Ford Madox Ford’s tetralogy of First World War novels *Parade’s End* persistently addresses the problem of shaping the seemingly incomprehensible experience of the trenches into a coherent narrative. Indeed, as this paper will demonstrate, Ford’s novel sequence dramatises the narrative instability brought about by the war in and through a narrative which itself undergoes a process of destabilisation. Beginning within a conventionally omniscient perspective, the text gradually turns towards radically restricted subjective points of view. Meanwhile, war changes the protagonist Christopher Tietjens from an all-knowing Tory gentleman to an uncertain and shell-shocked soldier who can no longer maintain his capacity to narrate.

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