F. SCOTT FITZGERALD'S VERBAL CINEMA: FILM

TECHNIQUES IN THE MAJOR NOVELS

By

GAUTAM KUNDU

Bachelor of Arts
Calcutta University
Calcutta, India
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Master of Arts
Simon Fraser University
Burnaby, B.C., Canada
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Thesis Approved:

Peter Rollins
_____
Thesis Adviser

William J. Rugg
_____

Jeffrey Walker
_____

Edward P. Walkiewicz
_____

John E. Crane
_____

Norman N. Durham
_____
Dean of the Graduate College

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CHAPTER I

INTRODUCTION

It is the contention of Claude-Edmonde Magny, Robert Richardson, John Fell, Edward Murray, Alan Spiegel, and Keith Cohen, among others that the "classic" modern American novel and film share a common aesthetic--a union of image and concept, visual fact and value--and that some of the major American novelists of the 1920's and the 1930's--John Dos Passos, Ernest Hemingway, Nathaniel West, William Faulkner, and F. Scott Fitzgerald, for instance--have a cinematic imagination, and often use techniques analogous to those used in the cinema, both silent and the talkies. Embodying as it did the cultural spirit of the modern period, film (and the film "idea") influenced the above writers-- sometime also referred to, loosely, as "the cinematic school of novelists"--consciously or unconsciously, both as a source of their experimentation in technique, and as an intellectual-aesthetic framework that made possible the radicalization of time and space which determined the shape and texture of much of their work.

Although demonstrating actual film influence is often difficult, some of the above-mentioned writers often use film metaphors and devices in their writings. Dos Passos, for instance, in those sections called "the Camera Eye" in the USA trilogy shows how close the literary device of stream-of-consciousness is to film technique. His "Newsreel" sections, which opens the 42nd Parallel, composed of headlines,

newspaper reports, and popular songs, present a glimpse of the time Dos Passos was describing. By evoking the staccato rhythm of the movie newsreels, and by asking the readers to associate the newsreel with the tabloid-like format of his narrative, Dos Passos created something new in literary history. Similarly, David Thomson finds much of Hemingway's work closely related to film techniques because, as he declares, "It was his [i.e. Hemingaway's] wish to achieve a style that describes action without including intention. The fact that he attempted to do what the camera does automatically places him at the end of a narrative tradition..."[1] And writing about William Faulkner as a cinematic writer, Michael Millgate has noticed a comparision between him and Charles Dickens (to whom Sergei Eisenstein traced back the montage and the parallel action, and in whose The Great Expectation Roy Huss and Norman Silverstein find fluid use of "camera point of view"[2]).

As for F. Scott Fitzgerald, most critics agree that because of his life-long interest in the medium, and because of his actual work experience in Hollywood as a screenwriter, the impact of film on his work was deep. Since it is normally the technical artifice in film that interest the writer, the cinema with its unique technological basis became a rich source of metaphor and allusion in Fitzgerald's writings. Also, as with of his contemporaries, the cinema offered him a vocabulary in which to couch descriptions, that is, the cinema is used not to create an altogether-cinematic film, but rather, to illuminate an occasional experience by providing a shorthand way of describing. Practically any reader acquainted enough with the cinema would find Fitzgerald's descriptions particularly filmic. Finally, film aesthetics, grounded as they are in a non-traditional "culture of time

and space", provide means of "discovering" the characteristically modern themes and attitudes found in Fitzgerald's work, but themes and attitudes that are also firmly rooted in the realist, manners tradition: isolation, memory, obsession, disorder, disillusion, and apperances, money, materialism, greed, and sexual and class tensions.

At this point, some distinction must be made between European writers like Charles Dickens and James Joyce, and in American literature between Dos Passos, Hemingway, Faulkner, and Fitzgerald. Dickens wrote cinematically without a knowledge of the yet unborn "livliest art"; Joyce was interested in cinema but had no personal experience of the motion picture "business." Faulkner, who worked in Hollywood intermittently for nearly twenty-two years from 1932 to 1954, incorporated many of the film devices from his experience as a screen writer. Dos Passos and Hemingway fall within a different category of writers. One used film devices as innovative addition to a basically non-cinematic and traditional novelistic form, and the other, through his spartan style mirrored the camera's emphasis on behavior and action. Fitzgerald belongs more to the Dickens-Joyce-Faulkner tradition of cinematic school of novelists than to the one represented by Dos Passos and Hemingway: there is, in his fiction, a strong emphasis on visual modality, and on an insider's knowledge of the craft of screenwriting and the business of movie-making.

Despite critical ambivalence as to whether or not Fitzgerald was a victim of the Hollywood System, its glamour of money and celebrity status, or whether he was able to 'use' the film experience to vitalize his fictional craft, I belive that because of his early media-awareness, and because he sustained and supplemented this interest in cinema with

attempts to write for Hollywood, and because of his respect for the artistic possibilities of the film form existing not in opposition to the novel but complementing it, Fitzgerald's work reveals the presence of his film sensibility alongside the more traditional aesthetics of his novelistic craft. Keeping the above in mind, I have examined the existence and the form and function of the specific cinematic techniques in the major novels of Fitzgerald in an attempt to demonstrate not only that as a writer he was showing his interest in the mixed-media forms of presentation—one of the characteristic artistic endeavors of the avant-garde 1920's—but, more importantly, how the analogous techniques—cinematic ways of seeing and telling a narrative—illuminate many of Fitzgerald's thematic concerns (even "produce" sometimes the meanings of the texts that they engage), and influence his chararacterization.

This study is focused on the major novels of Scott Fitzgerald written between 1920 and 1940, with the exception of The Beautiful and Damned (1923). I chose to omit the novel partly because of its transitional status in the Fitzgerald canon, and partly because of its unsatisfactory quailties, although the novel does show Fitzgerald using film both as a metaphor and as a source of characterization. But since the film allusions and references do not reveal the existence of a cinematic narrative as such, the exclusion of The Beautiful and Damned was both necessary and practical. Much more difficult was my decision not to include some of Fitzgerald's short stories in the discussion, stories that not only allude to film and use film metaphors, but also have Hollywood and its people as their material: "Diamond as Big as the Ritz," "Jacob's Ladder," "Magnetism," and the Pat Hobby stories, especially "Crazy Sunday." While some of these stories are doubtless

filmic, stylistically they do not offer anything that the reader does not find in the major novels. A much stronger case exists for a related consideration of Fitzgerald's actual work done for the Hollywood studios---the film scripts that he wrote for United Artist, Paramount, MGM, and Columbia Pictures: Lipstick (1927), Pusher-in-the-Face (1929), The Three Comrades (1937), Infidelity, The Woman, Madame Curie (all 1938), and Cosmopolitan (1939-40), based on his own "Babylon Revisited." A study of these work shows that the filmic style (or the cinematographic prose) that Fitzgerald used in his novels are present in some of the scripts as well, and conversely that his experiences at the studios and writing for film influenced the style and construction of his later novels. My reasons for excluding Fitzgerald's film scripts from my discussion is three-fold: first, such work has already been done, by Robert Latham and, more recently, by Wheeler Winston Dixon; secondly, and one that is obvious--the focus of this study is Fitzgerald's major prose narratives and not the screenplays, however important to the canon they maybe. Finally, I have decided not to discuss the screenplays because, as Henry Dan Piper and Dixon have pointed out, it would be incorrect to suggest that the cinematic in Fitzgerald's major fiction is a result of his screenwriting experiences in Hollywood. For instance, while Fitzgerald wrote his first screenplay in 1927, This Side of Paradise, his first novel with its cinematographic form was written in 1918-1919 and published in 1920, full seven years before Lipstick was conceived. And many of the cinematic devices Fitzgerald uses in The Great Gatsby (1925) and Tender Is the Night (1934) are to be found in the film scripts he wrote between 1937-1940, years after the above novels were first written. Fitzgerald's cinematic

narratives have a different origin rather than primarily or even exclusively in his Hollywood experiences, important as those experience were to his fictional/narrative art. On the contrary, they are rooted in the "culture of time and space" of western Europe of the late nineteenth and twentieth-centuries, and especially in that of the American Twenties of his time. And since it is not my intention to trace the evolution of and demonstrate the formal parallels, the influences and connections between Fitzgerald's longer and shorter fiction as either foreshadowing or, in some cases, modifying and refining the literary analogues to cinematic techniques in the novels or vice versa, I have decided to abide by the self-imposed limitations of dealing only with This Side of Paradise (1920), The Great Gatsby (1925), Tender Is the Night (1934), and The Last Tycoon (1941). Restricting myself to these works was the result partly of wanting to keep the corpus of the study to a manageable proposition, and partly of a wish to build up some sense of the specificity of each of the various film techniques within the general context of a cinematic reading of the novels without overextending the argument. My choice of Fitzgerald's fiction was made in deferrence to canon, but another important factor determining the choice was the existence of a difference between them which would, I hoped, create a broad enough base to validate my readings. Although the term "cinematic" derives from the state of the art in the middle 1920's and the early 1930's, I have concentrated as much as on the later novels of Fitzgerald as on the earlier ones, once again in order to promote as wide-ranging an exploration of the issues as possible.

Since the focus of this study is, primarily, technique and the "metaphysic" of the author that these techniques reveal, the critical method I have used is formalistic, one which is, I believe, particularly well suited to an exploration of structure, of literary/cinematic conventions as a means by which (as Mark Schorer says) "our apprehension of the world of action is enriched and renewed."[3] My aim is not to offer a "grammar" for a study of the analogies, especially in terms of techniques and rhetorics that exist between prose narrative and film, nor is it to theorize about the modern European and American novel, and especially about "the shape of the consciousness" fully evident only in the film age, although implicit in my argument is the fact that the cinematic in fiction is symptomatic of the culture of that age. Given the restricted scope of this study, it is not (nor was it meant to be) an interdisciplinary inquiry first and last, one of whose primary objectives is to enhance our understanding of each separate discipline through a comparative analysis. Also, while I have tried to use the literary and the cinematic terms without blurring too much the contours of their medium-specific meanings, I have not addressed the issue of cinematic (or filmic, if you will) versus fictional language anywhere near their defining theoretical boundaries. On the contrary, taking my cue from Claude-Edmonde Magny, Robert Richardson, Alan Spiegel, and Keith Cohen, I have attempted to use (for good or bad) film both as a cultural-aesthetic determinant and as a source for a terminology in the discussion of the common metaphysics between the film and the modern American novel, specifically Fitzgerald's major longer prose narratives. Focusing on how Fitzgerald may have learned and borrowed from the visual, structural side of film techniques, I have tried to

keep in mind the contention that "the influence of the film on the novel--whether of the 'fiction' or the 'non-fiction' variety--can be fruitful if the novel is a novel, and not a thinly disguised scenario in search of a camera."[4]

The present study seeks to fill a lacuna in Fitzgerald scholarship by offering cinematic readings of the major novels, and examining in the process how some analogous techniques from film work in them. In 1954, K.G.W. Cross mentioned Fitzgerald's filmic imagination in This Side of Paradise.[5] Edward Murray too talks about Fitzgerald's "cinematic imagination" in such works as The Beautiful and Damned, Tender Is the Night, The Last Tycoon, and in such short stories as "Magnetism" (1928) and "Crazy Sunday" (1932).[6] And both Henry Dan Piper and Sergio Perosa find in Fitzgerald's narrative style and structure elements of the cinematic.[7] In his 1982 article, "Hollywood in Fitzgerald," Robert A. Martin argues, first, that early in his career Fitzgerald recognized the growing importance of film as a popular medium using techniques both new and potentially exciting; and, second, that in his major works, Fitzgerald uses film as background reference, and as theme and subject.[8] Commenting on Fitzgerald's work in the theatre and film, Alan Margolies points to the close relationship that exists between these two arts and Fitzgerald's fiction and his screenplay where he often employs the "dramatic curve" and motion picture metaphors.[9] And Edwin T. Arnold posits that throughout his work, Fitzgerald approached and explored the themes of futility of life and the determination to struggle, and of the necessity to face reality and the urge to retreat from it into "infantile dream" through the metaphor of the cinema.[10] Aaron Latham in Crazy Sundays and Tom Dardis in Some Time In The Sun offer critical

comments on Fitzgerald's film scripts, and relate the biographical and descriptive details of his Hollywood experience to his literary art.[11] Finally, in what is the most recent criticism on the subject, Wheeler Winston Dixon, in his The Cinematic Vision of F. Scott Fitzgerald, closely examines Fitzgerald's work in the Hollywood studios, and explores the connections between his "cinematic vision" expressed in the film scripts and the style and techniques of his novels, which he finds to be a "ritualized blend of signs, gestures, and iconographs."[12]

While these critics recognize the importance of and discuss film as the source of theme, character, subject, and metaphor in Fitzgerald's work, none of them focus exclusively on and discuss specifically Fitzgerald's use of the cinematic devices in the major novels. If the above mentioned critics stop at provocative suggestions regarding the presence of the filmic in Fitzgerald's fiction, this study goes the next step and derives its significance from a detailed examination of the subject, thus filling an existing gap in Fitzgerald study. In the hands of a writer as committed to the word as Fitzgerald was, cinematic techniques helped him explore his themes, settings, and his characters in a lively and meaningful way although in the final analysis, Fitzgerald "literized" the film techniques, and subordinated them to a basically novelistic way of "getting at" experience.

In organizing a (primarily) formalistic examination of Fitzgerald's major novels in relation to cinema-related techniques that the author steadily incorporated in his fiction, I have begun with an introduction where I explain the purpose and significance of the study. Chapter II examines some of the of parallels, cross influences, convergences, and analogies between literature (especially prose fiction) and cinema,

between verbal and film "language," and between fictional and cinematic narrative. Chapter III--the first of four main body chapters--investigates Fitzgerald's visual imagination--his attempts to be graphic in a film-like way--and explores the space continuum, presented filmically by the camera, by the increasingly detailed use of literary equivalents of such cinematic techniques as pans, close-ups, long shots, slow-motions, and freeze frames, among others. In chapter IV the focus is on the editing processes--the filmic transitional devices such as the straight cuts, dissolves, and fades, the literary equivalents of which exist in the novels as Fitzgerald effects transitions between scenes, chapters or main segments of his work. The chapter also includes a discussion of the literary equivalents of the montage principle and technique in Fitzgerald's novels, which, though related to editing, have nevertheless important thematic functions. From editing, the discussion shifts, in chapter V, to an analysis of Fitzgerald's use of aural devices. The function of speech, sound effects, and music in his major novels correspond to the way a sound-track is used in cinema, and these elements are analyzed as they become a progressively significant and expressive part of Fitzgerald's fictional world. Chapter VI deals with a number of literary equivalents of cinematic techniques that I decided not to develop separately: Fitzgerald's dramatic presentation of time in his novels through the incorporation of such film device as the flashback; his cinematic use of color and lighting, and his visual and dynamic presentation of character that is distinctly cinematographic in purpose and method. Finally, chapter VII, the conclusion, attempts to determine, in a summary form, how the presence of the cinematic techniques in Fitzgerald's novels enhance his work in a number of

ways. The chapter further argues that though Fitzgerald may not have consciously used literary equivalents of film techniques every time he was writing a novel or a short story, they are there in abundance, and contribute substantially to that unique quality of his theme, subject, and characterization, and eventually to his formalist concerns as a writer.

ENDNOTES

1 David Thompson, <u>Movie Man</u> (New York: Stein & Day, 1967), p. 18.

2 Roy Huss and Norman Silverstein, <u>The Film Experience</u> (New York: Dell, 1968), pp. 24-25.

3 Mark Schorer, "Technique as Discovery," <u>Critiques and Essays on Modern Fiction: 1920-1951</u>, ed. John W. Aldridge (New York: The Ronald Press Co., 1952) p. 68.

4 Edward Murray, "<u>In Cold Blood</u>: The Filmic Novel and the Problem of Adaptation," <u>Literature/Film Quarterly</u>, 1 (Spring 1973), 136.

5 K. G. W. Cross, <u>F Scott Fitzgerald</u> (New York: Grove Press, 1964).

6 Edward Murray, <u>The Cinematic Imagination: Writers and the Motion Pictures</u> (New York: Frederick Ungar, 1972).

7 Henry Dan Piper, <u>F. Scott Fitzgerald: A Critical Portrait</u> (New York: Holt, Rinehart & Winston, 1965), pp. 246-249.

Sergio Perosa, <u>The Art of F. Scott Fitzgerald</u> (Ann Arbor: University of Michigan Press, 1965), pp. 151-177.

8 Robert Martin, "Hollywood in Fitzgerald: After Paradise" in <u>The Short Stories of F. Scott Fitzgerald</u>, ed. Jackson R. Bryer (Madison: University of Wisconsin Press, 1982), pp. 127-148.

9 Alan Margolies, "The Impact of Theatre and Film on F. Scott Fitzgerald," Diss. New York University, 1969.

[10] Edwin T. Arnold, "The Motion Picture as Metaphor in the Works of F. Scott Fitzgerald" in Fitzgerald/Hemingway Annual (1977) eds. Margaret Duggan and Richard Layman (Detroit, Mich.: Gale, 1977), pp. 43-61.

[11] Aaron Latham, Crazy Sundays: F. Scott Fitzgerald in Hollywood (New York: Pocket Books Inc., 1975); Tom Dardis, Some Time in the Sun (New York: Charles Scribner's Sons, 1976).

[12] Wheeler Winston Dixon, The Cinematic Vision of F. Scott Fitzgerald (Ann Arbor: University Microfilms International, 1985). All my citations are from this edition.

CHAPTER II

LITERAUTRE AND FILM

Critical wisdom posits that it takes all sorts of things to make literature, and that we, as readers, should have all sorts of things in our minds to understand it properly. In other words, books are seldom if ever self-generating; all kinds of elements enter into their composition. Indeed, the very genesis of many works of literature remains unexplained if we do not take these elements into account. Since "a characteristic symptom of the spiritual condition of our century is that all arts tend, if not to act as substitute for each other, at least to supplement each other, by lending each other new strength and new resources,"[1] no form of art, given the existence of other forms, has a monopoly over what appears to be at first its proper domain. For each form extends pressure on the other, overlaps it, and carries on some kind of traffic that art. This is particularly true of literature and film, mediums which, more than any other in this our "film age," by their very natures, have felt these pressures and also have extended their own on each other and on other forms of art and artistic endeavours. In fact, the "dynamics of exchange," and of a symbiotic relationship between literature, especially post-cinema European and American prose fiction, and film seem almost inevitably a component of twentieth-century culture, when we find parallel arts colliding crucially at the turn of the century. The issue is addressed

in the numerous and wide variety of academic courses, and in critical works and college texts on the subject that have mushroomed since the publication of George Bluestone's pioneering study, Novels Into Film in 1957. It is also apparent in a particular kind of journalistic activity and critical practice: film reviewing and criticism. Finally, comparatists have argued that "a privileged manifestation of the turn-of-the century Zeitgeist", film was some sort of condition for the development of modern Euro-American fiction. In short, considerations of novelistic precedents and of what Sergei Eisenstein called the "film sense," and of the influences of the "cinematic" on literature loom in the background of much of what is said and written about literary texts and the narrative film in our time.

Literature and Film: Cross Influences, Convergences, Analogies

Since Sergei Eisenstein's prounouncement on the presence of "film sense" in Charles Dickens' fiction, and in Gilbert Seldes observation, in 1924, both praising and criticizing the film's impact on the novel, more than one generation of critics has emphasized the kinship between literature and film.[2] While literature is essentially print-based, its the thrust linguistic and hence indirect, film relies on visuals/images for its primary effect, which is one of immediacy. Despite these differences in the medium of presentation, the two are similar in that both are arts firmly rooted in language and have a common objective: communication, of conveying a message and a meaning. The two arts also enjoy, as Robert Richardson shows, analgous formative elements (and a common rhetoric). The film's lexicon, argues Richardson, is the

photographed image (the "frame") and its so-called grammar and syntax, the editing process through which the filmmaker selects, arranges, and juxtaposes the images in order to clarify, depict or reveal a subject in the most effective, and, often, dramatic manner possible. Richardson furthermore says that, like words, images have meanings both in isolation and in context.[3] The individual frames in cinema have, as most words do, the potential for a double meaning and may very well function on two levels: the denotative and the connotative.[4] But the individual frame's denotative and connotative meanings assume completion and significance only in a particular context, much as in the case of words in speech or writing. And since the coming of articulate sound in cinema--whether natural sound, music, or as in literature, words--film's register doubled. The image was no longer film's exclusive means of making meaning; it was also frequently (if not always) dependent on sound to specify and anchor its sense. However, although film has developed an impressive vocabulary, it still does not have a fixed grammar or, at least, one that is nearly as flexible and subtly expressive as that found in verbal language. And though cinema's syntax is characterized by certain rules of usage, it cannot, in the manner of verbal language, be referred back to any preexistent code.

Be that as it may, just as verbal language constitutes words arranged in a particular order and in a specific temporal context to achieve meaning, film language constitutes visual and aural units similarly arranged in a spatio-temporal context to be meaningful. Charles Eidvisk shows how the pattern of arranging of shots in a film resembles the syntax of spoken language:

The pattern of arranging shots in their 'standard' sequence resembles the syntax patterns of speech. A long shot establishes the subject, a medium shot conveys the important action, and a close-up shows what happened to the 'object' in the film sentence. A periodic sentence-pattern is achieved by placing the 'establishing shot' last in the pattern. The fade-out fade-in signifies a 'paragraph' or chapter division. The break between shots in a sequence means roughly the same thing as a comma. Film syntax involves the distribution of images in a sequence; the sequences frequently resemble the distributional system of the verbal language of the film-maker.[5]

Now, while it is true that there is a distance between the verbal and the visual, between linguistic systems and "presentational" ones (film belongs to the latter category), it is not an unbridgeable gap between the two media. Literature and film may be less controversially and more profitably viewed as ways to record or "carry" language. Verbal language is recorded principally in two ways: graphically and aurally. Film "language," as William Jinks demonstrates, uses ideographic symbols for recording the visual components of its language (including the visual components of verbal language such as gestures and facial expressions, which print and aural recordings normally do not capture), and soundtrack recordings for the aural components of its language (which includes the aural part of verbal language along with other sounds). Film can (and does) also include phonetic symbols in shots of printed signs, of letters or of newspapers ("inserts"), and in subtitles. Both systems of recording, the ideographic (a conventional symbol, not the actual object) and the phonetic are similar in that they require that the reader/viewer learns certain conventions before he or she can "read" or decode them.[6]

The languages of literature and film, then, share an affinity in that they communicate a message (through their respective codes), have

analogus formative elements that stress context, and use conventional sign-systems and symbols to record experience. Joy Gould Boyum summarizes the issue of verbal and visual languages succinctly. They are both, she argues, "components of a larger system of signification," integral to the "whole complex of human communication," and part of the cognitive process of "creating/generating meaning." Different from other presentational forms of art in that it is capable of treating a subject logically and coherently, film. Boyum says, can inform, explain, and persuade, and is thus able to create a discourse and a text (the film itself) as verbal language does. Consequently, Boyum posits, "though film may or may not be a language in the strict sense of the word, it is doubtless language in some sense, which metaphoric or not is in its function and effect like no other language as the language of literature."[7]

There are other intersecting lines, especially the manner in which cinematic and literary forms tell a story: expressive flexibility and perspective (or point of view), the consciousness through which the action is filtered. Compared with some of its sister arts such as painting and drama, for instance, which are restricted to spatial and temporal parameters, film approximates the novel's narrative fluidity in significant (though not in identical) ways, through its own effortless movement in time and space, abolishing, as critics have pointed out, the unities of place, action, and time. And (as Eisenstein and Pudovkin demonstrated) filmmakers can realize this freedom and this fluidity through the cinematic means of montage, the creative selection and composition of individual shots.[8] As for the second link, perspective is best understood as the choice of a view point from which a story is

told, clearly a significant decision for both the fiction writer and the filmmaker since the choice implies artistic control: the vantage point from which the action is to be observed and which story is going to be told. Filmmakers achieve this control through, primarily, "camera editing dynamics": camera placement and movement, shot selection and arragement, lighting, set design, and articulate sound. In literature we are made aware of the perspective as well as of the narrator and/or the implied author through such means as tense (past, present, future), person (first, the omniscient, the third person, and the objective), number (singular, plural), and voice (active, passive).[9] Perspective is crucial to both literature and film, for in each point of view is an important narrative device. Ironically, though, while four kinds of point of view are possible in literature (the first person, the omniscient, the third person, and the objective) it can use only one at a time. But in film, perspective tends to be less rigorous; film tends to mix first and the third person narration. Both literature and film can also create identification or detachment in the reader or viewer. While in a literary discourse, an adroit handling of the "I" enables the a writer to establish intimacy between reader and the narrative protagonist, in film close-ups and subjective shots generally encourage viewer identifiation. And while the objective point of view in fiction (as in, say, Stephen Crane's "The Blue Hotel") is the most detached of all and does not enter the consciousness of any character but merely reprots events from the outside, the cinematic objective point of view is generally used by the realist directors (such as Robert Flaherty and John Grierson, for instance) who tend to keep their camera at long shot,

and avoid all distortions that would "comment," such as unusual angles, lenses, and filters.[10]

In its attempt to render what is verbally significant perceivable, audible, and tactile, good writing has tendered to be visual, i.e. to actualize and vivify the seen world, to record fully and accurately a specific moment of perception with a convincing abundance of detail. Since visual perception, far from being "a passive recording of stimulus material" is actually an "active concern of the mind,"[11] it is natural that literary artists should emphasize the visual aspect of writing. Joseph Conrad's much-quoted words, "My task ... is by the power of the written word to make you hear, to make you feel -- it is, before all, to make you <u>see</u>"[12] is a plea for (among other things) a faith in visualization in literature: the translation of. the artist's sense-perceptions into vivid and evocative language. The cumulative connotations of the word "see" include not only perception of ideas, but perhaps more importantly, of visual impressions also. And Herbert Read echoes Conrads's emphasis on the visual when he says that the one mark and aim of good writing is "to convey images by means of words... to make the mind see."[13] The point should be clear by now: literature often aspires to impressionistic realism through words that evoke the visual; film achieves such realism routintely.

There are other connections too between literature and film. For instance, both can deal with (and use) abstraction through metaphor, simile, and symbol;[14] both can use tropes to give density and richness to their literary/filmic expressions, often employing it in ways that are remarkably similar.[15] A film metaphor, like a literary metaphor, for example, juxtaposes two images in a way that brings out (in this

case, insinuates) the connection: a shot of a crowd of people intercut by a shot of a flock of sheep.[16]   Film, like print, can employ hyperbole, understatement, irony, allusion, symbol, and allegory.[17]   But we will do well to remember at this point that although the two art forms use figurative language in similar ways, film is by no means inadequate vis-a-vis literature in regard to its richness of expression, since the film's juxtapositions within the shot can include the various elements of the mise-en-scene--people, objects, sets, sounds, costume, light, color, movement, angles, music, words-- and include them simultaneously, which print literature cannot.[18]

Novel and Film--The Dynamics of Exchange:

A Brief Critical Survey

Through a kind of comparative "reverse motion" several critics (European and American) have pursued the connections of literature to film to pre-photography times. One of the most well-known examples of such pre-cinematic "film sense" in literature is Eisenstein's analysis of the images and prosody of Paradise Lost in his book The Film Sense. Citing the description of Satan's rebellion in heaven (in Books V and VI) as evidence of the auditory and visual nature of Milton's poetry, Eisenstein concluded that the English poet's literary method was analogous to the principles governing montage and audio-visual relationships in cinema. Such principles, Eisenstein argued, were to be found not only in poetry (of, for instance, Shelley, Keats, Pushkin, and Whitman) and fiction (of, for example, Maupassant, Tolstoi, and of course, Dickens), but also in painting (in the works of such artists as Meming and El Greco, among others) and music (of Mozart and Bach, for

instance) as well. Eisenstein's further efforts to synthesize certain traditions and structures within literature and film (indeed, all the arts) are demonstrated in the essays collected in a volume entitled Film Form.

In "Through Theater to Cinema," Eisenstein declares that the root of montage--perhaps the most characteristic film technique-- could be found in Flaubert's Madame Bovary. The scene in the agricultural fair, where Emma's and Rodolphe's conversation are mixed with that of the orator's speech, provides a very good example of the "cross-montage of dialogues, used with the same intention of expressive sharpening of idea." The conclusion for Eisenstein is inescapable: "I consider that besides mastering the elements of filmic diction, the technique of the frame, and the theory of montage, we have another credit to list--the value of profound ties with the traditions and methodology of literature."[19] "The Unexpected," explores the conventions of the Kabuki theatre. Unexpectedly, Eisenstein finds in Kabuki performances a mixture of sound, movement, space and voices which typify "pure cinematographic method." He compares in detail scenes from the Japanese Kabuki plays with episodes in the cinema, including his own Battleship Potemkin. The result of his visit to the Kabuki theatre is the realization on Eisenstein's part that the cinematographer must cross "in turn the successive Rubicons flowing between theater and cinema and between cinema and sound-cinema," and that he can learn from different art-forms and can discover that "extremes meet."[20]

In "The Cinematographic Principle and the Ideogram," Eisenstein concentrates on the Japanese ideogram and the haiku and derives from it the all-important cinematographic principle of montage. The haiku, for

instance, links two or three disparate images and creates an unified picture. The effect of a <u>haiku</u> or an imagist poem is not more than the effect created by the "collision," "by the conflict of two pieces in opposition to each other". Fanciful as this may seem in the abstract, a concrete example will illustrate the validity of Eisenstein's observation:

<u>Haiku</u>
An evening breeze blows   shot one
The water ripples   shot two
Against the blue heron's legs,

 Unified image from the juxtaposition of two
 different images--serenity?

This essay is important as far as film theory is concerned, for Eisenstein goes on from this point to describe his theory of film. But perhaps the most instructive essay collected in <u>Film Form</u> that argues for the cross influences between literature and film is "Dickens, Griffith, and the Film Today". In this seminal piece, Eisenstein demonstrates how Griffith's filmic technique, his themes, and his conception of character were influenced by the works of the nineteenth century English novelist. In the popularity of Dicken's novels and their effect on his readers, Eisenstein finds an analogue for the popularity and nature of D. W. Griffith's films: sentimental, moral, poetic, and entertaining. Eisenstein also tries to show what the filmmaker Griffith could learn from the novelist Dickens' style: "The observation in the novels is extraordinary--as is their optical quality. The characters of Dickens are rounded with means as plastic and slightly exaggerated as are the screen heroes of today."[21] Eisenstein's comparison of the technique of the novel and the film are

too detailed and too rich to be presented here; suffice it to say that his essays in _Film Form_ convince us of what Eisenstein calls elsewhere, "the kinship and unity" of the literary and the cinematic "method."[22]

Eisenstein, however, was by no means the first theorist or critic to argue that "the film sense" is apparent in art long before the advent of the motion picture in the 1890's, although he did provide one of the earliest practical explorations into the relation between the novel and cinema in his essays. In his quest for inter-art relations, Vachel Lindsay in America declared as early as in 1915 that the cinema was "A GREAT HIGH ART" in its own right. In his _The Art of the Motion Picture_, he compares the potentials of film with the accomplishments of the older arts, discussing film as, in turn "sculpture-in-motion," "painting-in-motion," and "architecture-in-motion." These categories correspond to the three major divisions within traditional aesthetics on the basis of which Lindsay classified the primary film genres: "Action," "Intimate," and "Splendor" films. In addition to these general correspondences, Lindsay argues for an equation of the primary film genres to specific literary types: drama, lyric, and epic.[23]

Following Eisenstein's and Lindsay's efforts to bring into sharper perspective the historical and aesthetic encounter between literature and film, later critics have sought to explore other areas of interaction and affinities betweeen the two. Thus Robert Richardson, who goes to great lengths in proposing similarities in theme and style between the two media, sees them as near neighbors and discusses some of the instances when they have influenced each other. Richardson points out that both the feature film and fiction are committed to narrative and have attempted epics or spectacles. He shows how cinematographers

and modern novelists have tried to break loose of traditional, linear structures and have experimented with multiple points of view (e.g. Faulkner's The Sound and the Fury and Akira Kurasawa's Rashomon). He then examines the common themes of many contemporary literary works and films, for instance, the loss of order and the advent of the irrational (in W.B. Yeats' "The Second Coming" and Robert Wiener's The Cabinet of Dr. Caligari), or the Wasteland theme of the emptiness and spiritual malaise of the twentieth-century (in T.S. Eliot's "The Wasteland" and Federico Fellini's La Doce Vita), or that of the affirmation of humanistic values, especially of the triumph of man over machines.[24]

If Eisenstein's and Lindsay's theoretical commentaries on literature and film are by and large formalistic in nature, there are others who in their pronouncements on literature and film, seek to circumsricbe the historical context in which the two arts are compared. Arnold Hauser, for instance, sees the cinema as an aesthetic medium that emodies the cultural spirit of the modern period ("The Film Age," as he calls it), and thus the new, collective, and technology-dependent art reflects the twentieth-century developments within the other arts as well. It follows that the most suitable context for the study of literature and film is the period of cinema's discovery and its growth.[25] In The Age of the American Novel: The Film Aesthetics of Fiction Between the Two Wars, Claude-Edmond Magny adheres to the above principle. Accepting the influence of the novel on cinematic narrative technique as a given, Magny argues for a consideration of influence in the opposite direction--that of cinema on novelistic techniques. She says that the cultural and stylistic impact of film on literature, and on the novel in particular, have been pervasive. The question of impact

then, according to Magny, is "less a matter of the imitation by one art of another than it is of their convergence" which, she believes, also throws light on the nature of the inlfuence that one artistic domain, one literary genre, can have on another. Film, in Magny's opinion, is best looked up on as a source, either "conscious or unconscious," of many of the modern novelists' experimentations in technique (especially within American literature). These techniques, she argues, manifestations as they are of aesthetic relationships between film and the twentieth-century prose fiction are, first, a disembodied or fragmentary narration which is primarily presentational rather than speculative--in Magny's words, a narrative format that "merely _shows_ the impressional reality of which [it] speaks without recounting it"; second, "ellipsis," the omission or suppression of pertinent information from the reader/viewer so that he or she is forced to construct or imagine these essentials; and third, "cutting", especially "cross-cutting," a device that is an essential part of the structure and conception of the modern novel. Thus, Magny concludes that while the importance of the objective techniques of narration and ellipsis is "metaphysical" in that they convey the "existential situation of modern man", that of "cutting" is temporal, indicating an impression of the "continual present" (so often attributed to film) which is the distinguishing feature of an American modernist experimentation with narration started by Gertrude Stein, and conducted more recently in work of Jack Kerouac, William Burroughs, and John Barth, among others.[26]

John Fell locates his discussion of the two media and their aesthetic symbiosis in a precise moment in history--close to the nineteenth century and the beginning of the twentieth, a period that saw

a number of technological developments that made possible song slides, stereographs, photography and, eventually, the cinema. He maintains that motion picture was part of the tradition of the Victorian era with its various art forms, from serious fiction to drama to pop art to nickel and dime novels to street music, cites a number of examples of precinematic crosscutting (such as those used by Flaubert in the agricultural fair scene in Madame Bovary), but the good majority of Fell's literary examples of crosscutting are drawn from books that are contemporaneous with the development of the cinema, novels by Thomas Hardy, Joseph Conrad, and Edith Wharton, to name a few. Fell dates the emergence of the technique of crosscutting and its use in a film narratives in Edwin Porter's The Great Train Robbery (1903), The Ex-Convict (1904), and The Kleptomaniac (1905). It was not until later in the century--around 1922--that the modern European novel consciously attempted to use some of the equivalent narrative techniques; Joyce's Ulysses was one of the first post-cinema modern novels that deliberately used the method of alternation of narrative actions to give its readers an impression of simultaneity. What such simultaneity gives to prose and film narrative, Fell argues, is a heightening in the dramatic tension of scenes in which the lines of their actions converge.[27]

Others too have focused on the common aesthetics between film and the modern European and American novel as part of "the culture of time and space," and of the general "styles" of the Film Age. These critics stress that film techniques as such relate to a certain way of thought, of feeling, and, more importantly, of perception regarding time, space, being, and relations between the self, the other, and the world and its objects that resulted in the transformation of dimensions of life and

thought in Europe and America. Alan Spiegel, for instance, discusses the "cinematographic" nature of specific precinematic tradition within (especially European) fiction, if not the various popular arts (as Fell does). He then gives a historical justification of the comparison of novel to film in a pre-cinema period. Spiegel takes the Flaubestian novel, "despite [its] outmoded moral and social passions," to determine the textural and structural foundation of the modern novel. In his narrative method, Flaubert, the quintessential realist, argues Spiegel, uses concrete particulars to convey his vision of men and of the world, but in a special way: the materiality of these particulars implies, but does not communicate directly (or overtly) moral and intellectual considerations. Having established the nature of the realist movement in the European novel--the Flaubestian "legacy", as he calls it--Spiegel proceeds to discuss the modern novel from the perspective of "cinematographic" technique: visual modality, multiple perspective, spatial form, simultaniety, and montage.[28]

Like Magny and Fell, Keith Cohen sees cinema as a unique expression of the turn-of-the-century cultural spirit and as an active catalyst of twentieth-century artistic impulses. He also argues, much as Magny does, that "cinema serves as an object of inspirational predirection for the [modern] novel," and that modern fiction depends for what it is on the new film sensibility, that is, on a cinematic way of seeing and narrating a story.[29] And there is an aptness in his statement that some of the most interesting "observation on aesthetic and cultural theory" in this century have taken place in "the margins in and among the arts." He claims for cinema an important place in the process by which one art form enriches another. Cohen describes the object of his study

as an attempt at tracing "the exchange of energies from the movies, an art form originally so thoroughly informed by nineteenth-century sensibilty, to the modern novel." While this objective is in many ways, similiar to that of Richardson's, what distinguishes Cohen's study is a its focus and emphasis on structure: "given the origin, informing traits, and nature of the cinematic medium, aspects of modern literary narrative such as radical temporal and perspectival distortion and discontinuity must be seen in rigorously analogous terms." Cohen holds that between 1900 and 1925, the "classic modern novel"--exemplified by the fiction of Proust, Stein, Joyce, Woolf, and Jules Romain--evolved certain fundamental structures that were " isomorphic" with film; and, postulating other similarties between film and the "classic modern novel," including shifting points of view, temporal distortion, and fragmented narration, Cohen points to (as do Magny and Spiegel) the "impact of movie sensibility on novel techniques." He then cites the ways in which specific novelists registered the "tidal wave of new aesthetic perception and artistic construction" even before Dos Passos' self-conscious borrowings from cinema, and prior to the so-called Hollywood novelists and the French nouveau roman. Cohen concludes that the writers have grasped the essential possibilites of the film medium and the cinematic way of seeing and transformed them into literary strategies.[30]

The above ideas and approaches provide not merely a "grammar"--a set of terminologies borrowed from film that can be used to discuss literature--but more importantly, they further one's knowledge about modernism in Euro-American novel, and specifically about "the shape and consciousness" characteristic of the film age. Several common

dispositions emerge from Magny's, Spiegel's, and, especially, Cohen's studies. First, all three writers see film influencing modern Euro-American prose fiction significantly; second, each describes the general resemblances in narrative structure between novel and film, and then argues that the overwhelming influence of cinematic techniques on twentieth-century fiction is "pregnant with a whole metaphysic." Finally, all three critics, when they talk generally about the modern novel, have a particular type of modern novel in mind: "post-cinema fiction" (to use a term coined by Cohen) which includes both the objectivist, non-psychological, naturalist type, the Flaubertian "novels of concretized form" (which promotes experience at the expense of reflection) favored by Magny and Spiegel respectively, and the novel of introspection and consciousness discussed by Cohen.

Cohen's term is a particularly useful one as it is not restrictive or narrow, but inclusive. "Post-cinema fiction" subsumes the qualities of the impersonal novel and the "novel of concretized form" in its own aesthetics. Post-cinema fiction shows two major technical innovations: first, a method of narration that is objective, in which events are described from the outside with neither commentary nor psychological interpretation, and second, a shifting, changing point of view that allows the readers to see a given scene from the eyes of first one and then another character, by allowing the character's point of view to command a portion of text without any direct narrative mediation.[31] The modern novel, according to these critics, influenced by motion picture aesthetic and techniques shows a dynamic handling of space and time, a radical shifting of point of view, and a reconstituted patterning ("montage") of fragmented narration. The "impersonal novel,"

the "classic modern novel," or "post-cinema fiction" is, to my mind, better described as the "cinematic narrative" or as the "filmic" novel.[32]   Such a type of modern novel, while demonstrating film influence or that of the cinematic in literature, combines both the naturalistic and the symbolist, invidualistic, consciouness-oriented approaches--portrays, that is, the "aristocratic ratiocinators as well as the 'republic of reflexes' of the mass mentalities": Joyce, Woolfe, Faulkner, and Dos Passos, Hemingway, Fitzgerald, Hammett, Robbe-Grillet, and John Barth.[33]

The discussion so far has demonstrated, first, the rationale--and the importance--of discussing novel and film in the same critical context.   Second, since the modernist European and American literatures and film shared the time of their inceptions, and certain forces influenced them mutually, media awareness--photography, phonograph, and motion picture--challenged print's monopoly as a medium for recording and describing, thus forcing the writers to explore the potentials of literature in strikingly innovative, experimental structures that were contiguous at some points with the style and "language" of the film.   A new form of writing emreged (as Leo Tolstoy correctly anticipated) in the ash heaps of the old methods of literary art.[34]   Third, since the early 1920's, a good number of European and American modernist writers, especially writers of prose fiction, were affected by film experiences and film aesthetics.   And for good or bad, the writers' literary imagination and their concern with structure began to bear increasingly a surface resemblances to the perception-based medium of film.

Film and Literary Techniques: Specific Areas

of Influence

The question now arises, how has film specifically affected writing techniques? According to Christine Gibson, it appears to have done so in four general areas: the visual, temporal presentation, sound, and assembling or editing.[35] Critics describe the writer as a "camera" that concentrates on externals, that moves in camera-like ways, that is actuely aware of point of view (so inescapable in film). These critics also believe that, in general, modernist Euro-American fiction has become more concerned with surface description and with visualization as a result of the presence of cinema.[36] To give examples of particular works, Richardson cites the "emphasis on visible detail" in Nathanael West's Day of the Locust and Miss Lonelyhearts as a development from West's work in films.[37] The film's emphasis on surfaces has even resulted in a theory of fiction, according to Richardson, who believes that Robbe-Grillet's presentation of surfaces and appearances stems from a belief that they alone have validity.[38] This emphasis seems to have taught writers to use equivalents of particular camera movements in their work, according to many critics. Fitzgerald, for one, uses a number of literary equivalents of prolonged tracking shots in The Last Tycoon, a work written after a number of years experience in screen writing. And the camera's constant and obvious dependence on point of view has surely been one of the factors in making writers more aware of the uses and control of point of view in modern (and now postmodern) fiction. As an example of an interesting though a problematic experiment with point of view, we find Fitzgerald in The Last Tycoon alternating sections in the first and the third persons.

The way that film manipulates time, using flashbacks, flash forwards, fast and slow motion and freeze frames, appears to have influenced writing techniques considerably.[39] In film, time resembles a flow, an impression, due in part to the fact that there are no "verb tenses" except the present in the film: whatever is on the screen is in the act of happening now; even a flashback begins with break, but then the present time flow begins again. This emphasis on the present can be seen in the obsessive use of the present indicative tense in much of modern literature.[40] Furthermore, time in the sense of tempo or rhythm is much easier to feel or perceive in film and in the rest of the performance arts than it is in print literature, although of course print literature also does have tempo. This is because the performing arts are presented in a fixed rhythm, and in architecture, print literature, sculpture, and painting the recipient sets his own pace.[41]

Ever since the coming of the sound film, it has become increasingly apparent that sound is an important source of meaning, not just in film literature but in print literature as well. This aspect of literature, what Gibson calls "the performance/oral side," has been in decline since oral literature slipped from prominence in the late Middle Ages, but perhaps film literature marks its return to favor. The importance of sound in film has influenced writing in the use of sound effects, which are particularly noticeable, for example, in such works as Malcolm Lowry's Under the Volcano and Scott Fitzgerald's Tender Is The Night. Dialogue has also felt the presence of the sound film: for example, the contrast between the use of dialogue in Fitzgerald's early novels and his later works reflects a change toward a cryptic, sparse, and notational speech after his career in screenwriting began; both Sergio

Perosa and Henry Dan Piper attribute this change to the cinema, which according to them, had enabled Fitzgerald to "hear" as well as "see" written dialogue in a way that had not called his attention before he wrote for films.

A number of critics believe that rather than any of the aforementioned kinds of techniques, it is instead the film's method of composition by juxtaposition that has had more influence on literature than any other. According to Richardson, "The film's basic technique, the method of composition by juxtaposition which can be called cutting, editing, or montage and which is the most characteristic feature of film for, is also the aspect of film that has had the greastest impact on literature."[42] He goes to mention the work of William Burroughs in which the substitution of juxtaposition for grammar and syntax he views as an application of montage to prose. A similar statement could be made about Fitzgerald's major novels, which employ this same method of construction by juxtaposition as one of their basic techniques. Since shots in a film are juxtaposed, film aids the viewer in making transitions by means of certain editing devices, such as the cut, the fade, and the montage, which help a viewer understand the relationship between one shot and the next. Many writers, including Fitzgerald, have incorporated equivalent devices into print for the same purpose.

Film has thus given the critic new eyes with which to see and new vocabulary to describe certain literary aesthetics and techniques found as far back as Homer, Virgil, and Racine, not to mention Charles Dickens. And considering another example of cinema's self-acknowledged influence on a writer, poet Richard Wilbur finds that being conditioned by filmgoing has helped his reading of even pre-twentieth-century works:

> Knowing how far my mind's eye must have been conditioned by
> motion pictures, I venture with diffidence the opinion that
> certain pre-Edison poetry was genuinely cinematic. Whenever,
> for example, I read Paradise Lost, I, 44-58 (the long shot of
> Satan's fall from Heaven to Hell, the panorama of the rebels
> rolling in the lake of fire, the sudden close up of Satan's
> afflicted eyes), I feel that I am experiencing a passage
> which, though its effects may have been suggested by the
> spatial surprises of Baroque architecture, is facilitated for
> me, and not misleadingly, by my familiarity with screen
> techniques.[43]

Wilbur's point--that a familiarity with and an understanding of the
rhetoric of film has changed him as a reader and not only of the
literary works he reads--is essential to any discussion of the dynamics
of exchange and cross influences between film and literature.

The "Cinematic" in Literature: A Note on Usage

The earliest appearance of the label "cinematic" as a critical
term, Paul Tiessen informs us, was in the 1920's, nearly twenty-five
years after the Lumiere brothers' public exhibition of the first
cinematographe in France on March 22, 1895, which was followed by the
earliest commercial cinematographic run, held at the Grand Cafe on the
Boulevard des Capucines in Paris on December 28, 1895, about five years
after the establishment of Charlie Chaplin's international reputation
(1914-1915), and approximately a year after the advent of Expressionist
film in Germany (1919).[44] And what we mean by "cinematic imagination"
(Edward Murrary's phrase) in modernist writers, simply put, is this: a
literary imagination that evokes the visual, relies on psychological,
temporal ellipsis and paralipsis, alternately isolates and synthesizes
such filmic devices as concrete montage in an effort to represent
narrative simultaneity, and employs color, sound, and atmosphere in a
way analogous to that in film. And implicit in Murray's use of the term

is his belief that the "cinematic imagination" and its expression in modernist literature is an essential part of the literary innovation of much of twentieth-century Continental and American writing, especially prose fiction. When confronted with the innovative (read: experimental) techniques of the modern novel, critics and reviewers began to use the word "cinematic," together with a related term "cinematographic," to convey, through implied metaphor, an idea of the kind of prose—its style, its aesthetic aims, and its structure—found in much of modernist fictional writing in the West.[45] Since the 1920's, the term "cinematic," pointing to some common metaphysics of two contiguous art forms has been used sometimes loosely and sometimes mechanically. However, metaphorically-based references founded on the nature of film and applied to the critical response to literature have been illuminating. In such cases, description of a "cinematic" imagination or of a "cinematic" technique is primarily useful as a pedagogical tool to provide a handy metaphor for the critic interested in examining, first, the film as a source of new vitality for the modernist novel, as seen in the sharper visualization of description and narration at surface levels, and increased manipulation of time and space, offering a "fleeting synthesis of life in the world," and, second, as a way to "decode" the writer's "methaphysics" through what is essentially a formalist approach.

Now that we have briefly sketched some of the parallels, cross influences, convergences, and analogies between film and literature, and have shown that both are arts of language which communicate, are dependent on certain conventions in order to be understood, and can be studied employing similar critical methods, we can turn our attention to

the work of an author on whose writing techniques the mark of film is particularly discernible: F. Scott Fitzgerald. And in the chapters that follow, I will read his major texts in the light of the "grammar" (and rhetoric) of film language.

ENDNOTES

[1] Charles Baudelaire, quoted in Jean Seznec, <u>Literature and the Visual Arts</u> (Hull, England: University of Hull Publications, 1963), p.3.

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[3] Robert Richardson, <u>Literature and Film</u> (Bloomington: Indiana University Press, 1972), p. 65.

[4] William Jinks, <u>The Celluloid Literature</u> (Beverly Hills, Calif: Glencoe Press, 1971), p. 110.

[5] Charles V. Eidvisk, "Cinema and Literature," Diss., University of Illinois at Urbana-Champaign, 1970, pp. 40-41.

[6] Jinks, p. 33.

[7] Joy Gould Boyum, <u>Double Exposure: Fiction Into Film</u> (New York: Universe Books, 1985), p. 22.

[8] See Richard L. Stromgren and Martin F. Norden, <u>Movies: A Language in Light</u> (Englewood Cliffs, N.J.: Prentice-Hall, 1984), p 174.

[9] Stromgren and Norden, p. 174.

[10] Louis D. Giannetti, <u>Understanding Movies</u> (Englewood Cliffs, N.J.: Prentice-Hall, 1972), pp. 367-374.

[11] Eidvisk, <u>Cineliteracy: Film Among the Arts</u> (New York: Horizon Press, 1978), p. 17.

[12] Rudolph Arnheim in <u>Visual Thinking</u>. Cited in Eidvisk, p. 19.

[12] Joseph Conrad, Preface to <u>The Nigger of the "Narcissus"</u> <u>A Tale of</u> <u>the Sea</u>, intro. Norton Dauwen Zabel (New York: Harper & Brothers, 1951), xl.

[13] Herbert Read, <u>A Coat of Many Colours</u> (New York: Horizon Press, 1956), p. 231.

[14] Richardson, pp. 74-76.

[15] See Giannetti, p. 170; see also Jinks, p. 127.

[16] Jinks, p. 116.

[17] Giannetti, pp. 161-180, and Jinks, pp. 110-127.

[18] Giannetti, pp. 169-170.

[19] Eisenstein, <u>Film Form</u>, pp. 12, 17.

[20] Eisenstein, pp. 24, 27.

[21] Eisenstein, p. 208.

[22] Eisenstein, "A Dialectical Approach to Film Form," <u>Film Forum</u>, p. 63.

[23] Vachel Lindsay, <u>The Art of the Motion Pictures</u> (New York: Macmillan, 1915), pp. 1-4.

[24] Richardson, pp. 79-90, 104-116.

[25] Arnold Hauser, <u>The Social History of Art</u> (New York: Vintage Books, 1959), IV, 239-240.

[26] Claude-Edmonde Magny, <u>The Age of the American Novel: The Film</u> <u>Aesthetics of Fiction Between the Two Wars</u> (New York: Frederick Ungar, 1972), pp. 62, 97, 170.

[27] John Fell, <u>Film and the Narrative Tradition</u> (Norman: University of Oklahoma Press, 1974).

[28] Alan Speigel, Fiction and the Camera Eye: Visual Consciousness and the Modern Novel (Charlottesville: University of Virginia Press, 1976).

[29] Keith Cohen, Fiction and Film (New Haven: Yale University Press, 1979), p. 82.

[30] Cohen, pp. X, 2, 10.

[31] Cohen, p. 62.

[32] See Donald Larsson, "The Camera Eye: 'Cinematic Narrative' in USA and Gravity's Rainbow" in Ideas of Order in Literature and Film, ed. Peter Rupert (Tallahassee: Florida State Universtiy Presses, 1980), p. 95.

[33] Christopher John Jones, "Some Novels and Some Films," Literature/Film Quarterly, 4 (Winter 1974), 92.

[34] Leo Tolstoi, quoted in Edward Murray's The Cinematic Imagination: Writers and the Motion Pictures, viii.

[35] Christine Mary Gibson, "Cinematic Techniques in the Prose Fiction of Beatriz Guido," Diss. Michigan State University, 1974, p. 35. Portions of this chapter (pp. 15-17, 20-21, 32-33) owe substantively to the Gibson study.

[36] Robert Gessner, The Moving Image (New York: Dutton, 1970), p. 264.

[37] Richardson, p. 81.

[38] Richardson, p. 88.

[39] Richardson, p. 89.

[40] Gessner, p. 273.

[41] Gessner, p. 17.

[42] Richardson, p. 91.

[43] Richard Wilbur, "A Poet and the Movies," in W.R. Robinson, <u>Man and the Movies</u> (Baton Rouge: Louisiana State University Press, 1967), p. 224.

[44] Paul Tiessen, "Malcolm Lowry: Statements on Literature and Film" in the <u>Practical Vision</u> eds. Jane Campbell and James Doyle (Waterloo, Ont.: Wilfrid Laurier University Press, 1978), p. 119.

[45] Tiessen, p. 120.

CHAPTER III

FITZGERALD'S "CAMERA EYE": VISUAL IMAGINATION

IN THE MAJOR NOVELS

F. Scott Fitzgerald is, without doubt, one of the most visual of
the American fiction writers of the 1920's. Visual categorization--that
is, a particular form of seeing--is not only a theme of his major novels
and short stories; it is also a distinctive feature of his narrative
style and technique. A good novelist writes scenes that are memorable,
for his visual imagination and powers of description are directed by a
keen determination to record fully and accurately a specific moment of
perception. In his novels, Fitzgerald uses verbal descriptions as a
filmmaker uses the lens of his camera to select, to highlight, to
distort, and to enhance--in short, to create a visualized world that is
both recognizable and is yet more vivid, intense, and dramatically
charged than actuality. A good director is likewise sensitive to the
artistic use of the camera often creating unforgettable scenes in his
films. As Robert Nathan points out,

> The picture has other characteristics of the novel; it ranges
> where it pleases, it studies the reaction of single
> characters, it deals in description and mood, it follows by
> means of the camera, the single unique vision of the
> writer. You will find, in every novel, the counterparts of
> long shots and close-ups, trucking shots, and dissolves; but
> you will find them in words addressed to the ear, instead of
> in pictures meant for the eye.[1]

It is debatable whether such a correlation exists for every fictional work (as Nathan suggests) but it can be shown that the relationship undoubtedly applies to a cinematic writer like Fitzgerald, whose visual techniques are analogous to those of a filmmaker who conveys the feel of his scenes, places, and people directly (and primarily) through perceivable, externalized images, and through manipulation of space and artful camera placement. Similarly Fitzgerald, in his attempt to "convey the feel" of his scenes, utilizes "the power of the written word" to make his readers "hear,"feel" but, before all, to make them "see".[2]

Visual art in film depends primarily on two things—composition and mise-en-scene, that is, on how objects and people inside a frame are brought together into a mutual relation, and on the texture of details in which such mutual relations are foregrounded. Similarly in fiction, visual sense is expressed through the writer's combination of shapes and tonal values of objects, peoples, and events, and locomotion of things. And while the objective of the best film visuals is an artful arrangement of elements in a scene or a succession of scenes which enables us to see with the most with the least difficulty and the deepest feeling, the avowed aim of the fiction writer with a "seeing imagination" is to evoke the conditions and appearances, and to build in the subject in an attempt to render, in the words of Henry James, "the look of things, the look that conveys their meanings, to catch the color, the relief, the expression, the surface, the substance of the human spectacle he depicts on the written page."[3] Thus, broadly speaking, the purpose of visualization in film and fiction is

essentially the same: to impart to the created work an "air of reality" (i.e., the solidity of specification).

In his novels, Fitzgerald uses space as a filmmaker does; his pen becomes a camera, moving, describing, and recording cinematically. The visual technique he uses can be analyzed in cinematic terms: long-shot, close-up, wide-angle, zoom, freeze-frame, soft-focus, dissolve and slow-motion, dolly, and so on.

In This Side of Paradise, the action is often understood in terms of what is seen (that is, transmitted in words that evoke expressive visual images). Fitzgerald attempts to translate elements of the narrative into the terms of the five senses with particular emphasis on the visual modality. The following passage from the Devil episode illustrates the point. The incident occurs during one of Amory's many revels in New York. It begins in a cafe filled with Broadway characters and women of ill repute. While Amory's friends become intoxicated, he remains soberly analytical. Before the party moves on to the apartment of one of the girls, Amory notices an incongruous figure in the crowd, "a middle-aged man dressed in a brown sack suit,"[4] staring at him. Later, as the company enters the apartment, Amory sees in the room the man from the cafe (Amory is actually hallucinating about his dead friend, Dick Humbird):

> There the man half sat, half leaned against a pile of pillows on the corner divan. His face was cast in the same yellow wax as in the cafe, neither the dull pasty color of a dead man--rather a sort of virile pallor--nor unhealthy, you'd have called it; but like a strong man who'd worked in a mine or done night shifts in a damp climate. Amory looked him over carefully and later he could have drawn him after a fashion, down to the merest details. His mouth was the kind that is called frank, and he had steady gray eyes that moved slowly from one to the other of their group, with just the shade of a questioning expression. Amory noticed his hands;

> they weren't fine at all, but they had versatility and a
> tenuous strength . . . they were nervous hands that sat
> lightly along the cushions and moved constantly with little
> jerky openings and closing. Then, suddenly, Amory perceived
> the feet, and with a rush of blood to the head he realized he
> was afraid. The feet were all wrong . . . with a sort of
> wrongness that he felt rather than knew. . . . He wore no
> shoes, but, instead, a sort of half moccasin, pointed,
> though, like the shoes they wore in the fourteenth-century,
> and with the little ends curling up. They were a darkish
> brown and his toes seemed to fill them to the end. . . .
> They were unutterably terrible. . . . (pp. 112-13)

We have a carefully composed visual sequence that begins with an actor (Amory), an action (Amory's discovery of the "man's" presence by turning his eyes), and a reaction (the subsequent complex of confusion, guilt, and fear): three basic components of any conventional interaction between subject and object. The sequence begins with an establishing shot of the room and its people; then there is a sudden sharpening of focus, a slow close-up of the "man's" pallid face, his mouth, and his eyes; finally, there is another close-up--of the "man's" hand and feet. What is interesting about this passage is that Fitzgerald does not engage the objects within Amory's field of vision either continuously or as wholes, but rather charts the progress of his eyes as it fastens itself to the different parts of the "man's" body. Each segment ("frame") adds new information about Amory's understanding of the "man's" presence as a whole. The entire sequence is rendered cinematographically: through the frame of a moving camera in a series of partialized views as the lens (Amory's eyes) sees its object, first at eye-level and then as it tilts down, each aspect of the object momentarily severed from the whole by the camera frame.

Richard Lehan says that the language of Fitzgerald's fiction is heightened in its descriptive and emotive intensity: "the descriptive

passages, in particular, suggest a dreamlike realm where the laws of nature are suspended."[5] The intensely visual scenes in This Side of Paradise bear out the truth of Lehan's statement; the visual techniques in The Great Gatsby reinforce it. Here the novelist's vivid and richly textured language becomes a perfect vehicle for rendering the meretricious beauty of Jay Gatsby's dream and his romantic idealism palpable and real. Once again, as in Paradise, Fitzgerald's visual techniques in Gatsby are cinematic; and the novel reveals an eye, not an eye of a painter or that of a still photographer, but an eye of a novelist with a cinematic imagination. Like a film director to whom "seeing is a necessity" but whose problem is also to catch reality an instant before it manifests itself and to profound that moment, that appearance, that action as a new perception, Fitzgerald goes beyond the merely static and the pictorial; he saturates his images in Gatsby with hints of action, and of movement. In the major fiction he wrote following The Beautiful and Damned, especially in The Great Gatsby, Tender Is the Night, and The Last Tycoon, perception, for Fitzgerald, becomes not just an act of passive registering or an easy recourse to and an acceptance of familiar images. Rather, it is an act of moral energy that entails a continuing responsiveness and fidelity not only to a seen world that is in continual change, but also to a world created and made gorgeous by the magic touch of a romantic imagination that nevertheless moves inexorably toward eventual disintegration and dissolution.

In The Great Gatsby, Fitzgerald's particular form of seeing manifests itself in a conscious and expert use of many cinematographic techniques that suggest an affinity between the way Fitzgerald imagined

scenes and the way a filmmaker would have to imagine them, and his visual consciousness manifests itself in the varied examples of literary equivalents of long shots, close-ups, and mid-shots, slow-motion, freeze frames, and so on.

The long shot usually focuses attention--from a distance--on a full figure of the subject, on a natural setting, the sky, a road, or on a city street. When used at the beginning of a story, it becomes an establishing shot, similar to one in a film to "set" the location of the scene that follows. In Gatsby, Nick Carraway's description of the Buchanan mansion in the opening chapter is a good example of such a "shot":

> [The] house was even more elaborate than I expected, a
> cheerful red-and-white Georgian Colonial mansion, overlooking
> the bay. The lawn started at the beach and ran toward the
> front door for a quarter of a mile, jumping over sun-dials
> and brick walks and burning gardens--finally when it reached
> the house drifting up the side in bright vines as though from
> the momentum of its run. The front was broken by a line of
> French windows, glowing now with reflected gold and wide open
> to the warm windy afternoon. . . .[6]

Here the observer enjoys the same vantage point as a camera placed at some distance from the scene, and follows Nick's "camera eye" as it focuses on the "cheerful" colonial mansion framed against the blue waters of the bay. The "camera eye" then briefly swoops down on the ground, pans swiftly, and zooms out after the lawn that "runs toward the front door for a quarter for a mile," before pulling back in a circular motion that covers, in its 360 turn about, the entirety of the house. Next, there is a frontal shot--it is a line of French windows, left wide open and breathing the warm summer air. At first sight, the subject of the paragraph, a Georgian colonial style mansion, may seem somewhat

unpromising. But the passage is not merely a literary set piece; what is seen is reproduced in a series of bridging sentences of closely observed detail. The chief stress of the paragraph is upon color: the red and white of the Buchanan mansion, suddenly "discovered" in a certain light and atmosphere and color, is always carefully realized in terms of texture ("burning gardens," "bright vines," and French windows "burning . . . with reflected gold . . . wide open to the warm windy afternoon"). This essential emphasis is maintained by the continuing prominence of the adjectives of color and texture as the "camera eye" moves from the focal particular of the house to the afternoon light and the surrounding lawn, and sun-dial, brick walls, and the French windows that, collectively, establish the setting. Later, Nick's "camera eye" focuses on Tom Buchanan in "riding clothes standing with his legs apart on the front porch" (p. 7), and closes in first on his "hard mouth and supercilious manner," and then on his "two shining arrogant eyes," before pulling back to create a frontal shot of Tom and his powerfully "cruel body" and not missing any detail--the effeminate swank of his riding clothes, the glistening boots, and the ripple of his muscles straining against his clothes.

As an "establishing shot," Nick's description does several different things. Besides setting the locale and putting a human figure in it, the "shot" captures the look of the fashionable mansion and its rich owner, and fuses the two in an ironic "superimposition"--the cheerful openness of the house in sharp contrast to the arrogance and aggressiveness of its principal inhabitant. Furthermore, the "shot" vivifies for Nick his sense of the affluence and glamour of East Egg. And finally, the description reveals Fitzgerald's expert use of space

and frame for visual and thematic purposes. Nick's "camera eye" is close enough to observe the necessary details (the sun-dial and the creeping vines, Tom's glistening boots, his "cruel body"), yet is just far enough away to include ironic contrasts which foreshadows a theme developed later in the novel: how the rich are perceived socially and their actual moral and spiritual bankruptcy.

Also ironic is the scene in which Nick meets Daisy and Jordan Baker for the first time in the novel. The meeting, though brief, is once again visual--and cinematic in effect. Fitzgerald uses a "mid-shot," the spatial relationship between the characters and the objects in the "frame" emphasizing the movement from static description to evocation and symbolization:

> The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of curtains and the groan of a picture on the wall. Then there was a boom as a Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor. (p. 8)

Here the visual composition is flat--Fitzgerald deliberately places Daisy and Jordan along one visual plane to prevent the readers' eyes from wandering into the depth of the scene. By flattening his image of the two women lying languidly on the couch, and then describing them as anchored to a balloon, Fitzgerald manages to suggest an ironic double meaning. The cool, buoyant world of the idle rich is also gaseous and insubstantial, and is as (morally) contourless as the scene itself.

If Fitzgerald uses literary counterparts of the mobile and variable mid-long shot and a static medium shot to establish the Buchanans and Jordan Baker socially and morally, he uses the traditional long shot (with some panning) to introduce Jay Gatsby. The reason for this is clear; Nick as an ironic narrator must put himself at a distance from his "subject":

> The silhouette of a moving cat wavered across the moonlight, and turning my head to watch it, I saw that I was not alone--fifty feet away a figure had emerged from the shadow of my neighbor's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars. Something in his leisurely movements and the secure position of his feet upon the lawn suggested that it was Mr. Gatsby himself, come out to determine what share was his of our local heavens.
>
> I decided to call to him. . . . But I didn't call to him, for he gave a sudden intimation that he was content to be alone--he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward and distinguished nothing except a single green light, minute and far way, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the uniquiet darkness. (pp. 21-2)

The passage is complex and rich in its visual techniques. Fitzgerald harmonizes the separate elements simultaneously: the midground (Gatsby's mansion), background (the "local heavens" dotted with stars), and foreground (Gatsby on the lawn). Action, movement, and tension are suggested, first by the silhouette of a running cat in the moonlight, and later by Gatsby's gesture of outstretched hands, and finally by his involuntary shudder. We know that when a movie camera pans, it becomes an active participant, an invisible narrator in a film. Similarly, in the above passage the scene is revealed in the action. Our eyes are guided in a motivated, unbroken movement as Nick's "camera eye" makes an

arc in its shift of focus, starting with a moving cat on Gatsby's lawns and ending by moving off in search of the minute green light in the far distance of East Egg. Thematically, the movement of the literary equivalent of the pan shot is significant here, for it points to an expansiveness associated with Gatsby's gaudy, if unrealizable dream. Fitzgerald's visual technique suggests an openness, stressing our (and Nick's) freedom of choice in assessing the true worth of Gatsby and the world in which he lives. What each of these "establishing shots" in Gatsby has in common is its ability to concretize a moment of perception in sharp visual image, to convey with precision the tone of the setting or appearance of a character, and, most important, to symbolize relationships and underline themes.

One of the most visual passages in the book, and one which is central to the novel's overall effect, is the description of the valley of ashes:

> About half way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-gray men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. (p. 23)

Here images of waste, desolation, and futility coalesce in a landscape tableaux that is first and last symbolic. Verbalizing what Nick's "camera eye" perceives, the passage indicates a structured cinematic movement. The first sentence establishes both a sense of place and of

mood. Simulating a distance shot, this sentence and the first clause of the next describe a landscape that is bone-dry and dust-clogged: a metaphor of Gatsby's American world. The succeeding sentences indicate varying "shots" (and a barely perceptible moving camera), each approaching closer to the waste-land and its ash-gray denizens. The image of "a line of gray cars" unloading a "swarm" of gray men who are soon swallowed by the "impenetrable cloud" of dust is concrete and haunting. Fitzgerald's "camera" next focuses on the gigantic eyes of Doctor T. J. Eckleburg--the "screen" is filled with an image of a pair of eyes. This medium distance shot is then followed by a closer view of the specific details of the "eyes": "blue and gigantic," their retinas "one yard high" (p. 14), Eckleburg's eyes "look out of no face" but from "a pair of enormous yellow spectacles" and are dimmed a little by many paintless days over sun and rain and "brood over the solemn dumping ground" (p. 14). Like a film image, the "shot" of Eckleburg's eyes involves not only the multiplicities of subject matter (moral blindness, debasement of life, spiritual desiccation) but also of framing (the eyes of the oculist are stretched laterally across the frame), angle (wide), of texture (grainy) and focus (close), and so on. As Nick's "camera eye" closes in on and then "fixes" itself on the billboard, what it does is to "freeze" the frame. A total absence of movement is often associated in our minds with mortality, and Fitzgerald uses a cinematic device as an explicit metaphor of sterility and death. Dr. T. J. Eckleburg's eyes--indeed the whole grotesque image itself--both as a focus and an undeviating base, become a symbol of the devitalized presence of God in an age of triumphant materialism--indifferent, faceless, and blind, brooding over a machine-and-money dominated

America.[7] Later, the very same eyes, "pale and enormous," emerge from the "dissolve" (a punctuation device in film) to haunt Wilson as a sign of righteous judgement, and he "dutifully" proceeds to work God's judgement on earth by killing Gatsby. Through his use of a visual technique, Fitzgerald achieves a wise economy in fusing background with textural details and characterization. The juxtaposition of the image of the ash-heap and the "freeze frame" of the oculist's huge eyes achieves the desired fusion, projecting and reinforcing theme and meaning: spiritual waste, and America as the garden defiled.

Sometimes a film encompasses a wide area of space by using not a long shot but a dolly or a tracking shot where the camera moves physically from place to place, often attached to a moving vehicle. The literary parallels of this film technique are clear in these excerpts from The Great Gatsby. Nick is describing his "disconcerting ride" with Gatsby in the latter's "gorgeous" sports car enroute to New York:

> We passed Port Roosevelt, where there was a glimpse of red-belted ocean-going ships, and sped along a cobbled slum lined with the dark, undeserted saloons of the faded-gilt nineteen-hundreds. Then the valley of ashes opened out on both sides of us, and I had a glimpse of Mrs. Wilson straining at the garage pump with panting vitality as we went by. (p. 68)

The varied and different scenes, from ocean-front view to the cobbled slum lined with crowded but dingy bars to the receding face of Myrtle Wilson as she pumps gas, come into view and are then quickly left behind as the car speeds along. The fast tracking shot as part of Fitzgerald's visual technique in Gatsby is repeated a few paragraphs later when Nick and Gatsby pass a hearse:

A dead man passed us in a hearse heaped with blooms,
followed by two carriages with drawn blinds, and by more
cheerful carriages for friends. . . .   As we crossed
Blackwell's Island a limousine passed us, driven by a white
chauffeur, in which sat three modish negroes, two bucks and a
girl. I laughed aloud as the yolks of their eyeballs rolled
toward us in haughty rivalry. (p. 69)

Fitzgerald's cinepen functions in a complex manner. The valley of
ashes, the passing hearse, and Gatsby's car are interconnected: the odor
of waste and mortality lies heavy on the book. Furthermore, the
somewhat unusual image (in Nick's eyes, at least) of the three modish
negroes and their white chauffeur that follows prepares Nick for his
chance meeting with Meyer Wolfsheim in New York. In Wolfsheim's morally
gray world, traditional relationships between the races and the classes,
and between people of different socio-economic status are irrelevant;
cash nexus is all. Here, as elsewhere in the novel, what Nick sees is
important because his perception is the donné of Fitzgerald's book.

While the establishing passages of Gatsby resemble wide-diameter
camera shots, often Fitzgerald's concentration on character or object
necessitates the use of the close-ups, which Bela Balazs feels constitue
the art of the true cameraman. "They are," he says, "the pictures
expressing the poetic sensibility of the director." Often they provide
"dramatic revelations of what is really happening under the surface of
appearance."[8] Part of Fitzgerald's visual technique in Gatsby is his
strategic use of the literary equivalent of the close-up, as he does in
the following passages:

Her (i.e. Daisy's) face was sad and lovely with bright
things in it, bright eyes and bright passionate mouth . . .
(p. 9);

She [Jordan Baker] was a slender, small-breasted girl, with
an erect carriage, which she accentuated by throwing her body

> backward at the shoulders like a young cadet. Her gray sun-strained eyes looked back at me with polite reciprocal curiosity out of a wan, charming, discontented face. (p. 11);
>
> The sister, Catherine, was a slender, worldly girl of about thirty, with a solid, sticky bob of red hair, and a complexion powdered milky white. Her eyebrows had been plucked and then drawn on again at a more rakish angle, but the efforts of nature toward the restoration of the old alignment gave a blurred air to her face. (p. 30)

These literary close-ups communicate physical rather than psychological states of being, and eschew an exploration of mental states. In Gatsby, Fitzgerald also uses this particular cinematic technique as an ironic device--to underline the distance between appearance and reality. The women's looks reveal appearances--sophisticated (Daisy), chic (Jordan), and tawdry (Catherine)--but the "shots," by their proximity to their subjects, invite us to consider closely, often critically, and the illusions that appearances generate are dispelled. Daisy's brightness is part of her fatal beauty, and Jordan Baker's Smart Set looks are a facade that glosses her amorality. Ironically, however, Catherine's cheap and worldly appearance masks the surprising strength of character that Nick talks about at the coroner's hearing.

Arguably, the close-ups are the most emotional ranges in the cinema; and they are often used to tighten the frame and its action--as metaphors of psychological tension and (sometimes) of release. Toward the end of the novel, Fitzgerald uses this particular visual technique with considerable success. Nick discovers the lifeless body of Gatsby floating in the pool:

> There was a faint, barely perceptible movement of the water as the fresh flow from one end urged its way toward the drain at the other. With little ripples that were hardly the shadows of waves, the laden mattress moved irregularly down

the pool. A small gust of wind that scarcely corrugated the
surface was enough to disturb its accidental course with its
accidental burden. The touch of a cluster of leaves revolved
it slowly, tracing, like the leg of transit, a thin red
circle in the water. (pp. 162-3)

One of Fitzgerald's themes in Gatsby, which he explores through the
evolution of Nick Carraway's role as a narrator who is initially
ambivalent toward his "subject" but who later judges Gatsby to be
"great" and comes to admire him, concerns the twin dangers of
subjectivity and objectivity. In the passage, Nick, as the "camera
eye," observes the scene at the pool at first from a distance. Here
Fitzgerald posits a kind of thematic compromise--a mid-point between the
excessive objectivity of a long shot and the distorting subjectivity of
close-ups. Then what appears to be a stationary camera placement
initially reveals itself to be a subtly mobile camera as Nick's eyes
begin to wander about and absorb the full extent of the "holocaust" (p.
163). As Nick's anxious and wandering gaze focuses on the movement of
the pool waters, Fitzgerald's visual technique resembles the filmmakers'
metaphorical use of the moving camera as a consumer of time and as a
vehicle to discover and explore character and theme. Gatsby, Fitzgerald
implies, is a victim not only of his impossible dream, but also of
Time's cruel prodigality, indeed, of the tragic flux and mutability of
life itself. Then Nick spots the mattress gently spinning in the pool
"tracing . . . a thin red circle in the water." The slowly executed
dolly-in ends in a close-up, tightening the frame and the action, a
perfect visual expression of Nick's psychological tension and moral and
ethical involvement in Gatsby's fate. From the mid-distance implied in
the opening sentences of Nick's description to the final close focus on

the red stain waters, the entire passage functions almost like a screw which turns in on Nick as he is under a tremendous mental pressure.

Finally, one of the most cinematically arresting images that Fitzgerald creates in Gatsby is that of the actress and the director who are among the well-known personalities attending Gatsby's parties. Seen through Nick's eyes, the actress appears as a "gorgeous, scarcely human orchid of a woman who sat in state under a white-plum tree . . . a hitherto ghostly celebrity of the movies" (p. 106). Much later, as the party wearily approaches its close, and as Gatsby and Daisy watch, and as Nick reports, the star and director are in a slow motion, a cinematic device that works effectively as a literary parallel: "They were still under the white-plum tree and their faces were touching except for a pale, thin ray of moonlight between. It occurred to me that he had been very slowly bending toward her all evening to attain this proximity, and even while I watched I saw him stoop one ultimate degree and kiss at her cheek" (p. 108). Here, once again is a visual technique, a motion picture device, that expresses meaning. As we see the director and his "Star" caught in a tableaux of intimacy, we are aware of the parallel: this is what Gatsby has been attempting to do--prepare for and create a situation worthy of that unique moment of togetherness with Daisy, forever captured and frozen in time.

Like The Great Gatsby, Tender Is the Night, which Fitzgerald wrote between 1926 and 1933, is highly wrought according to a visual design that is clearly cinematic in form and function. Stylistically, the novel (again) is richly textured, relying upon the author's sensuous descriptions to create sharp and concrete images. One of Fitzgerald's visual techniques in Tender is the use of the eyes and eye movements of

characters to establish a particular focal perspective, a frame of visual reference, so to speak.[9] References to "eye play" are frequent in the text, and they function as a framing device, defining and limiting the visual field, and as a substitute for dialogue--the characters' eyes speak instead, inten-sifying the drama and the emotion inherent in the moment:

> Their eyes met and he nodded slightly, and simultaneously the three cobra women noticed her; their long necks darted toward her and they fixed finely critical glances upon her [i.e. Rosemary]. She looked back at them defiantly, acknowledging that she had heard what they said. Then she threw off her exigent vis-a-vis with a polite but clipped parting that she had just learned from Dick, and went over to join him.[10]

A similar meaningful eye play occurs in later, in the lines that read, "Dick held the check poised; to focus the attention of Casasus upon it he looked toward Pierce's desk, holding the latter for a moment in friendly eye-play" (p. 103). As in the previous passage, not only does the eye play indicate a barely disguised complicity between characters, but it also expresses non-verbalized emotions succinctly. Later, as we read of Rosemary Hoyt's "polite eyes" never leaving Brady's face and that her glance "moves at intervals round the table," Fitzgerald's visual technique becomes clear. For him, the eye play and eye movement--in short, the visual orientation of the characters within the frame of a "shot"--are gestural devices by which he is able to achieve a measure of economy and a discipline of expression.

There are aspects of Fitzgerald's style in Tender that are cinematic or visually oriented in nature. Malcolm Lowry and Marjorie Bonner Lowry first noted this in the late 1940s when they were working on a screenplay of the Fitzgerald novel; John Stark, in his quantitative

analysis of the style of Tender, elaborates on it. While Stark comments on the "great importance [Fitzgerald] attaches to the qualities of objects" in the book,[11] the Lowrys have this to say regarding the many striking visually evocative passages in the Tender: "In fact the beginning of the book is largely cinematic--Fitzgerald's descriptive passages being scarcely more than a quid pro quo for first rate camera work."[12] What the Lowrys and Stark see in Fitzgerald's style in Tender is the unique quality of the author's visual consciousness: his emphasis on concrete physical details, with the visual and aural elements complementing each other as they do in cinema, with the color schemes and movements inside the "frames" suggesting lighting strategy and camera placement.[13]

> The hotel and its bright tan prayer rug of a beach were one. In the early morning the distant image of Cannes, the pink and cream of old fortifications, the purple Alp that bounded Italy, were cast across the water and lay quavering in the ripples and rings sent up by sea-plants through the clear shallows. Before eight a man came down to the beach in a blue bathrobe and with much preliminary application to his person of the chilly water, and much grunting and loud breathing, floundered a minute in the sea. When he had gone, beach and bay were quiet for an hour. Merchantmen crawled westward on the horizon; bus boys shouted in the hotel court; the dew dried upon the pines. In another hour the horns of motors began to blow down from the winding road along the low range of the Maures, which separates the littoral from true Provencal France (p. 9);

> The women's bonnets, perching over velvet vests, the bright, spreading skirts of many cantons, seemed demure against the blue and orange paint of the wagons and displays. There was the sound of a whining, tinkling, hoocthy-kootchy show. (p. 212)

As in Gatsby, Fitzgerald uses various kinds of filmic "shots" in Tender to give a spatial dimension to his narrative. The opening paragraph of the book with its description of a "large, proud, rose-

colored hotel" whose "flushed facade" is cooled by "deferential palms"
and its "short, dazzling beach" (p. 9) is a perfect establishing shot,
framing and photographing the locale from a mid-distance. In the next
paragraph, Fitzgerald's "camera" pulls back and observes the Riviera
setting--the theatre of the action--from a mid-long position. The view
is now more inclusive than the previous one, but it is also one which is
cool, neutral, and detached, missing nothing, just as a camera lens
would be focused on a particular scene. Several paragraphs later, there
is another establishing shot, only now it is an "intimate" one, the
action seen from Rosemary's Hoyt's point of view:

> She floated face down for a few yards and finding it shallow
> staggered to her feet and plodded forward, dragging slim legs
> like weights against the resistance of the water. When it
> was about breast high, she glanced back toward shore: a bald
> man in a monocle and a pair of tights, his tufted chest
> thrown out, his brash navel sucked in, was regarding her
> attentively. As Rosemary returned the gaze the man dislodged
> the monocle, which went into hiding amid the facetious
> whiskers of his chest, and poured himself a glass of
> something from a bottle in his hand. (p. 11)

The emphasis is away from the more physical aspects of the setting to a
focus on the people who form the members of the Anglo-American
expatriate community in this part of the French Riviera.

After visually evoking the physical sense of the place as an arena
where much of the early action of Tender will take place, Fitzgerald
narrows his field of vision to include his dramatis personae, some of
whom are seen in close-ups:

> The mother's face was of a fading prettiness that would soon
> be patted with broken veins; her expression was both tranquil
> and aware in a pleasant way. However, one's eye moved on
> quickly to her daughter, who had magic in her pink palms and
> her cheeks lit to a lovely flame, like the thrilling flush of
> children after their cold baths in the evening. Her fine

> forehead sloped gently up to where her hair, bordering it
> like an armorial shield, burst into lovelocks and waves and
> curlicues of ash blonde and gold. Her eyes were bright, big
> clear, wet, and shining, the color of her cheeks was real,
> breaking close to the surface from the strong young pump of
> her heart. (p. 10)

If Mrs. Hoyt and Rosemary are captured in a frontal shot without any

apparent distortion of perception, Campion the Englishman, Abe North,

Nicole and Dick Diver, and Tom Baraban are all seen from Rosemary's

point of view, but a Rosemary who is, first, in the water swimming, and

later laying down on the sand on a beach towel. In cinematic terms,

Fitzgerald uses "dutch" angle shots to introduce us to some of the

principal characters. After her swim, Rosemary lies down on the beach

sand. Lying so, she observes the people on the beach:

> Nearest her, on the other side, a young woman lay under a
> roof of umbrellas making out a list of things from a book
> open on the sand. Her bathing suit was pulled off her
> shoulders and her back, a ruddy, orange brown, set off by a
> string of creamy pearls, shone in the sun. Her face was hard
> and lovely and pitiful. Her eyes met Rosemary's but did not
> see her. Beyond her was a fine man in a jockey cap and
> redstriped tights; then the woman Rosemary had seen on the
> raft, and who looked back at her, seeing her; then a man with
> a long face and a golden, leonine head, with blue tights and
> no hat, talking very seriously to an unmistakably Latin young
> man in black tights, both of them picking at little pieces of
> sea-weed in the sand. She thought they were mostly
> Americans, but something made them unlike the Americans she
> had known of late. (pp. 12-3)

Apart from the variation in distance and perspective, Fitzgerald employs

Rosemary's "low angle" view of the people at the beach as a metaphoric

expression to underline his theme. In the opening pages of Tender,

Fitzgerald introduces us to his cast of characters, many of whose lives

are broken in one way or another, or soon will be. Thus, the form of

the shots determines their content.

In Tender, Fitzgerald's cinematic sensibility, especially his visual technique, can be further illustrated from several impressionistic passages in which the mind's eye moves with the silky, slow and carefully composed precision of a well-handled pan and dolly shot:

> Down in the garden lanterns still glowed over the table where they had dined; as the Divers stood side by side in the gate, Nicole blooming away and filling the night with graciousness, and Dick bidding good-bye to everyone by name. (p. 48);
>
> It was a limpid black night, hung as in a basket from a single dull star. The horn of the car ahead was muffled by the resistance of the thick air. Brady's chauffeur drove slowly; the tail-light of the other car appeared from time to time at turnings--then not at all. (p. 48)

The human eye rarely, if ever, moves at that steady and stately pace, nor does it come to rest so imperceptibly and completely. But the eye behind the camera lens does.

Fitzgerald uses the tracking and the pan shots elsewhere in Tender, primarily to indicate spatial movement:

> They [i. e. Rosemary and Luis Campion] followed the other car east along the shore past Juan les Pins, where the skeleton of the new Casino was rising. It was past four and under a blue-gray sky the first fishing boats were creaking out into a glaucous sea. They turned off the main road and into the back country. (p. 58);
>
> After that they [Rosemary and Dick Diver] got in their car and started on the new scrubby woods and underbrush and they passed backward Amiens. A thin warm rain was falliing great funeral pyres of sorted duds, shells, bombs, grenades, and equipment, helmets, bayonets, gun stocks and rotten leather, abandoned six years in the ground. And suddenly around a bend the white caps of a great sea of graves. (p. 69)

In the first passage, the effect is purely visual: image piled upon image to create a vivid color-drenched frame of the sea, the sky, and a

newly constructed casino. The second description contrasts both in detail and in mood. With its meticulous rendering of the Newfoundland dead--Dick and Rosemary are visiting the "tragic hill of Thiepval" on the Western front--the brief scene functions as a _memento mori_, a reminder of death amidst life. While the spatio-temporal movement of the first description indicates a sense of openness, the second is restrictive; in its references to war and death, the latter hints at destructive conflicts tearing at the lives of Fitzgerald's characters. But at every stage in these passages there is the same visualization, the same intensely seen actuality which constitutes the pre-eminent quality of Fitzgerald's cinematic imagination.

Popular cinema, critics have noted, owes its success largely to its exploitation of the mass instincts for beauty, romance, and escape for a vision, however vulgarized, of perfection and permanence. In short, pictures that move may capture, hold clear and out of the flow of time the infinite moments, an effect achieved in film through the use of (usually) the freeze frame and the slow motion techniques. Fitzgerald uses literary parallels of both in _Gatsby_; in _Tender_, too, he explores the potentials of these motion picture techniques. For example, at the end of chapter 15, we read,

> She [Rosemary] looked up at [Dick] as he took a step toward
> the doors; she looked at him without the slightest idea as to
> what was in his head, she saw him take another step in a _slow
> motion_, turn and look at her again, and she wanted for a
> moment to hold him and devour him, wanted his mouth, his
> ears, his coat collar, wanted to surround him and engulf him;
> she saw his hand fall on the doorknob. Then she gave up and
> sank back on the bed. (p. 77; emphasis added)

The would-be lovers are so posed and so seen that they suggest from Rosemary's point of view an almost infinite suspension of time, a

patient and gradual movement. Another such literary slow motion occurs in the section where Dick "dreams" that he "saw her [Nicole] walking on the clinic path swinging her wide straw hat . . ." (p. 165). Time is slowed down, even distorted; and the moment, with its beauty and its infinite possibility, exists, suspended like a slowly developing picture. Yet another similar moment occurs when Rosemary visits Brady, the American film director, in a studio lot in Monte Carlo and finds him shooting a scene with a French actor and an American actress:

> Turning the corner made by some flats they came upon the white crackling glow of a stage, where a French actor--his shirt front, collar, and cuffs tinted a brilliant pink--and American actress stood motionless face to face. They stared at each other with dogged eyes, as though they had been in the same position for hours; and still for a long time nothing happened, no one moved. (p. 31)

In a literary equivalent of the "freeze frame," Fitzgerald's characters are composed in their stillness, and they seem to exist but frozen out of time. These slow motions and freeze frames are important elements in Fitzgerald's visual imagination.

Fitzgerald actually started writing The Last Tycoon in the Fall of 1940 in Hollywood where he was spending most of his last years working as a screenwriter; when he died in December, 1940, he had managed to complete five chapters of the book and had written only a part of the sixth. Set in the Hollywood of the 1930's and a fiction modelled after the life of producer Irving Thalberg and the motion picture industry, The Last Tycoon is a very different book from Tender Is the Night. In what was to be his last novel, Fitzgerald decided against the discursive style of Tender, using instead the tight, economical structure that he

had used so successfully in The Great Gatsby. In a letter to Maxwell

Perkins, Fitzgerald makes his intention clear:

> There's nothing that worries me in the novel, nothing that
> seem uncertain. Unlike Tender Is the Night, it is not a
> story of deterioration--it is not depressing and not morbid
> in spite of its tragic ending. If one book could ever be
> "like" another, I should say it is more "like" The Great
> Gatsby than any other of my books. But I hope it will be
> entirely different--I hope it will be something new, arouse
> new emotions, perhaps even a new way of looking at certain
> phenomena.[14] (emphasis added)

The truth of the matter is that in some respects Gatsby and The Last

Tycoon are unlike each other especially in terms of structure and

organization. Tycoon's construction resembles that of a typical motion

picture screenplay, with its emphasis on the scenic and the episodic

rather than on the discursive or the analytical. Gatsby, on the

contrary, is structured around the events described (or narrated),

arranged "dramatically and connectedly"; although undoubtedly scenic in

effect, the novel is by no means episodic. Fitzgerald uses the modified

first person masterfully; the entire action is seen through the eyes of

Nick Carraway, who presents his version of the events as a "connected

narrative.[15] However, The Last Tycoon does share with Gatsby its

tendency to see events and people, both for what they are in themselves

and also in the context in which they are often placed.

If Gatsby is particularly rich in visual images and Tender is,

stylistically, finely textured and evocative, The Last Tycoon too has

its "passages of poetic prose" that contribute to the dramatic action

and to the overall visual quality of Fitzgerald's writing. In Tycoon,

Fitzgerald uses one particular kind of visual technique that he had not

used before, and which may be attributed to his screenwriting experience

in Hollywood. Fitzgerald employs, what Winston Wheeler Dixon calls the "visual notation" technique that is popular among screenwriters and one which suits the "simple, stark, and spare" imagery of the novel particularly well. In a screenplay, images and descriptions, especially of characters, are usually brief but they are sharply realized; in fact, they are often iconographic, requiring a further "fleshing out" by the director and the actors in the process of making a film. According to Dixon, Fitzgerald uses a similar writing technique in The Last Tycoon where a brief but telling comment about (usually) a character is all that the author provides; the onus is on the reader to "fill out" the details. As Dixon says, "Every reader becomes a camera, visualizing events and people as each reader wishes to, creating their own locations and physical characteristics, their own images' from Fitzgerald's visual notations."[16] Cecilia Brady's description of Jane Meloney is fairly typical:

> [She] was dried-up little blonde of fifty about whom one could hear the fifty assorted opinions of Hollywood-- "a sentimental dope," "the best writer on construction in Hollywood," "a veteran," "that old hack," "the smartest woman on the lot," "the cleverest plagiarist in the biz;" and, of course, in addition she was variously described as a nymphomaniac, a virgin, a pushover, a Lesbian and a faithful wife. Without being an old maid she was, like most self-made women, rather old maidenish.[17]

What is striking about this description is that there is no passional involvement with the images, nor are the images in any sense concrete, or even visualized. All that we know about Meloney is that she is a "dried-up little blonde of fifty" and that she is rather "old maidenish." It is left to the readers to flesh out Fitzgerald's visual shorthand and give substance and being to the character. Much as a film

director does, the reader here plays a mediating role between a prose
that is spare and unembellished and the imaginary but concrete
visualization of a fictional character in a novel. Other examples of
such "notational" techniques in the book cited by Dixon include
Reinmund, one of Monroe Stahr's more favored supervisors, who is
described as a "handsome young opportunist, with a fairly good
education" (p. 37); "handsome" and "young" are all we get to "build" a
mental image of the man. Similarly, Wylie White is "civilized and
voluble, both simple and acute, half dazed and half-saturnine" (p. 38);
Broaca, the director, is "all engineer--large and without nerves,
quietly resolute, popular" (p. 37); and Leo Brady is a "bulky, middle-
aged man who [looks] little ashamed of himself" but who also has a
"tough jaw and an Irish smile" (p. 22). And this particular visual
technique functions tellingly when Stahr gives Cecilia a ring, "a gold
nugget with a letter S in a bold relief" (p. 15). The descriptions are
matter-of-fact and textureless, and have none of the evocative and
visual quality of those in Gatsby or Tender. The images that these
descriptions evoke are not self-explanatory or self-sufficient; on the
contrary, they need filmic translation and mediation.

Interestingly, Fitzgerald uses the "visual notational" technique
only in his descriptions of the minor characters; he, however, abandons
the device when he describes the main characters, especially Monroe
Stahr and Kathleen Moore. These descriptions are comparatively
detailed, visually concrete, and certainly full. Take, for instance,
Cecilia Brady's description of Stahr which, as a point of view shot,
functions almost as a close-up. The producer's eyes are "dark . . .
kind, aloof . . . somewhat superior"; his fingers are "delicate and

slender like the rest of his body"; and his face "slender" with "arched eyebrow and curly dark hair" (p. 15). Stahr's description of Kathleen too is far from "notational." It is impressionistic but intensely visual: "the upperhalf of the face . . . was Minna's, luminous, with creamy temples and opalescent brow--the cocoa-colored curly hair"; later, Stahr thinks about the "down on her neck, the very set of her backbone, the corners of her eyes . . ." (p. 78). Like a seasoned screenwriter, Fitzgerald knows the value of descriptive brevity and the importance of visual elaboration when necessary.

Midway through the novel, Fitzgerald has Stahr take the studio director Red Ridingwood off a troubled picture because the man is unable to handle the tantrums of an aging prima donna named Didi. On the set are a few visitors, the Knights of Columbus, come to see "dream made flesh": "The eyes and open mouths of a group of visitors moved momentarily off the heroine of the picture, took in Stahr, and then moved vacantly back to the heroine again" (p. 50). Here is a literary equivalent of a "rapid-action" shot in cinema as the visitors' eyes move from one object to another in quick succession. A similar "pan" shot (but a slow one) occurs when Cecilia's eyes first rest on Stahr at the top of a flight of wide steps, then focuses on the stage where a floor show has just concluded, and finally rest on a "faded actress" looking "hopefully over her partner's shoulder"; next, Cecilia says,

> I followed her with my eyes when she went back to her table--
> and there, to my surprise, was Stahr talking to the other
> girl. They were smiling at each other as if this was the
> beginning of the world. (p. 73)

The slow pan ends in a two-shot of Stahr and Kathleen Moore smiling at each other. Such a composition framing two individuals is repeated elsewhere in the novel, when Stahr meets Kathleen on the front porch of her house and falls in love with her: "Stahr's eyes and Kathleen's met and tangled. For an instant they made love as no one ever dares to do after. Their glance was slower than an embrace, more urgent than a call" (p. 64). Yet another such composition occurs when Stahr and Kathleen meet in the afternoon the day after the Screenwriters Ball:

> A misty rose-and-blue hat with a trifling veil came along the terrace to him, and paused, searching his face. Stahr was strange, too, in a brown suit and a black tie that blocked him out more tangibly than a formal dinner coat, or when he was simply a face and voice in the darkness the night they had first met. (p. 78)

Fitzgerald's pictorial description evokes the romance of the encounter in strong visual terms. In its careful blend of movement and stasis (" . . . and paused, searching his face"), the moment suggests a suspension of time that is typically Keatsian.

Camera mobility usually expresses itself in the tracking (or the dolly) shot and in the Tycoon the literary equivalents of such shots, apart from anything else, give a kinetic quality to Fitzgerald's scenes. The following passage from the early sections of the novel describes the changing scenery, and people and animals that Cecilia (and Wylie White and Manny Swartz) see as they drive on their way to the Hermitage, Andrew Jackson's home:

> We drove for a long time over a bright level countryside, just a road and a tree and a shack and a tree, and then suddenly along a winding twist of woodland. I could feel even in the darkness that the trees of the woodland were green--that it was all different from the dusty olive-tint of California. Somewhere we passed a negro driving three cows

ahead of him, and they mooed as he scatted them to the side
of the road. (p. 9)

Later when Stahr and Kathleen go out for a drive past Malibu with its
gaudy shacks and fishing barges, they come into "the range of human kind
again, the cars stacked and piled along the road, the beaches like ant
hills without a pattern, save for the dark drowned heads that sprinkled
the sea" (p. 84). These passages indicate a linear movement in the
narrative; they are also part of the journey motif that recurs in the
book. There is a different kind of a dolly shot when Cecilia describes
to Wylie what she would do to impress Stahr: "I would walk right up to
him as if I was either going to walk through him or kiss him on the
mouth--and stop a bare foot away and say 'Hello' with disarming
understatement" (p. 70). The specific visual technique that Fitzgerald
uses here, and one that is derived from his experience as a
screenwriter, is illuminated by one of the novelist's notes on Tycoon:

Scotty comes up to people when she meets them as if she were
going to kiss them on the mouth, or walk right through them,
looking them straight in the eye--then stops a bare foot away
and say her Hello, in a very disarming understatement of a
voice.[18]

Besides the pan and the dolly "shots," Fitzgerald uses three other
visual techniques in the novel: the soft-focus, the point of view or
perspective shot, and the top-angle or the "boom" shot. Along with slow
motion, soft-focus is perhaps the most romantic cinematographic device
in film. If we bear in mind that, like Gatsby and Tender, Tycoon is a
story of lost love, then Fitzgerald's use of "soft-focus" technique is
particularly appropriate. Its use creates the necessary ambience of the
mystery, the magic, and the romance of love that Kathleen embodies in

the novel, expressing a special mood and a feeling. For all the strong attraction Stahr feels for Kathleen, he knows very little about her. From his perspective "a vague background spread behind her, something more tangible than the head of Siva in the moonlight" (p. 81). At the Screewriters Ball when Stahr walks toward Kathleen, "the people shrank back against the walls till they were only murals; the white table lengthened and became an altar where the priestess sat alone" (p. 73). In its blurring of one image into another, this "shot" resembles a camera eye distortion, a lyrical visualization of the effect of Kathleen's presence on Stahr. And when she approaches him, "his several visions of her blurred; she was momentarily unreal" (p. 73). The soft focus dramatizes Kathleen's romantic spell on Stahr which seems to linger even after the two leave the party and drive to Stahr's house: "The fog fell away . . . Out here a moon showed behind the clouds. There was still a shifting light over the sea" (p. 87). The spell is kept alive even as Stahr and Kathleen enter his house: "they could just see each other's eyes in the half darkness" (p. 87). This subtle interplay of light and dark blurs the edges of perception and renders the scenes hazy and "soft." The soft-focus functions as a visual technique through which Fitzgerald expresses Kathleen's shadowy presence and her "unexplored novelty" (p. 66). Moreover, the soft-focus, which makes clear perception difficult, functions as a metaphor for Stahr's illusions about the "romantic communion of unbelievable intensity" (p. 74) that he feels he has for Kathleen Moore.

Urged by Stahr to make his screenplays more visually effective, Boxley, the studio's imported "prestige" British writer, makes an unusual observation:

'Let each character see himself in the other's place,' he said. 'The policeman is about to arrest the thief then he sees that the thief actually has <u>his</u> face. I mean, show it that way. You could almost call the thing <u>Put Yourself in My Place</u>.' (p. 107)

Here, in brief, is the nucleus of a novel idea for the use of the subjective camera in screenwriting: a style that allows the viewer to observe events from the point of view of a character or the persona of the author. But, of course, Fitzgerald does not put this "transference" theory into practice in the novel. The point of view "shots" in <u>The Last Tycoon</u> are conventional, as the following passage illustrates. Here Cecilia is a witness to a fist fight between Stahr and Brimmer, the communist ideologue: "When I looked back, Stahr was out of sight below the level of the table, and Brimmer was looking down at him" (p. 127). Through Cecilia Brady's concerned eyes, the reader relives this scene of dramatic confrontation (personal and ideological), which is also what happens in the point of view shot of Stahr's and Kathleen's meeting at the Screenwriters Ball (pp. 72-73).

More interesting, in some ways perhaps, is the literary counterpart of the "boom shot" in the novel. Another name for a crane shot, which refers to camera placement on a moveable extension of crane, this device allows the cinematographer to photograph a scene at ground level, then to rise in order to gain a higher perspective. This type of shot often begins a scene because it can establish a setting from its high perspective, then descend to the ground level and pick up the plot line. Similarly, it is often useful in concluding a scene by rising from ground level to gain the perspective available at a height of twenty or thirty feet. Fitzgerald's simulated crane shot concludes the

description of Cecilia's and Stahr's return to California from the East
Coast via Nashville:

> Stahr sat up front all afternoon. While we slid off the
> endless desert and over the table-lands, dyed with many
> colors like the white sands we dyed with colors when I was a
> child. Then in the late afternoon, the peak themselves--the
> Mountains of the Frozen Saw--slid under our propellers and we
> were close to home. (p. 17)

From the initial focus on the receding desert, the narrative camera
"booms" over table-lands and, later, over the peaks of the Mountains of
Frozen Saw. Besides the changing scenery (desert, table-lands, mountain
peaks), the verb "slid," in conjunction with "peaks" promotes the sense
of upward movement. The result is a wide, high-angle perspective of Los
Angeles, the movie dreamland. The overhead perspective that Cecilia
offers (and which complements her earlier "blur of the city [Nashville]
far away on my left," p. 7) is closely associated with Monroe Stahr's
place and function in the book, and expresses the Icarian motif of
Fitzgerald's book.

While Cecilia's vision is strictly eye-level, Stahr's perspective
is something different. Possessing a Jay Gatsby-like "heightened
sensitivity to the promises of life," Stahr is consistently described by
Cecilia as standing above the action, as one who "as in a 'long shot'
. . . saw a new way of measuring our jerky hopes and graceful rogueries
and awkward sorrows" (p. 20). According to Cecilia, Stahr, though not
particularly tall, "always seemed high up [from where] he watched the
multitudinous practicalities of his world like a proud young shepherd to
whom night and day had never mattered" (p. 15). It was as if, Cecilia
reiterates,

> He [Stahr] had flown up very high to see, on strong wings,
> when he was young. And while he was up there he had looked
> on all the kingdoms, with the kind of eyes that can stare
> straight at the sun. Beating his wings tenaciously--finally
> frantically--and keeping on beating them, he had stayed up
> there longer than most of us, and then, remembering all he
> had seen from his great height of how things were, he had
> settled gradually to earth. (p. 20)

The metaphor of flight is significant, for it suggests, according to Richard Lehan, "the spirit of adventure, the sense of yearning, that characterizes the Romantic hero."[19] Viewed within Fitzgerald's intended mythical context, Stahr resembles an Icarus-like figure whose perception from a position above that of mortal men takes on a special meaning. Lehan makes the connection between the mythical Icarus and the American-Jewish movie producer clear; Icarus "crashed rudely to earth, not on waxed wings but on a transcontinental plane, and his death is a metaphorical conclusion of his moral and physical decline."[20] But at the same time, the mythic reference to Icarus implicates personality in history and society.[21] Stahr leaves off the isolated quest to share his knowledge and power with the rest of men, confronting the moral problems of good and evil as well as the stategic one of ends and means. Once again, Fitzgerald's creative prose, with its skillful and <u>cinematic</u> suggestions of ascension and descent, works as an expressive medium clarifying the novelist's themes.

ENDNOTES

[1] Robert Nathan, "A Novelist Looks at Hollywood" in Film: A Montage of Theories, ed. Richard Dyer MacCaan (New York: Dutton, 1966), p. 130.

[2] Joseph Conrad, Preface to The Nigger of the "Narcissus," xl.

[3] Henry James, "The Art of Fiction" in The Art of Criticism: Henry James on the Theory and Practice of Fiction, ed. William Veeder and Susan M. Griffin (Chicago: University of Chicago Press, 1986), p. 173.

[4] F. Scott Fitzgerald, This Side of Paradise (New York: Charles Scribners Sons, 1919), p. 111. All subsequent paginal references are to this edition and are parenthetically cited.

[5] Richard D. Lehan, F. Scott Fitzgerald and the Craft of Fiction (Carbondale: Southern Illinois University Press, 1966), p. 41.

[6] Scott Fitzgerald, The Great Gatsby (New York: Charles Scribner's Sons, 1925), p. 7. All subsequent references are to this text and are parenthetically cited.

[7] James E. Miller, Jr., The Fictional Technique of Scott Fitzgerald (The Hague: Martinus Nijhoff, 1957), pp. 106-107. See also Piper, F. Scott Fitzgerald, p. 110, and Perosa, The Art of F. Scott Fitzgerald, p. 63.

[8] Bela Balazs, The Theory of the Film (London: Dennis Dobson Ltd., 1952) p. 57.

[9] Dixon, The Cinematic Vision of F. Scott Fitzgerald, p. 126.

[10] F. Scott Fitzgerald, Tender Is the Night (New York: Charles Scribner's Sons, 1934), p. 85. All subsequent paginal references are to this edition and are parenthetically cited.

[11] John Stark, "The Style of Tender Is the Night," in Fitzgerald/Hemingway Annual: (1972), eds. Matthew J. Bruccoli and C. E. Frazer Clark (Washington, D.C.: Microcard Editions Books, 1973), p.91.

[12] Cited in Paul Tiessen, Notes on a Screenplay for 'Tender Is The Night' (Bloomfield Hill, Mich.: Brucolli-Clark, 1976), xii.

[13] Dixon, p. 129.

[14] The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull (New York: Charles Scribner's Sons, 1962), p. 92; the work in hereafter cited as Letters.

[16] Dixon, pp. 161-162.

[17] Scott Fitzgerald, The Last Tycoon (New York: Charles Scribner's Sons, 1941), pp. 36-37. All subsequent paginal references are to this edition and are cited parenthetically.

[18] Fitzgerald, cited in Matthew J. Bruccoli, The Last of the Novelists F. Scott Fitzgerald and The Last Tycoon (Carbondale: Southern Illinois University Press, 1977) p. 135.

[19] Lehan, p. 4.

[20] Lehan, p. 159.

[21] John F. Callahan, The Illusions of a Nation (Urbana: University of Illinois Press, 1972), p. 203.

CHAPTER IV

MANIPULATION OF TIME AND SPACE AND NARRATIVE

ORDER IN FITZGERALD: EDITING TECHNIQUES AND THEIR

LITERARY EQUIVALENTS

A writer with a cinematic imagination like Fitzgerald may employ his artistic skills (much as a filmmaker would) in three mutually interrrelated spheres: the _mise-en-scene_ or the arrangement of objects and figures in a unified space; camera placement and movement in the act of "shooting" the total visual image, and the final process of editing—the cutting and joining, the putting together in new forms of the various segments of an entire film together. Editing—the basic technique of film—consists in analyzing an event into significant pictorial elements, then reconstructing them in an expressive sequence and rhythm. The various editing devices used in film include the several different kinds of cuts, dissolves, fades, slow motion, freeze frames, and the montage. "The technique of cutting," says Stephenson and Debrix, "determines the nature of cinematographic space and differentiates it from space as we know it in the real world."[1] The editing devices impose order on the spatial continuum of film; they also serve as transitions. The transitions are part of the overall "discontinuous continuity" of the narrative design in cinema, and, as critics often remind us, closely resemble the breaks that the literary artist effects in his narrative flow by starting a new paragraph, a new

section, or a fresh chapter. When a filmmaker wants a change in the action or locale, he usually stresses the change with a particular emphasis so as to give his viewers time to adjust themselves and enable them to follow the structure of the story (be it linear or circular, conclusive or open-ended) clearly and easily. An examination of the action, the arrangement of events, memories, images, and of the selection and ordering of the their various levels of references present in Fitzgerald's major novels reveals that besides possessing a visual imagination, Fitzgerald, as a post-cinema novelist, was capable of juxtaposing images and putting them into "motion" in a fundamentally cinematic manner. Fitzgerald's novels, in short, are full of literary parallels of editing techniques used by a filmmaker.

"The foundation of film art is editing," says V. I. Pudovkin, a statement with which very few critics have had any quarrels since it was first made in 1922.[2] The earliest filmmakers simply recorded on film the objects, activities, and events occuring or acted in front of their cameras: scenes were filmed in one continuous shot, in a single uninterrupted turning of the camera. However, in later films, especially those made in the early 1920's and after, a scene is not normally filmed in one long, static shot but is composed of a number of shots, each presenting merely a fragment of the total action. Some shots are taken from one veiwpoint, some from another; some are filmed with the camera set at a distance from the subject while others are filmed with the camera placed very close. An automobile accident for instance, Pudovkin says, might be rendered by successive shots in a staccato rhythm of a pedestrian crossing the street, an approaching car, the driver's startled face, his foot jamming the brake, the horrified

faces of two by- standers, and a low-angle shot of some people running toward the stationary car, the victim's legs visible near the wheel. This concept of linkage, derived from the days of the silent film, is by now familiar to us. Thus, the complete film has been assembled from various component shots which in real life have seldom had any immediate relationship with one another. Film art became that which molded and shaped the event it recorded--it expressed an attitude. Only then, according to Pudovkin, had it any claim to an art form.

In his discussion of the basic principles of film editing, Ernest Lindgren points out that it is the business of the fiction writer to observe life and to describe characters, events, and relationships in lifelike terms. Lindgren presents a psychological justification as well for editing film as a way of representing the physical world as it is observed. The justification "lies in the fact that it reproduces this mental process in which one visual image follows another as our attention is drawn to this point and to that in our surroundings. Insofar as the film is photographic and reproduces movement, it can give us a lifelike semblance of what we see; insofar as it employs editing, it can reproduce the manner in which we normally see it."[3] Fitzgerald's major novels are complete with passages that fulfill this concept of editing. Indeed, by his frequent use of literary analogues to film "cutting" or linkage Fitzgerald translates cinematic technique into novelistic form: the presence of old, silent caption-accompanied movies as well as the more modern ones are felt throughout his novels.

A generating source of the question of the importance of techniques in fiction, it has been argued, is not moral intention, but rather constant speculation about the aesthetic bases of the art of

narrative.[4] While such a notion is undoubtedly Jamesian and is one of
the principal credo of the autonomy-oriented aestheticians of the novel,
Jean-Paul Sartre offers another, and perhaps more philosophically
compelling reason why technique is important to the fiction writer. He
notes that in the works of the major European and American novelists of
our times--Proust, Joyce, Dos Passos, Faulkner, Gide, and Virginia Woolf
for instance--technique is seldom present as gratuitious exercises in
virtuosity in order to impress (and sometimes to confound) the
readers. On the contrary, "A fictional technique," Sartre argues,
"relates back to the novelist's metaphysics," that is, the various
devices of representation (including selection, scaling, and order)
become means of communicating the novelist's systems of ideas, which
either give us the author's sense of judgement about the nature of the
reality of his own and others' Being (i.e "metahysics") or why we must
be content with knowing something less than the nature of reality.[5]

Extending Sartre's insight, Mark Schorer, in his seminal essay
"Technique as Discovery," posits the idea that ". . . technique and
subject in art are one and indivisible, and that any separation of
content and form in the criticism of fiction is not only artifical but
is also unfortunate." A writer's technique, Schorer says, is actually
the means by which he discovers, objectifies, explores, and evaluates
his subject, and his technical expertise determines his success.
Schorer's notion is that because technique objectifies the materials of
art, it also ipso facto evaluates them in a moral and intellectual
sense. In fact, Schorer concludes, the triumph of much of the finest
twentieth-century fiction is that the authors have the technical
dexterity to uncover the full complexity of the modern spirit, the

difficulty of personal morality, and the disturbing (and often) ugly fact of evil[6]. Thus when Scott Fitzgerald uses the various literary parallels of cinematic editing, from montage to cross cutting and parallel action to fades and dissolves, his post-cinema fictional technique emerges as part of the period style for the modernist fiction of the 1920's and the early 1930's, and is "pregnant" with a whole metaphysics (to use Sartre's phrase).

Earlier, the discussion mostly concerned Fitzgerald's descriptive procedures in the major novels, and it analyzed and illustrated the visual results of the novelist's cultivating the camera-eye. In this chapter, the focus is on camera movement, that is, on methods of narration--the "life and swing" of the modern (read: post-cinema) fictional narrative, the movement from one point in time and space to another, from one "concretized" prespective to another. Such a movement in space and time in the modern Euro-American novel, argues Magny was made necessary when the novelists, no longer content with the (pre-Flaubertian) linear narrative, chose to go beyond recording the experiences of an individual, and instead sought to design a collective fresco either of a family or of an epoch. And as the modern novel underwent a significant inner transformation, first through the introduction of multiperspectivism analogous to that of cinema, and second through the evolution of the narrative toward objectivity and an impersonal art, the writers created a flexible fictional technique. They took the liberty of "shooting" images much in the same manner as cinema did when the camera became mobile in relation to a scene, thus transforming itself from a mechanical device reproducing reality to an artistic medium capable of expressing meaning. Similarly, the novelists

took recourse to presenting their characters, actions, and events from different (and differing) angles, or spatio-temperal narrative perspectives. Such a technique gives the post-cinema novelist advantage of attaining the desired complexity within a continuous narrative, and to maintain cinema-like objectivity at the same time. The novelists are thus able to transform and explore the story, the discourse, and the narrative existents and express the texts' "profound" meanings.[7]

The straight cut is one of the editing devices in film that indicate a displacement of the recording apparatus; and it is used primarily as a transition device. As Stephenson and Debrix observe, "We are continually jumping from one view to another. We are transported in a flash from one house to the street, from town to the country"[8]. Similarly in post-cinema fiction, writers often "cut" the actions in establishing their movement of one scene to the next. When Fitzgerald wants to change or shift a scene or indicate a short lapse of time within the same scene, he often uses the literary equivalent of the cinematic cut. Sometimes these cuts function as transitions between chapters; sometimes they operate within a chapter. The following passage from This Side of Paradise is not only characteristic of narrative motion in Fitzgerald, but is also precisely analogous to narrative motion in film:

> After the operation Beatrice had a nervous breakdown that bore
> a suspicious semblance to delirium tremens, and Amory was
> left in Minneapolis, destined to spend the ensuing two years
> with aunt and uncle. There the vulgar air of Western
> civilization first catches him--in his underwear, so to speak.
>
> A KISS FOR AMORY
> His lip curled when he read it:
> I am going to have a bobbing party, it said, on Thursday,
> December the seventeenth, at 5 o'clock, and I would like it
> very much if you could come.
> Yours Truly,
> RSVP Myra St. Clare. (p. 8)

Here in the movement from one scene to the next, we perceive the characteristic Fitzgerald tempo, the "swing" of his typical narrative manner in Paradise. The passage begins with the narrator sketching, in part, Amory's essential background; next, he proceeds immediately to a silent film-like card title, and then switches ("cuts") to Amory in his uncle's house reading an invitation from Myra St. Claire. In the abrupt shift from a third-person omniscient narrative voice to that of Amory's, and his act of reading, we have an example of modern narrative movement. It is movement with a gap between its phases. And this is not the only example of a straight cut (or "ellipsis") in the novel. In the section "Snapshots of the Young Egotist," Fitzgerald indicates time and space transition by cutting from Amory's unfortunate experience with a grey cap his uncle once gave him to his recalling of his dog's sudden death after the "poor . . . little Count" had eaten a box of bluing (p. 16). Later, in "Spires and Gargoyles" Amory sets out "post haste" for Minneapolis: Isabel Borge, his childhood acquaintance, is spending the winter there:

> Amory was in full stride, confident, nervous, and jubilant. Scurrying back to Minneapolis to see a girl he had known as a child seemed the interesting and romantic thing to do, so without compunction he wired his mother not to expect him . . . . sat in the train, and thought about himself for thirty-six hours. (p. 58)

Here again is a literary space that is far from solid, continuous, and stable. Consider a similar passage later on. Amory and his friends spend "dreamy" early summer evenings leisurely walking the streets of Princeton:

June came and the days grew so hot and lazy that they could
not worry even about exams, but spent dreamy evenings on the
Court of Cottage, talking of long subjects until the sweep of
country toward Stony Brook became a blue haze and the lilacs
were white around tennis courts, and words gave way to silent
cigarettes . . . Then down deserted Prospect and along McCosh
with song everywhere around them, up to the hot joviality of
Nassau Street. (p. 82)

Such instances of the straight cut indicating spatio-temporal
transitions abound in the first thirty-four pages of the novel,
especially in Fitzgerald's repeated use of the short scenes with such
section headings as "Snap shot of the Young Egotist," "Preparatory to
the Great Adventure," "Incident of the Well-Meaning Professor," and so
on. These are "cuts" "pieced" together so as to give a composite
(though not necessarily a complex) view of Amory, his family and milieu,
his childhood influences, and his most significant youthful experiences
up to his entrance into college, and the two different sets of desires
and aims and goals that motivate Amory at Princeton--first, campus
success and popularity, and, later, the development of his intellectual,
spiritual potentialities.

Perhaps the most important straight cut in the novel, structurally
at least, is the Interlude which follows the end of Book One and Amory's
graduation from Princeton (pp. 157-163). At the end of Book One,
Fitzgerald provides an effective transition to the Interlude in Amory's
conflicting attitude toward Princeton. While Amory responds deeply to
the stability, continuity, and tradition of the campus (p. 54), he also
feels bitterly that his teachers and the educational system they
represent are irrelevant to his generation and to the real present, that
Princeton was educating him in a nineteenth-century world manifestly
destroying itself in the worst war in history. Amory is appalled by

lectures on Tennyson's "Locksley Hall" and Swinburne's "A Song in the Time of Order": "'Time of order'--Good Lord! Everything crammed in the box and the Victorians sitting on the lid smiling serenely . . ." (p. 151). With this background for transition, Fitzgerald concentrates in the Interlude not on Amory's career in the war but on outlining the general effect of the war on the world and on Amory. Thus the Interlude functions structurally as an expository link between Amory's nineteenth-century background and education and the post-war world in which he soon must make his way.[9]

Through the cuts, Fitzgerald creates, as James Joyce did before him in Portrait of the Artist as a Young Man and in Ulysses, a characteristically modern space, a dynamic, discontinuous space that is charged with a quality of motion. The narrative is "cut up," and Fitzgerald does not give us a unified, unobstructed field of vision in which we place and view Amory Blaine. We see him from different angles and in different spatio-temporal contexts. What such a narrative technique in its very discontinuous continuity does is to embody the "picaresque ramble" of the novel as its author suggests the intended direction of the educative process of his protagonist, who evolves from the Romantic Egotist of Book I to the Personage of Book II. Amory moves from conforming to the values of his immediate society to rejecting them in favor of his individual development and fulfillment.

The Great Gatsby's chief claim to literary excellence lies (among other things) in Fitzgerald's adroit handling of its structure. Nick Carraway tells James Gatz's story "dramatically and connectedly" without, however, narrating it chronologically, in a linear fashion.[10] Gatsby's narrative form, then, is "spatial," and because it is so,

instances of the straight cut are also present in Gatsby, serving once again as transition device, and as an indication of spatio-temporal shifts in the narrative. A number of straight but rapid cuts occur when Tom Buchanan and Myrtle Wilson virtually drag Nick to their New York apartment. What follows is a rowdy but intimate party scene in which the materiality and carnality of Tom and his mistress are made abundantly clear and from which Nick, in a drunken haze tries, unsuccessfully, to leave. Mistress at the apartment, Myrtle, self-consciously and affectedly plays the host, entertaining and, in the process, showing off Tom. The vulgarity and pretension of Myrtle Wilson in the role of modern day big-city courtesan of love and sex appears to Nick as fantasmagoric, as are the comings and goings of the guests. This is followed by a cut to Tom's and Myrtle's re-entry into the room which, in turn, is followed by Catherine's appearance at the door; next arrives Mr. McKee. In the meantime, Myrtle has changed into "an elaborate dress of cream-colored chiffon . . ." (p. 17); and so the party continues, riotous and often hysteric. The composites created by the swiftly arranged cuts enable Fitzgerald to use the entire event as an anticipatory, transitional device; Catherine talks to Nick about Gatsby's party to which she has been invited earlier. As E.C. Bufkin says, "Without the intervening party at Myrtle's apartment, the meaning and the value of the party at Gatsby's mansion would be less fully exposed."[11]

As the party at Myrtle Wilson's apartment gradually nears the end, two other instances of the literary eqivalent of the cinematic cuts occur. Catherine is talking to Nick about her visit to France the year before; Europe had not been a pleasant experience for Catherine and her

girlfriend. Catherine's vehement, "God, how I hated that town!" (p. 19) is followed by Nick's momentary reverie, intercut abruptly at this point: "the late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean--then the shrill voice of Mrs. McKee called me back into the room" (p.34).

The sudden and unexpected pause in the narrative, brief though it is, serves to relieve tension by infusing "poetry" into the moment, which is quickly disrupted by the shrill voice of Mrs. McKee. The cut (and the moment) objectifies Nick's desire to escape the tawdry vulgarity of the party and the guests. Catherine's resentment against Europe, Nick's poetic reverie of the "blue honey of the Mediterranean," and Mrs. McKee's shrill voice are all juxtaposed, creating a moment in which Nick feels "simultaneously engaged and repelled by the inexhaustible variety of life". Finally, the party ends, and in Fitzgerald's description of what follows, the cuts are self-evident:

> 'I beg, your pardon,' said Mr. McKee with dignity, 'I didn't know I was touching it' (i.e. the elevator lever)
> 'All right,' I (i.e. Nick) a greed, 'I'll be glad to.'
> . . . I was standing beside his bed and he was sitting up between the sheets, clad in his underwear, with a great portfolio in his hands.
> 'Beauty and the Beast . . . Loneliness . . . Old Grocery Horse . . . Brook'n Bridge . . .'
> Then I was lying half asleep in the cold lower level of the Pennsylvania Station, staring at the morning Tribune, and waiting for the four o'clock train. (p. 38)

The quick transitions from the elevator (the immediate past) to the imaginary bedroom of McKee (the future) to Nick lying half-asleep at the Pennsylvania Station (the immediate present) are, spatio-temporally, a violation of narrative linearity. But the cuts indicate a spatial form in Fitzgerald's writing in which no consecutive sequence of parts can be

perceived, but in which the parts taken all together constitute a spatial totality (i.e., a unity). This spatial (and cinematographic) presentation of three brief sequences--the second reminding us of the associational structure of a rapid mental process--is significant less for its technique than for what such a technique expresses. The narrative discontinuity reflects for Nick's mental disorientation at this point, induced as it is by drink and physical exhaustion. And in Nick's discomfiture we see reflected the violence-prone debased world of the mobile but somewhat sordid lower middle-class snobbery of Myrtle, Catherine, and the commercially-minded McKees. The stupidity and the trivality of Myrtle's party repeats, on a scaled down version and with a lesser number of characters, the glittering vulgarity of Gatsby's dinners.

Fitzgerald's interest in telling a story in the "ultramodern way,"[12] that is, in the emerging style of early modernism, with ellipsis, discontinuity, and spatial and temporal distortions is also seen in Tender Is the Night, published nearly a decade after Gatsby, in 1934, and in The Last Tycoon, which came out approximately seven years after Tender did, in 1941. Fitzgerald's desire to choose a spatial form for his narratives, then, was an abiding one. In the section which Fitzgerald called the novel's "true beginning" (because it narrates how Dr. Dick Diver came to marry Nicole Warren), Dick and Franz Gregorovius meet with Professor Dohmler at the latter's Zurich office. Dick has promised to abide by the good doctor's advice as to what he ought to do about Nicole, now his patient and apparently in love with him:

> The professor, his face beautiful under straight whiskers,
> like a vine-overgrown veranda of some fine old house, disarmed

him.   Dick knew some individuals with more talent, but no
person of a class qualitatively superioir to Dohlmer.
    --Six months later he thought the same way when he saw
Dohlmer dead, the light out on the veranda, the vines of his
whiskers tickling his stiff white collar, the many battles
that swayed before the chink-like eyes stilled forever under
the frail delicate lids-- '. . . Good morning, Sir.' He stood
formally thrown back to the army. (p. 158)

The "jump cut" from the doctor's office and what Dick and Franz

consider in the flashback at the present time, to the future moment of

Dohmler's death and back to the present is sudden and jarring.   The

time-space ellipsis helps Fitzgerald present Dick's admiring opinion

about Dohmler in ironic terms. The psychiatrist's "class," both in life

and in death, is undeniable but in the presence of life we are in death,

the novelist seems to suggest. The twin themes of mortality and

disintegration in the book are thus emphasized.   Moreover, Dick's

presence at Dohlmer's deathside foreshadows the eventual collapse of

Dick's resistance to Nicole's charms, and of the demise of his own

common sense.   He will do exactly what Dohmler warns him against:

"What!   And devote half your life to being doctor and nurse and all-

nerves!   I know what these cases are.   One time in twenty it's finished

in the first push--better never see her again!" (p. 180).   The elder

psychiatrist's death is part of the overall tragic design of the book in

which Dick Diver plays the major role.   It is also interesting to note

that with Dohmler's death, the last obstacle to Dick's inevitable

decline is removed, as he asserts his own ego and his fatal sense of

omnipotence.   The doctor had suggested that Dick be "most kind" [to

Nicole] and yet "eliminate himself" (p. 160).   Out of sympathetic

emotion and impelled by what Fitzgerald called "the inner conflicts of

the idealist," Dick is indeed kind toward Nicole; he chooses to marry

her. And the moment he does that he is doomed, creating circumstance

for his own "elmination" in ways he never anticipates. The irony of

Dick Diver's faith in his unlimited resources and in the good will of

others comes a full circle.

A similar cut occurs later when Dick is on a plane bound for

Munich, only this time Dick is daydreaming, an act in which time and

space undergo a distortion:

> Wolf-like under his sheep's clothing of long-staple
> Australian wool, he considered the world of pleasure--the
> incorruptible Mediterranean with sweet old dirt caked in the
> olive trees, the peasant girl near Savona with a face as green
> and rose as the color of an illuminated missal. He would take
> her in his hands and snatch her across the border . . .
> . . . but there he deserted her--he must press on toward
> the Isles of Greece, the cloudy waters of unfamiliar ports,
> the lost girl on the shore, the moon of popular songs. (pp.
> 219-20)

In this brief reverie sequence, the spatial (the inside of the aircraft)

and the temporal (past, present, and future) are rearranged for a short

unrealistic while to fit a transition between Dick's momentary

nostalgic-romantic vision of beauty and youth and the new and

threatening situations he soon faces--Abe North is dead and so is Dick's

father--in his long but slow and sure tragic drift into self-

humiliation, and into his ultimate abandonment of his moral and

professional standards. His fatal romanticism is intimately connected

with the sensuality he reverts to once he loses control: witness his

affair with Rosemary, and the final image of Dick settling down with

"someone to keep house for him" (p. 349).

Finally, there occurs another straight cut, and this is at the

point when Dick reminisces about his father who has died recently. The

transition here is from the past to the present:

>   He (i.e. Dick's father) was one of those about whom it was
> said with smug finality in the gilded age: 'very much the
> gentleman, but not much get-up-and-go about him.'
>   . . . Dick sent down for a paper. Still pacing to and from
> the telegram open on his bureau, he chose a ship to go to
> America. (p. 228)

Here the cut has a thematic significance in that the situation (and the moment) marks Dick's gradual but continuing shift in allegiance from the past culture of his father to an unworthy future. The abruptness of the transition is not only to bring Dick back to his sole self but it also points to an unsettling irony: the comfort of his father's world that he will now eventually turn to ("he chose a ship to go to America") is an illusive one. Although Fitzgerlad returns Dick from an unaccomodating present to his original point of departure (America), he also makes it plain that for his protagonist the end of the future is inevitable; it simply ceases to exist as anything but a "tawdry souvenir" of the past (p. 220). In the beginning, Dick possesses dignity and self-discipline, and a firm (if unexpressed) moral code. By the time the novel is over he has violated every tenet of the "good instincts, honor, and courtesy, and courage" (p. 224) that his father believed was superior to everything else in life. Dick has enbroiled himself in a nasty brawl with Italian taxi-drivers, and he has insulted Abe North's wife, Mary; and at the very end, he is forced to leave Lockfort, New York, because of his entanglement with a grocery store woman clerk (p. 349). Fitzgerald uses the literary parallel of the cinematic cut more than merely as a technical procedure which enables him to tell the story elegantly by suggesting or implying rather than by being discursive. He uses this particular kind of cinematic editing device to express the individual quality of his character's

consciousness, to indicate temporal transition, and to emphasize themes and patterns, and presage future events.

One of the most interesting things about The Last Tycoon is that it employs discontinuity and ellipsis in its narrative primarily through arrangement and the patterns of its themes. So, while example of the straight cut may be difficult to find, Fitzgerald's use of Hollywood as a metaphor for America enables him to structure his unfinished tale according to the aesthetic norm of early modernism: "At the heart of the novel," Barry Gross observes, "lies a metaphysical chaos", epitomized by a Hollywood that "exists according to its own laws of illusion and incongruity, violating the laws of human and natural order." Gross' textual examples are telling: an actress's chest and back are covered with blemishes which, "Before each take . . . were plastered over with an emollient, which was removed immediately after the take" (p. 51). French Canadians push their canoes up the rapids "in a studio tank, and at the end of each take . . . the actors on screen relaxed and wiped their brows and sometimes laughed uproariously--and the water in the tank stopped flowing, and the illusion ceased" (p. 53). And finally, two men fight "over and over. Always the same fight. Always at the end they faced each other smiling, sometimes touching the opponent in a friendly gesture on the shoulder" (p. 56).

In addition, Barry Gross points out, Hollywood constantly changes and mutability weighs particularly heavy on the lives of men and women here. From one year to the next, Hollywood is "unrecognizable," "all changed," "like a new city" (p. 77). Personal fortunes follow the same "patternless pattern." A drunk plays the jukebox and gets "Lost or Gone"; Cecilia turns on the radio and hears the air waves playing

"either Gone or Lost," but, being among the more fortunate of the novel's cast of characters, turns the knob again and gets "Lovely to Look At" (p. 69). Manny Schwartz, who once was "the head of some combine," is now "down and out" (p. 11); once when he was "in the big money" he had a "beautiful daughter"; now he has nothing. Wiley White tells Manny that he will "get it all back. Another turn of the wheel and you'll be where Cecilia's papa is" (p. 9). But Stahr refuses to see him and Manny puts a bullet in his own head. Martha Dodd, too, was once rich, but now she has "nothing to show for it except a washed-out look in about the eyes," and the conviction "that life she had tasted was reality and this was only a long waiting" (p. 101). Similarly, Johnny Swanson "had been as big in pictures as Tom Hix or Bill Hart" but now it is "too sad to speak to him," Ceclia says (p. 21). But in his case fate smiles. Because of a confusion of identities, he is invited to and attends Stahr's funeral as a pall-bearer, only to find out later that his fortunes have been restored: soon, he has more job offers than he can handle (pp. 132-33).[13] The Last Tycoon is full of such kaleidoscope-like images of flux that do not, apparently, seem to follow logic or order. These rapid shifts in time (and fortune) in men's lives are a significant aspect of the Tycoon's narrative design. They function as the establishing device for the patterns and most resemble cinematic cuts in their pace and movement, creating a particular rhythm or swing, and expresses the chaos and the confusion, the illusion and the incongruity central to Fitzgerald's depiction of Hollywood as a metaphor for the contemporary image of the New World.

The moral confusion, fortunes of men changing rapidly, people appearing and disappearing unexpectedly, and the general sense of flux

that characterize Hollywood are also reflected in the two cuts that
occur during the fateful Stahr-Brimmer meeting in the "processed leather
room." Arranged by Cecilia at the request of Stahr, the meeting turns
out to be sorry one. Like Dick Diver's skirmish with the Roman taxi
drivers in Tender, Stahr's meeting and his subsequent fight with Brimmer
trace the beginning of his tragic downward arc following the loss of
Kathleen. After Cecilia introduces Stahr and Brimmer, the two men begin
to talk, first generally and then specifically about the writers'
situation and their place in the large studios. Stahr, trying to
lighten the situation with ancedotes, jokes and gossips about the people
in the movie industry. Referring to writers, he say that they are like
children: "Even in normal times they cannot keep their minds on their
work." Brimmer disagrees "pleasantly," and adds that "They're farmers
in the business . . . they grow grain but they are not in at the feast"
(p. 120). At this point Fitzgerald effects a sudden time and scene
shift:

> I (i.e. Cecilia) was wondering about Stahr's girl—whether it
> was all over between them. Later when I heard the whole
> wretched thing from Kathleen, standing in the in a wretched
> road called Goldwyn Avenue, I figured out that this must have
> been a week after she sent him the telegram. She couldn't
> help the telegram. The man got off the train unexpectedly and
> walked her to the registry office without a flicker of doubt
> that this was what she wanted. (p. 120)

The action takes place in Cecilia's consciousness and the
transition is effective and necessary as an explanatory device clearing
up the "mystery" of Kathleen's sudden marriage to the unknown Smith.
This is followed by a extremely brief cut as Cecilia's mind refocuses on
the present—on Stahr and Brimmer: "When my mind came back into the
room, they had destroyed the poor writers—Brimmer had gone so far as to

admit that they were "unstable" (p. 121). Later, when Stahr regains consciousness after the fight and waxes incoherently, Cecilia pushes him into a chair and there is a series of quick actions in what follows:

> The ping-pong balls lay around in the grass like a constellation of stars. I turned on a sprinkler and came back with a wet handkerchief, but there was no mark on Stahr--he must have been hit in the side of his head. He went off behind some trees and was sick, and I heard him kicking up some earth over it. After that he seemed all right, but he wouldn't go into the house till I got him some mouthwash, so I took back the whiskey bottle and got a mouthwash bottle. His wretched essay at getting drunk was over. (p. 127)

The gossip, and the quick cuts from one scene to other which disrupt Cecilia's narrative are justified, even effective, as symptomatic of the chaos of Hollywood.

The cut is by far the most common and the most widely used editing technique, and we have discussed some instances of the literary analogue to this essentially filmic transition in Fitzgerald's major novels. Besides the straight cut, Fitzgerald also uses the relatively more intricate transitions--the dissolve and the fade--as primarily a linkage devices between sections, events or chapters in his major novels.

The dissolve, compared with the straight cut, indicates considerably slower transition from one point to another. It allows one scene to disappear gradually while another slowly appear on the screen. For an instant the two images are superimposed on the screen. Regarding the aesthetic function of the dissolve, Bela Balazs says,

> It is an accepted convention, expression, turn of speech in the language of the film, that if two pictures slowly dissovle into each other, the two are bound together by a deep dramaturgically important connection which may not be of a nature capable of being expressed by a series of shots depicting actual objects. The technique of the dissolve

permits the placing of lyrical and intellectual emphasis where required in a film.[14]

The dissolve, because it is capable of making time and space illusory, is frequently used in the presentation of dreams, fantasies, or pictures and events recalled from the past. In Gatsby, the architechtonics of its narrative structure is dependent partly on the flashback. The entire story is told in flashback by Nick; and within Nick's recounting of the events of one traumatic summer, there are the flashback narrations by Jordan Baker, Gatsby, Daisy, and by Michaelis (indirectly, in his case), Wolfsheim, and by Gatsby's father. One particularly poignant (and in terms of narrative development, important) flashback is the one in which Gatsby talks about the past in his attempt to "recover," in Nick's estimation, "Something, some idea of himself that had gone into loving Daisy" (p. 111). And Fitzgerald uses the dissolve appropriately at this point:

> His [i.e. Gatsby's] life had been confused and disordered since then [i.e. since the time he had met Daisy] but if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was . . .
> . . . One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlilght. (p. 111-12)

The slow drift of the present ("he could find out what that thing was . . .") into the past (" . . . One autumn night") works effectively as a literary parallel of the cinematic dissolve. Here the dissolve is more than a punctuation device indicating a pause in the narrative. It helps bridge the transition from the present to the past, and evokes a mood of wistfulness and nostalgia, components essential for our understanding of Fitzgerald's romantic stance in the novel. Here the

slow dissolve, indicated by the ellipsis, must be read, broadly, as Fitzgerald's "metaphysical project" aimed at an alignment of the remembered with the now, and art with life. Generally speaking, and for Gatsby specifically in the novel, his nostalgia expresses a longing for unity, consolidation, and an ultimate rapproachment, with Daisy "High in a white palace, the king's daughter, the golden girl" (p. 120), and "the romantic American myth of commercial manifest destiny attempting to create a new Eden, derived from the past, through money, silk shirts, and an Oxford accent."

Somewhat different is a later use of the dissolve in Gatsby. It occurs midpoint in Nick's account of the fateful afternoon in New York when Gatsby, the Buchanans, Jordan Baker, and Nick engage a parlor of a suite in the Plaza Hotel:

> Each of us said over and over that it was a 'crazy idea'--
> we all talked at once to a baffled clerk and thought, or
> pretended to think, that we were being very funny . . .
> The room was large and stifling, and, though it was already
> four o'clock, opening the windows admitted only a gust of hot
> shrubbery from the Park. (p. 126)

The dissolve, once again indicated through ellipsis mark, functions as a transition device in the discourse, bridging the "craziness" of the group at the hotel lobby, and the later quarrel that Tom and Gatsby have inside the suite that brings the action of the novel to its shattering climax. Whereas the earlier dissolve in Gatsby was used, in part, to recapture the past (and evoke nostalgia), the latter, in its shift in space and time, sets the stage for the play of the forces of prejudice, snobbery, hypocrisy, selfish denial, and treason that would eventually destroy Gatsby, and turn his "dream" into dust.

As in <u>Gatsby</u>, recalled scenes are an integral part of the structure and theme of <u>Tender Is the Night</u>. The temporal changes are subsumed within the broader pattern of the novel's multiple points of view; the past burdens Dick Diver. In the novel, Dick's gradual decline is due as much to his external circumstances as it is to the flaw in himself. He is destroyed from without by the debilitating luxury of too much Warren money; from within he is weakened by a never-outgrown, fatally romantic fascination for women. Fitzgerald chronicles the latter facet of Dick's character carefully. It is most obvious in his somewhat peurile concern over Rosemary's previous love life described by Collis Clay. Dick is so upset by Collis' revelation that he listens to virtually nothing of what he says. Instead, Dick keeps repeating "Do you mind if I pull down the curtain," a line that he imagines Bill Hillis telling Rosemary when the two were inside a train compartment. At this point Fitzgerald uses a dissolve to effect a spatio-temporal transition, again indicated by an ellipsis:

> 'Bones got a wonderful crowd,' he (i.e. Collis Clay)
> said. 'We all did, as a matter of fact. New Haven's so big
> now the sad thing is the men we have to leave out.'
>   --Do you mind if I pull down the curtain?
>   --Please do. It's too light in here.
>   . . . Dick went over to Paris to his bank--writing a check,
> he looked along the row of men at the desks deciding to which
> one he would present it for an O.K. (p. 102)

A similar moment occurs sometime later when Dick, smitten with an intense longing for Rosemary, telephones her at his hotel, and, as he does so, he jealously remembers Hillis. "Do you mind if I pull down the curtain?" Rosemary tells him on the phone: "I wish you were with me now." Listening to her, the moment "dissolves" for Dick and in his mind's eye he is transported to another place and another time:

           There was a hotel room where she lay behind a telephone
      number, and little gusts of music wailed around her--
           'And two-for yea.
           And me for you,
           And you for me
           Allow-own.'
           There was the remembered dust of powder over her tan--when
      he kissed her face it was damp around the corners of her hair;
      there was the flesh of a white face under his own, the arc of
      a shoulder. (p. 108)

Achingly he remembers their first kiss. The past impinges on the
present making the moment difficult and stressful for Dick but it is
also one that is intense with a barely concealed passion. When we
remember that Rosemary never "grows up," we realize the extent of Dick's
falling back, as he weakens to the level of his boyhood feelings when he
"worried between five or ten cents for the collection plate, because of
the girl who sat in the pew behind" (p. 219). It is the same indication
of weakness so much in evidence as his story draws to a close: "He was
in love with every pretty woman he saw now, their forms at a distance,
their shadows on a wall" (p. 226).

     Along with the dissolve, the fade--one shot slowly fades out until
the screen is momentarily black, and then another slowly appears--is
another widely used editing technique in film. According to Raymond
Spottiswoode, "the combination of fade out with fade in is the simplest
method of marking the termination of an incident or a defined period of
time."[15] Bela Balazs more fully explains the nature of a fade:

      Fading is not a shot, not a picture at all and yet can create
      a most expressive atmosphere. The slow darkening of the
      picture is like the melancholy, slowly softening voice of a
      narrator and after it is a pensive silence. This purely
      technical effect can produce in us the sadness of farewells
      and of the impermanence of things. Sometimes its effect is
      like that of dash in a written text, sometimes like a of full
      after gesture of leave-taking, a mournful gaze after something

that has departed forever. But all times it signifies the passing of time.[16]

Whenever, therefore, a film editor wants to convey the passage of a long period of time, or signal the end of a major part of the story, he uses the fade. Fitzgerald as writer-"editor" sometimes uses the literary fade to signify the same things.

In This Side of Paradise, Fitzgerald uses the fade as he arranges the action back and forth between Amory's memories and his hopes as he prepares to leave Princeton:

> The last light fades and drifts across the land--the low, long land, the sunny land of spires; the ghosts of evening tune again their lyres and wander singing in a plaintive band down the long corridors of trees; pale fires echo the night from tower top to tower: Oh, sleep that dreams, and dream that never tires, press from the petals of the lotus flower something of this to keep, the essence of an hour.
> No more to wait the twilight of the moon in this sequestered vale of star and spire, for one eternal morning of desire passes to time and earthy afternoon. Here, Heraclitus, did you find in fire and shifting things the prophecy you hurled down the dead years; this midnight my desire will see, shadowed among the embers, furled in flame, the splendor and the sadness of the world. (p. 154)

The densely textured images as they drift across Amory's mind first "fade out" and then "fade in," rearranging themselves as in a kaelideoscope. Not all the images are abstract; nor are they merely part of what critics have called of Fitzgerald's sentimental pseudo-romantic style in the novel. Images such as "The last light fades and drifts across the land" and "dream that never tires" juxtaposed and mounted against "this midnight my desire will see, shadowed among the embers, furled in flame, the splendor and the sadness of the world" powerfully evoke Amory's nostalgia and anticipation.

In <u>Gatsby</u>, the device is used but sparingly. The fade is most tellingly rendered in two instances, both towards the novel's end. The first occurs after Myrtle's Wilson's death as a stunned Tom Buchanan drives off cursing Gatsby whom he blames for his mistress's accident. "The God damned coward . . . he didn't even stop his car," (p. 142) he whimpers through tears. As Nick and Tom return to West Egg in the quickly gathering darkness, Nick says, "The Buchanan' house floated suddenly toward us through the dark rustling trees . . ." (p. 142). And later, with the "holocaust" of Gatsby's and Wilson's deaths complete, and Gatsby buried, Nick returns for one final time to East Egg to pack and leave. With profound sadness he looks at <u>Gatsby</u>'s mansion, that "huge incoherent failure of a house" once more, and, sprawled on the sand in the dark, Nick muses:

> And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes--a fresh, green breast of the new world. (p. 182)

Here in one sentence, with the image of "inessential houses" melting (fading) and that of an "old island" gradually emerging out of the darkness, the difference between promise and achievement, between vision and reality is apparant. It is the story of America and, in Fitzgerald's terms, it is the story of man who invariably wants to have more than he has, to be more than he is. The fade-out/fade-in works perfectly to suggest man's two-sidedness, the difference between his vision and his inevitable tragic destiny. Gatsby's attempt to repossess the past was foredoomed from the beginning. And as Nick realize at the end, the dream Gatsy represents was always flawed; always impossible to

achieve, the promise of a shining new land could never be fulfilled no matter how dedicated the aspirant.

The above instances of cuts, dissolves, and fades are literary parallels of techniques usually associated with film editing. As they bridge segments of a film, so do their literary analogues bridge segments of a novel. Also, and perhaps more significantly, the devices are part of the overall form or "rhythm" that Fitzgerald imposes on the novels by which he is able to "discover" the amplification of meaning (and ideas) that his themes generate. There is, however, another cinematic device often associated with editing which is, in fact, of far greater thematic and structural importance--the montage.

The word "montage," while it has been much abused and has fallen somewhat into disrepute of late, nevertheless is useful in that it is near the heart of any treatment of cinematic influence on modern and postmodern writers, especially such writers as Joyce, Woolf, Faulkner, Fitzgerald, Dos Passos, and Malcolm Lowry, and now John Barth, and Donald Barthelme. The term "montage" is a French term for editing or cutting; shot A is spliced with shot B and so on. As Slavko Vorkapich says,

> Montage is French for mounting, assembling, putting together .
> . . [It is] in reality a film style of its own, and a very
> elastic one at that, which uses purely visual means including
> all the possibilities of the camera, of movement, of rhythm,
> and of cutting to express feeling and thought, to tell
> stories.[17]

And Stephenson and Debrix calls it

> '. . . the predominant and characteristic technique of the
> cinema [where] time and space can be divided, expanded,
> contracted. Scenes from different times and places can be
> brought together, distances abolished and time abbreviated
> without the spectator being in the least disturbed.[18]

And Sergei Eisenstein used it to indicate a special kind of cutting--the "dialectical montage"--whereby the image derived its meaning from its juxtaposition with other images: shot A is "mounted" against shot B to generate shot C, a concept in the mind of viewers.[19] The montage artist "deconstructs" what he sees in order to create a jagged image of reality--multiple, fragmented, and confusing. The montage trope is useful because it solves a film artist's problem of having to photograph an idea (which is impossible); it is also useful when he tries to deal with a fragmented world and is unable to express in words, let alone define, its integrating force. Similarly, to a literary artist the montage is an effective way to capture the feel of and render in words the discordant, discontinuous, and confusing world in which he lives. Also, by mounting ("editing") together fragmented scenes, the novelist is able to create in words and images, an expressive variety of formal patterns, much as a filmmaker does by using various visual movements. Finally, the montage trope is especially useful in modernist literature. It helps the writer express the complexities of the simultaneity and discontinuity of stream-of-consciousness thought, and of characters' interior monologues.

Fitzgerald uses three types of montage and their variations: the montage of consciousness, montage to indicate complex time transition, and montage as a collision of concrete visual details. Because his novels move across a landscape of pictorial imagery which is depictable in terms of camera-percepton, Fitzgerald is provided with material to follow, at least in the figurative sense, Eisenstein's dictum: "Cinematography is, first and foremost, montage . . . By the combination of two 'depictables' is achieved the representation of something that is

graphically undepictable."[20]   Throughout his major novels, Fitzgerald's
subtle combination of a multiplicity of visual images creates a
complexity of montage "explosions." Because visual (and aural) details,
(associated as they are with particular characters or occurances in the
novels) are frequently juxtaposed by Fitzgerald's "camera-eye," the
montage, by translating the themes of the novels into cinematic idiom,
contributes to the integrated structures of the novels. Deriving
visual, emotional, and conceptual depth from all aspects of the novels
with which the visual images or image clusters are associated, the
montage in turn confers dimensions of increased significance to those
parts.

Fitzgerald uses the montage technique most successfully in the last
chapter of This Side of Paradise, which has some Joycean echoes in its
use of the internal voice and stream-of-consciousness method.   The
chapter details a major development of Amory's character.   He has
learnt, in succession, that Rosalind is engaged, that financially he is
ruined, and that Monsignor Darcy is dead. These misfortunes precipitate
a psychological crisis in him.   Fitzgerald solves the problem of
dramatizing Amory's mental conflict by adopting techniques that have a
montage structure.   Amory is first shown in New York City on a rainy
November afternoon in front of a theatre, thinking about the lives of
the people he sees around him:

> He pictured the rooms where these people lived--where the
> patterns of the blistered wall-papers were heavy reiterated
> sunflowers on green and yellow backgrounds, where there were
> tin bathtubs and gloomy hallways and verdureless, unnamable
> spaces in back of the buildings; where even love dressed as
> seduction--a sordid murder around the corner, illicit
> motherhood in the flat above. And always there was the
> economical stuffiness of indoor winter, and the long summers,
> nightmares of perspiration between sticky enveloping walls. .

. . dirty restaurants where careless, tired people helped themselves to sugar with their own used coffee-spoons, leaving hard brown deposits in the bowl. (pp. 255-56)

This extended "take" is suddenly cut and set off against the "internal voice" that we hear plaguing Amory as he takes a Fifth Avenue bus. He is now confronted with a series of, as James Miller says, "incontrovertible facts to understand and a number of decisions to make."[21] The question-answer from of the interior monologue ends with a pointed question to Amory: "'Q: Where are you drifting?'" (p. 257). Although the separate elements of the scene are "cut" and joined together, and although there are spatial-temporal shifts of focus and emphasis as we move from Amory's objective reflection on the poor of New York City to his subjective consideration of his own predicament, the pace of the sequence is not rapid enough to generate an actual collision of images. That happens later--in what follows as an answer to Amory's question to himself. " . . . where are you drifting?": "This dialogue merged grotesquely into his mind's most familiar state--a grotesque blending of desires, worries, exterior impressions and physical reactions" (p. 234). Amory's experiences in the bus imperceptibly blend into the vague recollections of his boyhood memories, as past and present mingle and merge in his mind:

One Hundred and Twenty-seventh Street or--One Hundred and Thirty-seventh Street. . . . Two and three look alike--no, not much. Seat damp. . . . are clothes absorbing wetness from seat, or seat absorbing dryness from clothes? . . . Sitting on wet substance gave appendici-tis, or so Froggy Parker's mother said. Well, he's had it--I'll sue the steamboat company, Beatrice said, and my uncle has a quarter interest--did Beatrice go to heaven? . . . probably not-- He represented Beatrice's immortality, also love-affairs of numerous dead men who surely had never thought of him . . . if it wasn't appendicitis, influenza maybe. What? One Hundred and Twentieth Street? That must have been One Hundred and Twelfth

back there. One O Two instead of One Two Seven, Rosalind not like Beatrice, Eleanor like Beatrice, only wilder and brainer. Apartments along here expensive--probably hundred and fifty a month--maybe two hundred. Uncle had only paid hundred a month for whole great big house in Minneapolis. Question--were the stairs on the left or right as you came in? Anyway, in 12 Univee they straight back and to the left. What a dirty river--want to go down there and see if it's dirty--French rivers all brown or black, so were Southern rivers. Twenty four dollars meant four hundred and eighty doughnuts. He could live on it three moths and sleep in the park. Wonder where Jill was--Jill Bayne, Fayne, Sayne--what the devil-neck hurts, darned uncomfortable seat. No desire to sleep with Jill, what could Alec see in her? Alec had a coarse taste in women. Own taste the bast; Isabelle, Clara, Rosalind, Eleanor, were all-American. Eleanor would pitch, probably southpaw. Rosalind was outfield, wonderful hitter, Clara first base, maybe. Wonder what Humbird's body looked like now. If he himself hadn't been bayonet instructor he'd have gone up to line three months sooner, probably been killed. Where's the darned bell-- (pp. 258-259)

This is a good example of a collision of visual images achieved through rapid "cutting." Here Fitzgerald establishes a narrative rhythm that is dependent (primarily) on the duration of his "cuts". He moves from relatively slow "cuts," "fade-outs," and "dissolve" as Amory begins his interior monologue, to the continual movement in and out of the store of his memories which does justice to the full range of his mental activity. The montage in such instances is an instrument of stream-of-consciousness. Covering less than three-quarters of a page, the passage also provides an example of "time montage," where space remains fixed and the interior monologue moves freely in time. (This is a device that Joyce had used in the "The Wandering Rocks" episode in Ulysses.) The conjunction of visual images, and their juxtaposition expose the tension of emotional undercurrents which disturb Amory and help dramatize his "desires, worries, exterior impressions and physical reactions" (p. 258) at this point in life.

One of the most important characteristics of post-cinema Euro-American fiction is apparent: the inclusion of a character's (Amory's) directly rendered, narratively unmediated consciousness. What is interesting in the above section of Paradise is the radical handling of narrative discourse that the stream-of-consciousness method introduced. In post-cinema fiction, consciousness is present--that is no novelty; what is new, though, as Keith Cohen has shown, is its treatment. For the first time perhaps in the history of fiction, critics and readers are confronted with an aesthetic fact: to consider consciouness itself as part of the "diagetic universe" alluded to in the narrative on the same level as external actions or descriptions. And the many ways of handling human consciouness and "splicing" and "mounting" it with elements external to the character's innermost thoughts and feelings lead to techniques pertinent to cinematic parallel. If post-cinema Euro-American fiction sometimes present consciouness without narrative mediation, it does so through a method that is compositionally similar to film: montage. And the "montage of consciousness"--the "disparate, discontinuous, and fragmentary manner in which the process of human though is expressed in a narrative"--is an important earmark of the cinematic fiction of a whole group of modernist writers, including Fitzgerald.[22]

Memory play a far more significant part in Gatsby than it does in Paradise; the story is told in a series of flashbacks of varying importance within Nick's narration itself. And in this sense, the action of the novel may be called an extended montage of memory but one in which the first person narrative voice is characteristically present to knit the patterns of memory ("events") into the narrative design as a

whole instead of leaving them in a disordered, discontinuous state. If the various stories in the novel are "mounted" against each other much in a montage style, there is also an underlying unity imposed on it by the book's carefully controlled point of view, and by its remarkable foreshortening that gives to the very structure of the work the "intricate pattern" that Fitzgerald talked about in his letter to Maxwell Perkins.[23] Memory functions in Gatsby primarily as nostalgia bringing to the events a cohesion and order. The discontinuity and disharmony that characterize human consciousness are absent here, for everything in the novel, from its architectonic form to the careful patterning of its themes to the widening circles of its symbolic meaning is meticulously ordered. It is, therefore, not surprising that other than the montage style of its structure, broadly speaking, the novel does not use the montage of consciousness as its narrative strategy. What we have instead is the rapid cut, creating a montage effect in kinetic terms: movement is what cinema--and, in a sense, Fitzgerald's Gatsby--is about.

At the Myrtle Wilson in her New York apartment, Nick describes a typical scene of confusion:

> The little dog was sitting on the table looking with blind eyes through the smoke, and from time to time groaning faintly. People disappeared, reappeared, made plans to go somewhere, and then lost each other, searched for each other found each other, a few feet away. (p. 37)

The arrangement of the scene with its emphasis on continuous movement emphasizes an atmosphere of chaos and disorderliness, of claustrophobia and of a mounting tension that finally bursts forth in the cool, casual, but deadly violence of Tom, who breaks Myrtle's nose

with his open hand. And Fitzgerald carefully sets the moment up in Nick's earlier statement: "It was nine o'clock--almost immediately afterward I looked at my watch and found it was ten" (p. 37). The almost comically accelerated pace, resembling the cinematic fast motion, reflects Nick's own condition in which he has simply lost track of himself, and of time. More importantly, however, Nick's statement, while focusing on the frenetic lives of Myrtle and her guests, also points to the theme of transience in the novel, and establishes the carpe diem motif, but the ironic implications are clear. Tom's violence against Myrtle will be, later, repeated by Daisy, only with even more disastrous consequence. Myrtle's attempt to make most of her opportunity and infuse some glamour into her life of quiet desperation is pathetic, and the violence that finally breaks up the party presage the end of Myrtle's (tawdry) social aspirations.

Just as Myrtle Wilson and Jay Gatsby are in some ways similar, so are their parties.[24] Some of the detailed description of Gatsby's first party follows and parallels Myrtle's house party in two ways: the same confusion over identities and intention prevail, and Fitzgerald uses the rapid cut to create a montage of impression about some of the assembled guests and their activities:

> I looked around. Most of the remaining women were now having fights with men said to be their husbands. Even Jordan's party, the quartet from East Egg, were rent asunder by dissension. One of the men was talking with curious intensity to a young actress, and his wife, after attempting to laugh at the situation in a dignified and indifferent way, broke down entirely and resorted to flank attacks--at intervals she appeared suddenly at his side like an angry diamond, and hissed: 'You promised!' into his ear. (p. 52)

There are four separate scenes in this passage: wives having fights with their husbands; Jordan Baker's party, comprised of three married couples and her escort, is about to break up as its memebers quarrel; a man talking intently to a young actress; this same man's wife, failing to get her husband's attention, laughs and then breaks down; and, at intervals, the above woman hisses angrily at her husband, reminding him of an unkept promise. Although the scenes are not shuttled between in a complicated manner, we should nevertheless note the lack of rigorous subordination of one image or scene to another, whether temporally or focally. What is important is the rapid movement that characterizes each little scene, which affects our sense impressions, and creates a "happening." Such rapid shifts are used even more elaborately in an earlier passage. Nick and Jordan accidentally meet Owl Eyes in Gatsby's library, and Nick shakes hands with him and then leaves the mansion to go outdoor and rejoin the party. What Jordan and Nick see is a vivid and memorable tableaux, but all broken up into brief little scenes each with its particular protagonist and its own drama of movement:

> A celebrated tenor had sung in Italian, and a notorious contralto had sung in jazz, and between the numbers people were doing 'stunts' all over the garden, while happy, vacuous bursts of laughter rose toward the summer sky. A pair of stage twins, who turned out to be girls in yellow, did a baby act in costume, and champagne was served in glasses bigger than finger-bowels. The moon had risen higher, and floating in the Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip of the banjoes on the lawn.
> (p. 47)

Once again, movement and change are keys to the scene. It is the mass of Nick's sense perceptions that creates this syntactical ordering of the image, as in a film. This series of animated "stills," so to speak, each different and unique, generates a motion, a pulse, that is made

possible by the relationship between the shots, by the quick transition from one shot (here understood as each little sub-scene) to another: the montage.

The various montage of telescoped details of people, events, and things in Gatsby may be generically the same, but are used to describe two very different social settings: Washington Heights' seedy "love nest" that is Myrtle's film magazine notion of romance, and Gatsby's mansion in West Egg, which evokes, in its lavish parties, a more public (and inclusive) moonlit world of festivals--at the very farthest remove from the valley of ashes to which Myrtle Wilson belongs. If Myrtle's New York apartment is a smoke-filled version of the Inferno, Gatsby's West Egg is a night world where magic and reality mingle. And in this "mix of magic and reality" Gatsby's outdoor party is "a grandiloquent synthesis" of the more intimate dinner party at the Buchanans and the riotous party at Myrtle's New York apartment. It combines the leisured and monied "quality" of the first with the vulgarity and pretension of the second--brings together, as Bufkin says, "The world of Daisy, to which Gatsby desires to belong with the world of Myrtle, to which he does in fact belong"[25]. The aesthetic/formal reasons for the choice of the cinematic montage to describe these two different yet similar worlds instead of more conventional description are clear. The montage technique conveys both the frenetic movement and rapidly changing world of the characters and their varying social aspirations, and suggests the discordance and the chaos that lie at the core of the lives of these men and women who make up the book's social and moral landscape.

One of the most interesting and sustained montage of consciousness in Fitzgerald's canon is found in Book II of Tender Is the Night, the

section which includes crucial details that initiate the tragic action of the novel: Dick Diver in Vienna in 1917, the chronological development of events leading up to his marriage, and Nicole's recollection and summaries of their days together as man and wife until July 1925. Thus, the events of Chapter I through X of Book II are placed after Book I's June through July action of 1925 instead of before it. The impressionist time "leap" that makes such a shift possible is part of the novel's narrative method of integrating "chronological and psychic, spatial time" through the relationship of Fitzgerald's principal characters to their "anchors in the past."[26] The fact that in the original version of the Tender chronological narration is discarded in favor of what Callahan calls the "impressionist vision of time" tells us several things about Fitzgerald's intentions in the novel and his adoption of the impressionist form as the book's unifying mode. First, the choice of the "B-A-C pattern" for the narrative—i.e. Fitzgerald's pattern of "middle Diver, early Diver, and later Diver"—asserts the fragmentary nature of man's perceptions, man's actions, and finally man's relation to and power over circumstance. Fitzgerald follows Ford Madox Ford's and Joseph Conrad's perception that in life an individual does not encounter persons and their reservoir of experience in a chronological pattern.[27] Second, the nonsequential narration enables Fitzgerald to get close to the individual's consciousness in order to understand the connections that exist between consciousness and the forces of history. The cultural significance of Tender is undeniable for, among other things, Fitzgerald's novel is, as critics have variously pointed out, concerned with historical meditations.[28] It is not surprising, therefore, that Fitzgerald would use the montage of

consciousness technique in <u>Tender</u>, especially in chapter 10 of Book II where he has Nicole Diver's consciousness work backward and forward over her past, often with vague associations behind such knowledge/memory modulations until all impressions merge in a total composition, as in her stream-of-consciousness rambling:

> How do you do, lawyer. We're going to Como tomorrow for a week and then back to Zurich. That's why I wanted you and sister to settle this, because it doesn't matter to us how much I'm allowed. We're going to live very quietly in Zurich for two years and Dick has enough to take care of us. No, Baby, I am more practical than you think-- It's only for clothes and things I'll need it . . . Why, that's more than-- can the estate really afford to give me all that? I know I'll never manage to spend it. Do you have that much? Why do do you have more-is it because I'm supposed to be incompetent? All right, let my share pile up then. . . . No, Dick refuses to have anything whatever to do with it. I'll have to feel bloated for us both. . . . Baby, you have no more idea of what Dick is like than, than--Now where do I sign? Oh, I'm sorry.
> . . . Isn't it funny and lonely being together, Dick. No place to go except close Shall we just love and love? Ah, but I love the most, and I can tell when you're away from me, even a little. (pp. 179-80)

Almost the entire chapter is taken up by Nicole's fragmented, disconnected thoughts; and the tone, the nuances, and the rhythms of her consciousness summon up the long-denied, longer-concealed facts of their relationship. And in the passages cited above, as in the rest of the chapter, "chronology and psychic, spatial time, and history and consciousness" achieve an effective integration, and Nicole emerges with a complexity of character that is hardly to be discounted.[29] An "incalulable force" (p. 71) in Dick's life, "the drought in the marrow of his bones" (p. 214), Nicole is Dick's female fate.

Critics agree that the narrative movement of <u>The Last Tycoon</u> shows ample influence of Fitzgerald's screenwriting experience in Hollywood: the importance of the visual in the novel, the notational description of

characters, Fitzgerald's emphasis on dialogue and action rather than on descriptive and discursive passages, and the preponderance of dramatic scenes.[30] Because film has had difficulty in dealing with interiority-- expressing mental states or thought processes in strictly visual terms-- the cinematic depiction of human consciousness is something that most (but certainly not all) filmmakers tend to avoid. And a majority of screenplays emphasize the dramatic and the kinetic over the associational and the discontinuous, choosing as their content the public world of human action instead of the more intimate (and also the more lonely) world of private feelings and experience. In the Hollywood of the middle and late 1930's (and the early 1940's) when Fitzgerald was there as a screenwwriter, the notion of stream-of-consciousness technique or of the montage of consciousness as a cinematic device that a writer could use in a script or a director could use in his film was yet undeveloped. The literary tradition of Joyce-Woolf-Richardson- Faulkner had little impact on the art of screenwriting in Fitzgerald's Hollywood where writers emphasized the chronological and the sequential, and prudently eschewed temporal and spatial distortions of any kind. Screenplays of the period tended to stress the behavioristic rather than the psychological. They had to for the form of the screenplay demanded sparseness and brevity. Seen in this context and keeping in mind the imprint of scriptwriting on the narrative discourse of the Tycoon, the absence of the montage of consciousness in the novel is neither surprising nor odd. Seldom do we enter into the minds of the characters who people this work. In fact, we do not need to for the very last of Fitzgerald's notes appended by Edmund Wilson to the novel is the entry "Action is Character," an aphorism which could well serve as aesthetic

touchstone for most Hollywood fiction and certainly for screenplays. Stahr lectures Boxley on it twice; and Fitzgerald practices it assiduously. After appearing in the two opening chapters as a shadowy, Gatsby-like figure, Stahr emerges into full view through an impressive series of action scenes in chapter 3, each flashing him through one or another of his roles as a producer par excellence. In the novel's dependence on intensely vivid flashes of action, there is little scope for exploring the consciousness of Monroe Stahr, nor is it necessary. If Fitzgerald had used the literary parallel of the montage of consciousness in, especially, Tender is the Night, the choice of technique was determined by the novel's subject and theme: schizophrenia, emotional and moral distintegration of its hero, and the complex relationship of the principal characters to the past. Memory is an important ingredient of the stream of consciousness mode. In Tycoon, Monroe Stahr has virtually no past to speak of, no history to anchor to except one that he would rather forget--his impoverished Jewish boyhood in a Brooklyn ghetto. And stoic that he is, Stahr tries to shut out disturbing memories wherever possible, as he does in the case of his dead wife Minna. In Tender the montage of consciousness embodied meaning: the discontinuity of the narrative reflected the chaos and the lack of direction, and the moral decline in the lives of the expatriate members of the Lost Generation. In Tycoon, the themes are, once again, disorder and amorality, and transcience and death, but Fitzgerald explores these principally through a pattern of specific metaphors and images, and by his shifting points of view (some enforced through the elliptical cuts discussed earlier) instead of relying on the montage of consciousness technique as such.

The literary parallels of the camera-eye and camera movment, and those of editing, employed both as a transition-and-linkage device and as unique treatments of spatio-temporal motion in the major novels offered Fitzgerald valuable aesthetic and technical facilities which he could use to explore themes, and order the strucutre and style of his work. Consciously or unconsciously, whether by a process of artistic cross-fertilization or osmosis, Fitzgerald adopted the various editing techniques in cinema to his own personal style--a mutation which places his novels in the category of the cinematic. However, it should also be noted that Fitzgerald's handling of the literary parallels of the editing techniques in film--the many instances of the elliptical cut, the dissolve, and the fade-in and fade-out--is straight-forward and conventional in form and function, but the fact that these techniques suggest a deeper level of meaning and give a certain "poetic" quality to Fitzgerald's tone (especially in Gatsby and Tender) is undeniable. As for the montage trope, Fitzgerald does not use it as a central linguistic device in his fiction as, for instance, Faulkner does. While Joyce, Faulkner, and Dos Passos were familiar with and conscious of the aesthetic and radical possibilities of the montage as espoused in the theoretical writing of Sergei Eisenstein and used in Revolutionary Soviet films such as The Battleship Potemkin and October, Fitzgerald's use of the montage is modest in its scope and intellectual content. To the Marxist Eisenstein, film was not a record of reality but a set of conventional images to be used for their emotional and educational effect in pointed juxtaposition with one another, causing judgements to be formed and conclusions to be reached rationally. Attraction, collision and conflict, and intellectual stimulation--such were the

principles of Eisenstein's concept of the montage. Now in Fitzgerald's
writing such use of the montage is rare. Deriving his knowledge of the
motion picture and its techniques from the films of D.W. Griffith and
from commercial Hollywood productions of the 1920's and the 1930's,
Fitzgerald uses the montage trope not to make a political and/or socio-
economic statement but to structure his work and express a metaphysic;
for instance, the juxtaposition of the various plot lines and points of
view in Tender and the Tycoon points to the chaotically fragmented world
of schizophrenia of the European expatriate life in the middle and late
1920's and the hallucinatory nature of the Hollywood "dream." His
montage tropes are neither dialectical nor, strictly speaking,
intellectual, nor do they take the form of "dynamic unresolution" as
they do in Faulkner's novels.[31] Rather, they reveal themes, indicate
parallel action in time and space, and capture the unique rhythm of a
character's interior monologue (as in This Side of Paradise and Tender
Is the Night) or they enable Fitzgerald to rapidly "cut" scenes and
arrange them in as a composite series, instantaneous and with or without
depth or perspective (as in The Great Gatsby).

ENDNOTES

¹ Ralph Stephenson and Jean R. Debrix, <u>Cinema as Art</u>, 2nd ed. (London: Penguin, 1976), p. 69.

² V. I. Pudovkin, <u>Film Technique</u> (London: Vision Books, 1954), p. 23.

³ Ernest Lindgren, <u>The Art of the Film</u>, 3rd ed. (New York: Macmillan, 1955), p. 55.

⁴ John Halperin, <u>The Theory of the Novel: New Essays</u> (New York: Oxford University Press, 1974), p. 14.

⁵ Jean-Paul Sartre, <u>Literary and Philosophical Essays</u> (New York: Criterion Books, 1955), p. 14.

⁶ Mark Schorer, "Technique as Discovery," <u>Critiques and Essays on Modern Fiction: 1920-1951</u>, pp. 67-82.

⁷ Claude-Edmonde Magny, <u>The Age of the American Novel</u>, pp. 34-51.

⁸ Stephenson and Debrix, p. 64.

⁹ Clinton S. Burhans, Jr., "Structure and Theme in <u>This Side of Paradise</u>," <u>Journal of English and German Philology</u>, 68 (October 1969), 511.

¹⁰ James E. Miller, <u>The Fictional Technique of Scott Fitzgerald</u>, p. 94.

¹¹ E. C. Bufkin, "A Pattern of Parallel and Double: The Function of Myrtle Wilson in <u>The Great Gatsby</u>," <u>Modern Fiction Studies</u>, 15 (Winter 1969-70), 519.

[12] The phrase is Harlan Hatcher's. See his _Creating the Modern American Novel_ (New York: Farrar & Rinnehart, 1935) p. 80.

[13] Barry E. Gross, "Scott Fitzgerald's _The Last Tycoon_: The Great American Novel?" _Arizona Quarterly_, 26 (Autumn 1970), 201.

[14] Bela Balazs, _Theory of the Film_ (New York: Arno Press, 1972), p. 146.

[15] Raymond Spottiswoode, _A Grammar of the Film_ (Berkeley: University of California Press, 1951), p. 119.

[16] Balazs, p. 143.

[17] Quoted in Ezra Goodman, "Movement in Movies," in _Movies as Medium_, ed. Lewis Jacobs (New York: Farrar, Strauss & Giraux, 1970), p. 89.

[18] Stephenson and Debrix, pp. 143-144.

[19] See Sergei Eisenstein, "The Cinematic Principles and the Ideogram," and "A Dialectical Approach to Film Form" in _Film Form_ (New York: Harcourt, Brace & World, Inc., 1949), pp. 28-44 and 45-63, for a theoretical discussion of the montage principle.

[20] Eisenstein, pp. 28-30.

[21] Miller, p. 31.

[22] See Keith Cohen, _Fiction and Film_, pp. 192-193.

[23] Letter to Maxwell Perkins, July 1922, quoted in Kenneth E. Eble, _F. Scott Fitzgerald_ (Boston: Twayne, 1963), p. 88.

[24] Bufkin, 518.

[25] Bufkin, 523.

[26] John F Callahan, _The Illusions of a Nation_, p. 66.

[27] Callahan, p. 67.

[28] Alan Trachtenberg, "The Journey Back: Myth and History in <u>Tender Is the Night</u>," in <u>Experience in the Novel</u>, ed. Roy Harvey Pearce (New York: Columbia University Press, 1968), p. 133.

[29] Sergio Perosa, <u>The Art of F. Scott Fitzgerald</u>, pp. 150-170.

[30] Bruce Kawin, <u>Faulkner and Film</u> (New York: Frederick Ungar, 1977), p. 109.

CHAPTER V

FITZGERALD'S LITERARY SOUND-TRACK

While reality may be viewed from a time-space continuum, critics tell us, an accurate and convincing presentation of life is incomplete without the dimension of sound. It is sound--what we hear--that permits us to attend the unvisualizable events defining our identities and those of others, and imposes a contour and a form to that which we see about us and beyond. As in film so also in literature, sound implies a "new extension of realism,"[1] dissolving the perceptual boundary between created and natural events. Any novelist, good or bad, is aware of the potentials of sound (of the auditory more specifically), and so also is a sensitive filmmaker. For both the literary artist and the film director, an imaginative/creative use of organzied (or "articulate") sound (music or voice or sometimes even, simply, raw noise) is indispensible if they seek to incoporate a mass of detail in their work, extend and fill out characterization, create variety and subtleties of dramatic presentation. However, as Gavin Lambert says, neither in literature nor in film should the auditory (or the audible) necessarily inhibit the natural flow of the visual or the visible.[2]

The coming of sound in the late 1920's revolutionized the prevailing tradition of film design, production, and exhibition, and the structure of the industry which sustained them was destroyed for ever. Although the viewing public took quickly to the innovation of

synchrouous sound, and "the hundred-per-cent-talkie" became the most popular film of the day with directors like Rene Clair and V.I. Pudovkin welcoming and experimenting with its aesthetic possibilities, many had serious misgiving about sound and its negative impact. At the time it was feared that sound would undermine those features which had formed the very essence of communication of the silent film: facial expression, gesture, and movement. Also, some practicing filmmakers such as Eisenstein believed that sound had a future only in a non-realistic use, that synchoronized dialogue was against all principles of good cinema.[3] In time, however, as filmmakers discovered more about handling sound, sound and visual images were creatively meshed and integrated into the production of films, giving the viewers a more immediate impression of life than images alone.

Sound in film today is used in several ways: to create "audial images," to provide dialogue, to aid in setting the scene or mood, and to counterpoint visual components and function metaphorically by carrying a thematic motif, for out of the conflict of the aural and the visual is born an idea. As in film so also in literature: sound, in its various forms and manifestations, is a key element in the rhetoric of fiction. Since Fitzgerald's work reveals a similar triad in relation to sound, it is possible to consider the aural element in his major novels, and his auditory imagination as literary parallels to the filmic use of sound.

Fitzgerald's biographers and his critics have repeatedly noted that his experiences in Hollywood were, as an artist, disillusioning. One of Fitzgerald's biggest disappointments in Hollywood was his realization that although he took his work in the studios as a serious artistic

endeavour, almost no one else associated with the movie industry did. Frustrated and despondent, he quarreled with virtually everyone with whom he was associated at MGM and as a freelance screenwriter, from Joseph Mankiewicz to Ted Paramore, and the independent producer Jerry Wald. His disagreement with Mankiewicz centered on the latter's revision of Fitzgerald's screenplay for Eric Maria Remarque's Three Comrades, especially its dialogue, which Mankiewicz thought was "very literary dialogue, novelistic dialogue that lacked all the qualities required for screen dialogue."[4] And current Fitzgerald scholarship agrees that Mankiewicz was right.[5] In fact, Dixon argues in his analyses of Fitzgerald's screen writings that except Infidelity, Fitzgerald showed a marked propensity to emphasize the verbal (i.e. the audial/aural) at the expense of the visual, that his screenplays indeed "talked" more than they visualized. Although Fitzgerald's reliance on the verbal in his screenplays has been atrributed to his avocation as a novelist, it is also possible that the practice of using an excess of sound in the American films immediately follwing 1927 may have encouraged him to lace his film writing with talk and more talk. Be that as it may, the point is that evidently Fitzgerald attached considerable importance to the intended sound-track in his screenplays. Small wonder then that Fitzgerald's major novels should show a similar sensitivity to sound.

There is in Fitzgerald's work a significant percentage of sound—music, voices, raw noise—described so artfully and evocatively that the sensitive reader is likely to respond to the words as if to the sounds they suggest. Given Fitzgerald's confidence in words to express the finer shadings and subtle modulations of the mind, primary to his use of

sound is his ability to write realistic dialogue that did <u>not</u> lack "bite, color, rhythm."[6]

Carefully listing the pretentious shallowness of <u>This Side of Paradise</u> and its aesthetic flaws, Edmund Wilson nevertheless praises its animation and life.[7] That the novel does not fail to live is largely due to "its gaiety and color and movement," highlighted by its unfailing realism that breathed "life" into the work. This realism is not only a matter of the novel's manifest content, but it also part of its discourse, specifically its style; and the imprint of Fitzgerald's personal style is evident in the realistic dialogue of <u>This Side of Paradise</u>, which John O'Hara, then a cub reporter on his school newspaper in Pottsville, Pennsylvania, called "just right."[8]

One such passage occurs in the section called "A Kiss for Amory." The principal actors in this amusing and witty little drama is Myra St. Claire, one of the wealthiest and charming thirteen-year olds in St. Paul, and Amory Blaine. Amory, who has been invited to Myra's sleighing party, arrives at a fashionably late hour only to find that the rest of the party had left for a dance at the country club; an irriated Myra and the family chauffeur drive Amory over to the club. As the two adolescents settle down in the back seat, they begin talking to each other:

> 'Myra,' he said, lowering his voice and choosing his words carefully, 'I beg a thousand pardons. Can you ever forgive me?'
> . . .
> 'Why-yes-sure.'
> He looked at her again, dropped his eyes. He had lashes.
> 'I'm awful,' he said sadly. 'I'm diff'runt. I know why I make faux pas.' Cause I don't care, I s'pose.' Then, recklessly: 'I been smoking too much. I've got t'bacca heart.'

> . . .
>   'Oh _Amory_, don't smoke. You'll stunt your _growth_!' 'I
> don't care,' he presisted gloomily. 'I gotta. I got the
> habit . . . I've done a lot of things that if my family
> knew . . . '--'I went to burlesque show last week.'
>   Myra was quite overcome. He turned the green eyses on
> her again.
>   'You're the only girl in town I like much,' he
> exclaimed in a rush of sentiment.' You're simpatico.'
> (pp. 111-12)

The scene, typical of other such passage in _Paradise_, are
appropriate examples of the realistic dialogue Fitzgerald uses in the
novel. If the dialogue sounds authentic and true to character, it is
only natural. Fitzgerald was writing from personal observation and
experience of how teenagers and growing adolescents talked and behaved
in the years between 1910 and 1920; Fitzgerald had grown up with them.
The talk is (as O'Hara said) "just right," Fitzgerald's prose
functioning dramatically rather than decoratively, capturing the record
of an adolescence and youth that he believed was typical of his
generation. Myra's and Amory's lines are light, urgent, self-assured,
self-consciously theatrical, and fresh in an amusing, youthful way. And
combining its realism with sensory, visual images, the dialogue
dramatizes a set of emotions, Amory's changing state of mind in
particular. While this early skirmish with Myra anticipates his later
engagement with women, and presages Amory's subsequent game of love into
which he enters with Isabelle, the give and take of the dialogue
expresses both character and theme: Amory's yearning for popularity and
leadership (personified at Princeton by Dick Humbird) and, as Sy Kahn
has shown, his ambivalence toward sex and women: "Amory finds himself
caught between his Puritan distrust of sex and the body and the relaxed
social and sexual rituals of his time."[9]

The Great Gatsby's "bigger" themes aside--its legendary quality, its vision of the American dream and its actual dissolution, its romantic hope and romantic despair--the special appeal of the novel's language is undeniable. The distinctive voice, or voices that we hear in the novel, comprising descriptive prose, speech patterns, and rhythms unique to characters' dialgoues, and Nick's "voice-over narration" all claim our interest. In short, Fitzgerld's prose has an ethical character. It is truthful, firm and fair in its presentaiton of the story. Taking his cue from Joseph Conrad, Fitzgerald sought to put things sharply and vividly before the reader in order to create a tangible, visible world through the "magic" of words.

Dialogue among the various characters in Gatsby reveals interesting distinctions in speech patterns. Nick, Daisy, Jordan Baker, and Tom speak with a varying degree of cultured sophistication; Myrtle Wilson's speech teeters between the delicately genteel and the ignorant and confused; Gatsby's speech is sometimes punctuated by words and expression concocted from the threadbare phrases of magazine stories; and in Meyer Wolfsheim's speech pattern Fitzgerald reveals his ability to record the urban Jewish-American lingo of his time, both in its syntax and vocabulary. All these speech characteristics, which seem so natural in a sound film, are faithfully rendered by Fitzgerald in a literary work.

Tom Buchanan, one of the descendants of "the Dutch Sailors" whom Nick talks about at the end of the book, "is a bigot, a bully, and an ignoramus"; and he is very largely responsible for the death of Gatsby. Yet he is also a source of much of the grim comedy of Fitzgerald's novel. Tom Buchanan, as Robert Roulston has shown, is a

comic figure. His vicious prejudice, his violence and his amorality, and his vast indifference towards others "inspire not disgust or horror but a laughter that blends compassion with disapproval, comprehension with scorn."[10] Much of this comedy is built into Tom's frequent and ignorant fulminations against the colored race (pp. 13, 130-31), western civilization (p. 13), against women, and even against men's clothing. The comedy is expressed in his actions no doubt, but it is more so in what he says and how he says them. The cinematic potential of what we <u>hear</u> him say is significant. Tom Buchanan's dialogue and his speech patterns are a rich source of humor and would provide a film sound-track that is likely to be both funny and outrageous.

This comedy, however, is not limited to Tom and his grandiose but essentially silly boastfulness and to his confused ranting. Myrtle Wilson's dialogues provide additional evidence of the preponderance of the comic effect of the novel. There is a clear connection between Myrtle's unrefined avidity and her false gentility that is evident in the sudden (and surprising) transition from her undoubtedly delicate inquiry about the sex of the dog ("Is it a boy or a girl?") to her "violent and obscene" remark about Wilson. Like Tom's, her speech pattern too is confused, but it is also ignorant and provides a glimpse into the shadowy recesses of her troubled mind:

> 'My dear,' she told her sister in a high, mincing shout, 'most of these fellas will cheat you every time. all they think of is money. I had a woman up here last week to look at my feet, and when she gave me the bill you'd of thought she had my appendicitis out.'
> 'What was the name of the woman?' asked Mrs. McKee.
> 'Mrs. Eberhardt. She goes around looking at people's feet in their own homes.' (p. 31)

Again, the talk here is "just right." The "appendicitis," the "of," the "you'd of thought" are unsubtle and in character. Myrtle cannot speak correctly because she tries very hard to be what she is not--and ends up by being a parody of what she aspires to be: a worldly and sophisticated society woman. Exemplified in this bit of realistic dialogue is Fitzgerald's ability to use subtle nuances of speech as an index to character. More than simply supplementing the accent and idiom of different social classes, Fitzgerald also uses his own appreciation of language to bring out the differences of feeling and perception between various speakers. For instance, Nick is quick to detect the flaws of expression which betray Daisy's insincerities or the "intimate revelations of young men" which he thinks are "usually plagiaristic and marred by obvious suppressions" (p. 1). He also restrains "incredulous laughter" when Gatsby tries to impose on Nick a spurious image of himself that he creates out of the mish-mash of stale phrases from magazine stories.

Fitzgerald had a sensitive ear for a variety of register, especially a phonographic fidelity to big city ethnic argot. This is particularly noticeable in the dialogue he gives to Meyer Wolfsheim. Modeled after Arnold Rothstein, the notorious New York gambler who was alleged to have fixed the World Series in 1919, Meyer Wolfsheim is doubtless a Jewish stereotype. Although his portraiture is satiric in intent, it is also a fact that the man's fractured syntax and his thick accent ring right and true. In Gatsby, often comic relief and satire come in the form of a dialogue that sounds special. Wolfsheim's mispronounciations, his syntax, and his imitation accent are typical and

sound funny to the ears of the White Anglo-Saxon Protestant characters of Fitzgerald's novel:

> '--So I took one look at him,' said Mr. Wolfsheim, shaking my hand earnestly, "and what do you think I did?'
> 'What?' I inquired politely. But evidently he was not addressing me, for he dropped my hand and covered Gatsby with his expressive nose.
> 'I handed the money to Katspaugh and I sid: All right, Katspaugh, don't pay him a penny till he shuts his mouth? He shut it then and there.' (p. 70)

The tonal inflection of the "-So" and the mispronounciation of "sid" are amusing. Wolfsheim's later pronouncement, "This is a nice restaurant here . . ." but "I like across the street better" (p. 70) is syntactically fractured, and the two sentences, separated as they are by his gesture of casting an appreciative glance at the Presbyterian nymph on the ceiling, emphasize Fitzgerald's satiric intent. Later, Wolfsheim tells Nick, "I understand you are looking for a business gonnection" (p. 71). The "gonnection," together with "Oggsford College" (p. 72) are examples of what Fitzgerald thought was the way a certain kind of Jews talked in New York at that time: the syntaxes seem odd, and the inflections and accents sound peculiar to native ear. Doubtless, Wolfsheim is a crude folk stereotype of the big-city immigrant Jews in the early 1920's. But if Fitzgerald believed the Jew to be florid, sentimental, a clever exploiter, and that contact with him lowered and declassed whomever was impure enough to suffer it, it is also true that these ideas are tempered by Wolfsheim's eulogy describing in detail the manner of his friend Rosenthal's passing (pp. 70-71), where the description is vivid and lyrical, revealing Wolfsheim's deepest feelings for his friend.

Meyer Wolfsheim is the outsider on two counts: he is an immigrant Jew and a criminal. Outside the socially mobile world of climbers and its peculiar social system that Gatsby describes, and, consequently, uncertain of social values, Wolfsheim takes society on his own terms. Unlike Jordan Baker, Tom, and even Nick, Wolfsheim is ready to believe that Jay Gatsby is a gentleman. So he can say, "Yeah, Gatsby's very careful about women. He would never so much as look at a friend's wife" (p. 73). This piece of dialogue has an ironic double-edge to it. Gatsby, a bootlegger with criminal connection, is indeed a "gentleman"; but as we know, he is also pressing Nick to arrange a meeting with Daisy, a married woman. Interestingly, there is a measure of hard-boiled toughness in some of Wolfsheim's later dialogue, especially during his final meeting with Nick after Gatsby's death. His speech faintly echoes those heard in the gangster films of the 1930's and the 1940's. Indeed, in the second film version of Gatsby, starring Alan Ladd and released in 1949, Gatsby is himself given a tough guy image, and he and his henchmen use the "hoodlum language."[11] There is some of that in the words that Meyer Wolfsheim uses, but it is particularly noticeable in the dialogue of the caller from Chicago who talks to Nick mistaking him to be Gatsby:

> 'This is Slagle speaking . . . .'
> 'Yes?' The name was unfamiliar.
> 'Hell of a note, isn't it? Get my wire?'
> 'There haven't been any wires.'
>   'Young Park's in trouble,' he said rapidly. 'They picked him up when he handed the bonds over the counter. They got a circular from New York giving 'em the numbers just five minutes before. What d' you know about that, hey? You never can tell hick towns--' (p. 107)

An examination of Tom's, Myrtle's, and Wolfsheim's dialogues reveals that much of it is colloquial and repetitive in rhythm, syntax and inflection, and narrowly referential in range. These characters' linguistic poverty reflect both the moral poverty of their world, and the bankruptcy of their ideas, and effectively undermine their economic, and racial aspirations.

There are other kinds of voices in the book, especially those that are drunk and confused; and these add a quality of tension and conflict to the narrative. Owl Eyes' dialgoue with Nick and Jordan Baker in Gatsby's library (pp. 45-46), for instance, is bright, brittle, and satiric. Later, from the wreck the accident in which a car loses one of its wheels, another voice is heard, drunk, confused, and dazed:

> 'Wha's matter? he [i.e. the driver] inquired calmly.
> 'Did we run outa gas?'
>   'Look!'
> Half a dozen fingers pointed at the amputated wheel--
> he stared at it for a moment, and then looked upward as
> though he suspected that it dropped from the sky. 'It
> came off,' someone explained.
>   He nodded.
>   'At first I din' notice we'd stopped.'(p. 55)

To this is added the caterwauling of horns. Whereas Owl Eyes' dialogue reveals the suprious nature of Gatsby's acquistions ("Knew when to stop--didn't cut the pages,") and casts a cold, satiric light on his intellectual aspirations, the drunk driver's dialogue reveals the disorderly and morally confused world of West Egg. Also, both are grimly comic and absurd. As part of the sound-track in a film, the dialogues in Gatsby have variety, drama, "color, bite, and rhythm"; also, they evoke an atmosphere and tone, and reveal theme and character.

In _Tender Is the Night_, Fitzgerald's ostensible plan was to "show a man who is a natural idealist, a spoiled priest, giving in for various causes to the ideas of the haute Burgeosie (sic), and his rise to the top of the social world losing his idealism, his talent turning to drink and dissipation."[12] The hero was also meant to be a "communist-liberal-idealist, a moralist in revolt."[13] However, Dick Diver of the finished novel does not quite answer to these descriptions. _Tender_ is about a young psychiatrist of great promise, who, in the course of eleven years, has gradually declined, fallen and faded away in an obscure corner of New York state. The novel, as critics have said, is primarily concerned with the _epuisement_ (draining) of the hero through the psychological process of transference of vitality. Since the novel is almost exclusively peopled with the rich and the not-so-rich American expatriates in Europe, especially on the French Riviera, its dialogues lack the diversity and variety of those found in _Gatsby_, and their dramatic force of confusions, hesitations, linguistic inflections. Nevertheless, _Tender's_ dialogic realism and its ability to reveal theme and character are very much there.

William F. Hall has argued that the essential theme of _Tender Is The Night_ that Dick's involvement with Rosemary repeats for him the various stages of his original experiences and feelings for Nicole--is conveyed mainly through spoken words, through the dialogue of the novel. Fitzgerald's dialogue in _Tender_ tells us what the characters consciously know and are able to communicate with each other, and reveals the submerged reality of their unconscious drives and desires.[14] But, the dialogue in _Tender_ does not have the variety, the comic spiciness, or the color of those in _Gatsby_; however, they are by

no means bland or undramatic. The conversations between a tight and frightened McKisco as he prepares for the duel with Tommy Barban (pp. 53-57), or Louis Campion's anxious words to Rosemary telling her about his desire to film the entire duel (pp. 58-59) are funny and entertaining; the dialogues sound like people talking and would, in all likelihood, function effectively as part of a film sound-track.

By the time he wrote The Last Tycoon, Fitzgerald had learned a deal about his craft, both as a novelist and as a Hollywood scriptwriter. And as the writing of the fragmented Tycoon shows, he was aware of the aesthetic connections between the two forms, and of the possibilities of incorporating some of his newly acquired scriptwriting skills in shaping and organizing his novel on Hollywood. Besides the intended dramatic structure that would have resembled the "five act structure" of Gatsby,[15] the plot was to develop by means of a series of short, carefully designed dramatic episodes, much in the same way that action in a film script is presented and developed. Fitzgerald intended to keep the relations between the characters, especially that between his hero and the rest as taut and well-defined as possible, a method widely attempted in screenplays, where a lack of definition between characters or vagueness of any sort is a liability. Sergio Perosa goes even farther in measuring the impact of Hollywood on Fitzgerald; he sees the novelist's screenwriting experience influencing his later prose. He sees an "involuted style" giving way to "the lightness of one that is spoken, rapid, and staccato," with Fitzgerald eschewing the ornate word for the effective one, turning his previously "musical sentences" into loose and direct statements, and reducing the fullness of his earlier prose to "the scantiness of effects" of a movie script.[16] In film, when

every line of dialgoue means something, or does something--when it is
all meat and no fat, so to speak--the script has an unmistakable
vitality. It _moves_ with a pace that grasps the audience and draws it
along from line to line and from scene to scene; in the words of the
film industry, such a script "plays." And so does The Last Tycoon,
impelled by its dramatic scenes and also by the kinetic force of much of
its dialogue.

Tycoon employs four kinds of dialogue, much as a dramatic or comic
sound film does: establishing dialogue, dialogue that expresses
character and theme, comic dialogue, and dialogue that reveals "the
stress and passion at the core of each convincing moment."[17] Writing in
his Introduction to the novel in 1941, Edmund Wilson noted that "The
Last Tycoon is far and away the best novel we have about Hollywood, and
it is the only one which takes us inside"[18] More than Princeton, New
York, Long Island,or the French Riviera, Hollywood is a world in itself,
simultaneously alienated from and representative of the American
society. It is the farthest extension--geographically, materially,
socially, psychologically, morally, and spiritually--of the "field of
tragedy" against which Fitzgerald's protagonists, from Jay Gatsby to
Monroe Stahr, must always order their lives. The conversation between
Cecilia and Wylie White on the steps of the Hermitage establishes
Fitzgerald's Hollywood and some of its more typical denizens:

> 'I like Hollywood,' I [i.e. Cecilia] persisted.
> 'It's all right. It's a mining town in lotus land.
> Who said that? I did. It's a good place for toughies,
> but I went there from Savannah, Georgia. I went to a
> garden party the first day. My host shook hands and left
> me. It was all there--that swimming pool, green moss at
> two dollars an inch, beautiful felines having drinks and
> fun--'

> '--And nobody spoke to me. Not a soul. I spoke to
> half a dozen poeple but they didn't answer. That
> continued for an hour, two hours--then I got up from
> where I was sitting and ran out at a dog trot like a
> crazy man. I didn't feel I had any rightful identity
> until I got back to the hotel and the clerk handed me a
> letter addressed to me in my name.' (p. 11)

This is Hollywood, hard, selfish, suspicious, ever changing and insecure, fostering loneliness and alienation. Although with its promise of opportunity and success it epitomizes the American Dream of rags to riches, as Fitzgerald paints it, Hollywood is also a place of exploitation and devitalization, and is pernicious ("a mining town in lotus land"). Hollywood is "such a slack, soft place," Fitzgerald wrote Gerald Murphy, "that withdrawal is practically a condition of safety . . . Everywhere there is . . . corruption or indifference"[19]. The image of Hollywood that emerges from the novel's pages, then, is a complex one. Between "America-as-the-ash-heap" of Gatsby and Hollywood as the culmination of the ultimate perversion of the American Dream there is little to choose; both are equally empty.

In Tycoon, Monroe Stahr is presented as a man of enormous talent who has achieved his power and dominance over others through his own brilliance, energy, and hard work. He sees himself as "the unity," the godhead, of the studio. "But what does make--the unity?" Prince Agge asks, looking at the chaos on the studio floor. "I am the unity" (p. 58) answers Stahr. This is not vanity or overstatement; it is true. He is "The Pathfinder" who has run "ahead through the trackless wastes of perception into fields where very few men were able to follow him" (p. 18). He is Icarus who has "flown up very high . . . on strong wings . . . looked on all the kingdoms, with the kind of eyes that can stare

straight into the sun . . . seen from his great height . . . how things were" (p. 20). In a scene with Kathleen, he explains:

> '. . . When I was young I wanted to be a chief clerk-
> the one who knew where everything was.'
> She smiled.
> 'That's odd. And now you're much more than that.'
> 'No, I'm still a chief clerk,' Stahr said. 'That's my
> gift, if I have one. Only when I got to be it, I found
> out that no one knew where anything was. And I found out
> that you had to know why it was where it was, and whether
> it should be left there.' (p. 79)

When in power, Stahr relies only on himself, even if he is not always sure just what that self is. While flying in a plane on his way to the West Coast, Stahr talks to the pilot in the cockpit:

> He was looking down at the mountains.
> 'Suppose you were a railroad man,' he said. 'You have
> to send a train through there somewhere. Well, you get
> your surveyors' reports, and you find there's three or
> four or half a dozen gaps, and not one is better than the
> other. You've got to decide--on what basis? You can't
> test the best way--except by doing it. So you just do
> it.'
> The pilot thought he had missed something.
> 'How do you mean?'
> 'You choose some one way for no reason at all--because
> that mountain's pink or the blueprint is a better blue.
> You see?' (p. 19)

It is dialogues such as these that help establish Stahr's character--his talents and humanity are individual not part of any country or code of truth--and the novel's Icarian motif. Furthermore, like the dialogue between Stahr and Boxley about the art of writing for pictures (pp. 32-33), these dialogues, vivid and colloquial in rhythm, covey meanings with precision and clarity. Like any good dialogue in a dramatic film, they convey two kinds of information that are general and specific: facts about events and revelations about people.

Lighter and more entertaining are the comic dialogues in the novel, although their true worth goes beyond their comic potentials. During one of his trysts with Kathleen when they visit his unfinished home, Stahr gets a telephone call. The operator tells Monroe that the call in from the President of the United States to whom Stahr has "talked before"; it turns out to be a studio orang-outang:

> Stahr listened patiently.
> 'We've got a chimp,' he said, after a minute. 'He bit a chunk out of John Gilbert last year. . . . All right, put him on again.'
> He spoke formally as if to a child.
> 'Hello, orang-outang.'
> His face changed and he turned to Kathleen.
> 'He said 'Hello.''
> 'Ask him his name,' suggested Kathleen.
> 'Helo, orang-outang--God, what a thing to be!--Do you know your name? . . . He doesn't seem to know his name. . . . Listen Lew. We're not making anything like King Kong, and there is no monkey in The Hariy Ape. . . . Of course I'm sure. I'm sorry, Lew, goodbye.' (pp. 83-84)

Hilarious as this is, the conversation makes it clear that Hollywood spins on according to its own laws of illusion and incongruity, its chaos obliterating (as Wylie White makes it plain in the beginning) any sense of identity, and debasing tradition and history. The comic absurdity of the episode, its juxtaposition of man and beast, is echoed earlier in the book in the comic scene in the studio when Prince Agge comes across the familiar figure of Abraham Lincoln, "his legs crossed, his kindly face fixed on a forty-cent dinner, including dessert, his shawl wrapped around him as if to protect himself from the erratic air-cooling." Later, "Lincoln suddenly raised a triangle of pie and jammed it in his mouth" (p. 49). These two scenes, along with the grotesque juxtaposition of Manny Schwartz committing suicide at the Andrew Jackson's Hermitage, suggest in the

words of James E. Miller, "some kind of debasement of the national heritage, some kind of degeneration of a heroic vision."[20]

Finally, there is the kind of dialogue that expresses the immediacy, the "stress and passion" of the moment, a good example of which is the familiar episode in Tycoon where Stahr gets into a skirmish with the Communist labor union organizer Brimmer and is hit by him:

> Then Stahr came close, his hands going up. It seemed to me that Brimmer held him off with his left arm a minute, and then I looked away--I couldn't bear to watch.
> When I looked back, Stahr was out of sight below the level of the table, and Brimmer was looking down at him.
> 'Please go home,' I said to Brimmer.
> 'All right.' He stood looking down at Stahr as I came around the table. 'I always wanted to hit ten million dollars, but I didn't know it would be like this.'
> Stahr lay motionless.
> 'Please go,' I said.
> 'I'm sorry. Can I help--'
> 'No. Please go. I understand.' (p. 127)

The hardness and precision of diction, and the directness of the statements realistically render the dramatic intensity of the moment when we see Stahr at his most vulnerable: "White and nervous and troubled . . . so transparent that you could almost watch the alcohol mingle with the passion of his exhaustion" (p. 126). The clipped, elliptical language of the dialogue conveys the after-effect of the action--"Is this all," the embarassed Brimmer seems to ask Cecilia incredulously, "This frail sick person holding up the whole thing?" (p. 121)--while eschewing any direct description of it. The brief notation of dialogue suggests--shows--rather than tells, giving us the sense of what has transpired even if Cecilia Brady "cannot bear to watch" Stahr's humiliation. In such dialogues that rely on verbs of action, in such

writing as a whole Perosa sees signs of "conscious expressionism" in Fitzgerald's later prose.[21]

Considering the range and variety, the color and the bite, and the complex rhythm of speech sounds present in the fairly extensive roster of Fitzgerald's people, we should have little difficulty in acknowledging that Fitzgerald's sense of sound was keen and accurate. This accounts in large measure for the realistic dialogues in his major novels, dialogues that are both novelistic and at the same time resemble, in form and effect, dialogues in motion picture.

While the film sound-track has been used primarily to match speech with visual images, it is also used to provide sound related to setting or mood, in short, to create atmosphere. Often common "noises" are so deftly interwoven with a cine narrative that the viewer is unaware of them as a separate and distinct entity. Natural sounds of animals, birds, wind, rain, street sounds of cars or traffic, or other machine related noise, and music in variety of forms are common sounds almost rountinely used in film-making. Similar sounds can be found in nearly all of Fitzgerald's novels.

Sounds related to outdoor settings include references to those made by animals, birds, insects, and wind, and are often used atmospherically and as ironic counterpoint. Bull frogs, "full of life," bellow in Gatsby, and "wings beat in the trees" as Nick watches Jay Gatsby steps out of his mansion in the "unquiet darkness" to "determine what share was his of . . . [the] local heavens" (p. 21). The soft sounds of summer's night, and the peace and serenity of the moment are contrasted with Gatsby's "trembling" and his desperate yearning for Daisy, symbolically represented in the "green light at the end of a dock":

nature and artifice are in ironic juxtaposition. A somewhat identical

use of summer's sound--the chirping of birds at dawn--occurs the morning

after Myrtle's death and after Gatsby's fruitless in "vigil" outside the

Buchanan home: "The shadows of a tree fell abruptly across the dew and

ghostly birds began to sing among the blue leaves. There was a slow

pleasant movement in the air, scarcely a wind, promising a cool lovely

day." (p. 152) The words "shadowy" and "ghostly" evoke vague, unnamed

premonitions and prefigure the "ashen, fantastic figure" of death-

dealing Wilson "gliding toward [Gatsby]" through the amorphous trees"

(p. 162) later on, while the singing of the birds heralding a lovely

summers day is terribly ironic when we consider that Gatsby will be shot

to death that afternoon, and that Wilson will take his own life,

completing the "holocaust." The hiatus between beauty and romance of

nature and man's tragic fate, and Fitzgerald's cinematic use of natural

sounds to suggest such a fate is particularly noticeable during Gatsby's

and Daisy's first meeting. As Gatsby takes Daisy and Nick to his house

and asks Klipspringer to play the piano, we hear "the wind outside was

loud and there as a faint flow of thunder along the sound" (p. 96).

Immediately following Klipspringer's piano music "Ain't we got fun," the

natural sound of falling rain, rising wind, and the muted roar of

thunder, subtly undercut the romance of the Daisy-Gatsby reunion and

shroud it with a touch of the ominous. The hour, as Nick perceptively

notes, "was the hour of profound human change" (p. 96); henceforth, none

of the characters' lives would be the same again.

Using images of rising winds (or storm), lightning, and rain to

evoke anxiety, and even terror is seen in the section following the

Devil episode in This Side of Paradise. After his traumatic

experiences, first at Maxim's and then in Phoebe's living room, and later in a New York City alley during which Amory hallucinates that he has encountered the Devil, he returns to his Princeton apartment. When Tom D'Invilliers tells Amory that he had dreamt about him the night before and had a premonition that he was in some kind of trouble, Amory abruptly and nervously cuts him off. After about half an hour, "Outside the wind came up, and Amory started as the wet branches moved and clawed with their fingernails at the window panes" (p. 119). Combining sounds and a string of concrete visual suggestions, Fitzgerald brilliantly creates a gothic atmoshphere of nameless terror that further unnerves an already badly shaken Amroy. In this and other instances cited, Fitzgerald makes a naturalistic use of sound, that is to say, he presents sound as a natural part of the scene, and one that which might have been heard by anyone who could be imagined as standing in the same place as the camera. Such naturalistic sounds are also present in Tender Is the Night, sounds that create an atmosphere and at the same time evoke a particular mood. Back at Gausse's hotel after a night of partying at the Divers, Rosemary wakes up from a disturbed sleep. It is false dawn outside and as she walks on the terrace, warm to her bare feet, "there were secret noises in the air, an insistent bird achieved an ill-natured triumph with regularity in the trees above the tennis court; footfalls followed a round drive in the rear of the hotel, taking their tone in turn from the dust road, the crushed-stone walk, the cement steps, and then reversing the process in going away" (p. 49). The "secret noises," the insistent bird chirping in the trees, and the unseen but not unheard sound at a distance heighten the sense of reality, and of place (the mise-en scene) at the same time that they

extend the dimension of Rosemary's feelings: wistfulness and plangency. Some passages in Paradise, too, employ the direct and indirect natural sound effects to strengthen a sense of reality of "being there," and to enlarge the restrictive boundaries of what is read on the pages of the novel or visualized in imagination. The "wind sobbing around [Amory] and sending little chlls into the place of beside his heart" (p. 222), and the "little sighing gusts of wind" that Amory and Eleanor are left with at the end of their affair, counterpointed with the "tump-tump-tump-a-tump" of their horses hooves give us a sense of environment, communicate atmoshpere and mood, and deepen the reader's awareness (and perception) of Fitzgerald's theme, the education of a Young Egotist.

The repeated references to thunder, lightning, and rain in the major novels forebode unhappiness in romantic love. Amory first comes across Eleanor Savage in a barn on a stormy afternoon blustery with rain shower, and a thunder that "kept [rolling] with menacing crashes up the valley and scattered through the woods in intermittent batteries" (pp. 223-224). And later, he sees her in the momentary illumination of a flash of lightning--as a haunting apparaition of sorts: "alert and dreamy with the tell-tale white line over her upper lip that was a weakness and a delight" (p. 227). There is a similarly unhappy association between stormy Nature and the hopelessness of man's romantic longing in Gatsby too. When Gatsby meets Daisy for the first time after five years, it was a day, Nick remembers, when it was "pouring rain" (p. 84) and his "irregular lawn, well-shaved by Gatsby's gardener, abounded in small muddy swamps and prehistoric marshes" (p. 89); here the images of primoridial life express the dark underside of the Gatsby-Daisy

"affair." The moment in Gatsby is virtually repeated in Tender Is the Night. When Dick Diver first kisses Nicole, it begins to rain hard and a storm rises swiftly and viciously. With it "came a dark, frightening sky and savage filaments of lightning and world splitting thunder . . . Mountains and lake disappeared--the hotel crouched amid tumult, chaos, and darkness" (pp. 175-176). Evidently, it is not an auspicious beginning for what turns out to be in the end a tragic romance. Finally, in The Last Tycoon, there is a somewhat different use of atmospherics but with the same dark undertones. Manny Schwartz's suicide on the step of Andrew Jackson's home in Tennessee is preceded by a storm that, as the airplane stewardess tells Cecilia Brady, was "coming up the Mississippi valley" (p. 6). Fitzgerald uses atmospheric sounds to evoke present and future disaster much as filmmakers use natural calamities as foreshadowing danger and tragedy.

In addition to the natural sounds of animals, birds, insects, and the wind (or the sea), Fitzgerald includes others in his novels as background noises. In Paradise, "Shrieks of laughter" from a party break into Amory's trend of thought (p. 15), a "voice from somewhere" calls "the inevitable formula, 'stick out your head!' from an unseen widow" to freshamn at Princeton, and a grandfather's clock in the hall of the Borge's mansion strikes eight (p. 94). The telephone rings several times in Gatsby (pp. 16, 49, 53, 115, 167); "wild strident arguments" break out in Myrtle Wilson's party as people appear, disappear, and then reappear throughout the evening (pp. 30-37); the muted sounds of "chatter and laughter" from Gatsby's parties drift into Nick's ears (p. 40); as he walks the dark lanes in the theatre district of New York City, Nick is aware the "throbbing taxicabs" and the voices

of their passengers that "sang", and laughed for "unheard jokes" (pp. 57-58); finally, there are the implied background noise of the whirring fans in the Forty-Second Street cellar where Nick meets Gatsby for lunch (p. 69), and of electric trains plunging home through the rain from New York (p. 96). In The Last Tycoon, a "low cheer" from his acquaintances drifts by Monroe Stahr as he stands transfixed on a studio lot captivated by the image of Kathleen sitting astride Siva's head (p. 25); a projection room is alive with "the murmur of conversation" (p. 53) that dies down as Stahr enters; the buzz and the noise of a crowded Hollywood cafe (pp. 71-72) where Monroe and Kathleen enjoy their first evening out together. These background "noises" are an integral part of the novels' realism and their particular mise-en-scene. These scenes supporting sounds are literary transpositions of similar ones frequently found on a film sound-track.

Music has always been regarded as an indispensible accompaniment, a constant companion of the film image since cinema's inception. Ernest Lindgren notes that even as early as 1896 when Lumiere's films were first shown to the American public, the screenings were invariably accompanied by piano improvisations on popular tunes.[22] Initially, the music played bore little relationship to the screen images (and action); any music would suffice that pleased the audience's ear. However, realizing the aesthetic incongruity of playing lively music to a serious and solemn film, the silent filmmakers took recourse to the only meaningful artistically alternative available; they sought to match their music to the mood of the films. Despite some progress, music in silent film tended to remain, in the whole, limited in scope, intent, and achievement. With the advent of sound, however, film music

gradually came into its own. Any assessment of a film sound-track today must (and should) take into consideration its music. And our search for literary analogy for film sound-track in fictional works, of neccessity, entails an examination of the role of music as part of these novels' or short stories' "sound-tracks."

In her study of the influence of popular music on Fitzgerald's fiction, Ruth Prigozy notes that it was a source of his art, and adds that "Fitzgerald was shaped by movies, by musical comedies, and not least by popular music. Other writers of our century were influenced in the same way, but it was Fitzgerald who acknowledged his debt to popular culture, who used it with meticulous care, and who evaluated seriously its impact, for better or worse, on the American scene." And, according to Prigozy, music, whether classical or popular, has a two-fold function in Fitzgerald's work. First, he was aware of its possibilities of becoming a dominant element in the background, both as sensory given and as an "aural accompaniment to the visual or emotive life" of his stories. Second, as he matured as an artist, Fitzgerald increasingly used popular music to develop his themes and comment on the narative action.[23] I shall briefly touch on both, for effective sound-track in cinema employs music almost identically.

In Paradise, there are a number of scenes that rely a great deal upon aural effects, especially on background music that acts as a sort of objective correlative for the emotions and feelings of the characters. In the section entitled "Incident of the Wonderful Girl," Amory Blaine is inside a theatre in New York City:

> Everything enchanted him. The play was 'The Little
> Millionaire,' . . . and there was one stunning young

brunette who made him sit with brimming eyes in the
ecstasy of watching her dance.
    Oh--you--wonderful girl,
    What a wonderful girl you are--
sang the tenor, and Amory agreed silently, but
passionately.
    All--your-wonderful words
    Thrill me through-- (p. 30)

Here the words and sounds of the song capture and objectify young

Amory's romantic and adolescent longings and fantasies about love and

women. The transition from St. Regis to Princeton University brings

little change in Amory's romanticism. In "Babes in the Wood,"

background music dominates as an affective device. Following dinner and

dance, Amory and Isabelle find themselves alone and sitting on the couch

in a little den upstairs, and the moment builds to its expected climax:

        Outside another stray couple had come up and were
    experimenting on the piano in the next room. After the
    usual preliminary of 'chopsticks,' one of them started
    'Babes in the Woods" and a light tenor carried the words
    into the den:
        Give me your hand--
        I'll understand
        We're off to slumberland.
    Isabelle hummed it softly and trembled as she felt
    Amory's hand close over hers.
        'Isabelle,' he whispered. 'You know I'm mad about
    you. You do give a darn about me.'
        'Yes.'
        'How much do you care-do you like any one better?'
        'No.' He could scarcely hear her, although he bent so
    near that he felt her breath against his cheek.
        'Isabelle, I'm going back to college for six long
    months, and why shouldn't we--if I could only just have
    one thing to remember you by--'
        'Close the door. . . .' Her voice had just stirred so
    that he half wondered whether she had spoken at all. As
    he swung the door softly shut, the music seemed quivering
    just outside.
        Moonlight is bright,
        Kiss me good night. (p. 69)

Once again, the sensory impressions in the refrain make the moment "heavy" with romantic possibilities for the young lovers ("babes in the wood themselves," as Prigozy suggests), yet evoke the sadness underlying such ephemeral joys. Here is a literary parallel of what in cinema is known as the asynchronous sound. The song does not originate in the pictured visual area, that is, its source is "off-camera," so to speak. Amory and Isabelle can hear the song but do not actually see the singer. Later, in "The End of Many Things," as Amory prepares to leave Princeton to join the Army, "Poor Butterfly," a number composed by Raymond Hubell and John L. Golden, is mentioned as the "Song of that last year" (p. 152). The reference to the tune evokes memories of a summer time of prewar gaiety--when "the war seemed scarcely to touch them" (p. 152). Interestingly, the same songs recurs as music in Tender Is the Night, when Nicole, then under Dick's treatment, and the young Italian Comte de Marmora are together in the salon of a hotel room in the Swiss Alps. As Dick watches Marmora and his mother dance to the tune of "Poor Butterfly" and turns his gaze on Nicole, she appears to Dick to be the very emobodiment of the "Poor Butterfly" of the Song:

> The orchestra was playing 'Poor Butterfly'; young Marmora was dancing with his mother. It was a tune new enough to them all. Listening and watching Nicole's shoulders as she chattered to the elder Marmora, whose hair was dashed with white like a piano keyboard, Dick thought of the shoulders of a violin, and then he thought of the dishonor, the secret. Oh, butterfly--the moments pass into hours-- (p. 172)

Dick associates the lyrics of the song with the crisis of his own indecisiveness at this point. This is an equivalent of synchronous sound, where there is an agreement between the pictured image and sound:

"Poor Butterfly" derives from "on camera" source. Dick sees the orchestra playing the tune and simultaneously hears what it plays.

In Fitzgerald's major novels, music as background is often linked with dancing and orchestral effect. In The Last Tycoon, Cecilia Brady describes the emotional vacuum left in Monroe Stahr by the departure of Kathleen Moore in a passage that recalls both the swing music and the Big Band orchestra:

> So Stahr and I [i.e. Cecilia] danced to the beautiful
> music of Glen Miller playing I'm on a See-Saw. It was
> good dancing now, with plenty of room. But it was
> lonely--lonelier than before the girl had gone. For me,
> as well as for Stahr, she took everything with her, took
> along the stabbing pain I had felt--left the great
> ballroom empty and without emotion. Now it was nothing,
> and I was dancing with an absent-minded man who told me
> how much Los Angeles had changed. (pp. 77-78)

And in Tender there are several references to dances and dance music, (pp. 172, 175, 176, 185) and at least one to Wiener waltzes (p. 202), which expresses particularly well the sophisticated but more romantic world Fitzgerald sought to capture in the fiction of these years.[21] The technique of melding background music with dancing and orchestral performance is repeated brilliantly in the party scene of Gatsby where the arrival of the orchestra turns the gathering into a musical feast of sorts: "By seven o'clock the orchestra had arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums" (p. 40). The music and the elaborate orchestral piece are associated with a wide range of impressions: the girls are like "moths," the "whisperings," the "champagne," the "stars," as well with the "mops" and "scrubbing-brushes" of the morning after that make up the atmosphere of a Gatsby

party. Similarly, in Tender, when Dick, eager to meet Rosemary, tele-
phones her at her hotel room and says, " . . . I'd like to be with you
now," and Rosemary replies, "I wish you were with me now," a few strains
of a popular song follows, creating an appropriate mood and tone:

> 'And two--for tea.
> And me for you
> And you for me
> Alow-own.' (p. 108)

The lyric, admittedly banal, revives romantic longings in her, and in a
way compensates for Rosemary's emotional inadequacy at this point by
couching expressions of love in the language and sentiment of a popular
song. And in Tycoon, as Wylie White and Cecilia Brady are driving down
Beverly Hills toward Stahr's office on the studio lots, the car radio
sings, "They asked me how I knew my true love was true." Listening to
the song, Cecilia is overcome with emoton and longing for Stahr: "My
heart was on fire, and smoke was in my eyes and everything," she
confesses (p. 70). But of course, little happens when they actually
meet. Her adolescent longing for Stahr, which verges on the hero-
worship, is left unrealized and Cecilia adds, with a mixture of
truthfulness and sly irony, "men don't know those times when a girl
could be had for nothing" (pp.70-71).

Besides functioning as a dominant element in the background, one of
the most artistically impressive uses of music in film (indeed, of sound
in cinema as a whole) involves its characterizing and underscoring the
larger meanings of the film text. In short, sound in cinema has an
undeniable metaphoric significance, which enables the filmmaker to
develop his themes and comment on the action. The use of music as
metaphor is present in Fitzgerald's work.

In Paradise, Fitzgerald fuses music and theme several times. Amory kisses Isabelle's palm to the strains of "Kiss me good night," his trembling, torn whisper "Isabelle" blending in the music (p. 70). In a later section, as the music of Victor Herbert's waltz "Kiss Me Again" surges into the room, so do the romantic longings in Rosalind's and Amory's hearts. The song objectifies their feelings, and, not unsurprisingly, enacting the suggestion in the song's title, they kiss (p. 185). A similar metaphoric use of sound--the chiming of Princeton's tower bells at midnight--occurs at the close of the novel when Amory's "education" is complete, for now as he says, "I know myself . . ." (p. 185). Here the sounds of bells bring back Amory to his "sole self" but not, as in Keats' "Ode to a Nightingale" to an aching awareness of the limitations of imagination. Rather, the chiming bells herald, indeed welcome, the rebirth of Amory's capacity to dream. He has confronted the "pageantry of [his] disillusion" and has learnt to bear the shock of exploding illusions; he "grows up" to find "all Gods dead, all wars fought, all faiths in man shaken" (p. 282). He was free now to "accept, what was acceptable, roam, grow, rebel" in an endless effort to "guide and control" his life. "The "egotist" becomes a "personage": self-knowledge comes to Amory at last as he recognizes the lonely necessity of fulfilling himself, and of seeking accommodation with the larger struggles of his fellow men.

When used effectively, sound in cinema provides more than an audial sense of continuity while visual images do their work. Effective sound creates audial images that work on the mind much as visual images do. And often, filmmakers also use an audial montage to achieve the same effect as visual montage. Several sounds, recorded separately on the

sound-track, are heard in a meaningful pattern. And several times in his major novels Fitzgerald indicate his ability to produce this film speciality in prose.

In Gatsby, the famous party scene with its medley of voices and a wide variety sounds creates an effective audial montage and serves to enrich the scene. There is the orchestra, "no thin five piece affair," playing yellow cocktail music, and the "opera of voices pitches a key higher"; tinkling laughter, "spilled with prodigntity, tipped out at a cheerful word"; as a woman gulps down a cocktail and dances alone on the canvas platform, the orchestra leader "varies his rhythm obligingly to her"; a burst of chatter follows; and mingled with these sound are the "low, earnest voices" of young, well-dressed Englishmen trying to sell something: "the party has begun". Later, as the evening festivities stretch well into the night, there are the sounds of banjoes, of dance taps, of a celebrated tenor singing in Italian and of "a notorious contralto singing jazz, and of happy, vacuous bursts of laughter" that rose toward the summer sky (pp. 40-47). Inevitably, the party ends with the "harsh, discordant din" (p. 54) of a car crash, and of women "having fights with men said to be their husbands" (p. 52). The audial montage here serves to emphasize the "bizarre and tumultuous" (p. 54) quality of Gatsby's parties, and functions as a means of Nick's initiation into Gatsby's world. The desperate gaiety and frenzied pursuit of happiness that Nick witnesses, along with images of restless dissipation and confusion of people being "rich together," provide him with a few of the signs and portents of an "inverted" world, "material without being real" where the "unreality of reality" reigns supreme.

Similarly in Tender, the scene is set at the Ritz in Paris where Abe North has been drinking since nine in the morning. It is now one in the afternoon and it is jammed with people:

> . . . Amidst the consequent mixture of voices the staff of waiters functioned, pinning down their clients to the facts of drink and money.
> 'That makes two stringers ... and one more ... two martinis and one . . . nothing for you, Mr. Quarterly . . . that makes three rounds. That makes three rounds . . . That makes seventy-five francs, Mr. Quarterly. Mr. Schaeffer said he had this-- you had the last . . . I can only do what you say . . . thanks vera-much.' (p. 117)

In Tycoon, the scene is the studio back lot ("thirty acres of fairyland" [p. 25] as Cecilia wryly describes it) and work is in progress:

> A little crowd had gathered--electricians, grips, truckers, and Robby began to nip at them like sheep dog.
> '. . . get the big pumps on the tanks on Stage 4 . . . put a cable around this head . . . raft it up on a couple of two by fours . . . get the water out of the jungle first, for Christ's sake . . . that big 'A' pipe, lay it down . . . all that stuff is plastic. . . .'
> Stahr stood watching the two women as they threaded their way after a policeman toward an exit gate. Then he took a tentative step to see if the weakness had gone out of his knees. A loud tractor came bumping through the slush, and men began streaming by him--every second one glancing at him, smiling, speaking: "Hello, Monroe. . . . Hello, Mr. Stahr . . . wet night, Mr. Stahr . . . Monroe . . . Monroe . . . Stahr . . . Stahr . . . Stahr.' (p. 26)

Unlike the audial montage in the Gatsby party scene, these are less sophisticated. We have merely different pitches and tone of voices spliced and mounted together, except once, briefly, in Tycoon when the voices of men and machine mesh and meld. The purpose of these montage is, in some respects, similar to that in Gatsby. Both these passages create an ambience, and emphasize setting and mood. The passage in Tender realistically evokes a bar-room atmosphere of din and bustle and confusion, which in turn reflect the dissipation and internal chaos of

Abe North's mind. If the bar at the Ritz represents the small and self-enclosed world of the Americans in Europe and becomes a setting for their slow but irrevocable physical and spiritual decline, then the open studio back lot and the audial montage in Tycoon foster a sense of illusion and frenzied but purposeful activity, at the centre of which stands Monroe Stahr, "the unity," one who imposes order on chaos. "Stahr . . . Stahr . . . Stahr" becomes an adulatory chant of sorts for an authentic American idol: "There is no world so but it has its hero, and Stahr was the hero" (pp. 26-27). The mood here is upbeat and positive and that in the passage in Tender depressing. Abe North is caught in a vortex of senseless and self-destructive activity that eventually ruins him.

Finally, one element of ambient sound deserves mention in Fitzgerald's work: silence. Sound is meaningful only in relation to silence. It is effective only as a hiatus in the presence of sound. When all sound ceases, silence creates strong moods if set in the proper context. Anyone familiar with Hithcock's films, especially Psycho and Birds knows how silence can arouse intense emotions and carry tremendous dramatic impact, often bringing a quality of strangeness and horror to the familiar.[25] Such silent moments on the film sound-track are known as "dead spots" and they can have a jolting effect. The oscillating rhythm of sound and silence is also evident in Fitzgerald's major novels, sometime with similar result. In This Side of Paradise, Fitzgerald uses silence in some of the love scenes between Isabelle and Amory and between Amory and Eleanor, and heightens the tension and the romance of the moment: "Oh, what's the use--you'll go your way and I

suppose I'll go mine," Amory melodramatically tells Isabelle, and then
we read:

> Silence for a moment. Isabelle was quite stirred; she
> wound her handkerchief into a tight ball, and by the
> faint light that streamed over her, deliberately dropped
> it on the floor. Their hands touched for an instant, but
> neither spoke. Silences were becoming mere frequent and
> more delicious. (pp. 68-9)

Later, when Amory and Eleanor meet for the last time and take "a
long farewell trot [through the woods] by the cold moonlight," the
lovers "[ride] for half and hour with scarcely a word, except when she
whispered 'Damn!' at a bothersome branch--whispered it as no other girl
was ever able to whisper it" (p. 236). And Fitzgerald's use of silence
to sharpen the sense of fear and anticipation is seen in the Atlantic
City episode in Paradise which involves Amory's former friend Alec and
Jill, "a gaudy, vermillion-lipped blonde" (p. 244). The officers'
pounding on the hotel door and their verbal threats are magnified by the
silence that follows, and suspense and tension fill the air; and Amory
is "jolted" into the awful reality of the situation. Furthermore,
silence is also used to emphasize the romance and anxiety of love and
togetherness, as in the scene in Gatsby where Gatsby and Daisy meet in
his West Egg house. "For half a minute," Nick reports, "there wasn't a
sound"; then he hears Daisy tell Gatsby, "I certainly am awfully glad to
see you"; this is followed by another silence which, Nick says, "endured
horribly" (p. 87). Nick cannot see what is happening inside the room
between Gatsby and Daisy. But the silence is a "shot" itself, conjuring
romantic hopes and expectations, and, even for a moment, evoking
apprehension. Later, when Nick sees the two together, no words are
spoken but "Gatsby literally glowed; without a word or a gesture of

exultation a new well-being radiated from him and filled the room" (p. 88). Finally, in Tender silence creates a mood of melancholy longing as Dick tells Rosemary, "Look, I'm in an extraordinary condition about you" (p.107). Rosemary for a moment does not answer; instead, she stares at a shelf stacked with liquor: the implications are obvious. And silence as a metaphor occurs toward the end of Tender when Nicole finds Dick sitting alone in his cottage thinking and "living a world completely his own" (p. 333). Instead of going up to him, she regards Dick silently for some time. The silence of this moment, animated as it with unspoken words and feelings is particularly poignant and points to the total lack of communication between them. Now there was nothing to be said; "the case was finished. Doctor Diver was at liberty" (p. 335).

These are explicit notations of silence, but we must remember that in Fitzgerald's major novels (and not only in Tender) an implied silence is often present while a character is alone, or is occupied with his or her own thoughts. Or again, "silence often seems not so much the absence of sound as a container, for it is a presence even while the sounds are occuring"[26]. Regarded this way, silence must be acknowledged as a functional element in Fitzgerald's novels. Fitzgerald's facile and varied evocation of sound as well as his use of silence together constitute one of the distinguishing marks of his prose style. His literary description of sound and silence mirrors the way they are produced on a film sound-track, and that adds a further dimension to his right to be called a novelist with "film sense" and a cinematic imagination.

ENDNOTES

[1] Ernest Lindgren, The Art of the Film, p. 98.

[2] Gavin Lambert, "Sight and Sound" in Film: A Montage of Theories, p. 48.

[3] Sergei Eisenstein categorically declared, "I am against the talking film, which I see a transitory form and a false form." On the other hand, sound is for him only a sort of element of editing which makes a harmonious composition with the image possible. Reported in Film Kurier (Berlin, 27 Sept. 1929). Cited by Marie Seton in Sergei M. Eisenstein: A Biography (New York: A.A. Wyn, Inc., 1952) p.131.

[4] Joseph Mankiewicz, quoted in F. Scott Fitzgerald's Screenplay for Three Comrades by Erich Maria Remarque, ed. Matthew J. Bruccoli (Carbondale: Southern Illinois University Press, 1978), p. 263.

[5] See Wheeler Winston Dixon, The Cinematic Vision of F. Scott Fitzgerald, p. 50.

[6] The words are Herman Mankiewicz's. Cited in Aaron Latham's Crazy Sundays: F. Scott Fitzgerald in Hollywood (New York: Pocket Books, Inc., 1975), p.121.

[7] Edmund Wilson, F. Scott Fitzgerald: Twentieth Century Views, ed. Arthur Mizener (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), pp.80-81.

[8] Quoted in Henry Dan Piper, F. Scott Fitzgerald: A Critical Portrait, p. 42.

[9] Sy Kahn, "This Side of Paradise: The Pageantry of Disillusion," The Midwest Quarterly, 7 (Winter 1966), 178

[10] Robert Roulston, "Tom Buchanan: Patrician in Motley," Arizona Quarterly, 34 (Summer 1978), 101-102.

[11] Alan Margolies, "Novel to Play to Film: Four Versions of The Great Gatsby" in Critical Essays on Scott Fitzgerald's The Great Gatsby, ed. Scott Donaldson (Boston: G. K Hall & Co., 1984), p. 193.

[12] Arthur Mizener, "F. Scott Fitzgerald: 'A Note on "The World's Fair'", Kenyon Review, 10 (Fall 1948), 701.

[13] Arthur Mizener, The Far Side of Paradise (Boston: Houghton-Mifflin, 1951), p.308.

[14] William F. Hall, "Dialogue and Theme in Tender is the Night" in Tender is the Night: Essays in Criticism, ed. Marvin LaHood (Bloomington: Indiana University Press, 1978) p.145

[15] Piper, p.278

[16] Sergio Perosa, The Art of F. Scott Fitzgerald, pp. 151, 174.

[17] Perosa, p.176.

[18] Edmund Wilson, "Foreword" to The Last Tycoon, x

[19] Letters, pp.429-430.

[20] James E. Miller, The Fictional Technique of Scott Fitzgerald, p.157.

[21] Perosa, p.177.

[22] Lindgren, p. 117.

[23] Ruth Prigozy, "'Poor Butterfly': F. Scott Fitzgerald and Popular Music," Prospects: Annual of American Cultural Studies, 2 (1976), 41; also, 53-59. Prigozy's article is one of the most perceptive essays on the use of music in Fitzgerald's fiction, and I have used some of her ideas in this portion of the discussion.

[24] Prigozy, 56.

[25] See William Jinks, Celluloid Literature, p.104, where he says that the "use of silence is frequently associated with tension, suspense, and danger." Jinks also mentions Michelangelo Antonioni's Blow Up (1967), where the director uses "huge 'blocks' of silence" to make his point.

[26] See Walter Slatoff, "The Edge of Order: The Pattern of Faulkner's Rhetoric" in Faulkner: Three Decades of Criticism, ed. Frederick I. Hoffman and Olga W. Vickery (New York: Harcourt, Brace & World, Inc., 1963), p. 175.

CHAPTER VI

OTHER CINEMATIC TECHNIQUES IN THE MAJOR NOVELS

Ever since sound made the all-talking cinema a commercial <u>sine qua</u> <u>non</u>, film industries in Europe, and, especially in America have been indebted to novels and short fiction (and to the theatre) as sources for their raw material. The ready-made plot, character, dialogue, and the setting of successful fiction and stage plays and their equally ready-made publicity were too tempting for Hollywood to ignore in its glory days (1930-1955); and even in the later years of its decline, the practice of making 'the film of the novel' or of the 'play' has continued.[1] What, in turn, has film given back to post-cinema Euro-American fiction? The answer is simple: the general conception of plot, structure, characterization, dialogue writing, and setting have been colored to a noticeable extent by the new technique of dramatic story-telling, opened up, potentially, by the younger medium.

What are some of these new techniques? To recapitulate, ever since D. W. Griffith, the cinema has been known to enjoy the greatest freedom in time and space, largely as a result of the editing processes. The film can make unexpected connections, reverse the flow of time, break down complex events into significant details, leap across continents, or look at causality from a fresh angle. The formal changes brought about by the use of real locations, the big close-ups, the inclusion of slices of life in film have made new dramatic structures--the "cinematic"

narratives—possible in, especially, modernist (and postmodern) fiction and drama.

The previous chapters have focused on Fitzgerald's visual techniques, his use of the literary parallels of film sound-track, and of the cinematic editing devices in his major fiction. However, the analyses will be incomplete, and our knowledge of Fitzgerald's film sensibility limited, if we do not examine also the presence of such clearly cinematic devices as the title cards (of silent cinema), the flashbacks, the fragmented (and dramatic) narratives, an accelerated sense of movement and action, cinema's reliance on the perceivable externalized image of characters rather than on their interior or psychological states, and film's special handling of time.

Writing about This Side of Paradise, K.G.W. Cross says that Fitzgerald's technique in the novel is "less impressionistic than cinematic, the narrative moving with the jerkiness of an early film."[2] By "early film" Cross obviously means the silent film; and there are indeed some structural similarities between Fitzgerald's major novels and the silent film. As in a silent film, which uses "intertitles" (or "titles") to describe, comment, and often editorialize on the segments that follow (as in Griffith's Birth of a Nation), episodes in This Side of Paradise are introduced by "event headings" and subtitles. The titles themselves are sometimes simple statements indicating content: "Incident of the Well-Meaning Professor" (p. 28), "The Philosophy of the Slicker" (p. 32), "Historical" (p. 55), a paragraph informing the reader about the beginning of World War I and Amory's indifference to it, or "Descriptive" (p. 60), which is a brief section devoted to a physical description of Amory at the age of eighteen. Sometimes the titles are

more than merely literal, as in "A Damp Symbolic Interlude" (p. 53), and sometimes they are figurative as in "Babes in the Woods" (p. 66).

Fitzgerald himself appropriately calls the intertitles "snapshots." They summarize the significant events in the "education" of Amory. In the episode titled "Snapshots of the Young Egotist" (p. 15), Fitzgerald documents a variety of his protagonist's experiences, from his seeing a play to his falling in love to his interest in sports to his reading and his reaction to school to, finally, Amory's dreams and ambitions. Although the "snapshots" are panoramic in their representation of events, characteristically, they lack in dynamism. Later, Fitzgerald uses actual scenes, complete with dialogue and stage directions, as in "The Debutante" (p. 167), to infuse pace and drama into his narrative. Pace and drama are important if we are to establish a connection between Fitzgerald's novel and the silent film. The American silent films made between 1915 and 1919, when D.W. Griffith, William Hart, Charles Chaplin, Mary Pickford, and Douglas Fairbanks were all making films, invariably packed in a maximum of plot and incident, and as William K. Everson says, "[These] films really moved."[3] Fitzgerald's narrative too is characterized by pace and movement as he brings Amory and Rosalind together for the first time. They interact with each other and offer us varied images of wit, charm, youthful exuberance, cynicism, and despair. And these images mingle into a romantic melodrama that is in the best tradition of a Griffith or of a Pickford silent.

Action in a silent film is often presented in a series of tableaux; before Griffith, directors seldom broke up scenes into successions of long, medium, and close shots. The camera remained fixed in one

position and the scenes played themselves out as if on a stage; they were "scenographic" in effect. "Isabelle" and "The Debutante" both are tableaux and are "scenographic." In the first, we have a 'poised' portrait of Isabelle, "paused at the top of a staircase" (p. 60), watching out of the window at "the snow [glide] by in the frosty morning" (p. 62), and, later, "...in the fullest flush of her own conscious magnetism" (p. 64) sizing up her antagonist. These images are symmetrically arranged, held over and coordinated, without distinction, in a single field of vision, observed as if with an affectless eye. Fitzgerald does not see Isabelle from the inside as a psychological novelist is wont to do; on the contrary, he sees her almost entirely from the outside as a filmmaker usually does with his screen characters. The stereographs, song slides, and popular chromoliographs of cinema's silent years put emphasis on the important ('picturesque') moment. Fitzgerald, too, was partial to heightening his dramatic effects by, literally, stopping the action ("freezing the frame," as it were) for a momentary tableaux of posed composition familiar in proscenium performances.

It is a critical commonplace that in cinema space and time are interelated; film, obviously, has a unique ability to manipulate both. Observing (or presenting) events, objects, or living humans being in close-ups or in long shots is not merely a matter of distance but also of timing and climax. Events occuring in time are brought close to us or are separated by flashbacks (or flashforwards). Such potentialities, in which the boundaries of space and time are fluid, separate and distinguish the cinema from the other artistic activities such as

painting and literature, which are, comparatively speaking, spatio-temporally restricted to certain limits.

While time in cinema is fluid and "free" and assumes to some extent, in its multidirectionality, a spatial character, in traditional literature--as in drama, especially--it is continuous and irreversible. In much of modern, post-cinema ficiton, however, time in its sequence, duration, and tempo is more dynamic and achronological than it is in earlier literary works. Some of the literary parallels of the cinematic devices that break temporal continuity in a fictional narrative are ones we have examined: the montage of consciousness, the cuts, the dissolves, the fade-outs and the fade-ins. One other remains to be discussed--the flashback. In the cinema, "flashback" refers to the discourse that breaks the normal chronological story-flow by shifting directly to time past in an attempt to recall earlier events. Thus, the technique violates the normal sequence of events (the "NOW") where story and discourse have the same order, and both are introduced by a mark of transition such as a cut or a dissolve.[4] What the flashback (indeed the temporal medium of film) achieve aesthetically is to disconnect the individual stages in the development of events and rearrange them to the principles of spatial order. "In brief," as Arnold Hauser says, "time here loses, on the one hand, its uninterrupted continuity, on the other, its irreversible direction".[5] Time is reversed in the flashback (as it is skipped across in the flashforward). The freedom implied in temporal discontinuity made the cinematic conception of time particularly useful to the post-cinema writers. It enables them to combine the retrospective development of plot with the progressive, with little or no chronological tie, and

through the manifestation of the time-continuum, to attain a great measure of mobility, the essence of the cinematic experience. Furthermore, the fusion of the past, present, and the future, and simultaniety of parallel events create an order of direct apparition, or in other words, an awareness of the present. The temper of the modern age is such that it is preoccupied by the contemporary and the simultaneous.

This cinematic conception of time is noticeable in The Great Gatsby, where the flashback is an important structural device with significant thematic implications for the novel as a whole. The mature narrative craftsmanship of Gatsby and its formal ordering of material are "a combination of a foreground story that is strictly sequential, neat, and uncomplicated, and an inner, cultural story that is sequentially and temporally disjointed."[6] Our informaton of Jay Gatsby is revealed though straight narration, through what others say about him, and through flashbacks during which, at least for a while, we are locked inside Nick's and Gatsby's minds, viewing their imaginative reconstruction of the past. The point of view is subjective except that in Nick's case the subjectivity is carefully tempered by his role as a skeptical narrator with limited omniscience rather than one who knows and tells all. John Harrington has identified two kinds of flashback, the subjective and the objective. The former, he says, reveals the thoughts and memories of a character; the latter, the objective flashback, returns to previous events in order to show the relationship that they have to the present.[7] The literary parallels of the cinematic flashback in Gatsby combine both. The foreground story of Nick's memory of the events of the "traumatic summer" of 1922 is, within the aesthetic

limitations of the first person narration, an objective recollection of his experiences in the East eighteen months ago during which he befriended Jay Gatsby.   Interwoven with Nicks's tale of Gatsby's unfortunate attempt to win Daisy is his account of the careless rich Buchanans and Jordan Baker, the gambler Meyer Wolfsheim, and the lower-middle class Wilsons, all of whom singly and collectively contribute to Gatsby's tragedy. As he resurrects the past, Nick gives it a form and substance in the present, and in the process succeeds in vindicating Gatsby's magnificent simplicity, his "incorruptible dream," setting it off against the "hard malice" of the Buchanans; and Nick finally emphasizes the destructive power of wealth, particularly its corrosive influence on "normal" life. Nick Carraway's objective flashback does something else also. Its smooth, public narrative establishes Nick and his Middle West as the moral centre of the novel.

Within the central story of Jay Gatsby's shadowy antecedant and his criminal present, the genesis and evolution of his magnificant obsession for Daisy, and his eventual victimization--there are two flashbacks, one by Jordan Baker and the other by Gatsby himself. Jordan's flashback functions expositorily and is done in the summary mode. But unlike in nineteenth-century novels that typically introduce each summary in a "lump" at the beginning, Fitzgerald uses the Ford Madox Ford technique of "chronological looping" as a way of revealing antecedent events. Fitzgerald "distributes" the exposition, and gets in Gatsby first with a strongly mysterious and puzzling impression, and then works "backwards and forwards" over his past.[8] Furthermore, this flashback narration is completive, filling in a lucuna--a past about Gatsby and Daisy, and about Tom and Daisy that only Jordan knows-- and is "homo-diegetic,"

that is, it interferes with the interrupted story of Jay Gatsby and Daisy Buchanan.

Thematically what Jordan's account does is to hint at Gatsby's love for Daisy, a love that later turns into an all-consuming obsession. "The officer," Jordan says at one point of Gatsby, "looked at Daisy while she was speaking, in a way that every young girl wants to be looked at sometime, and because it seemed so romantic to me I have remembered the incident ever since" (p. 76). Jordan Baker remembers and sums up the only thing about Gatsby that matters--his love for Daisy into which he had given everything, even then. Coming from a woman with allegedly a hard and cynical disposition, this impressionistic memory of Gatsby's yearning look is an acknowledgement of the strength of Gatsby's romantic idealization of Daisy. Also in the flashback are Jordan's references to Tom's great wealth and to his social preeminence. Tom, she reminisces, "came down with a hundred people in four private cars, and hired a whole floor of the Seelbach Hotel, and the day before the wedding he gave her [i.e. Daisy] a string of pearls valued at three hundred and fifty thousand dollars" (p. 77). This interweaving of the themes of love and money is one that frequently recurs in Fitzgerald's work and not just in Gatsby. As Andrew Turnbull notes in his biography of the author, "'The whole ideal of Gatsby,' Fitzgerald said, "'is the unfairness of a poor young man not being able to marry a girl with money. This theme comes up again and again because I lived it.'"[9]

Jordan's impressionistic rendering of the special look in Gatsby's eyes prepares us and leads stratight to the moment when Gatsby remembers (and tells Nick) about the "one autumn night five years before . . ." (p. 112). The ellipsis between Gatsby "talking a lot about the past" in

an effort to "return to a certain starting place and go over it all slowly" and "one autumn night . . ." indicates a transition to the past quite clearly, and what we have here is an instance of the cinematic "dissolve" into a subjective flashback. Both in technique and in thematic significance, this section is the richest and most poetic of the flashbacks that constitute the central story.

The "voice" here is unmistakably Gatsby's, such is the artistry of Fitzgerald's exquisitely evocative prose. What Gatsby verbalizes is his recollection is his confident belief that the past <u>could</u> be repeated (p. 111). Gatsby and Daisy walk together in the "cool night with that mysterious excitement in it which comes at the two changes of the year"; it is prefatory to the magic moment when "Daisy's white face came up to his arm." At that moment he knew "that when he kissed this girl and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God." And as Gatsby kisses Daisy, "she blossomed for him like a flower [and] the incarnation was complete" (p. 112). Here, in essence, is the true implication of Gatsby's "dreams" for Daisy. Trusting in his yearning for the fulfillment of romance, he preserves a romantic state of mind where the imagination and will are arrested--in a state of suspension--by his idealized concept of beauty and love which keeps his world, despite his loss of Daisy to Tom, resplendent and alive.

If this flashback is crucial to an understanding of the nature and meaning of Gatsby's romantic idealism and of his belief that the past could be repeated to suit the harmonious conception of memory, then his final flashback narration, following the scene at the Plaza Hotel, further underscores our sense of the fixty of his "deep memory" and

romantic dreams for Daisy, except that now we notice a wistfulness in his tone that was absent before:

> I can't describe to you [i.e. Nick] how surprised I was to find out that I loved her, old sport. I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. She thought I knew a lot because I knew different things from her . . . Well, there I was, way off my ambitions, getting deeper in love every minute, and all of a sudden I didn't care. What was the use of doing great things if I could have a better time telling her what I was going to do? (p. 150)

As in an earlier subjective flashback--his first--where Gatsby tells Nick about his humble beginning as James Gatz of North Dakota and of his associations with Dan Cody, his personal voice is muted, and the information he provides is mediated through Nick's critical consciouness. The mediation creates a persona for Gatsby that is sufficient for Nick to explode "these first wild rumors about [Gatsby's] antecedents, which weren't even faintly true" (p. 102). But here again, as in Jordan's recollection, it is Gatsby's uniqueness of character that is stressed, with Nick serving as the reflecting and interpretive agent. Possessing "a heightened sensitivity to the promises of life" (p. 2), Gatsby's existence is organized on a dream: the magnitude of his vision of himself (" The truth was that Jay Gatsby... sprang from his Platonic conception of himself," Nick says at one point, p. 99) and of his destiny raises him to heroic proportions.

To sum up,then, we can say that the literary parallels of the cinematic flashback present in The Great Gatsby work both objectively and subjectively. They are used by Fitzgerald as structuring devices, imparting coherenece and meaning to the central story of Jay Gatsby. And as a technique the flashback, with its linguistic and semantic

implications of a past recaptured and resurrected, becomes synonymous with the meaning of the text: fixation on the past, but one that is evoked in a certain way--romantically and nostalgically heightened. The flashbacks in Gatsby, which are a part of the novel's formal strategy, help establish distance between the characters and their past, and between the incidents they describe and the readers.

Fitzgerald's characters frequently think of time in movie terms, suggesting that Fitzgerald did himself. Anthony Patch in Beautiful and the Damned has a memory as "distinct as a flashback on a screen." The metaphor is expanded in Tender Is the Night; the flashbacks in the structure of the novel serve, first, to unveil facts buried in the past and help make connections with the present. Dick meets Rosemary; then Dick, in a flashback, actually returns to the past and meets Nicole. For the reader the parallel is clear. There is a difference between Dick's and Nicole's sense of time. For Dick, "time stood still and then every few years accelerated in a rush, like the quick rewind of a film," but for Nicole the "years skipped away by clock and calendar and birthday, with the added poignance of her perishable beauty" (p. 202). The "rewind" of the film describes the kind of moment Dick has in mind but it also suggest the return to a moment in the past. Rosemary's appearance in Tender brings back the rush of the past for Dick Diver. His falling in love with her, and subsequently with every pretty girl he sees, shows the extent to which he is unable to deal with his world any longer.

As in Gatsby, the flashbacks in the formal organization of Tender contribute to the dramatic suspense of the 1934 version and underscore,

what Brian Higgins and Herschel Parker see as Fitzgerald's "larger purpose": realize the deepest implications, intellectual and emotional, of Dick Diver's personal tragedy. The flashback section that forms the core of Book II help the reader experience the tragic personal decline of Dick as a "precipitius fall." Because Fitzgerald chose to place the account fo Dick's youthful promises (narrated in flashback) in the middle of the book, Higgins and Parker writes, "we go [directly] from his heroic period to his disastrous period with a great poignance, our sense of tragedy inevitably heightened."[10] Using the cinematic technique of the flashback, which actualizes the past or vivifies memory, and by positioning the sequences roughly halfway through Book I (Rosemary's Story) and Book III (Nicole's Story), Fitzgerald succeeds in juxtaposing the early promise and the many genuine accomplishments of Dick (chapters 1 through 10 of Book II) and his dissipation (chapters 11 through 23, also of Book II) effectively. As a result, our experience of Dick's collapse is sharpened.

Like Gatsby and Tender, in The Last Tycoon Fitzgerald presents his story retrospectively. Cecilia Brady puts together and narrates the tale in a tuberculosis sanatarium following her father's murder, and after the plane from the East Coast carrying Stahr crashes, killing him. Her story, then, is in cinematic terms, an extended flashback (as is Nick Carraway's narration in Gatsby). Within the flashback structure itself, there is one particular passage that merits some attention. It occurs when Stahr and Kathleen are together and the latter tells Monroe of her previous affair with a king, and of her present promise to marry "The American," the savior of her life and reason:

> Her talk of kings had carried him oddly back in flashes to the
> pearly White Way of Main Street in Erie, Pennsylvania, when he
> was fifteen. There was a restaurant with lobsters in the
> window and green weeds and bright lights on a shell cavern,
> and beyond behind a red curtain the terribly strange brooding
> mystery of people and violin music. That was just before he
> left for New York. This girl reminded him of the fresh iced
> fish and lobsters in the window. She was Beautiful Doll.
> Minna had never been Beautiful Doll. (p. 114)

Here memory, "in flashes," creates both the moment and mood for Stahr and Kathleen. But nostalgia does not serve as a refuge for Stahr. On the contrary, the flashback creates a lucid moment of balance when we see Stahr both fully engaged with living, yet aesthetically detached. We are aware of the fugue-like charm (and harmony) of the scene, with its underlying suggestions of freshness and innocence and mystery and danger held in careful tension--Fitzgerald's use of "green" and "red" is appropriate--but that should not obscure an important function of the flashback: Kathleen is the double of Stahr's dead wife, Minna Davis. "Pictures are my girl," Stahr tells Cecelia at one point (p.71), but he is lured from his work by the haunting resemblance of Kathleen to Minna; very likely his grief for Minna is such as to make his work partly an escape from it. This is his vulnerable point, and only the coincidence of Kathleen's appearance makes him open to further wounds. However, it is not made clear by the novel and must be deduced by the reader; the narrative flashback helps the reader do that, at a moment when Stahr and Kathleen are between definitions. On another level, the picture of Kathleen that the flashback creates links her to Stahr's New York childhood. Like the "fresh iced fish and lobsters in the window" that Kathleen reminds him of, she becomes to Stahr both an object of desire and a figure from romance to be admired from a distance.

The by now sadly cliched description of camerawork as "painting with light" has its precise application in the novels of Fitzgerald. A good deal of what words in other fiction would convey the author's point of view is hinted by means of light and color. Here is an example of what the Germans call _lichtregie_ written into the prose in order to give the following scene from The Great Gatsby a particular emotional slant:

> We walked through a high hallway into a bright rosy-colored space, fragilely bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea. (p. 8)

Fitzgerald's use of colors in this passage (and elsewhere in his work) is integrated with the dramatic context and has a symbolic (and aesthetic) value that in many ways resemble the creative use of colors in films. Critics point out that the artistic use of color in cinema has a range of complexity and expressiveness that goes beyond its earlier conventional uses.[11] It need not be merely a functional representation or a romantic glorification of the surface realty (although in the hands of lesser directors the use of color is restricted--and reduced--to these two alternatives). Through the associations it can shape and create, color can be functional and meaningully expressive in film. Similarly in his fiction, Fitzgerald uses a wide variety of colors, and often vivid ones to refer to and heighten the plight of his characters, comment on his major settings, and bring out the significance of the ideas in his fiction. In the section from Gatsby quoted above, for instance, the interplay of red,

white, green, pale, and a dark gray represents more than certain aspects
of mere physical description.   The red and white are used in reference
to the rich of East Egg and to their particular social class: old-
family, Anglo-Saxon, Protestant American whiteness.   The green of the
grass looks forward to the green light at the end of Daisy's dock, and
of Gatsby's belief in it.   Associated with vegetation, green evokes
life, growth, fertility but which, ironically, like Gatsby's capacity of
belief, has a poor chance of survival in either the sterile world of the
rich or the dead world of the ash heaps.   And the pallor of the curtains
prepares us for the "ghostly" Wilsons and their habitat, the valley of
ashes, which is dusty, obscure, and drab-gray.

The remarkable visual quality of Fitzgerald's description of the
valley of ashes in part comes in part from his cinematic use of color,
which, here, suggests the starkness, harshness, and a drabness usually
associated with black and white photography, and has a kind of strength
distinct from the more sensuous, vivid qualites of color found elsewhere
in the book.   As in black and white cinemateography, Fitzgerald uses
gray qualities to connote negative ideas and feelings of listlessness
and   indifference.   Also   relevant   here   is   the   fact   that   in   film
individual details of color can also carry symbolic associations within
single scenes.   Similarly, the all-pervading gray of the ash heaps is
symbolic of the loss of the general loss vitality and spiritual
dissipation, and, as in the cases of the Wilsons, physical death of
those who enter it.

Color in films also produce associations more directly related to
the specific themes and moods.   This use of color establishes symbolic
motifs similar to those established by the content (and composition) of

shots or by the pattern of editing and sound.[12] Similarly, and much as

a filmmaker would, in <u>This Side of Paradise</u>, <u>The Great Gatsby</u>, and in

<u>Tender Is the Night</u> Fitzgerald too uses color motifs that relate to the

themes. Pink is one such color, and, as J. S. Westbrook says, this

particular hue colors several unhappy events in the book <u>and</u> evokes an

atmosphere of plentitude and lushness.[13] And writing in "Color in

Fitzgerald's Novels," Anne R. Gere sees pink in more specific terms.

Fitzgerald, she writes, connotes negative qualities in the text as he

develops the use of the color. Pink, Gere argues, is no longer

associated (as it traditionally is) with new life in <u>Gatsby</u>, but with

the false and the elusive, themes that are central to the novel's

meaning.[14] Similarly, in <u>Paradise</u>, there is an ironic inversion of pink

which is related to the themes of innocence, youth and illusions, and of

the negative powers of class and wealth. In <u>Tender</u>, Rosemary is

likewise associated with pink in the early parts of the novel as she is

presented romantically, and, as Dick tells her, is seen as "the only

girl . . . that actually did look like something blooming" (p. 29).

There is a further implication in Fitzgerald's use of pink in

association with Rosemary. That Rosemary Hoyt resembles Nicole her

youth both in her beauty and in her apparent defenselessness against the

world has been well documented by critics, as also is the fact that, as

in the case with Nicole, Dick wishes to protect the delicate "flower

maiden," Rosemary. Indeed, it would seem that his very desire to

protect Rosemary is what attracts Dick to her. It is not surprising,

therefore, to find that during his early appearances in the book, Nicole

is often described as a pink rose. And when Nicole no longer has the

qualilities of youthful freshness and feminine charm, traditionally

associated with pink (and innocence), Dick is inevitably and fatally drawn to Rosemary, who in an equally elusive way, resembles Nicole at eighteen. As Gere notes, the intangible often elusive qualities that Rosemary and Nicole suggest to Dick Diver are, ironically, creations of his own romantic illusions.[15]

Color in film is sometimes used as an ambivalent symbol, as, for instance, white is in Orson Welles' Citizen Kane. Throughout, it suggests innocence as well as loss of innocence. White is the color of the real snow that Kane knew as a boy in Colorado and the color of the artificial show in the glass paperweight he keeps as a memento of his lost childhood. White is a symbol of freedom; when Susan Alexandar leaves Kane, a white cockatoo screeches and flies away. But in the film white also is associated with sterility and death; Xanadu, Kane's home, is decorated with useless art objects and white marbles, and the nurse who enters Kane's room at the moment of his death is dressed in a white uniform.[16] Similarly, in The Great Gatsby Fitzgerald uses white as an ambivalent, and often ironic, symbol. For instance, as Robert E. Long has shown, Daisy is identified primarily by the colors blue and white,[17] but it is white that is particularly important. References are made to Daisy's white dress, to her "little white roadster" and to her "white girlhood." At the beginning, Nick talks about the "white palaces of fashionable East Egg" (pp 6-7); and later he alludes to Gatsby's dream of Daisy as a "golden girl" the "king's daughter" one who is unattainable, residing in a "high white palace" (p. 120). The ironic implication of "white" in relation to Daisy helps set off the contrast between what she is actually like--morally weak and uncertain--and how she appears in the eyes of her "creator," Jay Gatsby--a depersonalized

image of innocence, purity, and romance. However, the purity traditionally associated with whiteness undergoes an ironic inversion in the novel.[18] Thus, the white-dressed Daisy becomes, eventually, an angel of death. This Side of Paradise and Tender Is the Night, too, use white to indicate lost innocence. Amory views New York City in much the same way as Nick does in Gatsby, as hauntingly white. Amory sees the white walls as living things, and later, on his way back to Princeton his view of Dick Humbird's dead body is terrifying: a "heavy white mass" (p. 86). This negative and frightful use of white recurs in Tender. The color most associated with Nicole when she is ill is white; ironically, when she is recovering under Dick's care, both are pictured in white, signifying the transference of her schizoprehenia to Dick. It is also during the same time of her recovery that Tom Barban, her soon-to-be lover, notices Nicole's "white crook's eyes" (p. 324). There is no pure, wonderous quality in Nicole's "new white eyes" (p. 327). They now represent her newly found strength (emotional and psychological), but ironically that strength comes from Doctor Dick Diver, who in the process of "saving" his wife, himself becomes spiritually drained and "lost."

As in the case of color, so it is with light (or lighting) in films; it can be both functional and expressive. Besides the workaday function of insuring a clear composition, lighting--high-key, low-key, front, back, top, side, and bottom--produces effects in mood, tone, contrast, and emphasis. Often, the tone established by lighting can support and intensify the emotional mood of film, a section or scene of a film, or even a single face or figure within a scene. Dark lighting (or low-key lighting) for instance, tends to express the sombre, the

mysterious, and the tragic; bright light, on the contrary, is associated with optimism.[19] Fitzgerald uses similar lighting connotation in his major novels. When we see Gatsby for the first time, it is on a "loud, bright night" (p. 21), a lonely, shadowy and mysterious figure, and that is how most of the other characters, including Nick, initially perceive him. When one night Nick comes home to West Egg, he finds the "whole corner of the peninsula was blazing with light" (p. 82); for a moment he is apprehensive that his house might be on fire. But, of course, it is Gatsby's house, "lit from tower to cellar," looking very much like "the World's Fair" (p. 82). The lighting here heightens the emotional mood of the scene. It hints at Gatsby's surging optimism and excitement as he prepares to meet Daisy for the first time in five years. But there are other dimensions to the lighting in this scene. Often in films, our normal association with a certain type of lightning can be modified, so that some different, even opposite tone is obtained. Similarly, through the exaggeration of the brightness of the light, Fitzgerald underscores Gatsby's hopes as fantasy, and deftly satirizes his romantic yearnings. Also in film, often the dramatic content of a scene plays against the normal associations for the lighting, especially scenes of bright light in particular, to present an ironic tone.[20] Similarly, the sum total of the "blazing lights" of Gatsby's house turns and to be emptiness, not happiness or fulfillment.

Sections of This Side of Paradise show a filmic use of light. In "Young Irony," for instance, Fitzgerald uses dim, soft lighnting effects and darkness to heighten the melodrama of Eleanor's and Amory's "dying" love, and to gently satirize the "eternal beauty and curious elfin moods" (pp. 233-234) of his youthful lovers. The contrast between the

"great burden of glory" that the moon pours over the garden and the "trellised darkness" of a vine-hung pagoda which is lighted by the flare from Amory's match creates a magic moment of romance--and dé vú, which undercuts it: "The night and scarred trees were like a scenery in a play, and to be there with Eleanor, shadowy and unreal, seemed somehow oddly familiar. Amory thought how it was only the past that ever seemed strange and unbelievable" (p 234). Here the literary counterparts of the conventional cinematic spotlighting of Amory's and Eleanor's faces by the flare of a match is particularly appropriate as it provides emphasis and heightens the dramatic tension between the characters. Later, as the match goes out, it gets "black as pitch" and the mood of the scene turns (literally) dark and passionate. The tension between Amory and Eleanor climaxes in the consummation of their (very physical) love. As Fitzgerald uses a range of various lighting effects, from the dim and low-key spotlighting to a darkess that is "black as pitch," he sets off the drama of teenage passion masquerading as romantic love: first, the scenery and the principal characters, then the intensification of physical desire, and finally the consumation itself. If the lighting techniques help create mood and atmosphere and hints at the sexual tension between Amory and Eleanor, they also, finally, enable Fitzgerald to "cut" the scene to a darker perspective: the conventionality of romantic love that, ironically, ends in sex, and the termination of an yet another "affair" for Amory as he strives from being an "egotist" to becoming a "personage".

Besides color and lighting, some of Fitgerald's major novels employ yet another cinematographic technique. In his characterization, Fitzgerald's approach is again as through the lens of a moving camera.

In This Side of Paradise, Amory Blaine is first seen as "an auburn-haired boy, with great, handsome eyes which he would grow up to in time, a facile imaginative mind and a taste for fancy dress" (p. 4). Later, this description is expanded into a more complete "picture." Amory may lack perseverence and will but he certainly has, or at least aspires to, grace and charm. Fitzgerald introduces him by focusing on his eyes, a visual image, and one which recurs throughout in association with his character:

> Amory was now eighteen years old, just under six feet tall and exceptionally, but not conventionally, handsome. He had rather a young face, the ingenuousness of which was marred by the penetrating green eyes, fringed with long dark eyelashes. He lacked somehow that intense animal magnetism that so often accompanies beauty in men or women; his personality seemed rather a mental thing, and it was not in his power to turn it on and off like a water faucet. But people never forgot his face. (p. 60)

In Paradise, the story of a "new generation," seeing and knowing are important. Amory is, in a manner of speaking, a voyeur, and his eyes enlarge themselves as they take in the world and establish his essentially aesthetic relationship with it. In Gatsby, Tender, and The Last Tycoon, the main characters are similarly introduced to the reader by means of a recurrent visual image, dynamic or static, depending on Fitzgerald's conception of the character. If Amory's penetrating green eyes are the most interesting objects is his face, it is Gatsby's radiant smile that makes his face so memorable: "It was one of those rare smiles" that Nick remembers during his first meeting with Gatsby (p. 48). Later, bidding Nick "good night," Gatsby smiles again--and Nick feels the curious significance of it. This radiant and reassuring smile draws Nick into a special bonding with Gatsby. As far as he is

concerned, Gatsby's smile is an _expression_ of character: open without being intimate, friendly without being prying, and trusting without being judgemental or censorious--the smile _is_ the man. Fitzgerald's method of characterization, thus, is cinematographic; he shows rather than tells. We see the same technique employed in Tom's and Daisy's characterizations. Tom's brute strength and the insubstantiality of Daisy's character both are conveyed through visual images that also function symbolically. Tom's "hard mouth," "supercillious manner," his "shining arrogant eyes," and his "cruel body," and aggressive character are visual (rather than verbal) expressions of the man's essentially negative character. Similarly, Daisy is described lying on a couch "buoyed up as though upon an anchored balloon," her white dress "rippling and fluttering as if they had just been blown back in after a short flight around the house" (p. 8). The visual imagery suggests the idea of an illusory or twilight fairy world, with an appropriate cloud-like setting, ideal for a "goddess." Amory has a pair of penetrating eyes; Gatsby's smile is arresting; in Dick Diver's case it is his charm that captivates people around him, not the least of all, Rosemary Hoyt. His "charm," his desire to "perform" for an audience of others (pp. 13, 23) are facets of Dick's personality that enable us to understand him better. Much like Gatsby's smile, Dick's "charm" puts people at ease and establishes a special rapport, a complicity, with them that draws them into a magic circle of bonding and caring. Dick's charm is partly rooted in his romantic nature which motivates him to view life without realism essential to emotional stability and thus to survival. Part of his charm is what Arthur Mizener has termed "the defect of uncontrolable genrosity," Dick's need to be needed.[21] The

latter trait underlies his "performances" for an audience--usually his friends and his band of (apparent) admirers and secret sharers (pp. 13-14). Dick's tendency to put up a performance, a show, a public spectacle is repeated elsewhere in the novel, but with disastrous consequences, first in Rome (pp. 245-253), then on board the motor yacht of T. F. Golding (pp. 298-303), and finally when Nicole urges him to "acquaplane" (p. 313). Dick's old "expertness with people" (p. 313) and his "easy talent of taking control of situations and making them all right" (p. 314) are gone. Not only has his morale deteorated; even his "conscious good manners" (p. 185) have disappeared. And by showing these "externals" either through Rosemary's or through Nicole's eyes, instead of having a narrator tell us about them, Fitzgerald succeeds in presenting character cinematically, i.e. through a set of dynamic images that chart Dick's "precipitous fall."

Fitzgerald's cinematic characterization is repeated in the The Last Tycoon. Once again, in a novel that deals with illusions (on celluloid and in real life), and with the 'hard' facts of a world in chaos, the eyes are important, indicating that Stahr's attitudes and his relationships, be they personal or professional, devolve entirely to his own vision. Appropriately, therefore, Stahr's eyes, "dark," "kind and aloof" which "often reasoned with you gently," and were "somewhat superior," command Cecilia's attention, and ours too. To look into his eyes (as Cecilia does) in a manner of knowing Monroe--and his visionary possession of life. "Action is character," Fitzgerald asserted in a note to his unfinished novel. While character and action are inseparably knit in the Tycoon, we can also say that in Fitzgerald (as in film) look is character, for appearance expresses personality.

Gatsby is introduced to the reader after the latter has had his imagination roused by mystery and speculation surrrounding the man; and so is Monroe Stahr--through a deliberate authorial confusion of naming: he is Mr. Smith.   The eye reference is a visual image of his characterization that stays with us, especially when we remember that conceived as Stahr is as in the mould of a mythic hero figure-- Fitzgerald evokes images of Satan, Christ, and Daedalus (p. 20)--he is the solitary, detached perceiver who, like Jay Gatsy and Dick Diver, "dreams of a past from which he was excluded and to which he wanted to return".[22]   Because Fitzgerald's conception--and presentation--of characters and their actions is predominantly cinematic (i.e. visual and dynamic), he often uses his various narrators--Nick, Rosemary, and Cecilia Brady--in much the same way as a director uses the moving perspective of the camera.   They are not primarily or merely literary characters in the traditional sense, but are the changing lenses through which the reader is able to focus on the principal characters.

Fitzgerald method of characterization is an external but no means a superficial one.   Often he depicts relations between characters in the same manner, that is, he uses physical incidents to underline thematic and personality concerns.   The road accident and tragedy of Dick Humbird's death in Paradise (pp. 86-7) are excruciatingly vivid. "Grotesque, "squalid," "useless," "futile," "animals die . . . horribly mangled" (p. 87)--these aspects of the accident comprise a complex symbol of the random nature of the universe--and anticipate disintegration of Amory's youthful fantasies.   Similarly in Gatsby, the physical facts of another auto accident--in which Owls Eyes and his drunken friend find that their car had lost a wheel--function as a

symbolic device representing the moral chaos and confusion at the heart of the novel, and which prefigure both the "holocaust" of the triple deaths with which the book closes and the "vast indifference" of the rich that causes the tragedy. And in Tender, Dick's drunken brawls in Rome and aboard the Golding yacht mirror the disintegration and final spiritual collapse of Dick, a collapse that is tied in with the larger themes of the effect of money on character, and of the "complexity and lack of innocence" of the rich, against whose brutality and corruption Dick is helpless (much as Gatsby is, confronted with "hard malice" of the Buchanans). Finally, in Tycoon the initial impressions that we get of Stahr are through a series of incidents the various aspects of which reveal the man's personality: his whimsical generosity ("I'll give you this ring, Cecilia," p. 15), his abruptness (with Manny Schwartz) that suggest a potential ruthleness, his impressive physical presence ("From where he stood [and though he was not a tall man, it always seemed high up] he watched the multitudinous practicalities of his world, and the qualities summed up by Cecilia when she say, "He looked spiritual at times, but he was a fighter" (p. 15). Other examples could be cited from the novels but the point should be clear by now: things happen, incidents take place in Fitzgerald's novels and they are the external manifestations (or symbolic representations) of character and theme.

Fitzgerald's cinematic mode of characterization in which expression, gesture, voice--in short, how people look and behave in public--play a significant part and leads us to a broad aesthetic generalization (or parallel) about film and post-cinema Euro-American fiction. Film's very reliance on perceivable externalised image necessitates a search for visual equivalents of characters' internal

thoughts and their psychological states. Since film is essentially a picture of external reality, it cannot contend with the novel on the score of depth analysis and subjective viewpoints, films like The Lady in the Lake, Wild Strawberries, and Hiroshima Mon Amour, for instance, notwithstanding. Now while this objective technique of narration is imposed on the filmmaker by the nature of his art, it is freely chosen by the modern (i.e. post-cinema) European and American novelists: characters are to be described (usually) from the outside, with relatively little commentary or extended psychological interpretation. Fitzgerald's major novels too are often characterized by externality; rarely does he get inside a character's consciousness in a manner that Henry James (in the Anglo-American literary tradition) made famous. Psychological realism and a dramatization of consciousness--that is, what a character can (and does) know through self-analysis--interests Fitzgerald less than descriptions of behavior and the succession of acts, with gestures and expressions having the same weight as words or cries.

This Side of Paradise shows the external manifestation of consciousness--principally Amory's but also Isabelle's, Eleanor's, and of some of his college friends, especially Burne's--through dialogue, expressions and gestures, and action. Amory's interiority is not explored until the end, in a brief stream-of-consciousness passage. Whenever it becomes necessary for Fitzgerald to show the workings of Amory's mind, as when he imagines wives whom he had known as debutantes, the narrator directly intervenes: "'Oh, the enormous conceit of the man!'" Or when the narrator is describing the affair between Amory and Eleanor, he intrudes with " . . . I see I am starting wrong. Let me

begin again" (p. 223). The narrator returns to Amory's point of view,

not to explore his consciousness but to describe a sequence of events

that lead to his "discovery" of Eleanor in a Maryland farmhouse. There

is, strictly speaking, no first-person consciousness or a first-person

immediacy in the book. What it has instead are Amory's perspective and

point of view which are so close to the author's own that is difficult

to set them apart. In Gatsby, the very flashback form itself and the

novel's multiperspectivism work against Jamesian introspection. Part of

the book's appeal derives from the shadowy contours of Gatsby's

characterization, and from his failure, as an individual, to penetrate

the   surface   of   life   he   has   chosen   through   intellection   and

introspection.   And   any   attempt   at   interiority,   of   an   authorial

exploration   of   Gatsby's   psyche,   would   have   destroyed   the   delicate

balance   between   demands   of   literary   realism   and   the   magic   art   of

subjectiveness.   Gatsby   is   both   a   fictionalized   character   and   a

sensitive register--"related to those intricate machines that registers

earthquakes   ten   thousand   miles   away"   (p.   2;   emphasis   added).

Furthermore,   as   Frederick   Hoffman   suggests,   none   of   the   characters

actively involved in the action are capable of expressing the meaning of

the   story,   much   less   of   comprehending   it.   Gatsby   is   very   nearly

inarticulate; Wolfsheim is a discredited character, clearly unsuitable

to speak for himself or even of himself; and the other characters are

moral paralytics.[23] Thus, the narrative needs to be interpreted from a

point of view that exists outside of itself--Nick Carraway.   Small

wonder, then, that revelation of consciousness is not what Fitzgerald's

objective is in the book.   Even in Tender, the novel with the most

possibility for reflective inwardness--not only because its protagonist

is a psychiatrist but also because Fitzgerald hinted that it was a "philosophical, now called a psychological novel"--the thrust and tone of the narrative is less introspective ("psychological") than discursive, with the distinction between, especially, Dick's voice (and his judgement and analyses of others) and that of the narrator/implied author curiously blurred. Fitzgerald's pronouncement to the contrary, he does not explore the individual consciousness of his characters adequately, nor does he, as narrator/implied author, let his fictional creations explore their own psyche, as for instance Henry James allows Isabel Archer to do in The Portrait of a Lady. Even Nicole's stream-of-consciousness musings cannot, in a strict sense, be called "psychologising." Her thoughts objectify her deepest anxieties, and her own perceptions of her self and her relations with Dick, in what is essentially a descriptive mode. However, they do not bring her any self-knowledge because Nicole fails to analyse the meanings and implications of these random thoughts as they cross her mind. The truth of the matter is that for all his avowed intentions, Fitzgerald, as a manners novelist, gives us a sociological angle on the roots and consequences of schizophrenia (and transference) rather than a psychological one.

Conceived and "constructed" on the lines of Gatsby, The Last Tycoon, too, understandably, does not explore individual consciousness of its characters. As a "dramatic novel" it concentrates on externals-- on action and conflict, on looks and gestures rather than on introspective reflections. The two narrators of the tale, the first person (and the principal) narrator Cecilia Brady, and an omniscient narrator who "picks" up the thread of the story whenever Cecilia happens

to drop them, concentrate either on what Monroe Stahr does or what he should do. Cecilia's account of a producer's typical day and the omniscient narrator's suggestion that Kathleen can mean "new life" to Stahr and that, therefore, he should take his "chances" ("Better take it now," he pleads. "This is your girl. She can save you . . ," p. 115) are cases in point. Thus, we look at Stahr (and Brady, and Wylie White, and even at Cecilia herself) from the outside not only because the novel is a fragment with notes and letters and outlines which suggest the way it might have been "fleshed out," but also because of the way in which Fitzgerald intended to write Tycoon, arousing, as he said, "new emotions, perhaps even a new way of looking at certain phenomena."[24]

What does this emphasis on externality in Fitzgerald's major novels mean? What is the "metaphysic" that informs the technique? First, such a practice is generally to be seen as part of what Magny calls "the objective technique in the American novel," in an age of experimentation when writers struggled with and found new methods of narration that suited their nontraditional way of perceiving the world.[25] And the way these writers (and their readers) perceived the world was radically affected by the profound modification wrought on their collective sensibility by the advent of film: a story was now shown to its viewers/"readers" rather than told/narrated to them. A new "metaphysic" of apprehending the world demanded a new stylistics to express it. Thus we notice in Fitzgerald a form of "behaviorism" that reaches its perfection in the fiction of Hemingway and in the writer of the 'tough guy' school of the late 1930's and 1940's. And the behaviorist view of man emphasies the objective descriptions of his actions, his conduct rather than his innermost thoughts and feelings; psychological reality

is reduced to a succession of acts. ("Personality" Nick Carraway tells us," is an unbroken series of successful gestures"; and writing to Zelda a month before his death Fitzgerald talked of "hundreds of stray impressions and incidents to form the fabric of entire personalities."[26])

Second, Fitzgerald's interest in the exteriority of characters embody the novelty of modern, as well as intensely American awareness and experience in the context of change, the crises of the world, and the "illusions of a nation". In his novels, starting from Paradise through to Tycoon, Fitzgerald has variously dealt with the themes of dreams and disillusion, apperance and reality, and with the surface of things that promise more than what the content actually yields. Amory is taken in by the surface of a sparkling world of romance and of social conquests and of his own (callow) philosophical and literary observations as he seeks to transform himself from a "personality" to a "personage." Because Jay Gatsby is so obsessed with surface appearances, with the pleasing and falsifying illusions of youthful culture and history, wealth, beauty, and reckless hedonism that he is unable to peer into the abyss of the "new world," its coldness, its lack of sympathy, and, especially, its moral corruption. Tender, too, deals with another dream--of Dick opening up "whole new worlds . . . [unrolling] an endless succession of magnificent possibilities" (pp. 23-24)--and of other illusions, the illusions of eternal strength and health, and of essential goodness of people:" the illusions of a nation, the lies of generations of frontier mothers who had to croon falsely that there were no wolves outside the cabin doors" (p. 134). Illusions, surface appearances, glittering and fabricated dreams, all play a major

role in The Last Tycoon, both literally and as metaphors. The book is about Hollywood that manufactures celluloid dreams for contemporary society, and comically and absurdly perpetuates them, making its myths, legends, and illusions as true and as false as the ones that American history (Andrew Jackson, Abraham Lincoln) enshrines. Thus, Fitzgerald's emphasis on exteriority, a 'given' in a filmmaker's art, has both an artistic and a cultural relevance.

Summarizing what we have discussed so far about the presence of some other cinematic devices in the major novels--title cards, flashback techniques, filmic use of color, light, and atmospherics, the cinematic mode of characterization and incidents, and, finally, of Fitzgerald's tendency to focus on a character's actions rather than on his thoughts-- we can say that Fitzgerald moves through the action of his novels as if he has a camera with its various resources at his disposal. Many American writers of the 1920's and of a later generation have also been similarly influenced by the motion picture: Hemingway, Dos Passos, Faulkner, and West, and more recently, William Styron, John Barth, and Donald Barthelme, to name a few. Seen in this perspective, the problem of transition from one medium to another ceases to be a simple matter of facial lift from old to new. Evidently, newer art forms are influencing our traditional art forms in more basic ways than many of us once thought: at the very source of creation.

ENDNOTES

[1] See Gerald Peary and Roger Shatzkin, eds. The Classic American Novel and The Movies (New York: Frederick Ungar, 1977) for a discussion of the "Classic American Novel" and its cinematic adaptation. For film adaptations of short stories, see Fred H. Marcus, Short Story/Short Film (Englewood Cliffs, N.J.: Prentice-Hall, 1977). Also of interest are Peary's and Shatzkin's companion volume The Modern American Novel and the Movies (New York: Frederick Ungar, 1978), and Modern European Filmmakers and the Art of Adaptation, eds. Andrew Horton and Joan Magretta (New York: Frederick Ungar, 1981).

[2] K. G. W. Cross, F. Scott Fitzgerald, p. 25.

[3] W. K. Everson, The American Silent Film (New York: Oxford University Press, 1978), p. 5.

[4] Seymour Chatman, Story and Discourse (New York: Cornell University Press, 1978), p. 64.

[5] Arnold Hauser, "Space and Time in Film" in Film: A Montage of Theories, p. 189.

[6] Robert L. Carringer, "Citizen Kane, The Great Gatsby, and Some Conventions of American Narrative," Critical Inquiry, 2 (Winter 1975) 312.

[7] John Harrington, The Rhetoric of Film (New York: Holt, Rinehart & Winston, 1973), p. 161.

[8] Ford Maddox Ford, cited in Chatman, p. 67.

[9] Andrew Turnbull, _F. Scott Fitzgerald_ (New York: Charles Scribner's Sons, 1962), p. 109.

[10] Brian Higgins and Herschel Parker, "Sober Second Thoughts: The 'Author's Final Version' of Fitzgerald's _Tender Is The Night, Proof,_ 4 (1975), 142.

[11] See Bernard F. Dick, _Anatomy of Film_ (New York: St. Martin's Press, 1978), pp. 46-48, and Dennis DeNitto, _Film: Form and Feeling_ (New York: Harper & Row, 1985), pp. 48-50; see also Alan Casty, _The Dramatic Art of the Film_, (New York: Harper & Row, 1971), pp. 113-123.

[12] Michaelangel Antonioni's _Blow-Up_, says Casty, employs "at least three basic colors motifs" that carry symoblic associations and express moods.

[13] J. S. Westbrook, "Nature and Optics in _The Great Gatsby_," _American Literature_, 32 (Spring 1960), 81.

[14] Anna R. Gere, "Color in Fitzgerald's Novels," _Fitzgerald/ Hemingway Annual_ : (1971) p. 337.

[15] Gere, 337.

[16] Dick, p. 7.

[17] Robert E. Long, "A Note on Color Symbolism in _The Great Gatsby_," _Fitzgerald Newsletter_, no. 17 (Spring 1962), 83-84.

[18] A. E. Elmore, "Color and Cosmos in _The Great Gatsby_," _Sewanee Review_, 78 (Summer 1970), 441.

[19] See Casty, pp. 110-120 where he cites examples from Jean Renoir (_La Grande Illusion_), Ingmar Bergman (_The Virgin Spring, The Seventh Seal_), Francios Truffaut (_The Soft Skin_), and Alain Resnais (_Last Year at Marienbad_) to emphasize the various tonal effects of lighting, and to point out the expressive uses of contrast lighting.

[20] Casty, p. 119.

[21] Mizener, "Tender Is the Night" in Marvin LaHood, ed. _Tender Is the Night: Essays in Criticism_ (Bloomington: Indiana University Press, 1969), p. 110.

[22] Callahan, _The Illusions of a Nation_, p. 202.

[23] Frederick Hoffman, _The Great Gatsby: A Study_ (New York: Charles Scribner's Sons, 1962), pp. 12-13.

[24] _Letters_, p. 363.

[25] Magny, _The Age of the American Novel_ p. 36.

[26] _Letters_, p. 129.

CHAPTER VII

CONCLUSION

The presence of the cinematic in Scott Fitzgerald's major novels--cinematic in some of its techniques, and as a source of metaphor, allusion, or, simply, vocabulary and rhetoric--rasies questions that need to be addressed. First, how do these specific techniques, which are part of the "transmutable elements" of the film age, available to the novelist for salvage, affect the novels in any appreciable way? Second, how does a "cinematic reading," i.e. reading Fitzgerald in the light of the grammar (and rhetoric) of film language, provide a valid and convincing approach to the study of his major work?

To reiterate what has already been noted earlier, literature and film are connected (in a manner of speaking) and the interrelationships are many and complex. The nature of the visual medium is directly related to motion, to the dramatic acceleration of events; the camera shows people and things in action, moving, performing, in short, being kinetic. When a fiction writer tries to caputre and express his view of reality in words, he renders this same sense of life, of action, and motion, of a tension generated from dynamism and stasis. Writing in Elements of Fiction, Robert Scholes says,

> Fiction is movement. A story is a stroy because it tells
> about a process of change. A man's situation changes. Or he
> himself is changed in some way. Or our understanding of him

changes.   These are the essential movments of fiction.
Learning to read stories involves learning to "see" these
movements, to follow them, and to intepret them."[1]

Scholes' statement is particularly apposite in relation to
Fitzgerald's fiction.   The novels are kinetic, endowed with a life of
their own.   Containing a large part of the socio-cultural "dialectic"
within himself," the very essence . . . the yes and no" of his culture,[2]
Fitzgerald in his writing captured his vision of a complex American
society, polarised around wealth and poverty, purity and corruption,
youth and age, romantic radicalism and materialistic excesses, as he
came to a final recognition that Americans create a large part of their
moral selves as they become engaged with that society, both its
contemporary surface and its more permanent outlines.[3]   In the process,
like the earlier American fabulists such as Mark Twain, Henry James, and
Theodore Dreiser, Fitzgerald tells of the American story, pictures the
American character, and defines the American Dream.[4]   Fitzgerald's
social and moral vision, and his American theme come alive whenever we
read him.   And unlike William Faulkner, whose style has never been
"easy" reading, Fitzgerald's has never been difficult: his "blankets of
excellent prose" facilitates such readings. While his two early novels
are written in a style that is characterized by Romantic exuberance
toward his craft, that of Gatsby is carefully selected and ordered,
giving it direction and coherence; Tender shows a heterogeneous array of
stylistic techniques which function toward disperate goals, attitudes,
and concerns; and in Tycoon, Fitzgerald effects a renovation of his
style, stripping it of all its Victorian gentility, its abstract and
formal phrasing and involved syntax--it is now neither hard and sparse
nor exuberant and confused, but a clear and modulated, organically

functioning style, one that is reminiscent of the style Fitzgerald used in Gatsby. These stylistic variations in Fitzgerald, although by no means radical or especially innovative, were, nevertheless, expressions of the literary experimentation and emotional economy appropriate to the "modern" Twenties, and was part of an essential craft or aesthetic orientation, influenced to a great degree by the experimentalists of the immediately preceding generation of writers such as Gertrude Stein, Ezra Pound, Ford Madox Ford, and James Joyce. To comprehend this emphasis on and a preoccupation with style is to understand both the general character of American literary experiment and the collage of modern (American) experience in the 1920's.[5] Thus, the presence of the various cinematic devices in Fitzgerald's major novels and the manner in which they function may be regarded as integral to the literary experimentation in the 1920's, and as yet another and somewhat neglected aspect of Fitzgerald's own evolving style: the overall form or "rhythm" that Fitzgerald imposes on the novels. Finally, these devices may be seen as "techniques of discovery": the amplification of meanings that the subject generates. As a result, the reader's understanding of the basic structure of values that the works embody, and his awareness of the broad patterns of their thematic and formal concerns are renewed.

Few people would dispute that our age is dominated by the visual narrative, and (as critics have often argued) even though it is not always easy to demonstrate a direct debt to the cinema in a novel, it is undeniable that there is such a thing as a "cinematic" narrative where the writer employs forms which are analogous in some way to the cinema and also seeks analogous effects. And now, more than ever before, with our understanding that literature and film each employ a

rhetoric analogous to each other, we are better equipped to read a novel cinematically. Given a style like Fitzgerald's, it is relatively easy to follow the cinematic clues embedded in it. Attention to such clues with specific film techniques in mind constitutes a cinematic reading. Such an approach to Fitzgerald helps the reader not only to understand the subject matter and themes of the writer but also to appreciate Fitzgerald's artistic concerns in his major work. A brief summary of the techniques discussed in the preceding chapters will elucidate the point.

As a literary "director" employing a sophisticated visual rhetoric, Fitzgerald, by using different "camera angles" in descriptive his passages, enhanced his writing in several ways. In those places where long shots, pan shots or tracking shots are evident, we see, first, at a distance extrinsic values or time and space brought to bear--Nick Carraway observes "on the green sound, stagnant in the heat, one small sail crawled slowly toward the fresher sea." Secondly, the literary equivalents of cinematic "shots" help Fitzgerald create a sense of immediacy. A "you-are-there" impression is given to the alert reader who follows the eye of the "novelist-cameraman" as it describes a dramatic personae, the interior of a room, a party scene, the distant sea or a lavish home. This studio set sense of immediacy is closely related to the process of reader involvement, characteristic of the typical Fitzgerald novel--partly because of the "blankets of excellent prose" that his novels contain, and partly because his great subject, aside from the romantic self which was always his starting point, is American life, both the surface of modern style and temper and its more permanent, if traditional, past. Since Fitzgerald's writing, unlike

that of William Faulkner is far from being "all inside and underneath" but is rather external and behavioristic, the reader must be steadily drawn to what is seen on the surface as connoters of certain values. Together with the use of shifting points of view, this sense of being drawn to and in the lives of the various characters is extended to include a sense of being on the scene, an effect which is accomplished by a variety of wide angle camera descriptions, which play on the realtionship between the foreground and background.

As a manners novelist, Fitzgerald showed a particular interest in characterization. It was the result of a combination of factors: the naturalistic realism of his early years that honed his social conscience and sharpened his sense of history and made him particularly aware of the implications of James's comment that to be an American is a tragic destiny; and his steady concern, throughout his work, for the archetypal and essential forms of the American character and experience. Fitzgerald intensifed a realistic portrayal of character by using such film techniques as the close-ups, in which we have intimate scrutiny, the over-the-shoulder shot, and the slow motion shot, the effect of which is to slow time, approximately, for the viewer's imagination: the apocalyptic world of the dream or wish-fulfillment, or the Grecian Urn world of static memory and nostalgia. By drawing attention to facial expressions, to gestures, to eyes, hands and feet, and to objects closely associated with a person, be it a carved Louis XV chair, gorgeous silk shirts, human molar cuff-links, a white roadster, or a gold nugget with a letter S in bold relief--Fitzgerald increased the realism of his fictional creations, their drives and goals, and finally presenting his readers with coherent and credible picture of men and

women in action. Individuals like Amory Blaine, Daisy Buchanan, and Nick Carraway, Dick and Nicole Diver, and Rosemary Hoyt, and Monroe Stahr are vitalized, not only because the author shares with the reader their looks, their feelings, their dreams and disappointments, or their words, but also because Fitzgerald brings the reader in close enough to see them in sharp focus (Jay Gatsby is a unique exception), to become as familiar with their physical appearance and emotional response as with their actions and motivations.

By inserting montage sequences in his novels, that is, by giving a sense of physical or temporal progression, Fitzgerald adds different kind of "impressionism" to his work. These brief shots, which help the literary "director" break the strict "reproduction" of a single continuous time and space into different times and differnt spaces, give the reader a compressed visual, intellectual, and emotional stimulus which calls forth a complex response. The total composite of individual shots that flash before the eyes of the reader, either in sequence or in juxtaposition, create a certain impression related to characer, mood, or theme which is at once time and locale expanded and capsulized.[6] Fitzgerald has often been criticized for the romantic excesses of his 'fine' prose which sometimes verges on the wordy, the involuted, and the unnecessarily decorative, but the presence of narrative montage in his major novels indicates that he is quite capable of compression. Each brief image in a montage passage has the potentials of being expanded into a sentence, even into a paragraph unit, but, by a selective grouping of word pharses, Fitzgerald economizes in his style, and adds a type of impressionism to his work that does justice to the experimental

thrust of his narrative craft: dissonance and dislocation, but from within which emerge new and unexpected harmonies and unities.

Color, another aspect of film rhetoric, has its counterpart in Fitzgerald's cinematic narrative, functioning as something like "tone" that results from the author's "vision". Northrop Frye's scale running from romance to irony (we are told) is apparently what determines the sensual appropriateness of color treatment in films, and, I submit, it is likewise in Fitzgerald's major novels. Color, in other words, suits romance. Black-and-white suits irony, a world whose reality is so harsh that it is drained of color. The black and white treatment entirely suits the grim setting of the valley of ashes in Gatsby and the depiction of the lives of the Wilsons. Color heightens the realistic irony of the American dream and the red, white, and blue in Gatsby, while in Tender the ironic inversion of pink suggests a false and elusive quality in Rosemary Hoyt and in Nicole Diver. Furthermore, specific colors are as important in film as they are in the novels of Fitzgerald for their symbolic or connotative values. Green is important in Bonnie and Clyde as it is in Gatsby or in This Side of Paradise; similarly, white is as essential and charged with "meaning" in Citizen Kane as it is Gatsby or in Tender in the Night.

Sound (and not only as musical background) in film works toward the same goals that color does, that is, in establishing a general ambience and relating directly to theme. With regard to auditory effects, by using literary equivalents of the motion picture sound-track, Fitzgerald achieves a greater degree of realism in his novels. Because his dialogue matches the different personalities in his work, because they "talk" as naturally as people in real life do, Fitzgerald's characters

act and sound real; and because of their verisimilitude to recognizable human types it easy for us to "see" and "hear" them simultaneously. Moreover, it is the reaction or awareness of an individual to certain sounds that often illuminates an otherwise hidden facet of his character. We are reminded of Amory's and Nick's heightened sensitivity to sound, of the Divers' varied responses to music and dance, or of Cecilia Brady's (often ironic) references to snatches of popular songs on the radio. Thus, Fitzgerald's filmic use of sound lends a special meaning to his characterization, and enables the reader to understand his people fully.

This same realism is an added feature of those movements and settings where sound plays a functional role in providing necessary information or in expressing emotions and moods. As a novelist, Fitzgerald has the rhythms and sounds of language to suggest these. At his first Gatsby party, Nick observes that "The moon had risen higher, and floating in the Sound was a triangle of silver scaler, trembling a little to the stiff, tinny drip of the banjoes on the lawn" (p. 47): a 1920's version of Simon and Garfunkel's 1960's song "The Sounds of Silence"! An awareness of sound metaphors in Fitzgerald introduces his reader to another aspect of his style--his versatility in dealing with images and symbols. By using both visual and auditory metaphors in his novels, he increases his reader's overall aesthetic response by presenting him with metaphors directed to the senses--those of seeing and hearing.

As for the cuts, dissolves, and fades, they provide the same effective transitions between scenes as parts of a story as a good film does. Fitzgerald, like a motion picture editor, knows that the reader

must be guided from scene to scene or from past to present, often looking forward to the future. Change in time and place must be sharp and clear and yet maintain a stream of continuity throughout a story. The different editing devices used to link scenes together must indicate a variety of things: a greater or lesser lapse of time, a major or minor shift in focus, the beginning or end of a new setting or mood. In the manner of a good film editor, Fitzgerald varies the way in which he puts his novels together--their distinctive rhythm and balance, the pace, and the mood--often by alternating tempo and changing directional movement. While many of his transitions are non-cinematic--Fitzgerald will effect chapter "breaks," link sentence and paragraph units syntactically and linguistically, and indicate movement through abstractions and thought processes--those instances where he uses film techniques are (understandably) more modern, sophisticated, and certainly experimental than the conventional "literary" transitions that he uses.

Second, editing devices usually emphasize the visual even though they use sound as auxiliary transition devices. This reliance on the visual--blending of shots in a dissolve, the momentary blackness in a fade, an abrupt (if not jarring) change in a straight cut--indicates an awareness on Fitzgerald's part of the psychological adjustment necessary for a viewer to follow different film sequences. Visual recognition of the different transition device in a film enables the viewer to follow the narrative line clearly, without being confused by the obvious temporal, spatial or locational changes presented on the screen. This same end is achieved by the literary cuts, dissolves, and fades that we find in Fitzgerald. With his stress on the visual,

Fitzgerald gives the reader a smooth entry into his next scene or shift in the narrative.[7] When he adds an auditory link to one of these editing devices, Fitzgerald offers the reader a two-fold transition which makes it easier for him to adjust to the author's shifting and undulating style, indeed, to the varying demands of his complex narrative art, and to focus on temporality (the ordering of events) and causality (causal connection between events).

In regard to time, what do the literary parallels of such familiar film techniques as flashbacks or (flashforwards) or slow motion add to Fitzgerald's novels? First, by "kaleidoscoping time," by making the past and the future present in the lives of his characters, Fitzgerald achieves a deeper sense of tragedy (as did Faulkner, after him, according to Savarese). For him the emphasis remained on the American man's yearning for the past as a symbol of his lost wholeness, and the tragic consequences of his backward glance that end in disillusion, disintegration, and death. The flashbacks, which bring the past into the present, reminds his characters of the burden of history (cultural and personal) which must be accepted in the here and now. Because they kaleidoscope time, Fitzgerald's flashbacks enable the reader to experience simultaneously the causal, past circumstances of a character that partly determine his conduct and explain his present choices and actions. This results in a fuller understanding and sympathy for the character, whether it is Jay Gatsby or Daisy Buchanan or Dick and Nicole Diver, or Monroe Stahr.

Reflecting on tragedy, A. C. Bradley has noted in 1900 that we are tragically moved by conflicts involving whatever we value highly, and that any conflict involving waste is tragic.[8] And the actions of

Fitzgerald's major novels are tragic precisely to the extent that they dramatize the spiritual waste, indeed, the spiritual suffering of people whom we value highly even though each is, in his or her own way, vulnerable and deeply flawed individual. In telling each of their stories, Fitzgerald, in his major novels, uses the flashback technique the extent to which he uses it varies from book to book—and these works have a discernible structure, and aesthetic components and mood of tragedy that make them rewarding works of art.

In addition to enriching his novels with an awareness of tragedy, the flashbacks illuminate the problem of causality. The present offers a view of certain effects which are the products of acts or conditions which existed previously. A cause-effect, panoramic vantage point provided by the flashback (and the flashforward) enables the reader to understand better the complexities of human destiny as it entangles itself with personal history and with American history (the "illusions of a nation"), and with the myths and illusions of national characer and style. It is easier to grasp both ends of the time continuum—past and future—when the focus is held on a present which encompasses both.

Slow motion in film extends our examination of _Zeitgeist_ the way Joyce expands Bloomsday to 768 pages: by slow painstaking awareness of detail, not only of the _mise-en-scene_ but also, especially, of mental states. In his slow motion passages or in those of stasis (i.e. freeze frame), Fitzgerald reveals his awareness of the psychological responses an individual often makes with respect to motion. Time seems to slow down and "expand" and subtle indicator to a psychic condition than a more obvious device such as the stream-of-consciousness.

The cinematic devices in Fitzgerald's novels enhance his character delineation, his thematic concerns, his appeal to the reader senses, and his transitions. The techniques reasonably abundant as they are in the major novels, must be studied carefully if one hopes to appreciate fully the artistic accomplishment of Scott Fitzgerald. The way which leads the reader to such an appreciation is a cinematic reading, a literary approach which has already achieved a measure of acceptance in the academic and critical circles because, as Richardson says, "film consciousness gently urges the reader of literature to a fresh alertness to the visual and aural qualities that mark great writing"[9] If cinematic reading is used as an introduction to Fitzgerald's major novels, teaching Fitzgerald in relation to the film would unravel some of the hitherto unexamined aspects of his "modern," experimental style which, in turn, would facilitate a fuller appreciation of Fitzgerald's work as a whole.

Perhaps the most important value of cinematic reading is that it provides an interesting (and useful) key in critical endeavours to understand and interpret the rhetorics of literature in the light of the commonalities they share with film aesthetics and film techniques. As the scope, form, and function of traditional literary criticism have undergone profound changes due to the advent of structuralist, psychoanalytic, Marxist, phenomenological, and now feminist and deconstructionist approaches, in a similar way, as a result of the influences of aesthetics and techniques of film, critical theories and studies related to cinema, and to a counterpointing of film and literature are already part of the literary critics' "tools." Directly related to style and to a modernist aesthetic of perceiving the world

and presenting it in a certain way, cinematic reading could, and indeed, has become a viable approach to the study of several authors who, like Fitzgerald, incorporated film techniques into their rhetorical aesthetics and prose styles: James Joyce, Virginia Woolfe, Dorothy Richardson, Aldous Huxley, Graham Greene in England, and John Dos Passos, Ernest Hemingway, William Faulkner, Nathaniel West, Malcolm Lowry, Norman Mailer, John Barth, and Thomas Pynchon in America. Varying degrees of similarity to the film form lie dormant in the works of these writers. Also cinematic but pertinent in a tangential way are the works of J. D. Salinger, Vladimir Nabokov, Heinrich Bohl, James Agee, William Burroughs, John Hawkes, and Donald Barthelme.[10]

The reciprocal influences, parallel techniques, convergencies, and correspondeces between film and literature are too compelling to be ignored or wished away. This is specifically true of the modern Euro-American novel or the "post-cinema fiction." Robert Gessner feels that "the film has been a source of new vitality for the novel, as seen in the sharper visualization of description and narration at surface levels, and the increased manipulation of time and space might be better understood with examples taken, ironically, from novels."[11] The challenge facing literary critics and those in cinema studies today is not only to recognize that by providing stories to tell and ways of telling them literature has contributed significantly to film; indeed, the kinship and interrelation of the mediums are already an established fact. But it is the task of the critics now to understand the complex dynamics of such an interrelation, especially the influence of the cinema on fiction's narrative techniques as part of the cultural symbiosis of our times, and of the evolving modernist style in much of

twentieth-century European and American prose writing. Possessing such an understanding of the generic affliation of film and the novel, and equipped with the basic familiarity of the "grammar" of film language and of the rhetorical elements of film and fiction, the critics would be ready to explore a wide range of books cinematically, from, say, Flaubert's Madame Bovary to Barthelme's Dead Father.

Fitzgerald's status as a writer and his reputation as a serious artist have endured because the best of his fiction is "... specifically conscious of its time . . . [and] its continuing power comes from the courage with which it grasps a moment in history as a great moral fact."[12] Fitzgerald's reputation has also endured because of the "voice" of his prose. It is the secret of his style, at once moving, poetic, and incantatory, because woven into that style are a variety of modern techniques, the product of his interest in stylistic experimentation. Part of the fascination that his works provide for readers and critics alike is due to Fitzgerald's effective use of cinematic techniques that make his major novels especially compelling and technically modern.

ENDNOTES

[1] Robert Scholes, <u>Elements of Fiction</u> (New York: Oxford University Press, 1968), p. 15.

[2] Lionell Trilling, <u>The Liberal Imagination</u> (New York: Viking Press, 1950), p. 7.

[3] W.E. Bigsby, "The Two Identities of F. Scott Fitzgerald, in <u>The American Novel and the 1920</u>, eds. Malcolm Bradbury and David Palmer (London: Edward Arnold, 1971) p. 130.

[4] See also Charles S. Holmes, "Fitzgerald: The American Theme," <u>The Pacific Spectator</u>, 6 (Spring 1952), 243.

[5] See Malcolm Bradbury, "Style of Life, Style of Art, and the American Novelist" in <u>The American Novel and the 1920's</u>, pp. 11-35.

[6] Sister Paul Christi Savarese, "Cinematic Techniques in the Novels of William Faulkner," Diss. St. Louis University, 1972, p. 113.

[7] Savarese, p. 115-116.

[8] A. C. Bradley, <u>Oxford Lectures on Poetry</u> (London: Macmillan, 1909), pp. 86-87.

[9] Robert Richardson, <u>Literature and Film</u>, p. 3.

[10] Richardson, pp. 79-90.

[11] Robert Gessner, <u>The Moving Image</u>, p. 264.

[12] See Lionell Trilling's essay on <u>The Great Gatsby</u>, cited in the "Introduction" to <u>F. Scott Fitzgerald</u>, ed. Arthur Mizener (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), p. 4.

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VITA

Gautam Kundu

Candidate for the Degree of

Doctor of Philosophy

Dissertation: F. SCOTT FITZGERALD'S VERBAL CINEMA: FILM TECHNIQUES IN THE MAJOR NOVELS

Major Field: English

Biographical:

Personal Data: Born in Calcutta, India, September 10, 1945, the son of Sailendra Nath and Gita Kundu.

Education: Graduated from Calcutta Boys School, in May, 1963; received Bachelor of Arts degree from Calcutta University in June, 1965, and Master of Arts and Master of Philosophy degrees from Calcutta University and Jadavpur University in August, 1968 and May, 1978 respectively; obtained Master of Arts degree from Simon Fraser University, Burnaby, B.C., Canada in June 1981; completed requirements for the Doctor of Philosophy degree at Oklahoma State University in December, 1987.

Professional Experience: Lecturer, Department of English, St. Xavier's College, Calcutta, July 1975 to September 1979; Graduate Teaching Assistant, Department of English, Simon Fraser University, September 1979 to August 1981; Graduate Teaching Associate, Department of English, Oklahoma State University, September 1981 to May 1985; Instructor, Department of English, Louisiana State University (Baton Rouge campus), August 1985 to present.