, Ch 5, 52] that Mrs Maidan died after the first month of their acquaintance. Further confusion comes when Dowell identifies the 4th of August as the day on which the couples met [Pt II, Ch 2, p. 92]" (*Ford Madox Ford: The Essence of his Art* [Berkeley: U of California P, 1964] 63; the page references to *The Good Soldier* in the passage have been replaced by those of the edition used in this dissertation).

⁵ Nigro 386.

⁶ Hessler also thinks that the reference to Maisie's kissing Edward's pillows is a product of Dowell's imagination (56).

⁷ John Reichert, for example, raises the question of whether Leonora is a "disinterested reporter" ("Poor Florence Indeed! Or: *The Good Soldier Retold*." *Studies in the Novel* 14.2 [1982]: 162).

⁸ Michael Levenson, "Character in *The Good Soldier*," *Twentieth Century Literature* 30.4 (1984): 379.

⁹ John Batchelor holds that "The human realities are fully known to Leonora, Florence, and Edward, and totally withheld from Dowell; who, nevertheless,... is able from his innocent observations to convey to the reader exactly what is going on" (*The Edwardian Novelists* [London: Duckworth, 1982] 111).

¹⁰ According to Hessler, Dowell "remains a fugitive from himself" throughout the novel: "his narrative does not represent any progress of the heart, any coming into insight" (59). Miriam Bailin shares the same opinion: "Rather than a search for understanding, his tale is a constant retreat from the chaos of 'personal contacts, associations, and activities'" ("An Extraordinarily Safe Castle': Aesthetics as Refuge in *The Good Soldier*," *Critical Essays on Ford Madox Ford*, ed. Richard A. Cassell [Boston: Massachusetts: G. K. Hall, 1987] 75).

¹¹ Reichert suggests that Florence never betrayed Dowell, and that Dowell killed both Florence and Edward (163-74). Nigro points out the possibility of Dowell's having killed these characters, but makes no further comment (383).

¹² Levenson 385.

¹³ David H. Lynn, *The Hero's Tale: Narrators in the Early Modern Novel* (London: Macmillan, 1989) 49.

¹⁴ Paul B. Armstrong, *The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford* (Ithaca, New York: Cornell UP, 1987) 200.

NOTES
TO
CHAPTER VII

¹ Barthes, *Image* 147.

² Lawrence Thornton, "Escaping the Impasse: Criticism and the Mitosis of *The Good Soldier*," *Critical Essays on Ford Madox Ford*, ed. Richard A Cassell (Boston: G. K. Hall, 1987) 65. Mark Schorer's essay "*The Good Soldier: An Interpretation*," which Thornton refers to, was first published in 1951. It is reprinted in the same volume (*Critical Essays on Ford Madox Ford* 44-49).

³ Thornton 66-68.

⁴ Mizener 258.

⁵ Mizener 259.

⁶ Mizener 263.

⁷ Onions 130.

⁸ Philip Davis, "Ford's Anaesthetic," *Agenda* 27-28.4-1 (1989-90): 36.

⁹ Roger Webster, *Studying Literary Theory: An Introduction* (London: Edward Arnold, 1990) 22.

¹⁰ Wayne Booth, *The Rhetoric of Fiction* (Chicago: U of Chicago P, 1961) 152.

¹¹ Grover Smith, "Ford Madox Ford," *Six Modern British Novelists*, ed. George Stade (New York: Columbia UP, 1974) 122.

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