

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

FACULTY OF LETTERS AND FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

N° :



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**Portraying First World War Britain through
Robert Graves' Goodbye To All That and Ford
Madox Ford's Parade's End**

**Thesis Submitted to the Department of English in Partial
Fulfillment of the Requirements for the Master Degree**

Submitted by:

Miss.Bounabi Halima

Miss.Daoud Hadil

Supervised by:

Mr.Touati Mourad

Academic Year : 2016 /2017

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Publically defended before the following jury:

Mr.	University	Chairperson
Mrs.	University	Supervisor
Miss	University	Examiner

Academic Year : 2016 /201

Declaration

We hereby declared that this thesis entitled *Portraying First World War through Robert Graves ‘ Goodbye To All That and Ford Madox Ford’s Parade’s End* has been carried by us to the Department of English .The information derived from literature has been duly acknowledge in the text and list of references.

Daoud Hadil

Bounabi Halima

Abstract

The present thesis intends to portray First World War from two different literary perspectives Robert Graves 'Goodbye To All That' and Ford Madox Ford 'Parade's End'. The dissertation is mainly concerned with description of first world war , through depicting warfare and trenches as well as the traumatic experiences and the psychological effects of the war by considering the innovative techniques used in these literary texts. Furthermore ,this study aims firstly to explore the profound impact of World War One on literature and how it contributed in shaping new literary era interested in presenting this cataclysm . We will show the role of contemporary authors in representing war. Across the literary spectrum, they use intertextuality and different genres to insert themselves into ongoing dialogues about the war.

Key Words: First World War,Robert Graves,Goodbye To All That,Ford Madox Ford,Parade's End.

Résumé :

Cette thèse vise à décrire la première guerre mondiale à partir de deux points de vue littéraires, Robert Graves "*Goodbye To All That*" et Ford Madox Ford "*Parade's End*". Initialement la thèse s'intéresse non seulement à la description de la guerre mondiale autant qu'événement historique mais aussi aux expériences traumatisantes dans les tranchées et aux effets psychologiques, à travers l'utilisation des techniques littéraires modernes. D'un côté, cette étude vise à explorer l'effet de la guerre mondiale sur la littérature et sa contribution à la formation d'une moderne époque littéraire. La recherche montre le rôle de ces écrivains contemporains dans la présentation de la guerre mondiale à travers le spectre littéraire en utilisant différents types d'intertextualité pour adapter le dialogue au cours de la guerre .

Les Mots Clés: La première guerre mondiale, Robert Graves, *Goodbye To All That*, Ford Madox Ford, *Parade's End*.

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Dedication

We would like to dedicate this work to our beloved parents

Our Fathers

For their continuous protection, honesty, their encouragement, support, and their faith in us

Our Mothers

A strong and gentle soul, who taught us to trust in Allah and ourselves.

Their love and prayers enlighten our way to success

A special thank for Dr.Bounabi Tahar for being our ideal during our educational career .Also,we dedicate it to our dear sisters and brothers ,and our precious families, especially to the best sisters Dr. Bounabi Hadjer and Merat Boutheyne

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General Introduction

First World War is one of the remarkable events in the British History. It brought Britain to serial tensions with European Countries. However, this cataclysm remained a sparkling sign and proved to be a problematic issue, it had a deep seeded impact upon the world .The period that covers 1920's was among the major concerns of many historians, hence the involvement of Britain in the war drove to a profound change in political, economic and literary writing .This latter mirrored the heartache and fear that its society was experiencing. The symptoms of war and post-war trauma at personal and social levels were handled through modernist techniques that shaped literature in that decade, Historian Dan Todman (2008) states: "*the First World War remains a key reference point in contemporary British culture*".

The level of destruction which resulted from this war was never felt before, the immense public interest in World War I is reflected in the immediate literary response. The number of young writers and poets experienced war circumstances portrayed those events. First World War was the butter, the bread and source material for their pens. So, their writings came out with plenty and fresh experiences that they reflected through their novels and poems. James Campbell(2005) argues that for many people the "*Primary mode of access [to the war] remains the literary text rather than the historical one*", emphasizing on the influence that literary texts have exerted on how the war is remembered.Among the works that contributed widely in presenting the changes that occurred in literature during this period are Robert Graves *Goodbye To All That* and Ford Madox Ford's *Parade's End*.

In this thesis we find it interesting to work on these two figures ; hence varying the styles and the ways the war was seen .The depiction of war events and the way the two literary men recounted their own experiences has motivated us to delve deeper into such a topic. In other words ,the previous works tackled the same field of study which attempt to describe the various traumatic experiences as reported by journalists and writers themselves facing the atrocities of war lacked to modernity and innovations in their writings which were extension of Georgian's works , and this thesis suppose to cover the relationship between the First World War and modern writings , also how it was seen by contemporary writers. Hence, the work comes to treat the first reason why literary men had changed their style of writings and how this change appeared in their works. For this reason ,this research is conducted through a comparative study .

It is divided to three chapters ,initiating with an introduction which discusses British warfare situation, its political ,economic and its psychological settings . The First two chapters were devoted for Robert Graves' "*Goodbye To All That* " and Ford Madox Ford's "*Parade's End*", exploring the literary career , also including a whole study revealing on the significant points concerning War , as well as examining the language and style used in their texts. Furthermore, The third chapter mainly is devoted the comparison- contrast study .It relates for points of convergence and divergence of the two works , illustrating with extracts from the works besides some references of critics . At the end, the work concludes with the findings and results of the whole study as well as the contribution of writers brought to literature.

Gradually, this thesis goes under the psychoanalytical theory,this approach focuses on studying the psychology of humans, digging deeply into characters mind . Besides that applying such theory on the works, it explores the inner thoughts and

emotions of both writers and characters. Since this dissertation attempts to portray First World War ; it eventually, discusses the traumatic experiences as well as the atrocities of war and its effects on society and individuals from war participants and veterans.To find therapy and justification to this situation through using narrative techniques as stream of consciousness, by shifting in time ,inner monologues and so on. Through the process of conducting the valuable and relevant data to cover this topic, it is projected for providing answers on the raised questions:

- What impact did the development of the war have on the way Robert Graves and Ford Madox as writers?
- To what extent their writings depicted the First World War?

The results and findings of this topic aimed at leading people to discover the atrocities of the First World War through what contemporary writers revealed as experiences, also to show deeply with examples the effects the war had imprinted on the two writers. As Angela Thurstance M.A. quoted from Kate McLoughlin's, *Authoring War: The literary Representation of War from Iliad to Iraq* which she goes on to suggest a number of reasons why representing war is important:

To impose discursive order on the chaos of conflict and so to render it more comprehensible; to keep the record for the self and others (those who were there and can no longer speak for themselves and those who were not there and need to be told); to give some meaning to mass death; to memorialise; to inform civilians of the nature of battle so as to facilitate the reintegration of veterans into peacetime society; to provide cathartic relief; to warn; and even, through the warning, to promote peace.

Chapter One : Robert Graves' Goodbye To All That

Introductory Orientation: War, Decline, and Development

World War I was a defining event in world history. In August 1914 the European nations tumbled into a war that would ravage their continent and shape the course of the next century. In Great Britain, First World War was generally regarded as apocalyptic incident in the British Empire. Indeed, during war time the UK witnessed a radical shift in its infrastructure, mainly the conflict reshaped its political, social and economical landscape. In most visible the old controversies of Edwardian politics were replaced by new debates about military strategy, civil-military relations and the capacity of the state to mobilize the nation for total war.

The traditional structures of political parties began to buckle. In just four years the British government witnessed the destruction of the last Liberal party, and the opening up of new political horizons for the Labour party. In advance, the conflict accelerated social transformations in rural communities, it disunited the British society. Eventually the war eliminated the British aristocracy.

Obviously, World War One was a significant moment in the decline of Britain as the world power, industry transformed by the mobilization of millions of soldiers and by unprecedented switch to war production. Consequently, the rapid chain of events, and the upheavals occurred on Britain during First World War, it caused an immense impact rooted in public memory as described by Laureate Andrew Motion “ *Those guns may have fallen silent eighty years ago ,but their echoes neither die nor even fade away*”.(1998,p38).This passage emphasizes the extraordinary endurance of the First World War in living memories. However, the so called Great War was different in both nature and scale from previous conflicts with a high death rate

among soldiers, its casualties were catastrophic. The very few of the war time veterans escaped physical suffering, and psychological scarring. Almost every civilian had connection with casualties of war.

Dramatically, the outbreak of World War I was marked not only by the booming of cannons across Europe, but also by the frantic scratching of pens and the clattering of typewriter. This tension like other tensions through history inspired a tremendous amount of creative output from artists and writers. Literature responded widely to this incident. Combatant and non combatant felt the necessity to depict the brutality of the war. The boom of literature during 1920's and 1930's mirrored in depth the traumatic experiences in trenches. Basically, it examined the tragic effect of warfare on the psyche of soldiers. Moreover, it was characterized with its diversity and innovations. WWI was perceived as a complete break from the past, thus authors respond to the collapse of the British morals, the demise of classism and the fragmentation in the British society as well as to the devastation of memory by applying similarly disorienting tactics and innovative techniques.

However, before the catastrophe of World War I many Western thinkers, writers, and artists had began to question Nineteenth-Century certainties that had supported traditional modes of social organization, and morality, as well as traditional ways of conceiving the human self. This draws attentions to the significance of First World War as catalyst in the construction of modern society. Trudi Tate's argues: "*Modernism after 1914 begins to look like a peculiar but significance form of war writing*". Thus, the first wave of World War literature emphasis on fictional and semi fictional texts presented war experiences in a new way. It deviated from the old norms of the Victorian Era ; for the reasons the work of soldier poets and autobiographers such as; Siegfried Sassoon ,Edmund Blunden ,and Robert Graves

tend to be the ideal examples in response to war. The autobiography of Robert Graves, '*Goodbye to All That*', represented a heart of how war is portrayed. Furthermore, the innovation and fragmentation of texts such as Ford Madox Ford's *Parade's End* is particularly an attempt to convey the experience of the war as well as to stimulate contemporary narratives to draw on modernist techniques. In this thesis, we intend to demonstrate moments and aspects of World War experience, and traumatic memories identified through peculiar form of war writing marked in Robert Graves' '*Goodbye To All That*' and Ford Madox Ford's '*Parade's End*'.

I.1.Early Life

Robert Graves was conceived in Wimbledon 24 July 1895, close London to working class parents. His dad, Alfred Perceval Graves, was a school ace and a minor Irish writer. His mom, Amalie von Ranke Graves, was from a privileged German family and a connection of Leopold von Ranke, one of the establishing fathers of present day authentic reviews. As a young fellow, he was more intrigued by boxing and mountain moving than considering, Robert picked up a grant to Charterhouse. Despite the fact that a fantastic understudy, life at Charterhouse was brutal, he was prodded for his German associations. Accordingly he gave an impression of peculiarity and took up verse and boxing. It was George Mallory, his school ace, who gave Robert an enthusiasm for both contemporary writing and mountaineering. When the war broke out, Graves joined the armed force and turned into a chief in the Royal Welsh Fusiliers. He made his first progress in verse amid the immense war when he was preceiving his life in the trenches.

Graves' own particular verse and exposition are the best hotspot for a depiction of his war encounters. It suffices to state that Graves discovered neither masculinity nor brilliance, however dread and frenzy in the war. He was injured, left for dead and articulated dead by his specialist in the field and his boss in a message to his folks yet in this manner recuperated to peruse the report of his own passing in a news paper article. Incredibly, given the degree and the way of his injuries, Graves made a full recuperation and was guaranteed of home-administration for the span of the war. In any case, Graves couldn't beat the sentiment coerce that he had left his troopers in danger while he himself was sheltered. He figured out how to returned to the front and had discovered many tangles in light of his harm. Inevitably, he was requested

home to recuperate. Recollections of the war frequented Graves for quite a while, he went ahead to have a productive artistic profession very separated from the war.

I.2. Psychological Impact of War

After the war Graves lived as though he were under war conditions. Therefore, despondency, fate, and spirit loss recorded in the poems are real, yet mirrored the conditions and sentiments with which Graves kept on living for a long time after the war finished. The worry of family life, minimal expenditure and Robert's constant shell-shocked condition brought on them inconveniences. It is not astounding, then, that Laura Riding's entry spelled the start of the finish of their marriage. This latter, influenced his connection with his better half Nancy whom he wedded at an early age and which prompted their temporary detachment. Laura Riding and Robert Graves' relationship was a colossal endless supply of their lives and vocations. Subsequent to Riding's landing in England. She started to apply an impact on something beyond Graves' written work. After that, Graves relinquished his family and moved with Riding from England to Spain.

I.3. Literary Achievements

Concerning literary accomplishment, Robert Graves is likely best known as the writer of *Claudius* and *Claudius The God* (1934), a two-volume anecdotal personal history of the Roman sovereign of the primary century that was acted as a television series on BBC that is why the *Claudius* book was well known, a practically break even with group of onlookers has been acquainted with Graves through his collection of memoirs, *Goodbye To All That* (first distributed in 1929 and afterward generously updated for another version in 1957). Graves; however, might most want

to have been best recognized as a poet and, to be sure, for a period got various awards that proposed may be the situation. He was made the Professor of Poetry at Oxford and was made a request to give the prestigious Clark Lectures at Cambridge. He was a professor of poetry at Oxford and giving a Clark lectures at Cambridge. He was granted the Queen's Medal for Poetry and in addition made an individual from the American Academy for Poets. He was welcome to convey various addresses in America that would have demonstrated very lucrative. He was, as anyone might expect, truly considered for the Nobel Prize around this time.

While his notoriety for being a writer is unobtrusive, it is generally consistent. A few of his works including the *Claudius* books and *Wife to Mr. Milton* have been in print as far back as they were first distributed. Others, such as *King Jesus*, sold-out their underlying war-time print keep running of 12,000 in their first week and keep on being republished by different pushes on both sides of the Atlantic every once in a while. His notoriety for being a writer however has been less secure. His thin volume, *Collected Poems 1938-45*, most likely as a result of his prosperity with his fiction sold out its underlying print keep running of 5000 very quickly and was all around assessed. Offers of 5000 duplicates of a verse book are great for any age however for post-war England they were great without a doubt.

A considerable measure of Graves' elegant reputation is bound up with his theories on verse. Various intellectuals have done all things considered starting at now ; however, taking after the hypothesis that he over the long haul looked into in his *The White Goddess* as crucial parts every single through his profession can profoundly inform ones examining with respect to his poetry. Graves' thoughts on poetry are very recondite and basic schools that rule the scholarly community at

different circumstances tend not to acknowledge what may appear to be excessively individual and excessively liberal for their generally doctrinate approaches.

He was the writer of various works of such kind, of which the most prominent were: *Lawrence and the Arabs* (1927), *Hercules, My Shipmate* (1945) *The Golden Fleece* (1944), *The Golden Ass* (1950), *The Greek Myths* (1955), *King Jesus* (1946), a chronicled novel in light of the hypothesis and Graves' possess recorded guess that Jesus was, truth be told, the legitimate beneficiary to the Israelite position of royalty. Likewise composed while he was exploring and building up his thoughts for *The White Goddess*, *Wife to Mr Milton* (1943), *The Long Weekend* (1941) ,*Seven Days in New Crete* (1949), *The Nazarene Gospel Restored* (1953) and *The Hebrew Myths* (1964). Graves was the writer or the proofreader of more than 140 books or accumulations of articles or verse. Carcanet Press is presently re-issuing an extensive number of these books in a 24 volume uniform version.

He was also famous for his classical poetry, *The Greek Myths* in specific ,later on he suffered from memory loss ,flow of ideas and insperation had stopped ,he died because of a heart failure in 1985 at the age of 90 . He was the last surviving war writer, honored at Westminster Abbey only a month prior to his demise.

I.4. Goodbye To All That Historical Background

Robert Graves was a war artist, interpreter of works of art and a writer. Amid his long life he composed more than 140 works. Graves is maybe best known for his inventive and cheerfull war sonnets gathering ,which was from numerous points of view an escape from a "sensible" encounter with the butcher around him and tends to alembicate the revoltingness into customary pictures of youth or of Georgian poetry.

So he moved from graceful expression to writing mémoires to think about how he had formed into what he had become.Graves' Goodbye to every one of that has made an incredible progress since its distribution in November 1929 which secured him a position ever, it is a stark record on the truth of trench warfare.

In the primary distributed autobiography,Graves states the general loss of the ethical qualities and honesty that came of the principale World War . Composed after the war and as he was leaving his origin, he thought, perpetually, *Good-Bye To All That* says goodbye not exclusively to England and his English family and companions, additionally to a lifestyle as it appeared from the title taking after his youth from his relentlessly cubicle class Victorian youthfulness through his passageway into the war at age of twenty-one as an energetic boss in the Royal Welsh Fusiliers, this shocking, as often as possible wry individual history proceeds to depict the repugnancies and frustrated desire of the Great War, from life in the trenches and the loss of dear sidekicks, to the folly of government organization and the non sensicalness of English class stratification.

Robert Graves ,when composing his collection of memoirs, was just 32 or 33 years of age not just with the end goal of imparting his involvement in the war to his perusers .Additionally to condemn a general public with the greater part of his viewpoints which permitted to such war to assume control it .He was saying goodbye to his prewar schooldays and to his first marriage; yet what stuck in the psyches of his perusers was the reason for the leave-taking—the frightfulness of life and passing in the trenches of the Western front.

I.5.Characterization

I.5.1. Robert Von Ranke Graves

Since *Goodbye To All That* is a personal work, Robert Graves is the principle character ,born and brought up in England inside a devoted and traditionalist family,a knowledgeable young man that a few students of history nicknamed him as « the virtuoso » or the genius.With the outbreak of WWI , he chose to join the armed force in France where he experiences a considerable measures and this influences his touchy character in which he turned out to be antagonistic and cold,from the positive side,this revolting war brought forth a virtuoso author and an outstanding writer.

I.5.2.Nancy Nicholson

Robert Graves first spouse with whom he has four children,she was such a feminist and solid lady that remained for him after he got a shell-stun until his recuperation. The majority of his sonnets were roused from her.Unfortunately,there years old connection separated in light of fortunes of back, Nancy Riding his mate, Graves sick mindset after the war to end with there divorce in 1949.

I.5.3.Siegfried Sassoon

A companion of Robert amid the war,they both love ballads. He turns out to be later an outstanding poet, just like Graves. Siegfried despises the war,and admit it openly, however Robert spares him by saying he is shell-shocked and needs to go to a healing facility. After Graves production to his self-portrayal ,there fellowship destroyed as a result of some undesirable truths that was distributed by Robert without his permission .

I.6. Plot Summary

Good-bye To All That is a self picture of Graves youth ,his experience as a youthful officer amid the considerable war .At the beginning he portrayed his family life structure of Victorian white collar class society with all its sophisticated demands and virtues and his miserable living in the boarding schools ;here Graves targets was English ,and particularly government funded schools which he characterizes as a wellspring of visually impaired, meaningless,decipline, which have an environment that annihilates human qualities and environment that empowers homosexuality :

..... in English preparatory and public schools romance is necessarily homosexual. the opposit se xis despised and hated ,treated as something obscene.many boys never recover from this perversion .i only recovered by a shock at the age of twenty one .for every one born homosexual ther are at least ten permanent pseudo-homosexuals made by the public school system (Good- bye 1929 ,41).

However, the years he spent in Charterhouse pushed him to be confined to compose verse where he portrayed his dissatisfaction about existence itself, but the war time is what really mattered him. At the age of 18 he served as a commander in French troops where he encountered the real horrors of the war , bombing , miserable life in the trenches, soldiers trying to escape war and most of time committing suicide and Graves went to be completely mad because of a shell-shock .

Quitement doesn't work with him and he relied on upon simply surviving he was expecting every minute that just he could be the following one to pass on his friendship with Siegfried Sassoon was quite interesting .Sassoon was a very brave man that he came close to be trailed because of his « pacifist » believes ,Graves at that

time tried to help him and saved him pretending that Sassoon is going mad because of a shell-shock that he was directly sent to hospital to recover . Graves was thought to be dead during one of the battles ,and the news quickly announced in newspapers that Robert found in the hospital. Fortunately , he sent a recall to his family confirming that he was still alive .A lot of descriptions and many chapters were devoted to war and Graves participation in and the last once were about few years after the end of the war when Robert left everything behind to restart a new life with his family in Majorca.

Good-bye To All That was rerevised,and republished in 1957 when Robert Graves added some chapters about his recent life and omitted some parts and chapters.

I.7. War as a Major Theme

The major theme of this book is the First World War, the story takes place during this time, Robert serves in the war and everything turns around the war.While the wounds he suffered as an officer in WWI affected him the rest of his life, many of his generation did not survive that conflict. He describes the tedium, terror and appalling battle conditions of trench warfare vividly, as well as the incomprehension of British civilians of what it was really like.Graves was against the duds he saw in the trenches that soldiers were acting like monsters . An example is a story ,an Australian told Robert:

Well, the biggest lark I had was at Morlancourt, when we took it the first time. There were a lot of Jerries in a cellar, and I said to 'em: "Come out, you Camarades!" So out they came, a dozen of 'em, with their hands up. "Turn out your pockets," I told 'em. They turned 'em out. Watches and gold and stuff, all dinkum. Then I said: "Now back to your cellar, you sons of bitches!" For I

couldn't be bothered with 'em. When they were all safely down I threw half a dozen Mills bombs in after 'em. I'd got the stuff all right, and we weren't taking prisoners that day. (p154)

Graves verse amid the colossal war was a «local truth » which is incredible the full repulsiveness of the War and it did not influence Graves until after the war .the torture , pain, lynch and death in the trenches pushed him to inspire the post-war themes of despair, doom, and spiritual or death that occur in the poems of the early 1920's the war affected him deeply and this is quite obvious in his autobiography ,this was one of the reasons why he shifted from poetry to prose were he found a relief to express how the war convert his personality and changed his sane mentality, he described his mental state in a passage from his autobiography saying that :

«I wondered whether I could endure to the end with faith unto salvation...My breaking-point was near now, unless something happened to stave it off. Not that I felt frightened. I had never yet lost my head and turned tail through fright, and Iknew that I never would. Nor would the break-down come as insanity; I did nothave it in me. It would be a general nervous collapse, with tears and twitchingsand dirtied trousers; I had seen cases like that ». (p198)

Another theme that can be absorbed from the title itself which focuses on Graves reaction towards the British society when he realised that all the values on which he was raised had disappeared during and after the end of the Great War ,he decided to say Good-bye to it,as it could a farewell to his illusions as well ,the war supposed to change all what it was negative to positive,yet,nothing has changed.

I.8. Style and Language

I.8.1. Humour and Irony

« *Of all the memoirs of the great war, the stagiest is Robert Graves Good-bye To All That* » this is what Paul Fussell said in 1975 about Robert Graves war novel, unique as well as its writer. Graves was a poet, a novelist, critic, anthropologist, translator and editor, these controversies attract the attention of the critic Stephen Spender in *The New York Times Book* to characterize Graves as a free thinker, he said: « *All of his life Graves has been indifferent to fashion, and the great and deserved reputation he has is based on his individuality as a poet who is both intensely idiosyncratic and unlike any other contemporary poet and at the same time classical* ».

Graves as a poet is not the same as a novelist, during the war his poems collection thought to be romantic and full of hope because he kept the Victorian classic traditions style in his writings. It was famous at that time but not suitable for the every day horrors of the war. According to Douglas Day in *Swifter Than Reason: The Poetry and Criticism of Robert Graves*; Graves needed something with more powerful and aggressive tone for his own release, he shifted to the degressive, lengthy and confused philosophical poems. After the war, his view toward his family, his homeland and to the world in general had changed when he met the passionate American writer Laura Riding, she convinced him to change his aggressive style and to give more importance to the abrupt, ironic one with the combination of personal themes. From this point of view, the famous war novel *Good-bye To All That* was born, with clear sentences, momentum details, rather with an ironic satiric tone.

Graves was on purpose changing his mood and language on the beginning of each section in his autobiography : The first one was limited in the first nine chapters , where Robert was talking about his peaceful ,calm and quite educative life and family as well .He started by the first memory he got when he was only two years old ,a parade that was celebrating the Queen Victoria passing by him with his father ;for him it was the happiest and the durable memory of all .The second section was about his miserable adolescence in Charterhouse ironically describing the system of English government and the school education as physically and psychologically destructive . He combined this fact with an ironic humoric tone as if he was making fun on something depressive and serious. The same thing when he moved to talk about his experience during and after the war, poignant words, chocking sentences others are just satiric and helarious ;he wanted to tell the reader that these realities which no one can escape are meaningless and tasteless.

As much as what Graves said in his *Good-bye To All That* that is divided into anecdotal scenes and satiric episods, pervaded with dark humour,no one can think that the tragedy of war can be described in the sense of farce and comedy.A fact such as death is definitely poignant and depressing ,a fact that Graves turned it into irony , when he was injured in the battlefield ,his chief commander sent a letter to his parents that Graves was dead .It was funny that he reads the news in a newspaper article he sent then a recall to his family that he was still alive.Graves described the event as if it was meaningless he has quite a wry and engaging sense of humor considering that this is not a rebirth to him because he would rather prefer not to be alive at all , this was one of the effect of World War One on his personality, and yet ,his language.

Graves writes with more ease, he resists the complex and subtle modes when he narrates, for him the majority of the Nineteenth and the early Twentieth century novels had a narratological structure that freed them from the normal chronological order that every narrative novel should contain an extreme use to the interiorized consciousness and the exploitation of such techniques would amount to a form of narratological anachronism which is for Graves, an error of chronology or timeline in a literary piece. He wanted to put the novel in its historical context which means that Graves believed that poems are quite different from prose and the same thing for literature and history. What the novel had achieved involves a historical context rather than involving the force of poetry or literature itself.

On the other hand, Graves was raised in a calm, peaceful Victorian atmosphere that followed the Georgian classical traditions, when the war broke up it ravaged everything sweet and positive. It became hard for Graves to express the horrors of war in such a mode, the Georgian poetry came to seem narrow and timid in scope. The thing that pushed war writers such as Robert Graves to look for another mode which kept them along with anxiety and the uncertainty of the Great War.

Conclusion

At last, Graves could afford an exclusive and vivid image about war, his proficiency exhibited through the chain of events described in the Autobiography. However his style displays more facts about this cataclysm. In other words *Goodbye To All That* plays a decisive role in War Literature as well as in paving the way to Modern writings with its innovative structure and context and that what Graves achieved successfully in *Goodbye To All That*.

Chapter Two : Ford Madox Ford's Parade's End

II.1. On Ford's Literary Life

Ford Madox Ford, originally Ford Herman Hueffer, also called Ford Madox Hueffer is an English novelist, an editor, a critic, and an international influence in the early Twentieth century literature. Ford was born on December 17th ,1873 at Merton Surrey, England. A son of a German critic, Francis Hueffer, and a grandson of Ford Madox Brown, one of the Pre -Raphaelite painters. Ford grew up in a cultivated artistic environment that contributed in shaping his early literary career. At the age of eighteen, he wrote his first novel *The Shifting Of Fire* (1892). Later, Ford's acquaintance with Joseph Conrad brought his reputation as being a great novelist . During his residency in London, he founded the English Review gathering foremost contemporary British writers. At the same time Madox produced many works : a trilogy on historical novels, and novels of contemporary life.

Ford took part in World War I in which he gassed and was shell-shocked. This war experience as a soldier was epitomized through his writings. Madox's long literary career culminated through many successes. For more than seventy of his works were published, those on which his reputation rests are *The Good Soldier* and the tetralogy *Parade's End* in 1928. Ford spent his last years in the United States teaching literature at Olivet college in Michigan. He continued promoting literature and its study until his death in 1939.

II.2. Introducing Parade's End

Parade's End is a tetralogy of novels by Madox Ford, they were originally published under the titles *Some Do Not* (1924), *No More Parades* (1925), *A Man Could Stand Up* (1926), and *Last Post* (1928). The book was combined into one volume under the title *Parade's End* in the Knopf Edition of 1950. It is considered as the greatest modernist masterpiece as described by Malcolm Bradbury in 1992 as « *A central modernist novel of the 1920's* ». The work is a portrait of British society during the first world war recording the revolution that had striken the whole world and particulaly England. These novels trace the devastating impact of worldwar emphasizing on the sharp deviation between pre and post war conditions. In his novel in which Ford poured his experience as a writer and a soldier. Each volume of the novel picturised a part of war scenes, the front lines, the destruction, the dead bodies... . In addition the tetralogy treated the pshychological results of warfare on the participants and the entire society. *Parade's End* assumed to be the last novel depicted the events of First world war on which Anthony Burgess reported as « *The finest novel about First World War* » (1980, p97).

II.3. Characterization

II.3.1. Christopher Tietjens

The Last Tory as described, the protagonist; a younger son of a Yorkshire squire. A man with Edwardian conservative values, a faithful husband and a loyal to his friends. He is a government statistician who serves later on in the British army during the First World War. Tietjens presents the kind of stereotypical Englishman, a vastly intellectual. The novel presents Tietjens character in struggle between his morals and the current choas that strikes the British society at the time.

II.3.2. Sylvia Tietjens

Sylvia Tietjens or Sylvia Satterthwaite , Christopher's wife , a beautiful evil woman. She is intellectually inferior to her husband. She uses her beauty for her advantages. Through the whole novel, she attempts to tease Christopher, in exchange he treats her respectfully.

II.3.3. Valentine Wannop

Unlike Sylvia, an intelligent, an idealistic, a young suffragette woman. She is a supporter of women's rights. She works as a maid and as a gym teacher. She meets Christopher Tietjens during a police chase and later becomes his beloved. Valentine represents a picture of the New Woman in *Parade's End* that encounters many obstacles in her life but keeps surviving with her strong desire.

II.3.4. Mark Tietjens

Tietjens' brother appeared in the last book. He plays the role of the kind elder respectful brother. He helped Christopher in many troubles.

II.4. Plot Summary

The novel centers on Christopher Tietjens, a twenty six officer and a gentleman is referred to be the last Tory because of his devotion to Edwardian conservative traditions and values, a brilliant government statistician from a wealthy landowning family who serves in the British Army during the First World War. He is roped into a marriage with a cunning woman , Sylvia Satterthwaite. Tietjens may or may not be the father of his wife's child. Meanwhile, he has the chance to encounter with an idealistic young suffragette Valentine Wannop towards whom develops reciprocated feelings. Soon the horrors of World War I descend upon Great Britain and Christopher volunteers for the Front. *Some Do Not* ; the first and the

longest book in *Parade's End* series begins in 1912 before the outbreak of the World War I. It took place in England. This section records 5 years of the characters' lives. It was divided into two parts. The first part of the book narrates Tietjens' preoccupation with disastrous marriage with a beautiful and a heartless woman Sylvia as horrid character. She dedicated to denigrate Christopher. She spends her life splandering her husband and seducing other man. All the volumes continues revealing the strained relationship of the couple. Meeting with Valentine, the idealistic young suffragette during police pursuit, the successive meetings in the breakfast party and fog shaded late night carriage ride creates emotional bonds between them. Despite Sylvia's infidelities, Tietjens refuses to scandalise her with divorce.

However, the second part took place directly in the middle of the war, probably in 1917 when Christopher was fighting in France, and was shell shocked. Ford concludes the book narrating his protagonist's new life with his affection, as well as his unended struggle between his mind and emotions. Furthermore the second book entitled *No More Parades* where Ford depicts vividly Christopher's experience in the front and the arduousness of the war and its effect on British soldiers. Apparently, what happened with the last Tory in his post as a Captain. He is under pressure to conform to the rules with little time or resources to do so. Particularly in this part Ford detailed more about the warfare. He explored soldiers' fear of the war they don't want to be fighting, however they could understand the greater scope of the roles. They are performing with one half occupying the war. Conversely, the other half of *No More Parades* deals with Sylvia. This part considered to be Sylvia's; revealing her presence in France beside her husband. Though her betrayal to Tietjens she performed in this part as the submissive wife. The third book was the potential part among all the parts. It is the climax of the series entitled *A Man Could Stand Up* in

which Ford details more about Christopher's experience in the trenches as well as his infection with shell shock and was damaged by Sylvia's scheming.

Meanwhile the first part of the story assumed to be Valentine's. It focuses on the events of Armistice Day and the celebration taking place in the surrounding streets. The reuniting of Christopher and Valentine albeit the romances occurred in the events Ford allocated a part of a full description to war horrors, the devastation in the trenches could obviously appear in Tietjens' struggle to fulfill his duty as a commander taking the full responsibility to keep his soldiers alive. The title *A Man Could Stand Up* reflects to Christopher's strong desire to live, and from the other one reveals Christopher's inner struggle with his conservative morals and the destruction that occurred on the British society values. At last Ford's concludes the trilogy with a reflective novel *Last Post*, the epilogue to Ford's series.

It is the concluding chapter of the story. It sets during a few hours of a June day in the years following First World War. It explores the post-war life with its ruined certainties and devastated traditions. Frequently, it picks up on incidents and references from the earlier volumes. In this time Ford includes another character; Mark Tietjens in which he affords more knowledge about the events. At the end Ford guaranteed a happy ending for Christopher and Valentine albeit the tensions and the war. Ford could afford for the character a sort of happiness at the end, when Tietjens could achieve an inner balance between his conservative morals and the new changes that the British society succumbed in the aftermath of the war.

II.5. Themes

II.5.1. War and Mind

Along this novel Ford gives an interesting and realistic vision of war. The majority of the news report death, bombings or shootings. This book describes the First World War as a mental illness more than anything else. It was waiting for the worst. Men and women were preparing themselves for their final destiny and this particularly clear in his writing. Engagement with fighting takes place inside Christopher's head which showed Ford's skills in revealing the nature of war from one perspective, since his protagonist fits to this embodiment because of his participation in the war. Through this passage Christopher narrates one of war scenes :

... That damned truck had stayed under that bridge for two hours and a half... in the process of the eternal waiting that is war. You hung about and you hung about, and you kicked your heels and you kicked your heels: waiting for mills bombs to come, or for jam, or for the generals, or for the tanks, or transport, of the clearance of the road ahead. You waited in offices under the eyes of somnolent orderlies, under fire on the banks of canals, you waited in hotels, dug outs, in sheds, ruined houses. There will be no man who survives of His Majesty's Armed Forces that shall not remember those eternal hours where Time itself stayed still as the true image of the bloody War. (A Man Could Stand Up, 1926).

I.5. 2. The Contact between the Traditional and the Modern

Another idea Ford examined, it is the struggle about the traditional and modern values. The book portrayed obviously the collapse of British morals after the First World War. In fact, the war puts into question these tendencies as each character is

forced to deal with the reality of the war and social change in their own way. Christopher Tietjens in particular is obliged to reevaluate his entire social and ethical code of conduct after his experience as a soldier .World War I for Christopher brings about a turning point in his values. Through his experience he realizes the radical change of the world and how out dated his principles are. His decision at the end of *A Man Could Stand Up* reflects this when he decides to abandon his principles in favour to his happiness. In any case Tietjens shows inability to deal with his emotions. He was driven to breakdown because of his inner struggle ; as valentine said : «*Man might stand up on hills ,but the mental torture could not be expelled* » (Parade's End .660).

II.6.The Impact of the War upon Characters in Parade's End

The most concrete evidence on the effect of the war at personal level is Tietjens's shell shock and loss of memory .The first incident that leaves a great impact on him is the death of O Nine Morgan,a welsh soldier whom dies in Tietjens arms in the base camp.A constant stress of life at the front takes its toll on Christopher and he is continuously afraid hearing and seeing things are not there :

What he dreaded at those normal times when fear visited him at lunch ;whilst seeing that the men got their baths or when writing,in a trench in support, a letter to his bank-manager was finding him self unhurt surrounded by figures like the brothers of the Mesericordia going unconcerned about their tasks, noticing him hardly at all...(Parade's End .550).

He lives in constant fear,he feels he is going to die and he keeps seeing threats that exist in his mind. The pressure of the war drives Christopher to madness,and he exhibits clear sympoms of post traumatic disorder, mainly the fact that he keeps

reliving his traumatic memories over and over again. Christopher's experience at the front evidently leaves a large impact on him when he resumes his life again in England. He talks and he dreams in his sleep about the war shouting : « *Bringt dem Hauptmann eine Kerze... Bring the Major a candle* » (Parade's End. 813). It seems another sign of his mental disorder.

II.7. Language and Style

II.7. 1. Metaphor and Metonymy

Ford's love for music combined with his quest for a musical rhythm that would inform his writing the whole production is a mixture of two genres prose and poetry. Apparently, his prose defined as a poetic prose since it repletes with all kinds of poetic devices. Moreover, paragraphs are of well structured and metrically built like stanzas. Ford's work *Parade's End* relies on similarity and substitution devices. Ford compares a cook house to a cathedral's nave (p.259). Characters to objects ; *men to toys*, *men to nuts*. (p15), characters to animals ; *men to snakes* (p 15, 43,57), characters to natural elements ; *men to dust* (p43), *men to waves* (p 42), *Tietjens to a lonely buffalo* (p.186), *Sylvia to snake* (p68,124,117).

Indeed the tetralogy is metaphoric beginning with its book title, and its characters' circumstances. Ford engages more with mental rather than with the physical embodying the very nature of the war in the way he writes. His use of indirect style libre in which he dipped into a character's consciousness for a paragraph, a sentence, a phrase, and sometimes for just a single word showing things from his or her point of view. Then dipping out again. This is indirect ancestor of stream of consciousness narrative deployed richly by Ford. Taking one of the

examples , during Christopher interview with the General ,he loses control upon his conscious, Ford accessed in Tietjens mind expressing his thoughts :

Panic came over Tietjens .He knew it would be his last panic of that interview.No brain could stand more.Fragments of scenes of fighting,voices, names,went before his eyes and ears .He exclaimed to himself ‘‘By heavens !is this epilepsy ? ‘‘He prayed :Blessed saints,get me spared that !’’ He exclaims : ‘‘No,it isn’t !...I’ve complete control of my mind.My uppermost mind.(Ford 1963).

The power of his words and the excellent choice of expression classified his work as a Modern one .The rich vocabulary used in narrating war trenches shows Ford’s wild imagination as well as borrowing words from other languages ; German language as the word *Hoch Die Haende* (hand’s up) confirm Ford’s own experience as a soldier and as a writer.

In short, the novels display a series of memories and flashbacks through the use of time shift in interior monologues. Ford vividly brought life to his characters. Meanwhile this shift between past and present confuses his readers. According to Ford this transition explores the various mental and psychological disorders of his characters. Metaphores were the means to recover the past as well as metonymies were essential in evoking it. « *That had been nineteen months before!... Now, having lost so much emotion, he saw the embattled world as a map... An embossed map of greenish papier mâché. The blood of O Nine Morgan was blurring luminously over it* ». (*No More Parades*, p. 252)

The world at war is reduced to micro-terms, to a mere piece of «greenish papier mâché», thus reducing also the soldiers’ stature in that context (indeed, men at war

are compared to «toys» p15). Another of Christopher's many interior monologues, the intertwining of metonymies with metaphors. «...*But, damn it, he, he himself, would make a pact with Destiny, at that moment, willingly, to pass thirty months in the frozen circle of hell, for the chance of thirty seconds in which to tell Valentine Wannop what he had answered back... to Destiny!...* » (*No More Parades*, p. 67).

Parade's End is considered as a complex tale written in modern style, Julian Barnes' a tribute to *Parade's End* by Ford Madox Ford argued that the novel is «*It is as modern and modernist as they come*» (2012). Indeed the complexity of his narrative, the change in narrative style from one book to the next even within chapters make *Parade's End* truly modernist work. James Heldman describes the different types of narratives as "shifting points of view" closely linked to the main protagonist Christopher Tietjens' movement "from a vestigial sense of community to isolation". In *Some Do Not ...* Tietjens remains doggedly committed to his obligations and responsibilities as an English gentleman. In *No More Parades*, he comes to realise that the traditional and established English community no longer exists except in what has become a hollow sham of ritual and empty ceremony. Furthermore, *A Man Could Stand Up* culminates in Tietjens' decision to break with his allegiance to what is clearly now a dead past, and *The Last Post* leaves him standing alone with his private and personal values (p,273).

As the tetralogy progresses, the narrative style begins to shift to focus upon the stream of consciousness itself. In the words of Mizner: «*Ford never frees his characters' minds entirely from the control of the narrator; both when he is writing as the omniscient narrator and when he is following the movement of a character's consciousness, he writes as a third person...*» (Mizner 1985,p496). Ford's multiple styles elicits a sense of irony. Each of the novels in the tetralogy prevails

with contradictions. Such contradictions designed to reveal the very structure of life and the chaos status post-war Britain.

II.7.2. Impressionism

In addition, the tertology rises one of the finest literary styles. Ford's deployment of an impressionistic technique is a sign for his creativity, Impressionism as a literary device meant to mirror the fragmentation that was occurring in British society and world. His impressionist style used as a mean to discover human psychology and self-consciousness which became the main subject Ford discusses in *Parade's End*. Professor Anna Richardson's Phd dissertation: *Analysis on Modernism and Literary Impressionism* based on two works of Ford, one of the two texts is *Parade's End*. She supports Ford's use of such style, in the words of Gasiorek :

Impressionism responded to what Ford saw as the inescapably subjective nature of human perception; it also provided a technique for the mirroring of the socio-cultural changes associated with modernity. Impressionism, in short, had a historical as well as a cognitive dimension: it sought to portray the mental processes by which knowledge is gained and to represent the difficulties inherent in any attempt to comprehend contemporary life. These two aims ratified a questioning, open-ended, modernist fictional mode. Impressionism's hostility to didacticism and moralism could be seen in the techniques it deployed to enter imaginatively into human dilemmas and to depict them in all their bewildering complexity, leaving readers to make their own interpretations and judgments... (Gasiorek 2004,p.206).

Frequently Ford's style described as impressionists : « *it avoids the overtly moralising tone of Victorian novels, renders the world "dispassionately" as it*

appears to the perceiving mind of the individual artist and observes unusual movements of events, it applies time-shift, is selective about dialogue and eccentric in its time-keeping » (Brooker, 35).

One of the oddities Ford's uses is the exclamation marks. He seems to use them ironically or rather to punctuate an ironic observation in order to alert that an ironic effect is intended. "*The war had made a man of him! It had coarsened him and hardened him. There was no other way to look at it. It had made him reach a point at which he would no longer stand unbearable things.*" (*Parade's End*, 1925). This passage addressed to Tietjens by his wife Sylvia, it shows Ford's ability in producing satirical judgments about characters especially about his protagonist.

Conclusion

Ford's *Parade's End*, the outcome of this contemporary work stands as an excellent example of portraying First World War. Ford presents multiple images of English society at the time. He succeeded in widening the scope of the Great War and its catastrophic effects through various innovative techniques represented in terms of characters, themes, language, and style. Eventually, Ford's experience in the war poured in his work which creates an approach image about the war from a distinctive angle unlike most of the writings of that era, *Parade's End* regarded as the preface to World War as well as to Modern literature of 19th c.

Chapter Three : Parade's End and Goodbye To All That under Critical Eyes

Introduction

Parade's End and *Goodbye To All That*, witnessed a wide reception from various literary men. Many critics and scholars dedicate their researches in analysing and exploring those masterpieces, revealing on the significant contribution Ford Madox and Robert Graves achieved to War literature as well as to Modernism. In his response to *Parade's End*, Anthony Burgess described the work as « *The finest novel about First World War* » (p.97). Successively, Paul Fussell's *The Great War and Modern Memory* quoted on *Graves' Goodbye To All That* as « *...One of the finest pieces in WWI literature* ». Those claims identify the significance of war as a focal point for both writers to base on in their works.

III.1.Points of Convergence

III.1.1.Parade's End and Goodbye To All That an Experience of an Age

Parade's End and *Goodbye To All That* ranked among famous literary texts raced in depicting the realities and traumatic scenes in the front lines. Ford Madox and Robert Graves shed the light on their experiences as soldiers, unleashing their pens to recount about the Great War. For most the two works classified as classic modern works, featured by modern techniques and styles, their innovative structure reflected the construction of the modern British society; yet referring to the shift from the late 18th century to the dawn of 19th century. *Parade's End* has been dramatized for TV by Sir Tom Stoppard, clarifies that :

It's a classic work of Modernism: with a non-linear time-scheme that can jump around in disconcerting ways; dense experimental writing that plays with styles and techniques. Though it includes some of the most brilliant conversations in the British novel, and its characters have a strong dramatic presence .

Also , *Goodbye To All That*, with its vivid, harrowing descriptions of the Western front, is a classic war document, and also has immense value as one of the most candid self-portraits of an artist ever written.

The literary contact of the two works ,creates a profound image about war as unprecedented incident occurred in the British history ,both Ford and Graves responded deeply to this cataclysm . *Parade's End* and *Good Bye To All That* examined traumatic effects of war upon those participants and war veterans . They took their readers in a journey to discover in close a vivid picture of the trenches. They creed in describing the battlefield scenes as well as the horrible massacres and the war raids.

III.1.2. Parade's End and Goodbye To All That as a Personal Experience

Through a critical evaluation of the previous literary works , it reveals on many similarities.Grave's entitled his autobiography *Goodbye To All That* , aimed to say Goodbye to his old life during war and welcoming his new life post war. At the beginning of Chapter I he stated: The objects of this autobiography, written at the age of Thirty-Three, are simple enough: « *An opportunity for a formal good-bye to you and to you and to you and to me and to all that* ».Similarly for *Parade's End*,the title explores Ford's intention informing that the war is ended ,and nothing kept the same after the cataclysm of the WWI .The Second book of the collection '*No More*

Parades' illustrates clearly the implicate meaning of the title, the ending is projected in funeral : « *the band and drums march[ing] away* » .it means no parade's on that kind any more .

III.1.3. Parade's End and Goodbye To All That a Battle Field Experience

Another idea developed in both works, Graves provides a detailed description of the trenches warfare ,including the tragic incompetence of the battles. In one of the passages, he narrates about first days in the trenches :

Having now been in the trenches for five months, I had passed my prime. For the first three weeks, an officer was of little use in the front line... Between three weeks and four weeks he was at his best, unless he happened to have any particular bad shock or sequence of shocks. Then his usefulness gradually declined as neurasthenia developed. At six months he was still more or less all right; but by nine or ten months, unless he had been given a few weeks' rest on a technical course, or in hospital, he usually became a drag on the other company officers. After a year or fifteen months he was often worse than useless. (Goodbye To All That,chapter14).

Mainly the same idea Ford's tackled ,he fought during World War I and his combat experiences inspired many of the vivid descriptions of military life on the Western Front in *Parade's End*,

In the trench you could see nothing and noise rushed like black angels gone mad; solid noise that swept you off your feet. ... Swept your brain off its feet. Something else took control of it. You became second-in-command of your own soul.

Waiting for its C.O. to be squashed flat by the direct hit of a four point two before you got control again .

III.1.4. Parade's End and Goodbye To All That Relating Society Metamorphosis

Similarly to be said that *Goodbye To All That* and *Parade's End* explore other points besides the traumatic war. The social decay and alienation in post-Edwardian England. *Goodbye To All That* pinpoints on the destruction of the society ,the demise of aristocracy ,the conservative traditions were shaken if not totally destroyed by the nightmare of World War.Graves dissatisfaction of what Britain came to after the war, this shift in traditions and morals,were new for him and for those who fought with him ,in one of his passages states that « *England looked strange to us returned soldiers .we could not understand the war madness that ran wild everywhere,looking for a pseudo-military outlet.The civilians talked a foreing language, language of newspapers...* ».

Meanwhile ,Ford devoted the last chapters of *A Man Could Stand Up* and the few first passages from *The Last Post* , presenting the massive shift in English culture that happened around world war I , the distance between the classes was shrinking and Victorian morals were loosing its increments ,in his 1966 *Mansfield Park* ,Tony Tanner confirm Ford's view,comparing *Parade's End* to Janes Austen novel ,he states :

If Jane Austen's novel can be said to be about eighteenth-century England giving way to the nineteenth century, so Ford's tetralogy is clearly about nineteenth-century England giving way to the twentieth century at the time of the First World War. Like Austen, Ford portrays a world of traditional values being

infiltrated and undermined by modern types—unscrupulous, ambitious, cruel, selfish, and false. And the central figure, Christopher Tietjens, comes to represent all the old stoic values of rural England. Like Fanny he is abused, vilified, despised. But though he is wounded, exhausted and abandoned, like Fanny he endures. He too displays ‘heroism of principle’ in a world of self-aggrandizing opportunism: as he says, ‘Principles are like a skeleton map of a country—you know whether you’re going east or north.’ In his figure Ford, like Jane Austen, vindicates passivity and abstention. And Tietjens, like Fanny, strengthens himself by holding on to an image of old English rural peace and stability... .

Besides, discussing themes of war and fragmentation of the British society, another interesting point combined *Parade’s End* and *Goodbye To All That*. As being a major character in his autobiography, Graves could achieve a sense of realism, heroism since he fought in the war. His position in the war as a lieutenant, then a Captain in the royal Welsh Fusiliers, give an exclusive picture of what other soldiers go through. Likely, Graves character matches to some extent Tietjens character in *Parade’s End* as well as Ford’s, many of Tietjens’ experiences were Ford’s and Graves’ – especially his shell-shock, and skirmishes with military authorities.

Tietjens like Graves seemed to hold the full responsibility against his enemies. The fear, grievance, sorrows and horrors were all the same feelings Graves experienced. Not just in depicting war but also on the effect of the war on them. War memories haunted Graves for almost ten years after the war, he keeps seeing nightmares and imagining things. In one of the Documentary Videos broadcasts in BBC Channel, his son narrates how Graves lives with his memories of war till his death, that proves how much the war left an immense effects on participants of the

war. Ford in *Parade's End* also shows how Tietjens lives in stress and fear from his nightmares .

.....*What he dreaded at those normal times when fear visited him at lunch ;whilst seeing that the men got their baths or when writing,in a trench,in support,a letter,to his bank-manager,was finding him self unhurt,surrounded by figures like the brothers of the Mesericordia,going unconcerned about their tasks,noticing him hardly at all...''(parade's end ,550) .*

The chaos and mental disorder that Ford ,Tietjens and Graves experienced ,it reflects the situation of almost war veterans.

III.1.5. Parade's End and Goodbye To All That as a Testimony Innovative Writing

Modern texts are characterized by modern style and language ,Graves and Ford expatiate in using innovative structure and complex techniques that made their works unique,both to impress their readers as well as to enlist the grand upheavals that construct the Modern society during 19th c . Imagination pervades in most paragraphs and passages . indeed Graves states, regardless war mess, man can't exclude his mind from imagining and drawing his dreams for futur expectation. Nearly the same in *Parade's End* , when Ford didn't free his characters mind from thinking ,and imagining their lives after war ,especially with Tietjens.This passage clearly showed Tietjens mental process :« *Man might stand up on hills ,but the mental torture could not be expelled* » (*Parade's End* ,660).

Graves and Ford saw the war as meaningless ,through some satirical passages were both spray ironic style in describing war trenches and the Great War as all.

Graves claims that this war is only a bloody trade between countries ,no one benefit from it, only those politicians ,at the expense of soldiers lives ,he demonstrated that the military establishment traded with the blood of soldiers for industrial wealth .For the reason ,Graves starts to think on the seriousness of the war to be continued :

« ...*To wonder whether it was right for the war to be continued ... the view we had on the war was now non-political we no longer saw it as war between trade-rivals ;it's continuance merely seemed as a sacrifice of the idealistic younger generation to the stupidity and self protective alarm of the elder* » (Good bye To All That,P288). Critic Mary Gordon called *Parade's End* « *the best fictional treatment of war in the history of the novel* », and while actual war scenes only take up a fraction of the book, they effectively communicate the madness of trench warfare and the psychological torture that soldiers suffered under those conditions. It also portrays the ways in which that suffering continued for many men after the war, when English society rejected the same people who risked their lives defending it.« *Naturally the civilian population wanted soldiers to be made to look like fools, and to be done in. They wanted the war won by men who would at the end be either humiliated or dead. Or both. Except, naturally, their own cousins or fiancées' relatives. That was what it came to* »..

III.2.Points of Divergence :Graves Vs Madox

Graves ' *Good Bye To All That* and Madox's *Parade's End* are considered to be the best modern literary works of the WWI, when we think of « War Literature », war writers like these two men naturally spring to mind . They lived the reality of war ; their accounts are genuine and poignant for sure. However , each one of them provides new perspectives on the World War I considering the ways and techniques in which they contribute in representing the struggle, conflict and trauma in their

narratives. David Tritter claimed that war narratives written by those who were non-combatants tends to give a general view about the consequences of war which lacks the flavour of the First World War captured in the writings of combatants .

III.2.1.Cyclical Writing Vs.Chronological History

Unlike *Good-bye To All That* ,which is a realistic classical narrative , *Parade's End* is a Fictional narratives written in modern style . Although the dominant theme is war which seems more appropriate to « historical » naratives , Madox in fact mixed both of fiction and history to cope with the modern style . Hayden White claims in *The Historical Text as Literary Artefact* , that historical narratives such as the case of Madox ' *Parade's End* are « *Verbal fictions , the contents of which are as much invented as found* » , it means that Madox devoloped the concept of historical narratives as a literary construction paying attention to history writers that had multiple choices to represent history and to give it a sense far from the norms. According to him the real success is not to transform chronological record but to make stories out of this order.

This theory can be driven from history narrators such as Ford Madox who want to become a historian, even in fiction. The process of « emplotment » which is a series of options the historians make about what to include in their narratives , and how to represent them made the variety in representing the event strongly possible so as to provide different interpretations and to endow them with different meaning . The way in which *Parade's End* narrated ,gave a subjectivity carried a long the novel events dependent on the choices that Madox made to represent the war records. He chose to link history with literature despite the complexity existed between them and to give a sense of change in the novel's mood. He interpreted war from his own

perspective. He controlled the degree of authenticity within a fictional context. Those were the aspects of the Nineteenth and the early Twentieth century narratives.

Robert Graves had an other point of view toward these changes. It is true that Graves went in deep through the ancient Greek mythology legends and fiction in his literary works especially in poems. He was more influenced by their philosophy. He found the freedom for writing with an error ; writing history mixed with fiction which is out of the norms . Graves respects the historical and the chronological order in his autobiography by contrast to Madox who used the flash backs from the past then returns to the present ; later, came back to the past again, while the meaning of the chapters is uncomplete until the beginning of the next one in what is called cyclical writing. Graves' *Goodbye To All That* followed a normal chronological order starting by his childhood , adolescence , the school he used to go to until his entry to the front line of the Great War. He considers that history has no other different way to represent it, and certainly fiction is not among it.

III.2.2.Different Voices for Modernity

Concerning the voice of narration, Graves represents the only speaker in the novel and the major character ; The *I* figure, since *Good-bye To All That* is an autobiographical work ; naturely, It would be centered on him his personal life regarding that of others, describes his feeling , deeds , what happened inside his mind , his thoughts , his war experience and all what concerns him both as writer and a character , Graves provides his readers with a hyper description for the events he lived before, during and after the war in a continuous manner , whereas Ford took many voices embodying all the characters of the book and engaging completely in their mentality. He dives deeply through the conscious of the characters from time

to time to express their opinions, thoughts and feelings. He speaks in general on behalf of the narrative protagonist Titeijens and what is going on inside his mind, as well as his focus on the appearance of Mark , Titejen's brother in *the Last Post* as the new protagonist of the novel . Ford was harshly criticised for the radical change in *The Last Post* due to the fact that it was set apart from the other three volumes . One of them was Graham Green the editor of *Parade's End* considering it as :« *A disaster which has delayed a full critical appreciation of Parade's End* ». By this issue the reader will take time to know exactly who is the speaker and to whom he is speaking. He finds actions without grasping the full context. If it was Madox (the narrator ' voice) or Madox speaking on behalf of the characters, or the character's conscious, whether he supports their thoughts or he represents them in an ironical way .The repetition of this technique especially at the beginning of each chapter along the whole novel insures that Ford Madox is a modern writer contrary to Robert Graves at least in those two works.

III.2.3 Money Vs. Emotions

Moving from the existing differences withing the content itself to a farther dimension to investigate about the reasons that pushed Robert Graves and Ford Madox Ford to write their works in such form, and whether the First World War is the main reason behind it. Hence ,This War was the first universal event that shoke the whole world but for those who participate in it was in a specific way a personal experience, and so it was for Graves and Madox. They used the First World War literature to record and to communicate their experience. This is what George Parfitt highlight, in his article *Fiction of the first world war*, he claimed that :

Men and women who write about the Great War are seeking, for whatever reasons, to present some kind of truth about a conflict which was fought in several theatres, across thousands of miles, over several years and with vast armies. But it was also a war of which most combatants saw very little and over which they had almost no control (p.7.)

Ford was one of the First World War writers who was pushed by its traumatic events to represent his experience as a both combatant and writer. In a modern fictional frame work . For Robert Graves, it seems that war was not the only reason that inspired his autobiography or just to tell the readers about his war experience and to give a clear image about the time and the event. After two years of publishing his autobiography, Graves wrote *P.S Good-bye To All That* where he gave some frank justifications about the real causes that pushed him to write his war novel the way he did. He claimed that he wanted to make a lambe of money He admits that he carefully followed a special ingredients to make his mémoire popular. He knew that people are curious to know what other people did in details ; food ,drinks, crimes, ghosts stories, heroes ,kings, and ancient myths .

The most important thing that the majority of people like is to know about other poeple's mothers ; specifcly Siegfried Sassoon's mother. He was Graves' best friend whom he left just after the publication of *Good Bye To All That* in 1929, because of some teasing records about *Sassoon 's* that might threaten his sanity, he felt that he was betrayed for publishing such records without his permission, as well as it could be said that *P.S Good Bye To All That* is an appology to all of those whom Graves' offence in his mémoire even he has omitted some parts of it .

Conclusion

The critical overviews of *Good Bye To All That* and *Parade's End* distinct at the level of the context exposed in both works. From one hand ,the various aspects discussed reveals on many common points in terms of experiences and effects of war on society. In another hand ,some critics and literary references explores on the divergences occurred between the two masterpieces.However the diversity of critics and the huge respond to those works prove on the significancy and the immense impact they had in Modern Literature.

General Conclusion

In this thesis we have shown how the writers of the First World War have provided new perspectives on the way in which World War I is represented beside to its psychological impact on them , focusing on the naratives of combatant authors that participated on the trenches in the Western front . To do so, we have drawn on a growing body of the Modern fictional and classical narratives that emerged post war and discussed its effects ,in which it carried a huge success in widening the scope of the Great War representation .

After dealing with those narratives which belong to the most famous writers of First World War glory list ,Robert Graves and Ford Madox Ford along with their masterpieces *Good-bye To All That* which represents the real life account of Robert Graves ,and *Parade's End* a tetralogy fictional novel of Ford , the effects of the First World War are more complicated than it seems . The contribution of those writers in representing their traumatic experiences in the trenches, the impact of the war atmosphere on their phsychology is indeniable ,war changed society as well as humanity. Graves and Madox shed light on the limitation of representatations claiming that the realist approach is insuitable and they must turn to find other types of representations a result , mémoires such as *Good-bye To All That* and fictional novels like *Parade's End* came to the light of this event. For instance, a high focus on new literary techniques to portray the traumatic experience of the war . The narratives that we have delt with in this thesis represent the war from an individual perspective were the writers provide the readres an access to the thoughts and the feelings either those of the writer itself or the protagonist and the characters in their works , also they focus on those who involved in the First World War and chiefly the young

unexperienced soldiers they represent the tragedy of moral and ethical loss in the British society that the war led to .

As we have mentioned before, this dissertation was supposed to cover the relationship between the First World War and Modern writings, also how it was seen by contemporary writers. Hence, the work comes to treat the first reason why literary men had changed their style of writings and how this change appeared in their works. In fact , the first world war was the world shocking reality that humanity have ever seen , since literature is the mirror of society ,it should depict its realities no matter if it was exaggerated or even transcend to fiction .

These writers used diverse methods and techniques to convey this facts linked to their personal life , views , thoughts and psyche as far as we can mention in *Good-bye To All That* ,Robert Graves shifted from being a war poet to a mémoire writer , his autobiography represents a real account to the horrors in the western front , he personificate himself within his work to influence the readers and to inform them about more details concerning the First World War ,it could be used as a useful source for those who are interested in studying the First World War . Whereas Madox went beyond in his Modern fictional novel *Parade's End* he chose to personificate himself in a fictional character using modern techniques and modern style of writing , both of them were creative in the way they convey the horrors of the war , pushed by the harsh conditions in the front .

Madox and Graves found release in breaking the rules of the Edwardian era to seek for an other literary path to develop and to widen their writing scope . The concept of war literature took a completely different form when those writers proved a huge success with their stuning ideas and techniques despite the horroic atmosphere

of the Great War ,it could brought about some of the finest and the most passionate war literature the world has seen .

In another sense World War One was a literary war as well an experience that awaken in the writers a new awarness of themselves and of the world , they have provided the world with new perspectives on the ways in which they depict the war taking in consideration its impact and legacy,especially the first wave writers such as Robert Graves and Ford Madox Ford who enlight the path to the emergence of the Modernist movement and they formed the base in which it was the start for another artist to inherit there thoughts and views toward the war theme ,but the study of war literature is not limited to those who were victims and combatant authors , we must also consider post-war traumas portrayed in literature. How can a writer uninvolved in the fighting adequately express the devastation, physical and emotional, of such a conflict? How does the portrayal of war and its aftermath occur in literature decades after the actual event? In short, how have writers since the war written the reality of the war, and how does the approach of the Modernists differ from that of the war writers?

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