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**Dostoevsky Speaks for Ford -
A dialogic interpretation of *The Good Soldier***

By

Michael Bonner

A Thesis submitted as Partial Fulfillment
of the requirements for the Award of

Bachelor of Arts (Honours),
English

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Edith Cowan University.

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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

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Abstract

This thesis offers an original interpretation of Ford Madox Ford's novel, *The Good Soldier*, which focuses on the dialogic and intertextual qualities of Ford's writing. A representative body of previous critical analyses of the novel are reviewed to demonstrate that earlier interpretations, which have assessed the novel according to limited theories of epistemology or language, are inadequate to examine the social criteria for meaning that the novel invites. One of the tasks of this research is to show that the probable origins of Ford's dialogistic narrative modality lie in the writing of Fyodor Dostoevsky. Biographical materials are used to show that Ford was intrigued by Dostoevsky's writing, and was open to other indirect modes of influence by Dostoevsky through his contact with Russian people and their culture. To supplement this, a brief comparative summary of the similarities of plot, narrative structure, and language between *The Good Soldier* and Dostoevsky's story, *The Meek One*, will be offered as evidence of Dostoevsky's influence on Ford.

The thesis then argues that Dostoevsky's influence manifests itself in the polyphonic form of the novel. The relationship between polyphonic structure and dialogism is used to suggest that the novel's narrative frame opens Ford's writing to the multifarious individual and social voices of his cultural context. Furthermore, the thesis contends that multiple voices enter the narrator's discourse as forms of reference and quotation. To assist with this task, Durey's (1993) framework of intertextuality is applied to, and tested against, the novel. The dialogic nature of reference and quotation is utilised to illustrate how the

narrator interacts with his speech environment, and the evaluative nature of this interaction is used to show Dowell's understanding of his world. This interaction evinces the narrator's reaction to many of the ineluctable features of the dominant ideology which surround him in the form of intertexts, and will show the means by which Dowell attempts to subvert some aspects of this ideology within his narrative. Conclusions are drawn on the manner in which the narrator makes meaning from his contact with reified, verbal and paralinguistic aspects of his culture. Ford's specific use of intertextual citations within his narrative modality are also examined.

Declaration

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief that it does not contain any material previously published or written by another person except where due reference is made in the text.

Signed:

Date: 1/11/94

Introduction

In his study of modernist poetry, Bruns describes a genealogy of conceptual changes that have taken place in twentieth-century intellectual thought concerning the way the mind relates to reality (in Gelpi 1985: 24). He suggests a history of knowledge, in which he includes the changes within literary theory, comprising three stages. The first, which Bruns calls the 'epistemological turn', refers to the idealist notion that the mind is all, and that the attainment of knowledge occurs by means of a self-sufficient consciousness (ibid.). Then follows 'the linguistic turn', in which the relationship between man and reality is expressed in terms of the way language relates to reality, with emphasis on the dissonance of that relationship (ibid.). Finally, there are the theories of the 'hermeneutic turn', in which the questions about language and meaning are reformulated as questions of social practice, whereby human understanding is thought about in transactional terms that take place in specific temporal and cultural conditions (in Gelpi 1985: 25). Bruns' three stages of conceptual development also comprise the elements that make up Halliday's tripartite system of systemic-functional grammar, those of the experiential elements, the textual elements, and the interpersonal elements, respectively (Halliday 1973: 105-107). If Halliday's terms are extended to the study of literature, theoretical emphasis has shifted from the experiential content of the novel, to the purely textual, and on to the interpersonal material expressed within the work.

Critical interpretation of Ford Madox Ford's novel has followed a parallel path to Bruns' genealogy. Early interpretations centre on the epistemological comment made by the novel, whose 'unreliable' narrator, John Dowell, acts as an exemplum of man's difficult relationship with the world, and, thus, with knowledge. In summarising recent criticism of the novel, Ganzel states that the body of interpretation is divided between two mutually exclusive conclusions (1984). *The Good Soldier* (1915, London, Penguin) is either Dowell's revelation of a tragic truth (or his realisation that he cannot know the truth), or the narrative of an individual with a distorted understanding of the world, an unreliability of which he is ignorant (ibid.).

A member of the first group, Hynes (1961), studies the novel's account of the narrator's relationship with knowledge, and defines the novel as a tragedy; the limited point of view represents man's partial knowledge of the world. According to Hynes, uncertainty is raised 'to the level of structural principle' in this example of a 'novel of doubt' (ibid.). Although Dowell is able to identify with and love Edward Ashburnham, he, ultimately, is ill-equipped for this knowledge' (ibid.). In contrast, Schorer declares the novel to be an ironic comedy, in which Dowell's inherent unreliability demonstrates that 'truth is [a] maze', which is the only reality man can know in this environment of uncertainty (1951 in Cassell ed. 1987: 45). For Schorer, 'the [novel's] structure of meaning is almost blandly open, capable of limitless refractions' (ibid.).

Some readings of the novel, which suggest that Dowell's subjectivity is responsible for his story's indeterminacy, search for explanations within his character. Observing Dowell's psychology, Lynn explains that Dowell's experiential disengagement with the world is due to a lacking element within his personality, the symptom of Dowell's division between conscious social habit and unconscious desires (1989: 53). The act of narration, however, recreates order, and allows Dowell the reunification of his consciousness (ibid.). For Bailin, the conflict between private desire and public order also creates within Dowell a dangerous 'psychological complexity' (1984). Similarly, Bailin proposes that the narrative form acts as a consoling way of imposing order over the essentially chaotic, but as a form of refuge: Dowell avoids conflict by offering two 'endings'; the first 'truer' chronological ending where society is bitterly denounced, and the other 'formal' ending where Edward remains true to his innate passion (ibid.). Bailin explains that this is Ford's artistic solution to his own 'inconsistent values', stemming from his desire to maintain gentlemanly good form, while remaining true to strong personal emotions and passion (ibid.).

Other critics suggest that the element lacking in Dowell's character is honesty. Both Reichert (1987) and Poole (1991) suggest that the novel's deceptive ambiguity covers a deeper level of 'true' meaning: 'there is a real story lurking behind the one that [Dowell] tells' (Reichert 1987), although Reichert is unable to piece the hidden story together. Poole similarly asserts that there is a "'real" plot line' hidden by Dowell's deceitful mind, and suggests that Ford uses the device of a dishonest narrative voice to deconstruct all future superficial and erroneous readings (1991).

One linguistic study shows that Dowell's narration is, in fact, reliable (Sabol 1991: 207). Unlike impressionistic readings of the novel, Sabol specifies what is meant by unreliability, citing Booth's definition that a narrator is unreliable when (s)he speaks as if (s)he has qualities which the implied author denies him or her (1991: 209). By investigating Dowell's speech acts, Sabol demonstrates that Dowell accurately uses factive predicates, such as 'I know'; 'world-creating' counterfactuals, such as 'I imagine'; and utterances of assertion, such as 'I think', to delineate when the 'that'-clause complement is true, false, or possibly true, respectively (1991: 210). As Dowell satisfies the truth conditions established by Ford as implied author, accusations of narratorial dishonesty and unreliability are clearly misleading.

Other researchers into the novel's epistemology use Ford's theories of Impressionism as an interpretative tool. Armstrong reports that Ford favours the immediacy of impressionism rather than analytical reportage due to his idea that primordial perception 'holds the perceiver open to a multiplicity of meanings which [the later transformation into narrative] would censor out' (1985). Ford, however, makes no distinction between narration and impressionism, because, for him, narration is impressionistic, and, as I will argue, dialogic. In contrast to Armstrong's view, Hood states that, while many critics place Ford as a member of the line of 'literary impressionists', starting from Stephen Crane and encompassing Conrad, *The Good Soldier*, 'has moved beyond literary impressionism and become something else' (1987). As this thesis will demonstrate, Ford, under the influence of Dostoevsky, extends the boundaries of impressionism to include dialogism, and so creates a novel open to the multifarious social voices.

More recently, and markedly less in number, theoretical perspectives of the linguistic 'turn' have attempted to interpret the novel's ambiguity in terms of language's difficult relationship with the world. Meyer describes the novel as 'disconcertingly indeterminate' due to a shifting 'signifying chain that gestures toward the mysterious workings of [Derrida's] *pharmakon* by whose agency it is produced' (1990). The slippage of stable signification extends to the central characters who 'are themselves texts', which passively combine with the many other texts to form an intertextual chain, and the novel consists of 'only texts-referring-to-other-texts ad infinitum' (ibid.). Such criticism, of course, denies the existence of both the writer and the social context of the writing via its maxim, 'Il n'y a pas de hors texte', but Meyer does notice the transactional basis of understanding in the novel, as he also suggests that 'meaning in the novel is generated in the shifting dialogic interchange of the "story" with its silent "listener" and posed to the reader as the (deferred) decrypting of its many concealed "secrets" which yet refuse final formulation or disclosure' (ibid.).

Zeigler also perceives an intertextual element in Ford's novel, which he describes as a 'parody of one of the main topics of the novels of Henry James, the so-called international theme' (in O'Donnell and Con Davis, 1989: 64). Zeigler, unfortunately, does not offer any textual evidence of Ford's parody of any James novel (although Nancy Rufford's 'shuttlecocks' (TGS: 226) is an unmarked borrowing from James's What Maisie Knew (1974: 24, and preface); Ford explains, within Dowell's narrative, the significance of the utterance). Zeigler seemingly does not recognise the absence of the first criterion of parody - that the third party, the reader, must be aware of the original

'speaker's' utterance and the writer's parodization of this target (Morson, in Morson and Emerson eds. 1989: 67). Unfortunately, many post-structural theories of intertextuality neglect the linguistic basis on which the theory is founded in this way, and therefore ignore the interpersonal elements of intertextuality, as Bakhtin describes them in his original theory of dialogism. In order to avoid the vague generalisations that Ziegler makes, and to refute Meyer's claim that the novel consists of passive linguistic slippage, this thesis will employ Bakhtin's theory, which is both linguistic and hermeneutic, to argue that the novel is not indeterminate, but rather that meaning is derived from the interplay between the linguistic act and the temporal, social and political conditions in which it takes place.

The originality of this research is due, in part, to the complete absence of critical attention by theories of the hermeneutic 'turn' toward *The Good Soldier*. This thesis will demonstrate how the novel invites this interpretation, by emphasising its openness to the many forms of social discourse, which are the verbal and non-verbal acts of signification that Bakhtin defines as social heteroglossia (Bakhtin 1981: 291). For Bakhtin, language and social context are inseparable because instances of language use, or utterances as he prefers to call them, embody particular socio-ideological positions that interact when communication takes place (1981: 333).

Ford's contemporaries, however, receive some attention from dialogic critics, who note the distinctive use of narrative voice. Henrickson states that the unstable nature of first person narration in Conrad's novels prompts the reader to 'listen to the narrative, rather than see with it' (1980). Due to the limited vision of the narrator, the

plural voices within the story are presented as the 'true object of narrative mimesis', rather than an external reality of visible, experiential events (ibid.). Kershner records that Stephen Daedalus, in Joyce's A Portrait of an Artist as a Young Man, turns his many aesthetic influences into multiple voices within his narrative: '[Daedalus] is a product of listening and reading....[whose] distinction between text and voice is minimal.' (1986). Although interpretations do not comment on Dowell's orientation towards other conversations, Snitow notes that Ford Madox Ford becomes a more 'social novelist' in *The Good Soldier* by relinquishing the narrow Impressionism of his earlier novels that 'entrap the characters in a blank, undifferentiated subjectivity...' (1984: 165). In order to render social complexity, this thesis will argue that Ford moves beyond the subject-object dualism of his impressionistic influences to embrace a dialogic mode of understanding that emphasises the importance of others' speech, as Dowell's response to Leonora's words suggests: 'Those words gave me the greatest relief that I have ever had in my life. They told me, I think, almost more than I have ever gathered at any one moment - about myself.'(TGS: 48)

In order to verify this new perspective, this thesis will utilise historical, narratological and linguistic research methodologies to propose that, due to the influence of Dostoevsky's writing, Ford's concerns in the novel are primarily 'hermeneutic' in Bruns' terminology, directed toward the interpersonal function of communication. In Section One, historical research will explore the biographical contact between Ford Madox Ford and Dostoevsky's novels and short stories, and suggest direct and indirect ways through which Ford gained an understanding of both Dostoevsky's philosophy and his techniques

through which he realised his particular world-view within his writing. To test the proposition of Dostoevskian influence with some specificity, section two will conclude with a comparative summary of the similarities of plot, narrative structure and language between *The Good Soldier* and Dostoevsky's short story, *The Meek One* (also translated as *The Gentle Spirit*).

This thesis will show that the literary contiguity between Ford Madox Ford and Mikhail Bakhtin occurs through the mediation of Dostoevsky's fiction. Bakhtin's model of dialogism and the related concept of polyphony are, in the main, the result of Bakhtin's intensive study of Dostoevsky's fiction. My method, therefore will superimpose the theoretical frameworks of dialogism and its later development, intertextuality, onto the novel to illustrate Ford's use of the social dimension of language, and also to examine Dowell's evaluations of the various social and ideological forces that interpenetrate the novel.

Fowler (1983), Thibault (1989), and Yell (1991) each notice that Bakhtin's overarching concept of dialogism has many similarities with Halliday's notion of language as a 'social semiotic' and his subsequent theory of functional grammar. Both perspectives see language as a social practice between individuals. For Halliday, lexico-grammatical and phonological layers of language refer to higher level of meaning, a 'semantic system of meaning' (Halliday 1979: 128), which takes place within a social context. Similarly for Bakhtin, language use, such as speaking and writing, when combined with its particular speech context, refers to the evaluative negotiations of meaning that take place above the linguistic level of the sentence at the interpersonal level of the utterance (Bakhtin 1986: 75).

Section Two will outline Bakhtin's broad concepts of dialogism and polyphony, and demonstrate how *The Good Soldier*, as a result of the influence from the earlier writer, invites such a reading. In particular, this portion will emphasise how the novel corresponds to Dostoevsky's polyphonic design, and how polyphony, or structural dialogism, as Smith (1991) calls it, maximises the social, interactive basis for meaning that is dialogism.

This thesis will also pay attention to the multifarious ways that meaning, in the form of discourse, enter the novel. In Halliday's view, the 'semantic meaning' discernible from language is exchangeable with other semiotic systems of meaning, such as ideological, artistic, or architectural systems of meaning, for example (Halliday 1979: 129). Similarly, Bakhtin alludes to the 're-accentuation' of the semantic content of literary works, not only by writers of later literary works but also by translation into other cultural and artistic forms, and, presumably, vice versa (Bakhtin 1981: 421). Section Three will briefly describe Durey's (1993) development of Bakhtin's concept of dialogism into a broad-based cultural model of intertextuality that goes some way towards realising the potential of Bakhtin's original ideas. This part of the thesis will centre on textual analysis of the novel using Durey's model to analyse the characters' relationship vis-à-vis their social

environment. Significant examples of the many forms of intertextual reference used by Ford will be examined according to the central principle of dialogism, that is, how Dowell interacts with, and evaluates, particular cultural information with which he comes into contact in the process of narration. This thesis will affirm that dialogic interaction is evaluative, and that Dowell comes to an understanding of his world.

Section 1: Biographical 'Contact' between Dostoevsky and Ford

In his erudite world history of literature, Ford proposes that '...the "great" work of art of the future will come from the fusion of the genius of Dostoevsky with the art of the impressionists. Both tendencies are living bacilli in the world of today' (1938: 776). This section will argue that the Dostoevskian bacillus, that spread across Europe toward the end of the nineteenth century, was alive and active for Ford in 1914, when he wrote *The Good Soldier*.

Dostoevsky may plausibly be included amongst the great writers who, even after their deaths, act as catalysts for writers of other countries, either through direct individual contact, or through a more diffuse chain of communication across a group of writers (Peyre 1986: 1). Ford Madox Ford himself commented that '...between America, France and Russia, in the nineteenth century and in what has passed of the twentieth, there has been a play and interplay of influences that oddly resembles the constant crossing and recrossing of currents between France and Great Britain in the late seventeenth and eighteenth centuries' (Ford 1921: 104). Ford Madox Ford, plausibly, came under Dostoevsky's influence both directly through contact with the writer's works, and indirectly through Ford's membership of the English aesthetic class, which, at that time, came into contact with Slavic culture as a result of Russian immigration to England.

Ford was born in 1873 as Ford Hermann Hueffer to his German father, Francis, and his English mother, Catherine, daughter of Pre-Raphaelite painter, Ford Madox Brown. Ford's father, the music critic for The Times, was an enthusiastic Francophile, a trait passed on to Ford, who, from childhood, became fluent in German and French (Judd 1991: 12). Ford's grandfather and mother also encouraged the family tradition of being multilingual and cosmopolitan. The German branch of the family comprised publishers and businessmen, and Ford also had relatives in Russia. One relative became a member of the Russian Liberal party which formed government in 1917 under Aleksandr Kerensky (Ford 1932: 102).

Ford's family became intertwined with other artists and writers. Ford's Aunt Lucy, formerly Lucy Brown, married the painter, William Rossetti, brother of poets, Christina and D.G. Rossetti. Ford spent a great deal of time at Ford Madox Brown's Fitzroy Square house, listening to his grandfather's artistic circle, which included the Rossetti family, Algernon Charles Swinburne, William Morris, and met Holman Hunt, John Ruskin, Robert Browning and Lord Tennyson (Ford 1971: 88-89).

At Brown's house, at the age of eight, Ford met his first Russian writer, Ivan Turgenev. The visit was arranged by William Ralston, Turgenev's first English translator and family friend of the Hueffers (Ford 1971: 122). Ralston, who was the only Englishman to visit Turgenev in Russia, worked as librarian at the British Museum Library for twenty years, and worked under Dr Richard Garnett, the Keeper of Printed Books and also long-time family friend of the Hueffers, before finally committing suicide. According to Knowles (1983: 130), Ralston

was primarily responsible for building the Museum's Russian collections and also wrote a number of articles and reviews on Russian Literature. Whether Ford later read Ralston's articles is impossible to ascertain, but the librarian was responsible for the child's initial interest in Russian literature. Ford even reports that he 'sat on Ralston's knees night after night, drinking in those breathlessnesses of the fairy tales of Krylof, Russia's equivalent of Aesop (Ford 1971: 123).

Ford Madox Ford began his career as a writer in London in the 1890's, where, through his intellectual and artistic colleagues, he came into contact with Russians who had escaped the poverty and oppression of Tsarist Russia. Although also in economic recession, England, at that time, provided refuge for a large number of Russian dissidents and Russian Jewish exiles, including a number of academics. Ford recalls, 'between 1893 and 1894 going home for longish periods almost every night from London University... with Stepniak, Volkovsky or Prince Kropotkin... who were lecturing on political economy, Russian literature and biology respectively' (1931: 133). Ford 'listened for hours to the discussions by learned and accomplished Russians as to the relative values of the styles of various Russian writers', including, presumably, Dostoevsky (Ford 1939: 589).

After successfully eloping with Elsie Martindale, the married Ford in 1897 took up the invitation of Edward (Richard's son) and Constance Garnett to move to Gracie's cottage, Limpsfield, an area known as 'Dostoevsky Corner' (Judd, 1991, p59). On the outskirts of London, this settlement 'became a rural intellectual outpost comprising Fabians, Russian dissidents, translators of Russian (most notably Constance, of course, but also Ford's sister, Juliet), writers and literati'

(Judd 1991: 58). At Limpsfield, Ford's younger sister, Juliet, met and later married Russian exile, David Soskice, who no doubt assisted with Juliet's Russian translation.

Constance Garnett became Dostoevsky's main British translator, producing good translations of the writer's works between 1905 and 1920 (Peyre 1986: 26). Her husband, Edward, was also a man of letters and 'he saw to it that the best known English writers receive[d] some at least of the translated works'(ibid.). Prior to 1914, Joseph Conrad, whom Ford met at Limpsfield and with whom he later collaborated, Henry James, who was Ford's frequent visitor at Winchelsea, and John Galsworthy, another friend, had all read and commented publicly on Dostoevsky's novels. The first translations of Dostoevsky's fiction, however, had appeared in English and French as early as the 1880's (Davie 1965: 2-3). In his memoirs, Ford notes that from the village shop, while living at Winchelsea (1898-1903), he 'bought off the counter Dostoievsky's *Poor Folk*'(Ford 1932: 154).

At this time, critical articles and book length studies both in French and English also began to appear. In 1902, Merezhkovsky's 'Tolstoi as Man and Artist, with an Essay on Dostoievsky' appeared in translation in London. The 'Essay on Dostoievsky' suggests a distinction between Tolstoy's predominantly scenic narrative mode and Dostoevsky's 'voiced' narrative mode, and may have been the first critical article to describe the dialogic nature of Dostoevsky's writing: 'In Dostoievski's dialogue is concentrated the artistic power of his delineation: it is in the dialogue that all is revealed and unrevealed..., by the characters' peculiar form of language and tones of voices they themselves depict,

not only their thoughts and feelings, but their faces and bodies' (in Davie 1965: 77-78).

This type of stylistic analysis may not have gone unnoticed by Ford, who once stated that he was the only English student of the 'how' of writing (Ford 1921: 29), having 'made exhaustive studies into how words should be handled and novels constructed' (Dedicatory Letter TGS: 6). Ford himself wrote a critical article on Dostoevsky, citing the Russian's technique as an example of good style: 'something so unobtrusive and so quiet... that the reader should not know he is reading... only that he is living the life of the book... - a book about the invisible relationships between man and man; about the values of life; about the nature of God' (in Judd 1991: 269). And in his final critical work, The March of Literature, Ford describes Dostoevsky as 'the greatest single influence on the world of today' (Ford 1938: 775).

While it is impossible to know exactly which of Dostoevsky's fictional and journalistic writing Ford actually read, one story in particular suggests formal and linguistic parallels with The Good Soldier. In 1876, in his foreword to the short story *The Meek One*, published in The Diary of a Writer (DW [1876] 1985 Salt Lake City, Peregrine Smith), Dostoevsky writes:

Please imagine a husband whose wife, a suicide, is lying on the table... He talks to himself; he relates the event, and rationalises it to *himself*. Despite the seeming consecutiveness of his speech, several times he contradicts himself both in the logic and in his sentiments. He at once justifies himself and accuses her, and embarks upon other *obiter dicta*: we perceive here vulgarity of thought and heart, and also profound feeling... A range of reminiscences evoked by him irresistibly leads him, at length, to truth...

...the process of the narrative lasts several hours, with interruptions and interludes, in a confused form: now he speaks to *himself*, now he addresses as it were, an invisible listener - some kind of judge. Thus it also takes place in real life.

(Dostoevsky, 1985, p491)

Many similarities are observable between *The Meek One* and the Florence-Dowell plot of *The Good Soldier*, both at the level of the fabula/sjuzet dichotomy, and the level of the *histoire/discours* dualism. Fabula is the Russian formalist term for the chronological unfolding of the story material, as compared with the sjuzet, the author's arrangement of the events in the novel or story (in Fludernik 1993: 70). The fabula begins similarly in both works with each female protagonist parentless and living with her two aunts. Each has more than one suitor, one of whom is the male protagonist. Although their social backgrounds differ, both women marry partners who could be considered their opposite, and who reject their initial advances, and so the marriages remain without consummation. The women seek happiness outside marriage with unsatisfactory results, and, faced with the prospect of the status quo, both women take their own lives.

Dostoevsky's heroine dies clutching a religious icon, a symbol which also has significance for the second suicide victim in *The Good Soldier*:

...she got up on the window sill, standing upright at the open window, with her back turned to me, holding the icon in her hands. (DW: 524) The Mother of God with the Infant - a domestic, ancient family image with a silver gilded trimming. (DW: 495)

Edward was kneeling beside his bed with his head hidden in the counterpane. His arms, outstretched, held out before him a little image of the Blessed Virgin - a tawdry, scarlet and Prussian blue affair...(TGS: 125)

At the level of *sjuzet*, both stories begin at the end. After the suicides, each character-narrator begins his narration in order to piece together the events of the *fabula* which led to the terrible events. Both attempt to narrate the story as if it were chronological in order to suggest a sense of form:

I will simply relate it in the order it happened... if I should start at the beginning...(DW, p492) How should I start, since it is very difficult... (DW, p501)

I don't know how it is best to put this thing down - whether it would be better to tell it from the beginning, as if it were a story... (TGS, p19)

O'Toole indicates that the narrator of *The Meek One* is obsessed with time, and often gives the exact chronology, frequency and duration of events (1983: 44). Similarly, both Adams (1989) and Poole (1990) point out that Dowell is overly meticulous with his time scheme, and that he mistakenly cites two non-compossible events for the fourth of August, 1904; Leonora's fight with Maisie, and the foursome's trip to the Castle of Marburg. Despite the narrators' attempts to impose temporal order on their chaotic experience, they unavoidably demonstrate, as Ford suggests, that 'Life [does] not narrate' (Ford 1924: 182):

In a minute I shall explain what actually happened, but now I wish merely to recall... (DW, p494)

When one discusses an affair... one goes back, one goes forward... (TGS, p167)

The loss of temporal control results in a parallel loss of narrative causality between the events of the fabula, which seem to occur randomly and without motivation:

I don't know if I am making myself clear. (DW, p508)

I have, I am aware, told this story in a very rambling way so that it may be difficult for anyone to find their path...(TGS, p167)

The disruption to the chronological order of events, and the subsequent loss of reason and consequence within the *sjuzet*, cast doubt on the nature of memory, and also, therefore, on the nature of impressionism:

Perhaps this did not happen; perhaps I did not think about these things at that time...(DW, p511) I don't know, I don't remember. (DW, p519)

Upon my word, I have forgotten... And yet you know, I can't remember... (TGS, p27)

The two narrators are denied any absolute certainty by the loss of causality and the subsequent failure of memory, so that even simple binary judgements are impossible, which suggests that the authors share a belief that the mind has a more complex relationship with the world than the affirmation or negation of a single proposition. A similarity in syntax is also observable:

Was it by accident or not? - I don't know. (DW, p515)

Did the girl love Edward or didn't she? I don't know. (TGS, p218)

O'Toole uses Genette's distinction between *histoire* and *discours*, that is, the facts and relationships narrated, and the process of narration, respectively, to study the dialogue of *The Meek One* (1982: 42). This approach demonstrates that the protagonist has conversations with the characters, social mores, his past, and his future on the level of *histoire*, and conversations with the reader and ultimately with God at the level of *discours* (ibid.). The narrative structure of *The Good*

Soldier possesses the same double orientation, and expresses similar doubts of absolute knowledge:

Eh? What do you think?... But even now I don't understand; even now I understand nothing! (DW, p500)

I don't know. I know nothing... I leave it to you. (TGS, p220)

For both authors, this uncertainty precludes the possibility of an individual passing judgement over another:

How can a man be judged in a situation such as this? (DW, p499)

And there is nothing to guide us. (TGS, p18) Is it for me to condemn her[Florence]? (TGS, p168)

At the completion of the fabula, that is, the events that precede the narrative, both protagonists are alone, and bitter toward society:

What use have I for your customs, your habits, your life... your laws? - I segregate myself. (DW: 526)

I don't like society - much... No-one visits me, for I visit no one. No one is interested in me, for I have no interests. (TGS: 227)

Even though the dialogue within the *histoire* of *The Meek One* is depleted at the end of the *sjuzhet*, at the level of *discours*, however, the use of the present tense shows that the act of narration is potentially continuous, and the protagonist is able to maintain speech contact with his audience in order to create a perception of wholeness and order (O'Toole 1982: 50). This open ended relationship is one of the constituents of Bakhtin's notion of polyphony, and also exists between the narrator, Dowell, and his narratee, the silent listener, in *The Good Soldier*. The following section will demonstrate that Ford's knowledge of Dostoevsky allows him to make many of the same assumptions about language and the social basis of meaning that Bakhtin does from his scrutiny of Dostoevsky's writing, and will suggest that Ford's novel is polyphonic in design in order to embrace a variety of interactive perspectives on a man's existence, as Dostoevsky does:

I must speak pro and con, and this is what I am doing (DW, p498)

I have explained everything that went before it from the several points of view...(TGS, p167)

Section 2: Polyphony and dialogism in *The Good Soldier*

This section will argue and demonstrate that Ford's knowledge of Dostoevsky's novels and short stories, as alluded to in section two, became a discernible influence on the former's own fictional writing. The Dostoevskian influence on *The Good Soldier* is demonstrable in both structural and linguistic terms, particularly through the assistance of Mikhail Bakhtin's theories of polyphony and dialogism respectively, which were developed from Bakhtin's own study of Dostoevsky. Bakhtin's theories have a linguistic basis: all language possesses a double orientation. Firstly, the word may be directed towards its object or referent; secondly, the word may assume a dialogic aspect, by addressing discourse from another speaker or social group (Bakhtin, 1984, 185). These linguistic orientations are not mutually exclusive; the definitions merely describe the potential and absolute limits of a continuum. In other words, a speaker's utterance may be directed in both directions simultaneously and to varying degrees.

Bakhtin also states that these linguistic options have a social dimension. For Bakhtin, predominant language use of the first kind carries the dangerous implication that language operates as a unified system of structured meanings, which all speaking individuals must utilise to communicate. Bakhtin refers to this orientation toward normative language use as the 'centripetal' impulses of language, and these impulses are the manifestation of ideological forces which 'serve to unify and centralise the verbal-ideological world' (Bakhtin 1981: 270). This form of linguistic and ideological essentialism, however, is surrounded and countered by the second orientation of language use, the expression of language's 'centrifugal' impulses : 'every utterance

participates in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)(Bakhtin 1981: 272). The centrifugal attributes of language, thus, represent the plural and diverse strata of a societal belief system, and includes those world-views which converge with or diverge from those totalising cultural agencies, whether they be religious, feudal, marxist, capitalist or otherwise. The following section, Section Three, will use a linguistic basis to argue that Ford uses the dialogic properties of language to represent the multifarious nature of Dowell's and, indirectly, his own society, including instances of agreement and disagreement with others' discourses.

Many recent post-structuralist appropriations of Bakhtin's typology have equated his theory of language solely with the centrifugal tendency, a reading which advances the notion that language is merely the differential interplay of a diffuse plurality of voices in a potentially *infinite* regress (Thibault 1989). Thibault points out that the 'differentialist' understanding of language makes impossible the idea that language is a social practice of 'meaning making' within a dynamic set of contextual relations. Furthermore, such an understanding denies the potential of language as an oppositional force against the power of centralising languages and ideologies, which contradicts Bakhtin's formulation of 'centrifugal forces'. More accurately, Bakhtin's ideas describe 'the constant struggle between the principles of "equivalence" (centripetal) and "difference" (centrifugal) in the constant articulation and re-articulation of voices to aligned or opposed social principles' (ibid.).

According to Bakhtin, the double orientation of language is realised in the literary genre of the novel as the poles of 'monologism' and 'dialogism'. Dialogism emphasises the social diversity and interaction that occurs within novelistic language, whereas monologism attempts to avoid influence from alien linguistic registers by positing a single world-view. In literature, monistic belief systems promote the simplistic hermeneutic binarism of acceptance or rejection. Bakhtin also translates his bipolar linguistic theories into an overarching humanistic philosophy. Life and, therefore, truth exist beyond the adherence to, or marginalisation by, a single, pre-existent, dominant ethos. In actuality, the individual understands truth through the active, never quite finished, dialogue between people (Bakhtin 1984: 110); the greater the probing and responsive interaction with society's plurality of voices, the greater is the truth value. A predominantly dialogic perspective also dissolves the subject-object separation between the individual psyche and the external, social world. With these characteristics in mind, Bakhtin privileges the dialogic orientation of language, and those novels where it is made prevalent, throughout his critical work.

For Bakhtin, Dostoevsky's fiction is the ultimate reification of the idea of dialogism in the novel, that is, the domination of the dialogic tendency of the word. Furthermore, Dostoevsky's narratives are structured so as to enhance the interanimation of voices. Bakhtin calls this structural aspect of dialogism, 'polyphony', a term which he uses to describe 'a radical change in the author's position...' in comparison with the 'monologic' novels of other nineteenth-century writers (1984: 67). The new position of the author requires the suppression of any absolute moralistic judgement over the heterogeneous world views expressed in

the novel. In his own comments about the narrative role of the author, Ford also states that 'the one thing that you can not do is to propagandise, as author, for any cause. You must not, as author, utter any views' (1924: 208). The narrator's, characters' and others' discourses are free to interanimate each other unconstrained by the 'centripetal' tendencies of an ultimately judgemental authorial figure. In *The Good Soldier*, Ford substantializes Dostoevsky's more democratic authorial disposition, as emphasised by Bakhtin, by utilising a polyphonic narrative structure and foregrounding narrative dialogism. Ford suggests that he did not disagree with Conrad's dictum that 'every work of art has a profound moral purpose'. He also states that the author must not propagandise or, 'as author, utter any views'. (Ford, 1924, p208). But Ford also mentions a 'device' that an author can use to express his own views in the novel; the author must 'invent, justify and set going... a character who can convincingly express [his/her] views.'(1924, p209). Ford also states that, within the same novel, the author must equally invent and justify characters who express a number of alternative views, and that this may be done indirectly (as Dostoevsky had shown, and Volosinov and Bakhtin were to show later) through the character 'justified' to express the authorial point of view.

Bakhtin's notion of polyphony, although it pertains to the narrative frame of the work, also originates from his theories of language. Expanding on Plato's distinction between narrative diegesis and the actual speech of mimesis, Bakhtin posits a triadic system of discourse in the novel, consisting of direct authorial discourse, directed exclusively toward its referential object; the represented discourse of the characters; and double-voiced discourse, orientated toward someone else's speech act(1984: 199). For polyphony to occur,

Bakhtin's discourse of the first type must be minimised or absent, as it is in *The Good Soldier*.

Ford removes direct authorial diegesis from the narrative in a number of ways. He does this first of all through the use of a nominally and biographically differentiated narrator, which denies the reader the authority of the author's biography with which to establish the meaning of John Dowell's story. His second way is by creating a non-omniscient character-narrator whose roles, in Genette's terminology, alternate between homo-diegetic and hetero-diegetic narrators (Genette 1980: 245). Dowell, in homo-diegetic mode, narrates some events from first-hand experience, and narrates others, in hetero-diegetic mode, by using representations of other characters' discourse to describe events at which he was not present. Dowell's absence from portions of the story, thus, creates an in-built dialogic interplay between the narrator and other characters through his rendering of their indirect speech. Indirect speech allows the character's individuality to be presented in their 'manner of thinking and speaking, [but] involv[es] the [narrator's] evaluation of that manner as well' (Voloshinov 1986: 133).

To make his story more contrastive, Dowell also incorporates variable focalisation, and often a single event is interpreted from multiple perspectives (Genette 1980: 189-190). The Kilsyte case, Edward's affair with La Dolciquita, Maisie's death, and Florence's suicide are examples of peripeteia, each of which is examined from several points of view. Each view offers an additional interpretation for Dowell, and the reader, to consider, which further reduces Dowell's authority as the source of the story's meaning. Unlike Genette, who makes a distinction between point of view or 'mood', and 'voice'

(Genette 1980: 186), Bakhtin concludes that ways of seeing the world correlate with ways of speaking about it (Bakhtin 1981: 333). Bakhtin's notion of the 'ideologue' suggests that the multifarious world-views enter the novel as heteroglossia, which infiltrates both the direct speech of characters, and the double voiced discourse within Dowell's narrative (ibid.).

The many different idiolects actively impinge on Dowell's understanding of his recent personal history, so that some occurrences are narrated more than once by Dowell as he sifts his initial impressions through the matrix of dialogue. Conflicting views are often juxtaposed; the minuet/madhouse dilemma, for example (TGS: 14). Hood notices that the novel is temporally multi-layered, and that Dowell's point of view is not constant throughout, a characteristic that many critics have interpreted as indicative of narratorial unreliability (1987). Any specific textual presentation of an event varies with Dowell's conceptual plane, that is, whether he narrates the event from his original, memorised perspective, from his perception during conversations with Leonora and Edward, or from the point of view of some new realisation that has occurred during the action of writing. Dowell, therefore, may be seen as an exemplar of Bakhtin's polyphonic 'hero', the 'unfinalized' subject whose narration records his continuing participation with an external speech environment (1984: 59).

Dowell further reduces his semantic authority through the frequent disclaimer, 'I don't know'. Dowell's denial of absolute certainty usually relates to his self-confessed inability to judge characters or events, despite '...all the preachings of all the moralists...' (TGS: 16). This narratorial epistemological uncertainty, however, is more than a

Fordian device used to denote a general scepticism. In their critical appraisal of Russian Formalism, Bakhtin and his colleagues oppose the Formalists' datum that the novel represents the author's assemblage of ready-made devices and linguistic elements, which contribute to the expression of a unified theme (Medvedev 1985: 134). Rather, the novel is a form of generic utterance, an utterance being an historicized, concrete speech act addressed to others (ibid.). 'I don't know' acts as an utterance directed both to the reader, and, with an imbedded polemical statement, to those prior authors who felt that the omniscient author-figure should provide the reader with inalienable moral guidance. In The Good Soldier, this utterance, which denotes a generic change toward a more humble narrator, is Ford's rejoinder to the 'Great Figures' and 'the ceaselessly mouthing Great Poet, who had overshadowed [his] childhood' (Ford 1932: 217).

As a compositional substitute for the omniscient author's word, Dowell's narration also possesses many elements of skaz. Bakhtin describes skaz as an orientation toward oral speech or an oral form of narration (1984: 191). Although Dowell's story is written, there is no evidence to suggest that he is a literary professional. Consequently, Dowell narrates in the manner of oral storytelling: 'So I shall just imagine myself... with a sympathetic soul' opposite me. And I shall go on talking, in a low voice...' (TGS: 19) Although Dowell uses analepses (Genette, 1980: 40) to focus on events of the past, his narration is in part meta-narrative, a continuous appraisal of his reaction to the events which form the story. The meta-narrative takes place in the present, as indicated by the use of the present tense: 'This is the saddest story...' (TGS: 11). This further imbues the story with the qualities of oral speech; unrevised, unpatterned, unfinished and therefore a more

verisimilitudinous representation of the way in which the world acts upon an individual.

The removal of omniscient authorial diegesis, the presence of multiple points of view which inform Dowell's narrative, the lack of absolute narratorial closure and certainty, and the use of an oral style of narration combine, as they often do in Dostoevsky, to form a polyphonic design. The net effect of this narrative structure is principally reflected in the character-narrator. The narrator is not presented as the author's amalgam of some socially typical traits, but becomes an adaptable consciousness, amenable to others, yet principally self-conscious, self-awareness being the distinguishing feature of the protagonist in this sub-genre of the novel (Bakhtin 1984: 50).

Both Bakhtin's and Ford's notion of character necessarily depart from essentialist notions of the individual, which attempt to describe that person's unchangeable fundamental nature. As Dowell recognises in his narrative: '...who in the world can give anyone a character?...one cannot be certain of the way any man will behave in every case - and until then 'character' is of no use to anyone'(TGS: 144). Dowell's view illustrates that Ford shares Dostoevsky's and Bakhtin's dislike for theories of character which imply that individuality is utterly definable by others (Bakhtin 1984: 59).

In contrast to essentialist views of subjectivity, the individual's psyche, in Bakhtin's schema, is simultaneously constituted through two axes of interaction; the '...lateral ('horizontal') relationships with other individuals in specific speech acts...[and] internal ('vertical') relationships between the outer world and his own psyche.' (Emerson, in Morson (ed.) 1986: 25). In *The Good Soldier*, Dowell forms both lateral relationships with other characters, and internal relationships with the more diffuse societal discourses, which will be explored as instances of intertextuality in Section Three of this thesis.

As often occurs in Dostoevsky's novels, Dowell forms a particular link with the external world through the presence of an active 'other'. Genette calls this second person the 'narratee', in preference to the term, 'implied reader' (1980: 259). The narratee is reified in the novel as the 'you [who] sit[s] opposite me' (TGS: 20). This 'silent' listener is active; his/her presence allows Dowell to participate in what Bakhtin's terms the 'active type' of dialogism, whereby a hidden discourse exerts influence on the speaker from without, prompting and shaping the narrator's responses (Bakhtin 1984: 199) : 'you may well ask why I write. And yet my reasons are quite many' (TGS: 13). The second person infiltrates the narrator's supposed monologue in a manner that prompts him to be conscious of his own discourse: 'I suppose you will retort that I was in love with Nancy Rufford.... Well, I am not seeking to avoid discredit' (TGS: 114). Occasionally, the 'unspoken' presence of his companion impinges on Dowell's train of thought as a form of 'hidden dialogicality' (Bakhtin 1984: 197), which occurs when an answer is offered to a question that is omitted from indirect speech: 'She seemed to stand out of her corsage as a white marble bust might out of a black Wedgewood case. I don't know' (TGS: 36).

Dowell's understanding of himself, and his understanding of the experiential material that led to the break-up of the characters' 'little four square coterie' (TGS: 13), is dependent upon his interaction with others' voices. Levenson notes that Ford's 'method of characterisation tends to what one might call the "justified self" which emanates from context and embodies the social will' (1984b). Heterogeneous world-views invade Dowell's story to such an extent that he is reluctant to separate their words and other signifying practices from his narrating consciousness. To maintain the influence of others on his story, Dowell refrains from using the realist literary convention of characters' direct speech, which often has the effect of emphasising the dialogue's referential content, rather than its dialogic aspect (Bakhtin 1984: 189). Instead, the characters' discourses surface in Dowell's monologue as indirect speech, or as double-voiced speech, as do other societal voices in the form of intertextual references. As Ford explains, 'the general effect of a novel must be the effect that life makes on mankind' (Ford 1924: 180). For Ford, as for Dostoevsky and Bakhtin, that effect was one of dialogue, and Dowell, thus, begins his story: 'This is the saddest story I have ever *heard*' (TGS, p11). [emphasis mine]

Section 3: Dialogism and Intertextuality in *The Good Soldier*

This section will demonstrate that, under the framework of the polyphonic design, the narrator, Dowell, incorporates the many layers of social discourse that penetrate his experience into his narrative in order to evaluate his story's experiential content. His story becomes an echo of Dostoevsky; in Bakhtin's words, a hybrid derived from the mutual 'illumination of languages' (1981: 361). Languages, principally, enter the novel by means of the novelist's, narrator's or character's:

"quotation" or "reference" to something that a particular person said, a reference to "people say" or "everyone says,"... to one's own previous words, to a newspaper, an official decree, a document, a book and so forth. The majority of our information and opinions is usually not communicated in direct form....
(1981: 338)

But quotation of, or reference to, another person's speech or written word is never merely an innocent representation; the action implies a particular understanding of the original speaker's utterance. According to Bakhtin, 'understanding cannot be separated from evaluation: they are simultaneous and constitute a unified integral act' (1986: 142). The dialogic citation of another's speech has two possible semantic intentions; that of convergence with the 'meaning' of the original text, which Bakhtin calls 'stylization' (1984: 189), or that of divergence from the semantic intention of the original, which Bakhtin calls 'parody' (1984: 193). The utilisation of stylization or parody by the second speaker does not constitute an act of passive judgement according to preconceived notions, nor is its ambition the obliteration of the first

speaker's discourse, both of which would be monologic responses: 'Active agreement/disagreement (if it is not dogmatically pre-determined) stimulates and deepens understanding, [and maintains] the clear demarcation of two consciousnesses, their counterposition and their interrelations' (Bakhtin 1986: 142).

Recent critical trends have seen dialogism renamed 'intertextuality', a process which has led to confusion and distortion of the subject matter. A possible explanation for the change in title, and the concurrent change in emphasis of the theoretical interpretations of Bakhtin's work, may be that Bakhtin 'does not consider a range of intertextual utterances that his model would be well equipped to describe' (Morson 1989: 65). In her survey of current literary theories of intertextuality, Durey (1993: 116-117) proposes a theoretical model that remains faithful to Bakhtin's original theory, by affirming that any dialogic or intertextual relationship necessarily takes place between two speaking subjects. The role of the author is retained as the instigator of any quotation or reference.

As a means to study intertextuality and the dialogic relationships between writers, Durey offers the model of the mortise and tenon joint to represent the symbiotic relationship between the culture or text of an earlier writer, as the mortise, and the narrative text of the author, as the tenon (*ibid.*). Three major forms of mortise: reified, interlocutionary and ineffable, form into a collection of cross-branches that assist in the dissemination of culture:

In the reified mortise the writer makes the intertextual reference to a materialised or substantivized form of culture that is diffused through society via a reified form that may be, for example, written, painted, sculpted, or constructed. In the interlocutionary mortise the writer makes reference to a part of the culture that is generally propagated by word of mouth....In the ineffable mortise, the writer makes the intertextual reference to a cultural practice that is seldom verbally expressed and almost never reified except in written form in literature (ibid.).

Durey further refines her model of intertextuality into seven 'reticles' or fine threads: four reified reticles of 'Ecclesiastical/Literary Intertextuality', 'Historical Intertextuality', 'Contemporary Intertextuality', and 'Artistic Intertextuality'; two interlocutionary reticles of 'Aphoristic Intertextuality', and 'Proprietal Intertextuality'; and the ineffable reticle of 'Paralinguistic Intertextuality' (ibid.). To demonstrate the dialogic/intertextual nature of Dowell's narrative, and, secondarily, to test the theoretical frame work, this thesis will examine *The Good Soldier* using Durey's seven reticle model of intertextuality.

1. Ecclesiastical/Literary Intertextuality

Cheng (1987) points out the presence of a strong religious dimension in *The Good Soldier*, which has been ignored by critics, despite Ford's plentiful non-fictional writing that explores the relationship between religion, repressed passion and English 'good form'. Dostoevsky, of course, was renowned for the significance he placed on religion, which acted as his transcendental signified, as both Smith (1991) and Kaufmann (1976: 25) recognise. The interpretative

hesitancy on the part of Ford's critics may be due to Dowell's reluctance to favour whole-heartedly either Catholicism or Protestantism:

I suppose that, during all that time, I was a deceived husband and that Leonora was pimping for Edward. That was the cross that she had to take up on her long Calvary of a life...(TGS: 68)
You know... whether they will go rigidly through with the whole programme from the underdone beef to the Anglicanism. (TGS:40)

In the first quotation, 'Calvary' is an ecclesiastical intertext; the epithet refers to the place of Christ's crucifixion. In the novel, Leonora acts as a signifier for her non-conformist Catholic beliefs. When combined with the more folkloric intertext of the cross, as in the figure of speech, 'my cross to bear', the ecclesiastical reference parodies Leonora's oppressive, and martyred, religious stance, which is often expressed interpersonally by her coolness toward others. The derision of Leonora's position is heightened through its juxtaposition with the more corporeal discourse connoted by 'pimping'.

The Anglican faith fares no better in the second quotation, where Dowell criticises the similar rigidity and omnipresence of that religious practice by way of the gentler mockery of 'underdone beef'. Toward the novel's end, when he is living with the mad Nancy, he not so gently attacks the unintelligible 'Anglican marriage service' (TGS: 212).

Just as Bakhtin (1981: 58) valorises 'Saturnalia' in the literary forms that precede the novel, Dowell finds something to admire in the same ritualised form of rule-breaking within the Catholic Church, not for the sake of tradition, however, because Dowell comes to abhor convention, but for the effect it has on Nancy: '...I was almost afraid to be in a world where there could be so fine a standard' (TGS: 117). The ecclesiastical reference, in this instance, is used mimetically to provide the social context for Nancy's 'truthfulness'. Anglicanism offers no such spiritual outlet for Edward, who eventually finds partial solace in prayer with Nancy's image of the Blessed Virgin (TGS: 125).

Whereas both Nancy's and Leonora's personal philosophies are derived predominantly from a religious source, Edward's influences are mainly literary:

He was keen..., by a queer warp of his mind, on literature. Even when he was twenty-two he would pass hours reading one of Scott's novels or the Chronicles of Froissart. (TGS: 128)

The literary intertext is used to develop Edward's plurality of character, by linking him, not only with the romantic nature of Scott's novels, but also from the more intellectually substantial historical works of Froissart. Edward's simulation of the discourse of the sentimental novels from an early age contributes to his almost unconscious entrance into a passionless marriage with Leonora (TGS: 130), whose gender and financial status allow her little resistance to the proposal. Although Dowell later compares positively Edward's monologues with those of a good novelist, '... [because] it's the business of a novelist to make you see things clearly' (TGS: 104), a

stylized intertextual reference to the genre of the novel, his earlier summation of Edward's sensitivity and manner of speech are not so laudatory:

And he loved, with a sentimental yearning, all children, puppies,
and the feeble generally...

So, you see, he would have plenty to gurgle about to a woman
- with that and his sound common sense about martingales...
(TGS: 32)

The parodic nature of Dowell's reminiscence is indicated by the adverb 'generally', which, when reunited with its verb, modifies the intensity of Edward's passion. The ellipsis following the deprecatory adverb provides a pause for the reader to appreciate the dialogue that is taking place between Edward's sentimentalist discourse and Dowell's re-contextualising of that discourse, with the extra provision of a new, somewhat divergent accent, into his narrative. The mockery becomes harsher in the next sentence, as Dowell uses the onomatopoeic infinitive 'to gurgle' to represent Edward's speech. Further derision is denoted by the hyperbolism of 'sound common sense', and also by the probable irrelevance of horses' headgear to a conversation between the sexes. Dowell's ridicule reveals his own fluctuating jealousy of Edward's unreservedness with women, and the narrator's egoism that underlies his envy.

Ford, through Dowell, frequently uses this form of double-voicing, common to Dostoevsky, which may be called dialogism by 'quotation', as opposed to dialogism, or intertextuality, by 'reference'. The distinction lies in the presence or absence of a recognisable signifier,

which lexically marks an underlying discourse, as the 'reference' to Scott, cited above, represents the generic discourse of romantic novelists. The re-accentuation of another's speech by 'quotation', which is both Bakhtin's and Dostoevsky's favoured mode of dialogism, relies on the reader's recognition of the specific lexical, syntactical and tonal attributes of the original utterance, an added hermeneutic difficulty:

'She [Maisie] looked like a bride in the sunlight of the mortuary candles that were all about her, and the white coifs of the two nuns that knelt at her feet might have been two swans that were to bear her away to kissing-kindness land, or wherever it is.'
(TGS: 73-74)

Dowell's impression of Maisie in the mortuary stimulates a figurative thought about brides and marriage, an institution which he mocks by quoting from the naive register of a child's fairy tale: 'two swans that were to bear her away to kissing-kindness land' (*ibid.*). The ridicule is probably also deflected toward his own artlessness in his marriage to Florence; the adverbial phrase 'wherever it is' points to a perceived universal and personal failure to find the cultural ideal of matrimonial bliss. If Dowell's borrowings from the lexis, syntax and tone of another literary genre are not 'heard', the passage becomes Dowell's single-voiced narrative, and the reader may assume that Dowell is merely paying Maisie Maidan's death its due reverence.

Ford does not limit his ecclesiastical intertextuality to Christianity; he also refers to Roman and Greek gods, and their written legends:

But these things [forsaking personal preferences] have to be done; it is the cock that the whole of this society owes to Aesculapius.

And the odd, queer thing is that the whole collection of rules applies to anybody - the anybodies that you meet in hotels... (TGS: 40)

This passage links a proprietorial intertext, a cultural code of behaviour that passes orally between social groups (Durey 1993: 146), to its origin in Roman legend. Aesculapius was the Roman God of medicine and healing, whose edicts, Dowell infers, controlled such fundamentals as diet and personal hygiene in order to create a healthy harmonious society. Dowell advances his theory that these rules, which are an example of Bakhtin's centripetal impulse, have become so inbuilt into English society that they have fostered the '...modern English habit of taking every one for granted...' (TGS: 39). In other words, idiosyncrasies are no longer possible, because everyone adheres to the same standard. By referring to Roman legend, Dowell cites the origins of the subjugation of the individual that characterises twentieth-century English life.

In transposing the figure of Aesculapius into contemporary life, Dowell transcribes two discourses into his narrative, those of religion and medicine, which were combined in Roman legend, but have since separated. The authority of the modern medical profession impinges on Dowell's life with Florence, who, being a 'mass of talk' (TGS: 114), manipulates that authority to keep Dowell in attendance, while avoiding physical relations with him. In the novel, Florence's doctors create the arbitrary distinction between cultural and emotional life, by

declaring that culture is intellectual and not passionate: 'if her emotions were really stirred her little heart might cease to beat... the first doctor... assured me that [limiting the conversation to culture] must be done' (TGS: 22). Ford allows Dowell to deconstruct the binarism created by these men through the polemical use of a literary intertext, that of 'Peire Vidal' the Troubadour's story. Vidal's story is both cultural and 'full of love'(ibid.), a plurality which demonstrates the intellectual and spiritual value of literary-poetic figures such as Vidal, Edward, whose tales are 'literary and... just' (TGS: 32), to a lesser extent, Dowell, and Ford himself. Whereas Dostoevsky's ideal, as expressed in *The Meek One*, is the humble Russian Soul with God in his/her heart, Ford's hero is the unassuming litterateur. Dowell's valorisation of literature and culture reiterates the values expressed in Ford's statement: '...in the end it is to the novelist that the public must go for its knowledge of life' (Ford 1932: 258).

Ford also makes use of the macaronic intertext. In his study of French-Latin scripts of the Middle Ages, Bakhtin describes the use of macaronic language as an intentional bilingual hybrid in which 'another's sacred word, uttered in a foreign language, is degraded by the accents of the vulgar folk languages, re-evaluated and reinterpreted against the backdrop of these [national] languages...' (1981: 77). Durey, however, notes that the macaronic intertext's function is not always to ridicule the original word, but, as she finds in Tolstoy, the different languages are used to 'reaffirm each other and strengthen the verisimilitude of the situation' (1992). Ford appears to use the macaronic in both convergent and divergent re-accentuations:

It is not my [Dowell's] business to think about it [his deception].
It is simply my business to say, as Leonora's people say:
*"Requiem aeternam dona eis, Domine, et lux perpetua luceat
eis. In memoria aeterna erit..."* (TGS: 68)

At this juncture in his narrative, Dowell contemplates his want of emotion after his deception at the hands of Florence and Edward, who have 'gone before their Judge'(ibid.). The Catholic text in Latin mimetically enhances Dowell's quasi-religious existential ruminations. The following bilingual utterance, however, possesses a parodic accent:

Yet, if one doesn't know..., after all the preachings of all the moralists, and all the teachings of all the mothers to all the daughters *in saecula saeculorum...*(TGS: 16) [final ellipsis Ford's]

Here the narrator uses the macaronic to express the ineffectuality of society's moral advisers and their 'preachings'. The repetition of 'all' acknowledges the moralists' repeated attempts, and assumed failures, to provide an undeniable, universal set of maxims. The ellipsis emphasises the preceding dialogic use of language, and again allows the reader time to appreciate the exchange taking place. Dowell seems to cite the Latin version in order to penetrate the immutability of these proprietorial commandments. Used intertextually, the Latin word no longer functions as an 'absolute utterance', which, Morson suggests, is usually authoritative because of its lack of originating context and its lack of an author (1986: 128). The mimicry of the English language in this sentence reverses the contextual independence of an almost dead

language by transposing it into the foreign culture of twentieth century England, and reveals it to be anachronistic as a form of guidance. The dissolution of absolute religious moral authority is continued later in the novel with the deranged Nancy's ridiculous use of the macaronic in her ecclesiastical quotation in Latin: 'credo in unum Deum Omnipotentem' (TGS: 210).

Not all uses of macaronic intertextuality quote religious texts. As the novel is set in Europe, both French and German are used to enhance *mimesis*. Occasionally, Dowell uses a bi-lingual reference for parodic effect, in this case to satirise Edward's beauteousness:

And that was the end of Edward - for the Spanish dancer of passionate appearance wanted one night of him for his beaux yeux. (TGS: 147)

2. Historical Intertextuality

In *The Good Soldier*, Ford Madox Ford often uses the historical reference in combination with other forms of intertextuality. In the following example, the genealogical connection with royalty defines the Ashburnhams' social position, which is developed further by their adherence to a proprietorial intertext, an unwritten cultural code of class behaviour:

They were descended... from the Ashburnham who accompanied Charles I to the scaffold, and as you must also expect from this class of English people, you would never have noticed it. (TGS: 12)

The most interesting use of the historical intertext, however, comes within the speech acts of a character, Florence, which suggests that Ford uses the references to explore the 'tenor' of Halliday's 'context of situation', which corresponds to the interpersonal function of language (Halliday 1979: 122). As suggested by her control of both her doctors and her husband, Florence manipulates other individuals by the 'mode', the textual linguistic function (ibid.) of the various levels of discourse amenable to her. The 'field' of her situation, which corresponds to the ideational function of language (ibid.), involves her attainment of Edward's passion in order for her to gain his invitation to relocate to England and play the English county noble, to the satisfaction of her heart's desire. According to Halliday, the 'context of situation', which comprises field, tenor and mode, provides a summary that links the contextual social system with the semantic text of characters' speech acts (1979: 147).

Florence becomes aware of Leonora's and Edward's marital incompatibility when she witnesses Leonora's otherwise private paralinguistic altercation with Maisie Maida. Florence loads her armoury with historical fact and organises the trip to the town of M., where she attempts to re-enact figuratively the historical events that led to the split of the Church of Rome, as a means of separating Protestant Edward from Catholic Leonora:

[Florence to Edward in Leonora's earshot]

"It's because of that piece of paper [Luther's Protest] that you're honest, sober, industrious, provident and clean-lived. If it weren't for that piece of paper you'd be like the Irish or the Italians or the Poles, but particularly the Irish..." (TGS: 46)

Florence fully signifies her intent through the use of a provocative gesture, a paralinguistic intertext: 'and she laid one finger upon Captain Ashburnham's wrist' (ibid.).

The double use of indirect forms of communication, that is, the extreme use of intertexts, illustrates the difficulty with which social interaction took place between members of the leisured classes. Societal convention not only resists Florence's misbehaviour, but also denies the characters the opportunity to discuss matters of emotion directly. For Dowell and his colleagues, 'the given proposition was, that [they] were all "good people"' (TGS: 37), which, at the interpersonal level, meant that the group was 'characterized by a want of any communicativeness' (ibid.); in particular, their discursive practices are notable for the avoidance of 'the personal note' (ibid.). Florence's attempt to outmanoeuvre social mores ultimately fails, however, when Edward enlists a convention that Florence is unable to counter, and so alters both the tenor and the cataphoric field of Florence's situation:

...it was only by his making it plain that a divorced lady could never assume a position in the county of Hampshire that he could prevent her making a bolt with him in her train. (TGS: 94)

Sabol (1991: 219) recognises that Ford uses an innovative form of historical citation in his novel, that of an unmarked reference to a world-changing event contemporaneous with his readers. Dowell, throughout the novel, declares that the fourth of August acts as a significant date for Florence. This historical superstition possesses an element of *vraisemblance* for the reader, as it marks the beginning of England's involvement in The Great War. For Sabol, contextual accuracy is an indication of Dowell's narratorial reliability (*ibid.*).

3. Contemporary Intertextuality

In Durey's schemata, contemporary references pertain to written means of circulating cultural information, including letters, signs, scientific documents and many other forms (1993: 131). This reticle often functions to build a cultural *mise en scène* for the characters' dialogue, although it may assist in the expression of their interchange. Dowell uses contemporary citations to show Florence's 'intellectual slumming' (TGS: 21) and her resultant repudiation of the inner life:

Florence was a personality of paper... she wasn't real; she was just a mass of talk out of guide books, of drawings out of fashion plates. (TGS: 114)

Dowell equates Florence with signifiers of contemporary forms of empty information, the beginnings of 'junk' culture about to arise from mass civilisation. As narrator, Dowell allows Florence to reveal her pomposity in direct speech, by selecting a quotation in which Florence appropriates the 'absolute' register of royalty, including the use of the

royal 'we': "It is determined that we sail at four this afternoon?..." (TGS: 81). Dowell also uses the onomatopoeic verbs, 'gabble on'(TGS: 69) and 'babble'(TGS: 70) to parody Florence's 'floods of bright talk'(TGS: 77). Flood is an epithet that has connotations of biblical and agricultural disaster, which figuratively describes the effect of her 'cultural' speech.

The theme of loquacity, in the absence of spiritual belief, is continued after Florence's death through Leonora: '...as Florence insisted on talking to her, she talked back, in short, explosive sentences, like one of the damned' (TGS: 175). Significantly, Leonora becomes dangerously talkative when she is 'cut off from the restraints of her religion' (TGS: 184), and, simultaneously, as Edward denies his inherent passion and becomes more virtuous. Parallel to the shifts in character within Dostoevsky's story, Ford's characters have the potential for the antithesis of their predominant features; Leonora become devilish and Edward godly in response to fluctuations within their heterogeneous speech environment.

Dowell incorporates a contemporary intertext within his narrative that functions as both 'reference' and 'quotation', when he represents La Dolciquita's speech in a stylisation of the register of business:

'If Edward could put up sufficient money to serve as a kind of insurance against accident... for a time that would be covered, as it were, by the policy.... Edward would have to pay a premium of two years' hire for a month of her society.... She was a virtuous business woman with a mother and two sisters and her own old age to be provided comfortably for.' (TGS: 148)

Although Dowell never meets the Spanish courtesan, the reflexive adjectival phrase, 'her own', suggests that the point of view belongs to La Dolciquita. Dowell re-constitutes her voice from Edward's 'literary' story telling. The paragraph acts as Free Indirect Discourse in which focalisation and voice combine to create a discursive presence for the woman. Within the polyphonic narrative framework, La Dolciquita has the opportunity to justify her societal behaviour as 'a reasonable creature without an ounce of passion in her' (TGS: 147). The contemporary lexis of 'money', 'insurance', 'policy', 'premium', and 'hire [agreement]' combine to emphasise the fiscal nature of her relationships with men, and is interpreted within the context of her need to provide for her family of women. This world-view dialogically engages Edward's sentimentalism:

His world stood on its head.... He wanted more than anything to argue with La Dolciquita... and point out to her the damnation of her point of view and how salvation can only be found in true love and the feudal system. (TGS: 148-149)

La Dolciquita's 'reasonable' indifference questions and provokes Edward's feudalistic beliefs. She shows that Edward's ideology is dependent on class and gender, and, therefore, inconsequential to a young Spanish woman with a family to maintain. Through the use of indirect speech, Dowell quietly scoffs at Edward's earnestness rather than at the young woman's dishonour, and mocks the essentialist attitude that underlies his argument.

Ford also uses a contemporary intertext for two related peripatetic events, that of Nancy's telegram, at the conclusion of the sjuzet, the narrative ordering of events, and the news of Edward's death in the newspaper, which sends Nancy insane. Dowell double-voices Nancy's telegram to emphasise the tone of forced jollity in the message.

4. Artistic Intertextuality

Artistic intertexts are citations of works of visual artistic culture, those of painting, sculpture, architecture, and so forth (Durey 1993: 135)). In *The Good Soldier*, there are relatively few artistic intertexts. Florence's lectures on painting are used to elaborate that character's aggressively 'intellectual' nature in comparison to Edward's naivety. Architectural references, on the other hand are used to demonstrate the artificiality of the European Hotel way of life, and the ultimately oppressive effect it has on Dowell:

Leonora... visited every one of the public rooms in the hotel - the dining room, the lounge, the schreibzimmer, the winter garden. God knows what they wanted a winter garden in an hotel that is only open from May till October. (TGS: 72-73)

'But the feeling I had when... I stood upon the carefully swept steps of Englischer Hof, looking at the carefully arranged trees in tubs upon the carefully arranged people walked past in carefully calculated gaiety, at the carefully calculated hour...'
(TGS: 27)

In the first passage, Dowell reveals the illogicality of a 'winter garden', which creates the illusion of the hotel as an extra-temporal kingdom. The second excerpt demonstrates Dowell's understanding of all pervasive nature of the centralising tendency within this culture. The travesty nature of Dowell's narration is signalled by the repetition of 'carefully' 'arranged' and 'calculated', imbedded within a syntax which is duplicated throughout the sentence. Dowell's opposition to the highly ordered culture of Nauheim is underlined by the oxymoron 'calculated gaiety', which emphasises the manufactured and illusory nature of the apparent jollity of social life. Dowell's ability to see behind the artifice of his own society is evocative of Dostoevsky's self-conscious narrators, who are similarly aware of their own flaws.

Nauheim produces in Dowell a feeling of nakedness, 'the nakedness that one feels on the sea-shore or in any great open space' (TGS: 26). Dowell's anxiety of public places suggests a direct link to Ford, who was diagnosed as suffering from agoraphobia and depression from 1903 to 1906 (Ford 1932: 216). Although Dowell remembers Nauheim from the perspective of the stairs, an aspect that alludes to the 'threshold' nature of Dostoevsky's writing (Bakhtin 1984: 170), there is a significant difference between the way architectural intertexts are combined with other forms of communication in the two authors' writing. The 'threshold' in Dostoevsky is a place of opportunity, a structure that promotes dialogic interchange between the internal and social worlds (Bakhtin 1984: 128). In comparison, stairs, in The Good Soldier, are 'carefully swept' (TGS:27). The references to architecture contribute to the vraisemblance of the strong legislative and proprietorial controls that regulate behaviour at the Spa. These

pervasive forms of discourse prompt Dowell, in a way that is monologic, to withdraw from public life.

5. Aphoristic Intertextuality

One of the characteristics of Ford's novel is the limited presence of Aphoristic references, which Durey describes as consisting of aphorisms, proverbs, legends, sayings and clichés (1993: 139). This is particularly true of aphorisms and proverbs, which are distinguishable by their formulaic constructions (Durey 1993: 140). The reason for this may be Ford's stylistic maxim of *le mot juste* to which both he and Conrad adhered. *Le mot juste* refers to the writer's careful selection of words so as to avoid the tired phraseology of literary or ecclesiastical language on the one hand, and the verbiage of the journalistic cliché on the other (Ford 1921: 51). When aphoristic references are used, the social group of the original speaker is usually well defined to add to the realistic framework:

Just as the blacksmith says: 'By hammer and hand all Art doth stand,'...these delusions are necessary to keep us going... (TGS: 49)

Ford also stylizes a saying within another particularised register, that of the upper class horseperson, to signify Leonora's mastery over her own emotions: '...a quick sharp motion in Mrs Ashburnham, as if her horse had checked. But she put it in at the fence alright, rising from the seat she had taken and sitting down opposite me... all in one motion' (TGS: 35) [emphasis mine].

6. Proprietary intertextuality

Proprietary intertexts refer the reader to 'contemporary cultural codes of behaviour which pass horizontally from one group to another within a culture, primarily through the spoken word' (Durey 1993: 146). As we have seen earlier, Dowell frequently uses proprietary intertexts in conjunction with other forms of reference to describe mimetically his social reality, in particular, the antagonistic impulse of social mores toward the characters. Many critics note the conflict between social convention and human 'fact' (Schorer 1951), or between convention and passion (Hynes 1961, Thornton 1975). This conflict is played out through Dowell's periodic citation of his society's predominant edict:

Just good people! By heavens, I sometimes think it would have been better for him... if the case had been such a one that I must needs have heard of it...(TGS: 51)

The parody of the proprietary intertext, that Dowell's group is a homogeneous blend of good people, is indicated typographically by the exclamation mark, which is enhanced by the tonal modifier of the colloquialism, 'By Heavens'. The epistemic modal, 'must', a modal relating to knowledge of an object rather than the object itself, is an expressive feature of double voicing (Fludernik 1993: 335). In this instance, the utterance referred to by Dowell is the proprietary intertext implying that the knowledge of court cases, such as Edward's, should be kept quiet. Dowell questions this social code by offering the proposition that the silence surrounding Edward's behaviour is more harmful than the behaviour itself, and partially justifies Edward's history of extra-marital affairs. Later in his narrative, Dowell

acknowledges further justification for Edward's variable behaviour, through his parodic dialogue with the 'excellent' cultural codes that influenced Edward's upbringing:

the nature of his mother's influence, his ignorances, the crammings he received at the hands of army coaches - I dare say all these excellent influences upon his adolescence were very bad for him. (TGS: 141)

Dowell's experiences, however, cannot be adequately described by the binary opposition between societal convention and individual passion. There are some almost universally condoned practices which Dowell accepts:

What had really smashed them up had been a perfectly common-place affair at Monte Carlo... (TGS: 56)

...Chitral and Burma - stations where living is cheap in comparison with the life of a county magnate, and where, moreover, liaisons of one sort or another are normal and inexpensive too.' (TGS: 62)

In some contexts, extra-marital relations are permissible. Dowell, however, disagrees with the proprietorial double standard of 'conventional' passion, as he shows by the parodic double voicing of matrimonial normalcy: 'She[Leonora] was made for normal circumstances - for Mr Rodney Bayham, who will keep a separate establishment, secretly, in Portsmouth, and make occasional trips to Paris and to Budapest' (TGS: 215).

In the novel, Monte Carlo, the casino at Nauheim, and to some degree, the colonies, are places that evoke Bakhtin's notion of the Carnival, where the 'prohibitions and restrictions that determine the order of ordinary... life are suspended...' (1984: 122). Partial overthrow of the normal hierarchy allows Grand Dukes to possess mistresses, and permits otherwise dutiful Englishmen, sometimes on the suggestion of their religious advisers, to pursue 'a touch of irresponsibility' (TGS: 146). The relaxation of order is always to some extent ritualised and retains formal boundaries, but Carnival venues offer the opportunity for 'free and familiar contact with people' (Bakhtin 1984: 123). Edward's contact, indirectly, allows Dowell the chance to interact dialogically with unfamiliar characters' points of view, as he does in La Dolciquita's case.

7. Paralinguistic Intertextuality

In Durey's model, paralinguistic references refer to the non-verbal manifestations of a society's culture, such as those of gesture, dance, song and music (1993: 150). In *The Good Soldier*, Ford demonstrates the difficulty with which direct discourse proceeds within his protagonist's society. Consequently, characters rely on the signifying practices of paralanguage to counteract this difficulty. Ford, through his narrator, demonstrates a profound understanding of the discursive power of gesture:

And it was a most remarkable, a most moving glance.... I seemed to perceive the swift questions chasing each other through the brain that was behind them. I seemed to hear the brain ask and the eyes answer... (TGS: 36)

Ford uses paralinguistic intertexts, particularly music and dance, to assist with synaesthetic mimesis, but frequently places a new semantic orientation on normally expressive behaviour to demonstrate that ritualised music and dance have become thin simulacra for emotional life, particularly in situations where 'there was not a single word spoken' (TGS: 53): '...our intimacy was like a minuet, simply because on every possible occasion... we could rise up and go, all four together, without a signal from any one of us, always to the music of the Kur orchestra... (TGS, p13).

Ford uses another form of paralanguage, what I shall call an 'interferential' intertext, juxtaposed to the minuet, to offer another perspective on the leisured classes' way of life. The interferential discourse of madness is normally '... tied down so that [it] might not outsound the rolling of our carriage wheels as we went along the shaded avenues' (TGS: 14), but is clearly audible in Dowell's narrative as 'a prison full of screaming hysterics' (TGS: 14). Ford embodies this world-view in the insane Nancy, whose apparently nonsensical utterances regarding 'shuttlecocks' (TGS: 226) and Omnipotent Deities act as meaningful utterances, a reflection of her treatment at the hands of 'good people', Edward and Leonora, and an expression of the fallacious nature of that cultural belief.

Ford also makes use of the sounds of animals, another potential form of narrative paralanguage, to create a dialogic relationship between Dowell as narrator and Dowell as character:

'We [Florence and Dowell] had got married about four in the morning and had sat about in the woods above town till then, listening to a mocking-bird imitate an old tom-cat.' (TGS: 82)

The bird's mockery of feline masculine supremacy symbolically creates, by analogy, the narrator's parody of his own emasculation. The use of past preterite tense suggests the ironic distance between the presently narrating Dowell and the Dowell on his wedding night. This form of parody, which I shall call 'Pathetic intertextuality', involves the crediting of a human speech act to an element of nature. Animals can imitate of course, but they do not bring a new semantic intention to the copied sound. The bird's name acts as a signifier for the human act of parody, one that ridicules Dowell's original utterance of 'saying how glad I was, with variations' (ibid.). The mockery, thus, takes place between the narrator and the character, and indicates to the reader Dowell's self awareness of his own frailty, the distinguishing feature of Dostoevsky's protagonists, as Bakhtin points out (1981: 48)

Through the application of Durey's model of Intertextuality, the textual analysis shows that Ford Madox Ford uses a broad range of intertextual references and quotations within his narrative modality. In response to an experiential uncertainty, Ford's novel echoes the resonance of Dostoevsky's writing as the narrator, John Dowell, welcomes his social speech environment into his narrative as a means

of creating order out of apparent chaos. Many critical analyses of the novel interpret Dowell's epistemological difficulty as indicative of Ford's absolute disbelief, as Levenson's view demonstrates: 'Ford thus accedes to scepticism... an intellectual stance... not elaborate, sophisticated or unique; it conforms in large measure to the prevailing response to the pre-war social crisis' (1984b: 54). Smith, however, notes that Dostoevsky uses a broader, more vigorous dialogism in his mature works to explore his greater affirmation of faith (1991). Similarly, this thesis argues that Dowell's use of intertextuality is highly evaluative through his subtle use of both parody and stylization within its double voicing. Ford's novel, therefore, simultaneously contains both the monologic and dialogic tendencies of language:

It is impossible for me to think of Edward Ashburnham as anything but straight, upright and honourable. That, I mean, is, in spite of everything, my permanent view of him. I try at times by dwelling on some of the things that he did to push that image of him away.... But it always comes back - the memory of his innumerable acts of kindness, of his efficiency, of his unspiteful tongue (TGS: 107).

In the review of his pre-war literary career, Ford confesses that 'no author, however rigid his technique of self-concealment, can conceal utterly his moral and material preferences - at least in his characters', meaning his choice of companion for the role of narrator (1921: 96). Lodge also notes that 'in pursuing mimetic methods to their limits, modernist fiction writers discovered that you cannot abolish the author, you can only suppress or displace him'(1990: 41). Ford uses Dowell to explore the various discourses that surround his narrator's and Edward Ashburnham's experiences, and, indirectly, the world-views within his own life. Through the ongoing process of narrative, with the refractive assistance of a probing listener, Ford is able to 'know' that 'I love [Edward Ashburnham] because he was just myself' (TGS: 227).

In summary, then, Durey's model of intertextuality, has enabled us demonstrate the predominance of the interpersonal orientation of language within Ford's dialogic novel, and, through the application of a theory of both the linguistic and the hermeneutic 'turns', has also allowed us to offer new insight into an enigmatic work of fiction.

Conclusion

This thesis, which uses several theoretical approaches to demonstrate the intertextual and dialogic nature of Ford's novel, draws several conclusions. From an historical perspective, this novel appears to be the first English example of a Dostoevskian polyphonic novel, and possibly the first written in English. As quoted earlier, Ford notes in his literary historical work that Dostoevsky's influence on twentieth century prose fiction is enormous. In Paris in the early nineteen twenties, Ford himself came into regular contact with James Joyce, another writer whose work is noted for its dialogic qualities. Future research may be able to trace a genealogy of Dostoevsky's influence across the European impressionist and modernist writers and beyond. A contrastive study, incorporating linguistic and narratological perspectives, would show the differences between Ford and the Jamesian ambiguity, for example, which relies on the indeterminacy between the narrator's and character's voice within Free Indirect Discourse, as both speakers belong to the same social class and use similar speech registers (Fludernik 1993: 331).

The textual analysis also reveals a link between architectural intertexts and the proprietorial manifestations of culture as it maintains to the manifestations of Ford agoraphobia within the novel. This link between a reified form and an ineffable or verbal form of intertext suggests that representations of agoraphobia refer to both discursive and spatial orientations of the individual.

Florence's 'intellectual slumming' (TGS: 21) refers the presence, perhaps the origins, of the post-modern cultural impulse which includes the commoditisation of culture and information, and the empty signification of cultural symbols. Ford, through Dowell, resists this phenomenon by highlighting Florence's spiritual atrophy, and suggests that this is the result of the intellectual repression of the emotional elements within culture, which, Ford explains, stems from the dissolution of the Ancient Roman approach to healing in which medicine and religion were combined. The impulse is also revealed by the architectural intertext of the Hotel's winter garden, which again indicates the hollowness of some images within high culture.

This thesis identifies two additional forms of intertextual reference that Durey (1993) does not identify in her study of intertextuality in nineteenth-century realist authors: the 'interferential' reference, and the 'pathetic' reference. Both of these forms I include under the broad category of the paralinguistic due to their non-verbal register, although they may be reified in the case of the interferential intertext, in the form of graffiti, for example. The means of double-voicing is predominantly tonal rather due to direct reference or quotation. These forms of intertextuality may be peculiar to the genre of the modernist novel, a topic which necessitates further research. This study has also identified a perceivable difference between the function of intertextuality by reference and intertextuality by quotation, especially as an expressive feature of parodic or stylised intensity.

My final conclusion is contained in the answer to a question: Who speaks for Bakhtin? Ford does, because Dostoevsky speaks for Ford.

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