Notes

Introduction: Misfit Moderns

1 Ezra Pound, Polite Essays, qtd. by Max Saunders, Ford Madox Ford: A Dual Life: Volume I: The World Before the War (Oxford and New York: Oxford University Press, 1996), p. 238. Ford changed his name from Hueffer to Ford by deed poll in 1919. In keeping with scholarly convention I will refer to ‘Ford Madox Ford’ throughout this study, whether or not I am discussing works first published before this name was officially adopted. All works previously published under the name ‘Hueffer’ have subsequently been reprinted under the name ‘Ford’, however, where I make reference to editions published under the name ‘Hueffer’ I will indicate this in the footnotes and in the bibliography.


9 Ford Madox Ford, It Was the Nightingale, ed. John Coyle (Manchester: Carcanet, 2007) – henceforth IWN; pp. 48–9, original italics. Much of Ford’s writing is marked by the use of ellipsis, hence all my own ellipses (whether from works by Ford or by other authors) appear in square brackets throughout this study. All ellipses without brackets appear in the original texts.


16 See Brooks, *Reading for the Plot* 17.
17 For detailed discussion of this issue see Brooks’s chapter ‘Narrative Desire’, *Reading for the Plot* 37–61.
19 Genette identifies a third term, *narration*, in addition to *histoire* and *récit*. Rimmon-Kenan follows Genette’s tripartite structure, translating the terms as ‘story’, ‘text’, and ‘narration’. Rimmon-Kenan, *Narrative Fiction* 3. However, Mieke Bal argues that ‘in the end Genette distinguishes only two levels’. Qtd. by Culler, ‘Story and Discourse in the Analysis of Narrative’ 170.
34 ‘Ford Madox Ford’, *The Oxford Companion to English Literature* 372. 
35 Haslam, *Fragmenting Modernism* x.
38 For further discussion of these texts, see Vita Fortunati, ‘Ford Madox Ford’s Art Criticism as a Reservoir for His Narrative Poetics’, *Ford Madox Ford and Visual Culture* 39–50.
41 Harding, ‘The Swan Song of Historical Romance’ 113.
43 For further discussion of visuality in Ford’s writing see Laura Colombino, *Ford Madox Ford: Vision, Visuality and Writing* (Oxford: Peter Lang, 2008).
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46 Watt, Conrad in the Nineteenth Century 176.
52 See, for example, my discussion of Michael Levenson’s essay on The Good Soldier in Chapter 1.
57 Peters, Conrad and Impressionism 18, my italics.
60 Matz, Literary Impressionism and Modern Aesthetics 17.
64 Attridge, The Singularity of Literature 101.
1 Personalities of Paper: Character, Justification, and Narrative Space

1 The term ‘modernist masterpiece’ is used to describe The Good Soldier in the cover blurb for each of the volumes in the International Ford Madox Ford Studies series to date. See, for example, Ford Madox Ford: A Reappraisal, back cover.

2 Giddens, Modernity and Self-Identity 20.


7 Stevenson, Modernist Fiction 1–2.


17 Ford Madox Ford, ‘Literary Portraits – XLIV. Signor Marinetti, Mr. Lloyd George, St. Katharine, and Others’, by Ford Madox Hueffer, *The Outlook*, 11 July 1914, 47.
19 Levenson, ‘Character in *The Good Soldier*’ 373.
20 Woloch, *The One vs. the Many* 14.
21 Of course, to ‘justify’ characters one must allow them a certain amount of narrative attention, which, in turn, impacts on the character-system at the formal level of récit.
26 ‘[T]he social scene [A Call] depicts is narrow in the extreme [. . .]. In Ford, according to C. H. Sisson, this social restriction is “absurd”’ (Haslam, *Fragmenting Modernism* 77).
30 See Woloch, *The One vs. the Many* 43–124.
32 Woloch, *The One vs. the Many* 20.
33 Levenson, ‘Character in *The Good Soldier*’ 373.
34 In *Pride and Prejudice*, this is the role played by characters such as Jane Bennet and Charlotte Lucas. See Woloch, *The One vs. the Many* 92.
36 Meixner, *Ford Madox Ford’s Novels* 143.
39 Woloch, *The One vs. the Many* 63, original italics.
40 Jones, ‘Revisiting “Mr Bennett”’ 33.


Jones, ‘Revisiting “Mr Bennett”’ 32.


Batchelor, *The Edwardian Novelists* 174, original italics. Batchelor suggests that: ‘The three parts of Sonata form – exposition, development, recapitulation – loosely match the first three books of the novel. Exposition: the two sisters together and their struggle with their mother in ‘Mrs Baines’. Development: the slow evolution of Constance into a mature woman in Bursley and her own struggle with the next generation represented by her son Cyril. Recapitulation: the movement back through time from the story of Constance as a middle-aged woman in Bursley to that of Sophia as a young woman in Paris in ‘Sophia’. Book four is a coda to the other three in which Sophia and Constance are reunited in their old age, and Sophia then dies leaving Constance to the harder fate of bleak survival in the unfamiliar and heedless world of the twentieth century’ (171).


Levenson, ‘Character in *The Good Soldier*’ 373.


As noted in the Introduction, Peter Brooks writes of ‘our desire and need’ for the sense of order, shape, and structure provided by plots. See Brooks, *Reading for the Plot* xi. I would suggest that we can identify a similar desire and need for stable character-systems, and particularly for knowable protagonists.


Haslam, *Fragmenting Modernism* 66.


Levenson, ‘Character in *The Good Soldier*’ 377.

Gasiorek, ‘Ford’s Modernism and the Question of Tradition’ 16.


74 Woloch, The One vs. the Many 19, my italics.
75 See, for example, Woloch’s discussion of the dual threat of the ‘weak’ protagonist and the strong minor character who challenges the protagonist’s centrality in Dickens’s works. Woloch, The One vs. the Many 125–76.
76 Gasiorek, ‘Ford’s Modernism and the Question of Tradition’ 16.
77 Brooks, Reading for the Plot 13.

2 Casting Back: Plotting, Impressionism, and Temporality

1 Snitow, Ford and the Voice of Uncertainty 35.
2 Levenson, A Genealogy of Modernism 49.
3 Conrad, ‘Preface to The Nigger of the “Narcissus”’ 147.
4 Peters, Conrad and Impressionism 22.
6 Brooks, Reading for the Plot 12.
7 Brooks, Reading for the Plot xiii, 13.
8 Patrick Parrinder, “All that is solid melts into air”: Ford and the Spirit of Edwardian England’, History and Representation in Ford Madox Ford’s Writings 14.
9 Saunders, ‘Duality, Reading, and Art in Ford’s Last Novels’ 302.
10 For Fredric Jameson, two of the ‘bewildering variety of competing and incommensurable interpretive options’ available to readers of Conrad’s narratives are: ‘the “romance” or mass-cultural reading of Conrad as a writer of adventure tales, sea narratives, and “popular” yarns; and the stylistic analysis of Conrad as a practitioner of what we will shortly term a properly “impressionistic” will to style’. The Political Unconscious: Narrative as a Socially Symbolic Act (London and New York: Routledge, 2002), p. 196.
13 Of course, this framing structure presents its own complexities. See Brooks’ chapter ‘An Unreadable Report: Conrad’s *Heart of Darkness*’, *Reading for the Plot* 238–63, for further discussion of this issue.
15 Ezra Pound, ‘A Few Don’ts By An Imagiste’, *Imagist Poetry*, ed. Peter E. M. Jones (London: Penguin, 2001), p. 130, my italics. Pound goes on the say that: ‘It is the presentation of such a “complex” instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art’ (130).
18 Woolf, ‘Modern Fiction’ 108.
26 Woolf, ‘Modern Fiction’ 106.
29 Jameson observes that while Balzac might now be considered a writer of ‘best sellers’: ‘this designation is anachronistic insofar as no contradiction is yet felt in his time between the production of best sellers and the production of what will later come to be thought of as “high” literature’ (*The Political Unconscious* 196).

33 Both Ford and Conrad were great admirers of Wells’s writing during the period of their collaboration. As Ford recalls in *Joseph Conrad*: “‘The Invisible Man’, the end of the “Sea Lady” and some phrases that book contained, and two short stories called “The Man Who Could Work Miracles” and “Fear”, made up at that date all the English writing that [. . . ] we absolutely admired’ (JC 39).


40 Brooks, *Reading for the Plot* 238.

41 Todorov, ‘The Typology of Detective Fiction’ 44.

42 The phrase I use here belongs to Peter Brooks: “[Todorov] makes the detective story the narrative of narratives, its classical structure a laying-bare of the structure of all narrative in that it dramatizes the role of sjužet and fabula and the nature of their relation’ (Reading for the Plot 25).

43 Brooks, *Reading for the Plot* xiii.

44 Hynes argues that the ‘action’ of the novel ‘is not the sequence of passionate gestures which in another novel we would call the plot, but rather the action of the narrator’s mind as it gropes for the meaning, the reality of what has occurred. It is an interior action, taking its order from the processes of a puzzled mind rather than from the external forms of chronology and causation’ (‘The Epistemology of *The Good Soldier*’ 98).

45 Culler, ‘Story and Discourse in the Analysis of Narrative’ 178.


47 Ford, of course, points out that he uses the same ‘principle of technique’ – i.e. time-shifts and digressions – in writing *It Was the Nightingale* (IWN 193).


52 Posed on this occasion by the Professor, this question has already been asked by Karl Yundt in the previous chapter. See SA 35.
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53 Brooks, Reading for the Plot 24.


56 Kestner, The Edwardian Detective 15.


58 Todorov, ‘The Typology of Detective Fiction’ 44.


61 Ford, Ladies Whose Bright Eyes (Manchester: Carcanet, 1988) – henceforth LWBE; p. 258. The novel was first published in 1911 then revised and re-published in 1935. The Carcanet edition reprints the 1935 text.


64 Kenner, The Poetry of Ezra Pound 268.


66 Brooks, Reading for the Plot 216.


68 Belsey, Critical Practice 70, original italics.

69 Barthes, S/Z 75, original italics.

70 Kermode, ‘Novels: Recognition and Deception’ 108, original italics.

71 Armstrong, The Challenge of Bewilderment 196.

72 Kermode, ‘Novels: Recognition and Deception’ 108.

73 Kermode, ‘Novels: Recognition and Deception’ 111. It is this emphasis that I believe Armstrong misses when he includes Kermode in a list of critics ‘suspicious of Dowell’ (The Challenge of Bewilderment 195, n. 9).

74 Harding, ‘The Swan Song of Historical Romance’ 117, original italics.

75 Kermode, ‘Novels: Recognition and Deception’ 117, original italics.

76 Saunders, ‘Duality, Reading, and Art’ 313.

78 Charles G. Hoffmann, *Ford Madox Ford*, updated edition (Boston: Twayne, 1990), p. 51. Hoffmann notes that the original date for the first meeting was July 1906.

79 R. W. Lid, *Ford Madox Ford: The Essence of His Art* (Berkeley: University of California Press, 1964), p. 64. Admittedly, Lid is referring here to *The Good Soldier’s* discrepancies ‘with the exception of August 4, 1904’. However, once these ‘minor’ inconsistencies have been swept aside, the ‘exception’ receives no further attention and therefore, as far as Lid is concerned, it seems equally insignificant.


81 Poole, ‘The Unknown Ford Madox Ford’ 119.


83 McCarthy, ‘In Search of Lost Time’ 141. Unlike many of the critics cited here, McCarthy is able to adopt a position that neither completely dismisses nor grants absolute significance to the entire set of chronological problems: ‘some [. . .] may be traced to Ford and others to Dowell’ (141).

84 Patricia McFate and Bruce Golden, *The Good Soldier: A Tragedy of Self-Deception*, Modern Fiction Studies, 9 (1963), pp. 57–8. Like Adams, McFate and Golden cite Ford’s ‘Dedicatory Letter’ as evidence that the chronological confusion is Dowell’s and not Ford’s.

85 McCarthy, ‘In Search of Lost Time’ 140.

86 Hynes, ‘The Epistemology of *The Good Soldier*’ 101. It could be argued that Hynes’s approach differs from that of McCarthy or of McFate and Golden in that his claim that ‘the real events of the novel are Dowell’s thoughts’ (my italics) virtually conflates *histoire* with *récit*. However, I would suggest that, since Hynes retains a division between ‘Dowell’s thoughts’ and ‘the happenings themselves’, all three essays are essentially comparable in that their conclusions are based on the foregrounding of Dowell’s pursuit of explanatory structures. If ‘Dowell’s thoughts’ are indeed interpreted as ‘events’ at the level of *histoire*, the distinction between *histoire* and *récit* becomes problematic. The third term of Genette’s tripartite structure, *narration*, which refers to ‘the act of narrating’, may be of use here (see Genette, *Narrative Discourse* 26–7). Genette’s terms allow both the events (*histoire*) and the narrator’s voice (*narration*) to be distinguished from the narrative discourse (*récit*).

87 For a presentation of the novel’s sequence of events in the order they are most commonly understood to have occurred see Vincent J. Cheng, ‘A Chronology of *The Good Soldier*, English Language Notes, 24:1 (September 1986), 91–7. Poole’s ‘The Real Plot Line of Ford Madox Ford’s *The Good Soldier*, and McCarthy’s ‘In Search of Lost Time’ also provide chronologies.

88 Adams, ‘Discrepancies in the Time-Scheme of *The Good Soldier*’ 163.

89 Adams, ‘Discrepancies in the Time-Scheme of *The Good Soldier*’ 159.

90 Poole, ‘The Unknown Ford Madox Ford’ 131, original italics.

91 For an even-handed response to Poole’s argument see Saunders, ‘Modernism, Impressionism, and Ford Madox Ford’s *The Good Soldier*’ 422–44.
3 Fictionality at the Front: Genre, Trust, and the War Memoir

1 In Edwardian Occasions, Samuel Hynes positions the Edwardian literary period ‘between the turn of the century and the First World War’. Samuel Hynes, ‘Introduction: A Note on “Edwardian”’, Edwardian Occasions 1. Similarly, John Batchelor suggests that ‘the Wilde débâcle and the first issue of Blast [which appeared in July 1914, a month before the outbreak of the war] could be taken as the parameters’ of the Edwardian era. Batchelor, The Edwardian Novelists 2.
8 See, for example, IWN 196–7.
13 Todorov, ‘The Origin of Genres’ 198. In explanation of the emphasis on historical genres, Todorov remarks that ‘historical genres are theoretical genres; but to the extent that the converse is not necessarily true, the separate notion of theoretical genre seems to me to lose much of its interest’ (208, n. 9).


20 Giddens, *The Consequences of Modernity* 27.


22 Giddens, *The Consequences of Modernity* 40, original italics.


26 The text of *No Enemy* is divided into two sections, roughly equal in length, entitled ‘Four Landscapes’ and ‘Certain Interiors’ respectively.


29 Cook, ‘Constructions and Reconstructions’ 194.

30 Seymour Chatman argues that ‘our minds inveterately seek structure, and they will provide it if necessary. Unless otherwise instructed, readers will tend to assume that even “The king died and the queen died” presents a causal link, that the king’s death has something to do with the queen’s’. Chatman, *Story and Discourse* 45–6. Here Chatman is responding to E. M. Forster’s claim that, while ‘The king died and then the queen died’ represents a temporal sequence, it contains no sense of causality; something like ‘The king died, and then the queen died of grief’ is required to indicate causation. See Forster, *Aspects of the Novel* 116.


36 Sections of the text are also based on material that Ford did not publish but which has now been printed in Max Saunders’s collection of Ford’s *War Prose*. For further information on the composition of *No Enemy* see Skinner’s Introduction, Longenbach, ‘Ford Madox Ford: The Novelist as Historian’, and Hynes, ‘The Genre of *No Enemy*’.

37 The first stanza of ‘Footsloggers’ appears as *No Enemy*’s epigraph (*NE* 4), ‘The Old Houses of Flanders’ (which first appeared in *Blast*’s ‘War Number’ in 1915) is printed in full at the beginning of Part Two (*NE* 76), and at the very end of the book Mrs Carmody recites the first section of ‘Clair de Lune’ with assistance from Madame Sélysette (*NE* 146–7). None of these poems are identified by their titles or attributed to Ford, and all vary slightly from the previously published versions. See Ford Madox Ford, *On Heaven and Poems Written on Active Service*, by Ford Madox Hueffer (London: John Lane, 1918), pp. 38–9, 42–4, 58.


39 Schorer, ‘*The Good Soldier*: An Interpretation’ 68.

40 Meixner, *Ford’s Novels* 152.


43 Hynes, ‘The Genre of *No Enemy*’ 140.

44 Todorov, ‘The Typology of Detective Fiction’ 43.

45 Hynes, ‘The Genre of *No Enemy*’ 139–40, original italics.


47 For example, visiting a doctor involves placing a considerable degree of trust, in an abstract sense, in the medical profession (rather than in the individual practitioner, per se). However, the scepticism enshrined within modern consciousness also calls the judgement of that individual constantly into question which in turn challenges the faith placed in the institution. This tension, between trust and doubt, is thrown even more alarmingly into disarray when an individual or, worse still, a collection of individuals prove fallible or even criminally negligent.


50 Today the terms ‘genre fiction’ and ‘popular fiction’ are used more or less interchangeably, demonstrating the interconnectedness and interdependency of popular forms of writing and notions of genre.

51 It would be more appropriate to describe Saunders as reintroducing, rather than introducing, the term ‘autobiografiction’ since, as Saunders points out, it appeared as the title of an essay by Stephen Reynolds in 1906. Max Saunders, Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature (Oxford: Oxford University Press, 2010), p. 167.

52 See Saunders, Self Impression 162.

53 Fussell, The Great War and Modern Memory 92.


56 Saunders, Self Impression 162.


59 Fussell, The Great War and Modern Memory 207.


63 Cobley, Representing War 73.

64 Fussell, The Great War and Modern Memory 7.


66 Lejeune did admit some years after the publication of ‘The Autobiographical Pact’ that ‘different readings of the same text, different interpretations of the same proposed “contract” can coexist’ and that ‘the literary autobiographical novel has come closer to autobiography, to the point of casting more doubt than ever before on the boundary between the two areas’. Philippe Lejeune, ‘The Autobiographical Pact (bis)’, On Autobiography 126, 135.


69 Saunders, Self Impression 8.


73 Walsh, ‘Fictionality and Mimesis’ 110.
74 Walsh cites Dorrit Cohn’s The Distinction of Fiction as a prime example of this trend. See Dorrit Cohn, The Distinction of Fiction (Baltimore: Johns Hopkins University Press, 1999).
75 Richardson, ‘Nabokov’s Experiments and the Nature of Fictionality’ 79.
76 Hynes, ‘The Genre of No Enemy’ 138, original italics.
77 Haslam, “These Fragments I have shored against my ruins” – Memory and Modernism’ 160.
78 A. S. Byatt gave an engaging talk on Ford’s use of colour words at the conference ‘Ford Madox Ford: Visual Arts and Media’ at the University of Genoa in September 2007, papers from which subsequently appeared in Ford Madox Ford and Visual Culture, ed. Laura Colombino (Amsterdam and New York: Rodopi, 2009). Byatt’s analysis suggests that, in its use of bold colours, No Enemy is by no means alone amongst Ford’s novels.
79 See, for example, Armstrong’s description of Dowell’s narrative as ‘a prolonged, belated reflection on his earlier, unreflected experience’. Armstrong, The Challenge of Bewilderment 192.
80 Bergonzi, Heroes’ Twilight 160.
82 Longenbach, ‘Ford Madox Ford: The Novelist as Historian’ 159.
83 At one point Gringoire appears to acknowledge that his visions might be interpreted as escapism and specifically denies such a reading: ‘I don’t mean to say [. . .] that I wanted to get out of the battle of the Somme. I certainly didn’t’ (NE 35).
84 Cook, ‘Constructions and Reconstructions’ 198.
85 Cook, ‘Constructions and Reconstructions’ 191.
86 Interestingly, while Dowell imagines a silent listener for himself, Ford imagines a far-from-silent listener for Gringoire. Dowell’s cottage, furthermore, is imaginary, while Gringoire’s is apparently real and yet is described in terms of a house from a fairy tale.
87 Longenbach continues with the assertion that: ‘like Nabokov’s Pale Fire or Borges’s Ficciones, No Enemy is designed to obscure the comfortable distinctions between author and narrator, fact and fiction, text and reality’ (‘Ford Madox Ford: The Novelist as Historian’ 157–8).
90 Brooks, Reading for the Plot 280.
91 See Brooks’s chapter ‘Fictions of the Wolf Man’, Reading for the Plot 264–85. Freud initially diagnosed the Wolf Man’s neurosis as originating in a ‘primal scene’ when, aged one and a half, he witnessed his parents in the act of copulation. As Brooks points out, Freud later questioned ‘whether the primal scene [. . .] ever had any reality as event. It might rather be a phantasy concocted from the observation of animals copulating, then referred back to the
parents. Thus in the place of primal scene we would have a primal phantasy, operating as event by deferred action’ (276, original italics). Culler discusses Brooks’s reading of the Wolf Man case as an example of the ‘double logic’ of narrative in ‘Story and Discourse in the Analysis of Narrative’ 179–81.

4 Destruction/Reconstruction: Narrative, Shell Shock, and the War Novel

1 Parrinder, ‘All that is solid melts into air’ 14. Parrinder suggests that: ‘The use of nepotism to bring the characters together is something Ford may have learnt from Galsworthy’s Forsyte Saga’ (15). Ford was keen to avoid confusion between Galsworthy’s novel-series and his own, expressing concern at the suggestion that his tetralogy might become known as the ‘Tietjens Saga’ in a letter to his agent Eric Pinker: ‘I do not like the title Tietjens Saga – because in the first place ‘Tietjens’ is a difficult name for purchasers to pronounce and booksellers would almost inevitably persuade readers that they mean the Forsyte Saga with great damage to my sales.’ Ford to Eric Pinker, 17 August 1930, Letters 197.

2 Ford, A Man Could Stand Up—— 17.


4 Hynes, ‘The Genre of No Enemy’ 139–40, original italics.

5 That is to say critics, to give just a few examples, have read the novel as romance (Snitow), fairy tale (Gordon), and comedy (Snitow again). See also Alan Kennedy, ‘Tietjens’ Travels: Parade’s End as Comedy’, Twentieth Century Literature, 16:2. (April 1970), 85–95.

6 The final novel in the series was published in England as Last Post (London: Duckworth, 1928) and in America as The Last Post (New York: The Literary Guild of America, then Boni, 1928). The former title is adopted by the Carcanet edition to which I refer in this discussion.


8 There is, of course, a fundamental difference between Ulysses and Parade’s End in this respect. While Joyce published the early episodes of Ulysses serially, they appeared in a single volume in 1922. Ford only ever published the Tietjens books as individual novels and his ambition to see them issued in a single volume was not realised until after his death.


10 Ford to Eric Pinker, 17 August 1930, Letters 197.


12 Kermode, ‘Novels: Recognition and Deception’ 106, 117.


18 Bergonzi, *Heroes’ Twilight* 183.
20 Bergonzi, *Heroes’ Twilight* 185.
21 Cobley, *Representing War* 105.
22 Cobley, *Representing War* 106.
23 Ayers, ‘Aldington’s *Death of a Hero*’ 91, 97.
27 Haslam, *Fragmenting Modernism* 70.
28 See the discussion of Gringoire’s prophetic vision in *No Enemy* in the previous chapter.
34 Macmaster recognises this point, whilst also sensing that it may not continue to ‘justify’ Tietjens for much longer: ‘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’ (SDN 64).
36 Kashner notes that Tietjens acts to prevent Macmaster from ‘throwing himself away on a shopgirl’ which ‘sullies his own name’, as he is seen escorting the girl and she is assumed to be his mistress. Kashner, ‘Tietjens’ Education’ 155. He also saves Valentine from arrest, which destroys her reputation, takes Sylvia back, which prompts the accusation that he only wants her money, and ‘lends MacMaster great sums of money, making Mrs. MacMaster later bend all her efforts to ruin him’ (156).


42 Pividori, ‘Eros and Thanatos Revisited’ 95.


44 See Brooks, Reading for the Plot 276–80.

45 Holton, Jarring Witnesses 95.


47 Holton, Jarring Witnesses 104.

48 Snitow, Ford and the Voice of Uncertainty 208.

49 Forster, Aspects of the Novel 69.


52 Hynes, ‘The Genre of No Enemy’ 140.


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