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النقلات الزمنية في رواية الجندي النبيل

فريدة أبو دهب

تعد رواية الجندي النبيل (١٩١٥) لفورد مادوكس فورد من أهم الروايات التي تستخدم الأسلوب الانطباعي الذي لا ينساق وراء التتابع الكرونولوجي بل يقدم الوقائع الروائية عبر مشاهد وأجواء وأحداث متجاورة مشكلاً حاضراً مستمراً . وهذا بدوره يتطلب انقطاعات وتشابكات زمنية توضحها المقالة في جداول . وتنبثق هذه التقنية من موقف فلسفي — جمالي يعكس أهمية الزمن الانساني أو الزمن الداخلي ، لا زمن الطبيعة الخارجي . ولهذا نجد في الرواية نقلات ارتدادية واستباقية في قصة يسردها دويل الراوي ، الذي هو أيضاً شخصية من شخصيات الرواية ، وفي هذه القصة الحزينة يكشف دويل بعد موت زوجته وانتحار صديقه العزيز أن علاقة عشق كانت تربط هذين الاثنين . ومع هذا فهو يحس احساساً عميقاً بغنى هذه العلاقة بالرغم من موقعه فيها . ولهذا يتساءل كيف سيحكي قصته ، ويتعثر في سردها ، مسترجعاً أو قافزاً وكأن الانفعالات المتناقضة تفرض عليه نقلات زمنية غير تقليدية .

ويستحضر الراوي قصة پير فيدال ، التروبادور الوسيط البروفانسي ، هذا الشاعر المجنون عشقاً بسيدة نبيلة ، لم يحركها حبه وتفانيه وخبله مع أن زوجها تأثر تأثراً بالغاً لقسوة قلب زوجته أمام هذا الحب المستحيل . وفي هذه الإشارة يعزز الراوي التوازي بين قصته وبين هذه الأسطورة (التي تناولها عزرا باوند في قصيدة شهيرة) ، رابطاً بين صديقه الجندي النبيل والفارس الشاعر وبين نفسه والزوج . ونجد في نهاية هذه القصة تماهياً بين الراوي وبين عاشق زوجته نتوصل إليه عبر التداخليات السردية والنقلات الزمنية بين المشاهد المتباينة .

The Time-Shift in *The Good Soldier*

Farida Elizabeth A. Dahab

For the last two decades Ford's "great auk's egg"¹ has been considered as one of the landmarks of modern literature cited alongside *Ulysses* and "The Waste Land". The Comparative Literature Association in its Congress on "Epoch Making Literary Changes" (1976) featured a paper by James J. Kirschke which included under that flashy rubric *Lord Jim*, *The Sun Also Rises* and *The Good Soldier*, all encompassed by the following suggestive title: "Impressionist Painting and the Reflexive Novel of the Early Twentieth Century".²

It is not the aim of the present study to analyze the extent to which impressionism, in its multiple devices, is made use of in *The Good Soldier*. It will be sufficient to recall that the main tenet of this method of writing inspired by French impressionists, is rendering as against description, showing as against telling. "The purpose of art is to make you see", said Conrad in the preface to *The Nigger of the Narcissus*, and Ford ascribed wholeheartedly to this view: to give a sense of reality and verisimilitude by means of juxtaposed pictures, moods, temperaments and actions, and to do so in such a way as to convey a sense of a continuous present or "a poetically constructed impression of reality".³ Far from resorting to chronological narration, this method entails a disrupted and diffuse chronology as well as dislocations of time. The latter is perceived not only as a philosophical principle but also as an aesthetic principle which stresses "le temps humain" (the mind's time) over "le temps solaire". In other words, the time-shift proceeds, to use Ford's own words, "by dallying backwards and forwards, now in 1890, now in 1869; in 1902 - and then again in 1869 - as forgotten episodes come up in the minds of simple narrators".⁴

Whether Dowell is "a simple narrator", or one "who suffers from the madness of moral inertia"⁵ is beside the point here; so is the question of his reliability, often raised in reference to him. He may be "the conscious imagist trying to find forms for his experience".⁶ This is also beside the point. Dowell is the narrator and the only one we have. He

is the scribe, the recorder of a chronicle, the epic poet painting bloody scenes on the bloody battlefields of social conventions. Moreover, he is himself one of the characters, albeit a passive one at that, of the tragicomedy he is telling. For more than two hundred pages Dowell rambles through his conscious memory, tells events as they occur to him, in “free association”, as it seems, making ample use of digressions; interrupts his narration to try to recover precise hues of earlier or later impressions; repeats certain scenes with new shades of colours and interpretation; goes around the chronology of events in loops; forgets to mention crucial points, then suddenly tells them in a most incidental way; asks questions which he leaves unanswered, breaks down under the weight of the “irresolvable pluralism of truths”,⁷ and invites the reader’s participation: “I don’t know; it’s beyond me”, “I know nothing”, “I am very tired”, “I leave it to you”. The picture that emerges is that of someone stumbling in darkness and seeking to see through the “dark forests” which make up the hearts of men, and his own.

“The strange irregular rhythm” -- to borrow a phrase by J. T. Cox⁸ -- doesn’t go without drawbacks, the major one of which being the necessity to read the novel a few times in order to untangle its chronology and to satisfy one’s sense of order. Even then, one becomes aware of a number of inaccuracies in the handling of time, especially with regard to the initial meeting of the two couples which Dowell locates at the beginning of August.⁹ Furthermore, August 4 is given as the date of the trip to “The Castle of M” and that of Maisie’s death.¹⁰ However, we are told elsewhere that she died a full month after her acquaintance with the Dowells.¹¹ It follows that the beginning of July is the earliest possible time for the first meeting of the Dowells and the Ashburnhams. R. W. Lid discusses like inconsistencies in an article entitled “On the Time-Scheme of *The Good Soldier*”.¹² As we can see from Table I,* which we have devised along with Table II, in order to suggest the complexity of the cross-referencing in this novel, the major events of the chronicle -- the initial meeting, Florence’s death and Edward’s suicide -- occur at an interval of nine years. The architecture of the novel reflects the importance of these events. We have four parts and two blocks of action. The first two parts center on Dowell’s and Ashburnham’s relationship with Florence, the second two parts, with their relationship with Nancy. Part two ends with Florence’s death in August, 1904, part four, with Edward’s in December, 1913.

* The tables are at the end of the article.

In between these two poles, so to speak, the narrator goes backward and forward, now telling of incidents which took place before 1904, now jumping ahead to relate events which occurred shortly before Edward's death. As one can see upon examining Tables I and II, most of the backtracking and the jumps ahead occur within each of the two blocks defined above, and less so across them. The best illustration of the manner in which Ford abridges time is found at the opening chapter of Part Three. Florence had died "a few pages before", and Dowell had just related the story of this death thought by him to be due to a heart failure. Suddenly, his mind shifts tenses and instead of remaining in the narrative present of August 1913, he takes a gigantic stride into time, and he evokes a December evening, a week after Edward's suicide, when Leonora, cold as a fish, suddenly opens up to him and discloses the truth. She gives it to him "full in the face, like that",¹³ commencing her session with the words: "And isn't it odd to think that if your wife hadn't been my husband's mistress, you would probably never have been here at all",¹⁴ followed by: "I think it was stupid of Florence to commit suicide".¹⁵ The rest of the chapter is devoted to giving this new account of Florence's death, and fifteen pages later, at the beginning of chapter two (Part Three), we are thrown back into the period when Leonora "began to put the leash upon Nancy Rufford and Edward"¹⁶. Shifts of time -- in the sensitive reader, shifts in mood and in concentration -- but most of all, "imaginative, poetic leaps"¹⁷ his mind is forced to perform. The rationale behind the occurrence in the narrative of at least two versions of Florence's death is obviously due to Dowell's search for the meaning of Florence's treachery and her lies. Thus, he is forced to order the events in a fashion that corresponds to and matches his developing understanding. His chronicling is akin to a walk in the desert on a winter day: grains of sand scattered upon his searching eyes. Interruptions and digressions are not incidentals. They are the first signs of an oasis at some distance, unless they are the pilgrim's staff. So much so that once Dowell has managed to extricate a given meaning out of an event (and we all know how difficult this can be), the event per se becomes similar to a just-emptied shell of a crab or an oyster: from essential, maybe a short while before, it is suddenly extraneous and accessory. In this light do we choose to interpret the fact that, even though the reader knows from the first page of the novel that Edward is dead, the how of this death is left to the last page and told in a casual tone: "It suddenly occurred to me that I have forgotten to say how Edward met his death"¹⁸.

The juxtaposition of present and past events with the resulting "unity of effect" or "progression d'effet" in *The Good Soldier* has been studied at some length by such writers as R. Cassell and R. W. Lid¹⁹. Our

present interest lies in demonstrating how the narrative convention which gives special shape to the novel constitutes an encompassing structural device to which the time-shift could be subservient. We will also reflect on the symbolic meaning of the early reference to Peire Vidal, the Provençal poet, and the narrator's final identification with Edward Ashburnham²⁰.

In the second paragraph of chapter two, Dowell wonders how he should narrate his story: from the beginning, as in a tale, or starting with the present time. This is his answer:

So I shall just imagine myself for a fortnight or so at one side of the fireplace of a country cottage, with a sympathetic soul opposite me. And I shall go on talking, in a low voice while the sea sounds in the distance and overhead the great black flood of wind polishes the bright stars. From time to time we shall get up and go to the door and look out at the great moon and say: 'Why, it is nearly as bright as in Provence!'. And then we shall come back to the fireside, with just the touch of a sigh because we are not in that Provence where even the saddest stories are gay. Consider the lamentable history of Peire Vidal. Two years ago Florence and I motored from Biarritz to Las Tours, which is in the Black Mountains. In the middle of a tortuous valley there rises up an immense pinnacle and on the pinnacle are four castles - Las Tours, the Towers. And the immense Mistral blew down that valley which was the way from France into Provence so that the silver grey olive leaves appeared like hair flying in the wind, and the tufts of rosemary crept into the iron rocks that they might not be torn up by the roots.²¹

The above passage sets the mood of the novel and foretells its emotional dimensions. A set of comforting images (the hearth, a sympathetic companion, a country cottage) opens it while another set of discomfiting images (the Mistral, the iron rocks, hair flying in the wind) closes this paragraph which, from a structural perspective, warns the reader that he is about to listen to a monologue punctuated with pauses -- necessary stillnesses for him who, while relating a tale of passion where he played the role of the betrayed husband, needs to retain his calm. That which interests us mostly are the sudden but not in the least fortuitious allusions to the moon of Provence -- symbol of romantic love? -- and to Peire Vidal, "un des hommes les plus fous qui existèrent", "qui chantait mieux que personne, [... et] composait les plus riches mélodies à propos d'amour et de médisance"²². These allusions, and indeed the context in which they occur, crystallize levels of meanings and a flux of ideas which, as schematised in Table III, run as follows: Dowell delineates the narrative setting where he places himself to tell "the saddest story [he has] ever

heard''²³. The moon he will admire once in a while will remind him of Provence which in turn will evoke the memory of the excursion to Las Tours where Vidal was celebrated. A second level of association occurs when Dowell claims that he will express regret for not being in this Provence "where even the saddest stories are gay". The same adjective "sad" is used in the superlative to characterise two tales of passion separated in time by an eight-hundred-year interval. When, two pages ahead, Dowell asks the reader whether he knows the old tale, the answer is rather clear: it is the same as his own.

In the midst of a detailed description of Florence's aunts, the Misses Hurlbird, and her uncle John who had a "heart", Dowell seemingly goes off on a tangent to give an account of the adventures of the Provençal poet, a fact which was commented by a critic in the following terms: "The logic behind the inclusion of the story of Peire Vidal is never formally stated, and we are left to make the deduction ourselves from the paratactic construction".²⁴ The paratactic construction, in our view, is loaded with inferences, the rapprochement between the two stories is unmistakably intended as such. But whereas the story of the Provençal poet -- he was renowned for his follies, his eccentric temperament and his extravagant behavior -- being at once "funny" and "full of love",²⁵ fused humor with pathos, Dowell's story lacked the alleviating advantages of gaiety. Not only because Nauheim and Branshaw are far away from a twelfth century Provence which exalted adultery and equated love with adoration, but also because romantic love in the twentieth century could only lead to disaster and to ruin. This is the conclusion Dowell was to reach at the end when, no longer bewitched by the Provençal moon which he had suspended in the sky, so to speak, for the total duration of his monologue, he was to renounce all hope of Paradise he had once associated to the sole Provence:

I have seen again, for a glimpse, from a swift train, Beaucaire with the beautiful white tower, Tarascon with the square castle, the great Rhone, the immense stretches of the Crau. I have rushed through all Provence - and all Provence no longer matters. It is no longer in the olive hills that I shall find my Heaven: because there is only Hell.²⁶

The story of Peire Vidal, as presented by Dowell²⁷, runs as follows: the chatelaine of Las Tours, "Blanche Somebody-or-other" had received the commending surname of La Louve, the She-Wolf. Being enamoured with her, Peire wanted to pay court to his Lady. Adorned with wolfskins, he went up to the Balck Mountains. There, he was mistaken for a wolf, hunted by the shepherds and their dogs, and brought back to the castle

in a lamentable state. But La Louve was not impressed. The husband remonstrated with her on account of “the courtesy that is due to great poets”.²⁸ Upon recovery, Peire declared himself Emperor of Jerusalem. The husband humbled himself by kissing his feet, while La Louve continued to ignore him. With four companions, in a row boat, Vidal set out on an expedition to redeem the Holy Sepulchre. He and his companions ended up on the rocks. Na Loba’s husband, “a most ferocious warrior”, had to equip an expedition to rescue the crazy poet who, upon arriving at Las Tours, threw himself on his Lady’s bed in despair. Again she was not moved: “I suppose La Louve was the more ferocious of the two”,²⁹ concludes Dowell, referring to the husband who, once more, reproached his wife for her lack of compassion.

On an immediate level of interpretation, there exist some isomorphisms, somewhat tinted with irony, between the characters of Vidal’s tale and Dowell’s. Thus, the two aspects of Edward’s personality, those pertaining to “the fine soldier” and the “sentimentalist”,³⁰ in him, would be reflected in Peire’s dual status as poet and crusader. There are at least four instances where Edward is alluded to as a knight. Nancy “made him out like a cross between Lohengrin and the Chevalier Bayard”,³¹. She decided to abide by his decision to send her to India on the ground that “[he] was always right in his determinations. He was the Cid; he was Lohengrin; he was the Chevalier Bayard”.³² Furthermore, the name Ash/Burn/Ham, thus broken down into its syllables, is revealing when thought of in light of Ezra Pound’s poem “Peire Vidal Old”, undoubtedly known to Ford, and from which we quote the last stanza where the troubadour is addressing his enemies:

O Age gone lax! O Stunted followers,
 That mask at passions and desire desires,
 Behold me shrivelled, and your mock of mocks;
 And yet I mock you by the mighty fires
 That burnt me to this ash.
 Ah! Cabaret! Ah Cabaret, thy hills again!³³

-- Burnt to ashes by the fires of unrealised yearnings. The term “ham” fits Vidal with all his antics. It can also apply to Edward’s “sentimentalism [which] required of him an attitude of Byronic gloom”,³⁴ with the consequent excesses he went through during his unhappy love affairs: “He spent a week of madness; he hungered; his eyes sank in; he shuddered at Leonora’s touch”,³⁵ when La Dolciquita rejected him.

Since Edward is assimilated to Vidal, Florence would be La Louve if she did not lack the “probitas” which according to the conventions of courtly love, made a woman worthy of a great poet’s love. And again,

Dowell could stand for the “ferocious warrior”, in that, like the latter, he was fascinated by his rival’s charm and talents, this rival qualified by him as a “splendid fellow” whom he “liked [...] so much - so infinitely much”³⁶. Surprising but not unjustifiable: The moment Dowell selects Peire Vidal to preside over his tale, like the wings of time hovering over a child-to-be, from this moment, he is mutated into something other than a story-teller. Perhaps the key to his multiple being is unveiled in the last chapter when, after enumerating Edward’s virtues, he makes a sudden turnabout, attributing these virtues to his own pathetic self:

But I guess that I myself, in my fainter way, come into the category of the passionate, of the headstrong, and the too-truthful. For I can’t conceal from myself the fact that I loved Edward Ashburnham - and that I love him because he was just myself. If I had had the courage and virility and possibly also the physique of Edward Ashburnham I should, I fancy, have done much what he did.³⁷

That this asexual, leisurely American winds up identifying himself to such a degree of totality, with the “excellent landlord”, the Don Juan, the English Dandy, the “industrious magistrate”³⁸ whom he may have rightly viewed as his bitterest enemy, is not as amazing as it strikes one to be, especially if we consider that Dowell’s excruciating efforts to seek an answer to the fundamental dilemma -- “Who in this world knows anything of any other heart - or of his own?”³⁹ -- find an outlet, if not a reward. Dowell does so well in his selfless excursions into Edward’s heart and mind, that he becomes one with him. Translating this statement into poetic terms would entail doubling Dowell’s role as narrator with that of “jongleur” in a medieval sense: that of a substitute singer who sings his master’s compositions, and who, upon mastering his craft, may well be promoted to the prestigious rank of troubadour. “I have only followed, faintly, and in my unconscious desires, Edward Ashburnham”,⁴⁰ an avowal which proves that Dowell was already predisposed to making Edward’s song his very own. And in fact at the end of the narration, he does live as a pale substitute of Edward: he owns his estate and yet he didn’t want it. He is in charge of Edward’s love, Nancy. Only she has lost her senses.

At the beginning of Part III, Dowell justifies his narrative technique characterised by ramblings and digressions:

[...] I have stuck to my idea of being in a country cottage with a silent listener, hearing between the gusts of the wind and amidst the noises of the distant sea, the story as it comes.⁴¹

Dowell is singing the story he hears while we listen to the tale he is telling: Edward Ashburnham, son of a colonel ... Peire Vidal, son of a furrier, who went up on the hills of Cabaret where he measured his love against the ferocity of the wolves.

Behold me, Vidal, that was fool of fools!
Swift as the King wolf was I and as strong
When tall stags fled me through the alder brakes
And every jongleur knew me in his song,
And the hounds fled and the deer fled,
And none fled over long.⁴²

Dowell performs so well his role of jongleur that, as J. A. Baernstein pertinently remarked, “by the time he [has] finished his narrative it [is] impossible for him to tell the singer from the song”.⁴³ The attentive listener will realize that Dowell’s digressive style and his dislocations of time are inherent to the narrative convention he establishes in the second chapter of the novel where he emerges as a story-teller.

But while the narrative convention on which the novel rests constitutes, so to speak, an encompassing framework to which the time-shift is subservient, the time-shift, in its turn, is an encompassing structural mode to which Dowell’s recurring epistemological queries - his search for truth and meaning - could be said to be subservient. In that light we perceive Dowell’s final identification with Edward, in other words, his final understanding of the “saddest story”. This identification was implied as early as the Vidal Story when Dowell unconsciously fused his own tale with that of the medieval poet, abridging time and laying the foundation stone for the time-shift in *The Good Soldier*.

TABLE I

Arrangements of some key scenes in 1904 and 1913*

Incident or event	Date of occurrence	Place in the novel	
		CHAPT.	PART.
- The Doweils and Ashburnhams meet at Nauheim	Beginning of July, 1904	1,3,5	I
- Trip to "The Castle of M"	August 4, 1904	4,5,6	I
- Florence "making eyes" at Edward (p. 168)		1	IV
- Death of Maisie Maidan		6 1	I IV
- Edward's love declaration to Nancy at Nauheim	August 4, 1913	2 1	II III
- Begshawe's disclosure to Dowell and Florence's suicide	August 4, 1913	1 2	I II
- Return to Branshaw Teleragh and Leonora's breakdown	September - December, 1913	2,3,4	IV
- Dowell is called from the U.S.	End of November, 1913	2	I&IV
- Leonora's revelation to Dowell	End of December, 1913	1	III
- Edward confides in Dowell	Beg. of December, 1913	1 2	III IV
- Nancy departs to India	Beg. of December, 1913	6	IV
- Nancy's telegram and Edward's suicide	End of December, 1913	1 1,6	I IV

* The dating in this table is according to our own interpretation of events as presented by the narrator. It largely agrees with that presented by Cassell (op. cit., pp. 188 - 190).

TABLE II

Arrangements of some incidents before 1904 and between 1904 - 1912

Incident	Occurrence in time	Place in the narration	
		CHAPT.	PART.
- The genesis of the Ashburnham's marriage (and scenes of their married life)	1892	3	III
		5	I
- The Kysite Case	1897	5	I
		3	III
- Other Infidelities	1897 - 1904	3	III
		5	I
		4	III
- Dowell and Florence's courtship and marriage	August 4, 1901	1	II
- The boxing of Maisie Maidan's ears by Leonora	July, 1904	5	I
		1	IV
- Trips to Paris and Edward's visits	September, 1904 through 1906	2	II
- Edward chasing Jimmie away	End of 1904	1	II
- Florence and Dowell's excursion to Las Tours	Beginning of 1912	2	I

TABLE III

Analysis of Paragraph 2 (Chapter 2) of *The Good Soldier*

Narrative Model	Narrative Setting
- Continuous monologue - Periodical breaks	- By the fireplace - In the evening - In front of a sympathetic listener - In England

First level of Associations

The moon of the narrative setting (Branshaw Teleragh)
The moon of Provence
The wandering troubadour Peire Vidal
The excursion to Las Tours
The Mistral

Second level of Associations

The story of Vidal is sad
In Provence "the saddest stories are gay"
Dowell's story is sad
His regret of not being in Peire Vidal's Provence

NOTES:

1. See Ford Madox Ford, dedicatory letter to Stella Bown, *The Good Soldier* (Middlesex: Penguin Modern Classics, 1984), p. 5. Henceforth, all references to the novel pertain to this edition.
2. Bela Kopeczi and Gyorgy M. Vajda, eds., *Actes du viii^e Congrès de L'Association Internationale de Littérature Comparée/ Proceedings of the 8th Congress of the International Comparative Literature Association, Budapest, August 12-17, 1976* (Stuttgart: Bieber, 1980), p. 567-573.
3. Hugh Kenner, *The Poetry of Ezra Pound* (Connecticut: New Directions, n. d.), pp. 269-270. See Ford Madox Ford, "On Impressionism", in F. Mac Shane, ed., *Critical Writings of Ford Madox Ford* (Lincoln: University of Nebraska Press, 1964).
4. Ford, *Thus to Revisit* (London: Chapman and Hall, 1921), p. 53.
5. M. Schorer, "The Good Soldier; an Interpretation," in R.A. Cassell, ed., *Ford Madox Ford: Modern Judgements* (London: The Macmillan Press, 1972), p. 68.
6. J. A. Meixner, "The Saddest Story," in R.A. Cassell, ed., *Ford*, p. 84.
7. S. Hynes, "The Epistemology of *The Good Soldier*," in R.A. Cassell, ed., *Ford*, p. 102.
8. James T. Cox, "The Strange Irregular Rhythm: "An Analysis of *The Good Soldier*", *P.M.L.A* LXXII (June 1983), pp. 494-509.
9. Ford, *The Good Soldier*, op. cit., p. 26.
10. Ibid., p. 71.
11. Ibid., p. 52.
12. Richard W. Lid, "On the Time-Scheme of *The Good Soldier*", *English Fiction in Transition*, IV, 2, (1961), pp. 9-10.
13. *The Good Soldier*, op. cit., p. 100.
14. Ibid.
15. Ibid., p. 101.
16. Ibid., p. 116.
17. J. A. Meixner, op. cit., p. 86.
18. *The Good Soldier*, op. cit., p. 228.
19. See Richard A. Cassell, *Ford Madox Ford; A Study of His Novels* (Baltimore: John Hopkins Press, 1961), pp. 173-191 and Richard W. Lid, *Ford Madox Ford; the Essence of His Art* (Los Angeles: University of California Press, 1964), pp. 65-85. In his discussions with Conrad, Ford frequently used the expression "Progression d'effet" by which is meant the coalescing of all the conflicts and irresolutions into a final sense of inevitability which finds its determination in the last page of the novel.
20. See Farida Elizabeth Dahab, "Ford Madox Ford et la France", dissertation, Université de Paris - Sorbonne (Paris IV) 1987, pp. 191-220.
21. *The Good Soldier*, op. cit., p. 19.
22. *Les Vies des Troubadours*, trans. M. Egan (Paris: Plon, collection 10/18, 1985), p. 153.
23. *The Good Soldier*, op. cit., p. 11.

24. Richard W. Lid, *Ford Madox Ford; the Essence of his Art* (Berkeley: University of California Press, 1961), p. 44.
25. Ibid., p. 22.
26. Ibid., p. 210.
27. Ibid., pp. 22-23.
28. Ibid., p. 23.
29. Ibid.
30. Ibid., p. 89, 31.
31. Ibid., p. 91.
32. Ibid., p. 203.
33. "Peire Vidal Old", in *Personae of Ezra Pound* (New York: New Directions, 1926), pp. 30-32.
34. *The Good Soldier*, op. cit., p. 151.
35. Ibid., p. 141.
36. Ibid., p. 89.
37. Ibid., p. 227.
38. Ibid., p. 89.
39. Ibid., p. 144.
40. Ibid., p. 213.
41. Ibid., p. 167.
42. Ezra Pound, "Peire Vidal Old", op. cit., p. 32.
43. Jo-Ann Baernstein, "Image, Identity and Insight in *The Good Soldier*" in R. A. Cassell, ed., *Ford*, op. cit., p. 123.