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Nota di contenuto	Preliminary Material / Max Saunders and Sara Haslam -- Introduction / Max Saunders -- The Good Soldier: Ford's Postmodern Novel / Catherine Belsey -- July 4 to August 4: Paradigmatic and Palimpsestic Plots in The Good Soldier / Cuddy-Keane Melba -- The Good Soldier and the Problem of Compositional (Un)Reliability / Eyal Segal -- From Disfigured to Transfigured Past: Memory and History in The Good Soldier / Isabelle Brasme -- 'It is Melodrama; but I Can't Help It': Dowell's Melodramatic Imagination / Rob Hawkes -- Screening The Good Soldier / Janet Harris -- Dowell and Dopamine: Information, Pleasure and Plot / Sara Haslam -- The Case of The Good Soldier / Max Saunders -- Affairs of the Heart: Illness and Gender Subversion in The Good Soldier / Elizabeth Brunton -- Caring to Know: Narrative Technique and the Art of Public Nursing in The Good Soldier / Barry Sheils -- 'Rabbiting On': Fertility, Reformers and The Good Soldier / Paul Skinner -- The Good Soldier: A Tale of Poison. Lethal Little Bottles in the Work of Ford Madox Ford and Violet Hunt / Venetia Abdalla -- 'Early Kipling Told by Henry James': A Reading of The Good Soldier / Harry Ricketts -- Anglo-German Dilemmas in The Good Soldier, or: Europe on the Brink in 1913 / Julian Preece -- 'The End is Where We Start from': Spatial Aspects of Retrospection in The Good Soldier and In Parenthesis / Cara Chimirri -- Good People and Chorus Girls: The Notion of Respectability in The Good Soldier and Quartet / Nagihan

Halílolu -- Love's Knowledge: Realisation Beyond Defence: Durrell's Alexandria Quartet After, and Beyond, Ford's The Good Soldier / Omar Sabbagh -- 'Don't You See?': Surveillance and Utopian Tranquillity in The Good Soldier / Marks Peter -- Contributors / Max Saunders and Sara Haslam -- Other Volumes in the Series / Max Saunders and Sara Haslam -- The Ford Madox Ford Society / Max Saunders and Sara Haslam.

Sommario/riassunto

The controversial British writer Ford Madox Ford is increasingly recognized as a major presence in early twentieth-century literature. He is best-known for his fiction, especially *The Good Soldier*, long considered a modernist masterpiece; and *Parade's End*, which was adapted by Tom Stoppard for the acclaimed 2012 television series, starring Benedict Cumberbatch. This volume marks the centenary of *The Good Soldier*, with eighteen essays by established experts and new scholars. It includes groundbreaking work on the novel's narrative technique, chronology, and genre; plus pioneering work considering the treatment of bodies and minds; eugenics; poison; and surveillance. Innovative comparative studies discuss Ford's novel in relation to Henry James, Violet Hunt, H. G. Wells, Franz Kafka, Jean Rhys, David Jones, and Lawrence Durrell.
