EXAMINATION OF NARRATIVE POINT OF VIEW
THROUGH PRODUCTION BY TWO MEDIA

THESIS

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By

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Narrative point of view should be the initial place of focus in the study of prose fiction, but it is often difficult to understand or teach. This study proposes that stage or screen production of narrative fiction may be purposefully structured to enhance the understanding of narrative perspective. The study details grammatical analysis of narrative language and describes implications drawn from that language which influence production decisions.

The thesis examines the techniques and technology of stage and screen production which may be manipulated to underscore narrative point of view, suggesting ways in which each medium can borrow from the techniques of the other for point of view production.
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CHAPTER I

THE EXAMINATION OF NARRATIVE POINT OF VIEW THROUGH PRODUCTION BY TWO MEDIA

Introduction

Henry James, in his essay, "The Art of Fiction," counsels novice fiction writers to increase their eye for detail in every situation, to "[t]ry to be one of the people on whom nothing is lost!" (672) His advice, however specifically directed in the essay, has an additional value for those who approach prose fiction for study or teaching. Too often the advice remains untaken.

Narrative point of view is an important area of examination in the study of prose fiction, but it is often abstract and difficult to teach. The inexperienced student may find the concepts involved difficult to understand. Because of these problems, the examination of narrative point of view may be too easily ignored amid discussions about mood and pace and what the red petticoat symbols "mean." Through this neglect, the heart of the fiction, and much of its art, is lost.

The field of oral interpretation recognizes the study of narrative point of view by necessity. Robert S. Breen, in his book Chamber Theatre, conceptualizes the study of


narrative point of view through live performance. As Breen discovered through thirty-one years of experimentation and development, giving literal voice to a work of fiction means giving literal voice to its narrator. A director mounting a production of prose fiction to the stage must soon realize that the narrator is the most fully developed character of a story, for the story is only what the narrator chooses to tell. In turn, every choice made and every word uttered is a clue to the personality of the narrator. This sort of examination through performance reveals what is easily overlooked in more traditional approaches to the study of prose fiction. To ignore narrative point of view is to ignore fiction's essence, its core.

The media of film and video have much to offer the study of narrative point of view that has not been explored. Filmmakers have been traditionally uninterested in reflecting literary artistry through film production, justifiably feeling that film is an art form in its own right, with its own creative autonomy. This study, however, proposes to examine film/video in the same manner Breen examined theatre -- not as an art form, but as a tool for the study of point of view in prose fiction.

A comparison and synthesis of techniques available to Chamber Theatre and film/video production produces insights into the exploration of point of view through performance. The purpose of this study is to compare the two media,
detailing and analyzing their technical strengths and weaknesses with respect to the presentation of first person narrative point of view and offering suggestions about the manner in which their individual techniques and capabilities may be adapted for one another. Such a synthesis offers the stage and screen media additional ways to examine and amplify narrative point of view to both performers and audience, the importance of which is already established. Produced in a culture and society that more readily watches a story than reads it, this study provides an important link between man's literary heritage and production-oriented storytelling.

Statement of the Problem

The purpose of this thesis is to determine whether the sharing of production techniques between the media of Chamber Theatre and film will provide new ways to examine first person narrative point of view in prose fiction through performance. This determination requires the assessment of several subproblems.

The study begins with a discussion of two forms of narrative action. These two types of action will be described here as narrative participance and narrative involvement. Narrative participance discusses how large a part a given narrator played in the story he or she is telling, while narrative involvement describes the narrator's remaining emotional responses to the story being
told. The study of narrative involvement details narrative use of language, analyzing verb tense and agreement, modifying language, and the implications from the language used for the determination of the narrator's emotional perspective. Using examples from published works of fiction, the study suggests what the categories of narrative participance and involvement imply to the adapter of prose fiction for performance.

Chamber Theatre as conceived by its creator, Robert S. Breen, is the next area of examination. This study adheres to Breen's original philosophy and motive for Chamber Theatre, that the medium is designed as an educational tool for the study of prose fiction. Breen writes:

Chamber Theatre is not interested in the problems of transforming fiction into drama; it resists the temptation to delete narrative description and rewrite summaries as dialogue. No effort is made in Chamber Theatre to eliminate the narrative point of view which characterizes fiction: indeed, the storyteller's angle of vision is emphasized.

While the finished product of Chamber Theatre may be artistically rendered, its goal is to reflect the quality of the literature involved, not to create a new art form. A review of Breen's tenets is included, as are his suggestions for the emphasis of narrative point of view through staging.
The study must next consider the medium of film/video and its potential for the study of narrative point of view through production. Recognized theories of film/video capabilities and interaction with the human mind have a place in the discussion, offering as they do potential uses for the examination of narrative point of view.

After discussing the capabilities of Chamber Theatre and film/video with regard to the adaptation of prose fiction for performance, the study turns to the problem of adapting production techniques so that the two media might share capabilities for enhancement of narrative point of view. The process of this examination offers its own questions. Do the stage and screen media have techniques that may be profitably shared? Are there technical capabilities inherent in one medium that cannot be adapted for the other? Consideration of these questions provides focus to the final goal of this thesis.

Significance of the Study

The final goal of this thesis is to provide an expanded grammar of practice for the examination of first person narrative point of view through stage and film production. While other scholarly works have developed criteria for the examination of point of view through performance, most apply those criteria to the production of a specific work of fiction. This thesis seeks to offer guidelines applicable to the production of any work of first person narrative
prose fiction. Such a goal is important not only to the study of narrative point of view, but also to the study of the Chamber Theatre and film media.

While narrative point of view should be the initial place of focus for anyone studying prose fiction, it is too often and too easily ignored. Elbert Bowen, Otis Aggertt, and William Rickert maintain:

[W]e are likely to ignore narrators in our everyday reading for pleasure. Yet they are there, telling us what they want us to know, or what they are able to tell us, playing upon our imaginations, perhaps even our prejudices, without our being aware of them. . . . Without careful attention to the narrative point of view, our perspective is left to chance or possibly reduced to chaos (326).

By analyzing and comparing the capabilities of two media that can offer actual narrative embodiment, this study will provide new tools for the examination and teaching of narrative point of view.

Chamber Theatre and film as craft will profit from this research, as well.

Though Robert Breen does devote a chapter of his book, Chamber Theatre, to film and its narrativity, much of the discussion included there compares film techniques to writing techniques developed in particular works of fiction.
Breen's work only minimally compares film and stage adaptation of prose narrators, which is appropriate to the focus of Chamber Theatre. This study, however, will offer the stage adapter of prose fiction additional techniques for emphasizing first person narrative point of view.

Frequently prose narrators are slighted in film/video because filmmakers have hesitated to put narrators on-screen, playing both in and out of the scene being described. Film's own narrativity is often substituted for the prose narrative voice, a move that is sometimes ineffective. Theatre at one time suffered the same sort of restraints; though playwrights might include a prologue or epilogue character who spoke directly to the audience or occasionally have characters within a play make asides to the audience, the "fourth wall" made by the proscenium arch was held otherwise sacrosanct. Tennessee Williams made a bold break with that tradition in The Glass Menagerie, having a central character clearly narrate the play in past tense. Chamber Theatre, with its emphasis on point of view, took audience interaction a step further and gave an additional purpose for theatrical production. This study will prove that a similar boldness would profit the film medium, itself more highly narrative by nature than theatre. The study proposes to create a cinematic counterpart to Chamber Theatre, called here Chamber Cinema, a manipulation of the medium for the examination of point of view. The
techniques developed here could be as useful to the traditional filmmaker as they will be for the student and producer of prose fiction.

This study is most important because it furthers the bond between twentieth century storytelling and that of centuries past. It enhances for a now visually-oriented society the less obvious artistry in the written word.

Scope of the Study

First person narrative point of view is the only form of point of view considered in this study. Categories of omniscience, participance, and involvement within first person narration are detailed, exemplified, and then applied to stage and film adaptation techniques. The study includes first person narration in prose fiction only. Narrative plays or poems are not treated.

The study considers standard theatrical equipment and their capabilities for adaptation to the film medium. These include: staging, lighting, scripting, costuming, sound effects, presence of audience, actors, sets and properties. In like manner, the study considers standard film or video equipment and its capabilities for adaptation to the medium of Chamber Theatre: camera (and its inherent properties), editing, sound effect, soundtrack, voice-over, dubbing or looping dialogue, lighting, titles, staging, costuming, actors, sets and properties. The unique qualities of film and video production are contrasted. Special optical or visual effects are not treated.
As stated above, the purpose of this study is to create a grammar of practice for the examination of point of view through stage and film production. This work does not attempt to write a complete historical overview of the presence of narration within productions by the film/video or theatrical media or to criticize works already produced by those media. Though some works of this kind may be used as example, this study is chiefly concerned with first person narrative point of view in prose fiction and the potential study of it through theatre and film as craft.

Definition of Terms

Some terms consistently used within the study need to be formally defined or abbreviated.

(Narrative) point of view, as written here, will describe prose narrative perspective only.

In discussions of narrative action, "narrative participance" in story describes the narrator's actual role in the story he is now telling. For example: Nick, in The Great Gatsby, may be roughly termed a minor participant. Though he was a witness to much of the action of the story, he is not the protagonist; Daisy and Gatsby move the plot. Nick merely observed their actions and now describes them.

The term "narrative involvement" concerns the narrator's current emotional responses to the story he is
telling. The first person narrator of Alice Munro's "Thanks for the Ride" describes something that happened to him as a young man. His language, with its mixed use of past and present tense verbs and adverbials, suggests that this event of the past is still emotionally evocative. His is not yet an objective perspective on the event. The briefer term, "narrative stance", couples the aspects of participance and involvement. Thus, narrative stance refers to narrative position and perspective both in and out of story.

"Blocking" refers to an actor's plotted course of movement on stage or screen.

"Chamber Cinema" refers to the specific manipulation of the film/video media for the examination and enhancement of prose narrative point of view. Another cinematic term, "point of view" (which describes a camera shot taken from a character's angle of vision) will be here abbreviated POV for clarity.

Methodology

The focus and content of this study require that the historical/critical approach to research be followed. Martin Cobin asserts that this form of research is highly appropriate to studies in oral interpretation (335). This study analyzes: (1) both the form and function of narrative point of view within prose fiction and (2) the technical capabilities of Chamber Theatre and film for adaptation and examination of narrative point of view; such analysis is by
nature critical. The study also briefly details the traditional philosophical approaches of the two media to the adaptation of prose fiction for production; this, by nature, is a historically reconstructive act.

The first step of this study details and categorizes the different forms of narrative point of view with regard to levels of narrative participance in event and involvement with story. The determination and categorization of the different forms of narrative point of view are accomplished by the examination of different forms of narrative language, syntax, and grammatical choice. Examples from published works of prose fiction are provided to clarify the categories of first person point of view detailed.

Point of view is the controlling force of fictional storytelling; therefore, the producer of prose fiction for narrative examination must be sensitive to the reliability and bias of the narrative voice and present the point of view in a manner congruent to its presentation in the fiction. The implications of narrative point of view (as categorized previously in the study) for the stage or film producer of prose fiction are discussed throughout this thesis.

The study examines theatre and screen production techniques and technology individually, applying these to the production of point of view. The study then analyzes production techniques that are used similarly between the
two media and details instances where they differ in the use of particular technology.

The adaptation of production techniques between the stage and screen media is the most important step of the study, which may then offer to each medium additional methods for point of view production. Capabilities and techniques unique to Chamber Theatre or Chamber Cinema which resist adaptation are discussed as well.

Review of the Literature

Resources needed for this study fall into five groups. First, a good reference work on grammatical principles must be found so that the determination and categorization of narrative point of view may be correctly assessed through the language involved. Second, previous studies on point of view must be found and evaluated in terms of their importance to the particulars of this study. Up to date research and developments in the process of Chamber Theatre production are a third study requirement, while studies of the principles of film craft and technique (including literary adaptation) make up a fourth area of investigation. Finally, previous works on the purposeful exploration of point of view through film or Chamber Theatre production must be thoroughly evaluated and understood.

Hulon Willis' Modern Descriptive English Grammar provides an excellent resource for understanding narrative stance through the action of language; his preface to the
work strongly advises that the student of English literature have a thorough grasp of grammar and syntactical analysis, and the book is written to further that end. It includes a clear and concise examination of verb tense and voice, complementation and modification. Modern Descriptive English Grammar will be the reference work for all linguistic and syntactical point of view analysis presented in this study.

Henry James first brought literary attention to the importance of point of view in prose fiction around the turn of the century, after transcendentalists Emerson and Thoreau wrote at length on man obtaining god-like objectivity over his own actions. Since then, narrative point of view has received considerable attention from literary scholars. Percy Lubbock wrote The Craft of Fiction in 1921, offering there a detailed analysis of point of view and its action within various works of fiction. Wayne C. Booth, in The Rhetoric of Fiction, proposes ten variables for the categorization of point of view that offer strong and specific insights into narrative bias, while James Moffett distinguishes different types of narrative language and discusses their implications in Teaching the Universe of Discourse. Susan Lanser and Carolyn Porter analyze point of view and critique efforts at point of view examination. The work of such scholars will provide both a theoretical basis for the study of point of view and some examples of narrative
The third area of investigation, Chamber Theatre as craft, is perhaps the simplest. As a prepublication reviewer noted on the back cover of Robert Breen's *Chamber Theatre*,

*Chamber Theatre* does not 'pull the literature of the field together.' It is the literature of the field. . . . The book is unique. It has no competition because no other book has ever aimed at treating Chamber Theatre with this depth and scope.

Obviously Breen's work, the result of thirty-one years of experimentation with Chamber Theatre, should be the primary reference work for the study of Chamber Theatre technique. Additional research by Charles McGeever, Therese Pasquale-Maguire, and Ellen Feldman expand on individual concepts formalized by Breen. Lynn Miller's 1980 dissertation, "Cinematic Concepts and Techniques in the Adaptation and Staging of Chamber Theatre," develops Breen's suggested use of the film set as a frame through which to produce Chamber Theatre but works outside the scope or focus of this study.

It is interesting to note that most scholars in the field take Breen's concepts and structure for Chamber Theatre as a given. There are many examples of Chamber Theatre adaptations of literature for performance or Chamber
Theatre applications for other media, but relatively few studies aimed at expanding Chamber Theatre as craft or adding to the body of techniques developed by Breen. Perhaps this speaks well of the depth and breadth of Breen's work, or perhaps scholars and producers of Chamber Theatre production have become somewhat creatively complacent, too reliant on Breen's work as figurehead.

From the broad category of research in the film medium, this study must concern itself most with works which teach the basic principles of filmmaking. A good handbook to use while researching is *A Dictionary of Media Terms*, by Edmund Penney, which gives clear definitions in laymen's language to terms common in film, print, and video, comparing definitions of those terms which are common between media.

Most textbooks and other works written to inspire and instruct the student filmmaker approach film as an art form with its own creative autonomy. These works, therefore, are uninterested in film as an educational tool for the examination of another art form (such as literature) and treat literature adapted for film only as source material. While a book of this sort may contain principles of literary adaptation which are entirely useless to this study, its instruction in basic film technique may remain valid and helpful. A particularly useful book that falls into this category is Syd Field's *Screenplay*, which has several chapters devoted to the construction, writing, and formalizing of dialogue script into screenplay.
Another important aspect of filmmaking, cinematography, receives fine treatment in Joseph Mascelli's *The Five C's of Cinematography*, which provides insights into both camera technique and the theory justifying it. Peter Jones' *The Technique of the Television Cameraman* offers sound instruction and aesthetic guidelines for the manipulation of the television camera. Gerald Millerson's *The Technique of Television Production* and *Effective TV Production* discuss practical and persuasive camera techniques, as well as thoroughly explain the demands of production.

Other works analyze the screen media as art, add to the body of filmcraft technique, or cover every detail of film or television production, from setting a budget to editing a fight scene. Dudley Andrew, in *The Major Film Theories and Film in the Aura of Art*, provides historical background and thorough explanation of the development of film as craft and art. Roger Crittenden's *The Thames and Hudson Manual of Film Editing* is particularly useful, for it describes philosophical, practical, and aesthetic justifications behind editing choices and contrasts film and video editing.

Though this review demonstrates the abundant availability of literature on narrative point of view, Chamber Theatre, and film as craft, it should also be noted that works synthesizing the three areas as this study does are does indeed. Breen blends the three rather
minimally in Chamber Theatre. Miller's dissertation
detailing cinematic technique as applied to Chamber Theatre
must be acknowledged here. This thesis must also mention
two other dissertations, Alan Wade's "Adapting Chamber
Theatre for Television: The Enactment of Point of View" and
Thomas Anderson's "Light in August: Novel; Chamber Theatre;
Motion Picture -- The Role of Point of View in the
Adaptation Process." The prescriptive works of Miller and
Wade, though differing in overall focus from this study, are
excellent examples of research in and experimentation with
point of view production. Each of these works was initiated
and completed within the past twelve years, thus indicating
the youth of point of view study through stage and film
production.

Plan of Reporting

The following chapters of this study further the
development of ideas initiated in Chapter I. Chapter II
discusses the history of point of view study, categorizes
point of view in terms of narrative participance and
involvement, and discusses what the categories of narrative
stance imply to production. Chapter III describes Chamber
Theatre as conceived by Robert Breen and details production
equipment and techniques available within the medium to
emphasize point of view. Chapter IV, after discussing the
traditional approach of film/video to literature as source
material, considers film and video as tool for the study of
point of view. Production equipment and techniques especially suited for point of view in production are described. Chapter V compares the technical capabilities of the two media, cross-adapting techniques between media, analyzing congruency between different techniques, discussing production techniques which resist adaptation to the other medium. Chapter V offers conclusions about the study and suggestions for further research as well.
WORKS CITED


CHAPTER II

ANALYSIS OF FIRST-PERSON POINT OF VIEW

History of Point of View Study

Susan Lanser writes, "Human perception is always structured upon a relationship of perceiver to perceived -- upon point of view" (4-5). As stated in Chapter One, Henry James receives frequent credit for focusing critical attention on narrative point of view. The recognition of this aspect of fiction, however, has roots stretching back to the time of Plato and Aristotle.

Plato, in Book III of the Republic, contributes a simple analysis of discourse when he distinguishes the difference between authorial discourse, or diegesis, and the imitated speech of a character, mimesis. Plato's definition of the epic genre rests on the narrative combination of authorial and figural discourse. While Plato acknowledges the persuasive power of mimetic speech, he states no preference for either of the two forms of discourse; Aristotle, however, recommends that diegetic speech be used minimally, to preserve the function of storyteller as imitator (Lanser 19-21).

Prose criticism of the eighteenth and nineteenth centuries ponders the intricacies of the author/narrator
relationship, thus also contributing to the development of point of view studies. Of particular interest to this study is the debate between nineteenth-century British and German critics on the subject of first-person narrators. British critics of the period equate first-person narration with autobiography and deplore it. Susan Lanser writes:

Critics who believed that all I-narrative was autobiography considered the use of the I-voice egocentric, self-indulgent, and an inappropriate "descent" of the author to the level of character-marionette. . . .[H]owever, women were recommended to write in such fashion, for their minds were thought to be less imaginative, less able to project themselves into the thoughts of another (23-24).

Conversely, German critics of the same period perceive the I-narrative to be the summit of fictional art, best representing the universal voice of mankind (Lanser 23). The friction between the two perspectives is evident; the I-narrative represents in one era both the scorned and the exalted.

In America, Emerson and Thoreau's transcendental detachment may well have provided the philosophical climate in which James' theory of a fictional central intelligence, a voice apart from the author, could thrive. This process, through which man becomes alienated from himself, is called
reification (Porter 11). Thoreau, in Walden, writes:

> With thinking we may be beside ourselves in a sane sense. By a conscious effort of the mind we can stand aloof from actions and their consequences; and all things, good and bad, go by us like a torrent. . . . I may be affected by a theatrical exhibition; on the other hand, I may not be affected by an actual event which appears to concern me much more. I only know myself as a human entity; the scene, so to speak, of thoughts and affections; and am sensible of a certain doubleness by which I can stand as remote from myself as from another (1309).

Emerson writes at length on the same state of transcendental being, detailing a curious conflict between being one and part of all (extreme subjectivity) while also being a detached viewer of one and all (extreme objectivity). Emerson writes, "I become a transparent eye-ball. I am nothing. I see all. The currents of the universal being circulate through me; I am part and particle of God" (1043).

This sort of thought became Henry James' birthright. Cosmopolitan though he was, James was "linked to Emerson through his father" (Porter 16) and, in turn, transferred a reflection of that philosophy to fictional action and willed it to later scholars, including Percy Lubbock, who, in 1921,
categorized the narrative central intelligence by motive and action.

In the twentieth century, the study of point of view has escalated and expanded. Contemporary scholars categorize according to varied criteria. Some prefer to dissect narrative and emphasize a single portion of its action, while others choose to examine the effect produced by the varied kinds of action working at the same time. Narrative action according to action within story, action outside of story, relationship to actual author, and relationship to audience have all been closely examined.

The so-called New Criticism attempted to divorce narrative action entirely from authorial biography or personality. As if in direct response to the New Critics, authors such as John Irving, John Barth, Donald Barthleme, and John Fowles began writing metafiction, which purposely abuses the normal standards of narrator/narratee relationship and injects additional personalities or direct authorial discourse into the text. Wayne Booth, in The Rhetoric of Fiction, devalues the New Criticism and seeks to re-establish the concept that fiction is a communication of attitude and value from author to audience and more than transmission of a story. Point of view, then, as examined by scholars and as put into practice by writers of fiction, remains amoebic.
This chapter will examine three aspects of point of view to be enhanced by stage or screen production. Point of view may here be broken into: (1) narrator relationship to story, including both narrative participance and narrative involvement, and (2) narrator relationship to audience. Susan Lanser recommends this form of combination study, writing, "All too frequently a part has been mistaken for a whole, and point of view has been conceived in terms of a single, surface-structure relationship between narrator and narrative event" (14).

Narrator Relationship to Story

James Moffett writes:

The artist knows innately, as the gamin knows how to steal, that what is merely a factor of how; that we can no more separate the story from the telling than, as Yeats said, we can tell the dancer from the dance. Events are human creations (122).

Moffett here accurately conceptualizes the essence of fiction. It is at once the presentation of story and teller intermingled. Narrative relationship to story as studied here has two aspects with a varying amount of inter-dependence. It is simplest to examine these aspects individually, then to study them entwined.

Narrative participance is the first of these aspects. Describing the amount of narrator action during event, it is
the easiest to understand and to classify. Scholars commonly typify narrators as major or minor participants, but narrators, as individual as the minds who create them, do not always fall neatly into those categories.

To classify I-narrators according to degree of participance, it is perhaps best to visualize a horizontal scale. At the far left of the scale would be "major participance", somewhere to the right would be "minor participance", and, beyond that to the right "no participance at all" (metafiction). The many variations between those extremes must also be remembered.

The major-participant narrator is usually the protagonist or central character of the story, as in Poe's "The Tell-Tale Heart," Welty's "Why I Live at the P.O.," Munro's "Thanks For the Ride," Joyce's "Araby," or William Carlos Williams' "The Use of Force." The story describes events as instruments that altered the life of the narrator. This excerpt from Munro's "Thanks for the Ride" is a good example of the type:

That headlong journey. Was it like that because it was the first time, because I was a little, strangely drunk? No. It was because of Lois, there are some people who can go only a little way with the act of love, and some others who can go very far, who can make a greater surrender, like the mystics. And Lois, this mystic of love, sat
now on the far side of the car-seat, looking cold and rumpled, and utterly closed up in herself.

. . . Come and see you again -- Remember -- Love -- I could not say any of these things. They would not seem even half true across the space that had come between us. I thought: I will say something to her before the next tree, the next telephone pole. But I did not. I only drove faster, too fast, making the town come nearer (57).

Occasionally a major participant narrator will be one of a group of co-protagonists, as in John Irving's *The Hotel New Hampshire* or Alice Munro's "Walker Brothers Cowboy." In these works, events are described as they altered the collective life of a group of people, with only one member of the group telling the story. Irving's narrator in *The Hotel New Hampshire* states, "And so it's up to me -- the middle child, and the least opinionated -- to set the record straight, or nearly straight. We were a family whose favorite story was the story of my mother and father's romance" (Irving 2).

*The Sound and the Fury*, in its whole form, complicates the question of scale-placement by presenting story through the voices of three I-narrators, all co-protagonists, then by a non-participating third-person narrator. Similarly, Garrison Keillor's *Lake Wobegon Days* cannot be attached to a single place on the scale; portions of story read as a
major-participant I-narrative (with an occasional direct inclusion of audience in story as presented below), while other portions are spoken through a highly omniscient third-person narrator whose participance in story is improbable if not impossible.

[Walking to school, afraid of a pack of wild dogs] you look down the road to the dark ravine, watching for slight branch movement, as if spotting the dogs would make a difference. You are dressed in a heavy snowsuit and boots like two club feet... Then [the big kids] say, "If they do come, I think we should give them one of the little kids and maybe they'll let the rest of us go." And then one of them yells, "Here they come!" and they push you down in the ditch and everyone gallops down the road and through the ravine, girls screaming, lunchboxes banging... Oh yes, I remember that very well. I remember who did it, and I'm sure they remember too. I don't get letters from those older children saying, "Sure enjoy your show. Remember me? We went to school together." They know I remember (247).

Minor participants are those characters who play small parts in the story and who are not protagonists or co-protagonists, but are, rather, eye-witnesses. Nelly
Dean, of Wuthering Heights, is a good example of this type. The unnamed narrator of Faulkner's "A Rose for Emily," participates very little in his or her story, retaining an anonymity very like the third-person narrator by speaking always through the collective pronoun "we." The excerpt below demonstrates the ambiguity of this narrator's participance.

Already we knew that [in Miss Emily's house] there was one room in that region above the stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it. The violence of breaking down the door seemed to fill this room with pervading dust. . . . The man himself lay in bed. For a long while we just stood there, looking down at the profound and fleshless grin. . . . What was left of him . . . had become inextricable from the bed in which he lay (367).

Scholars debate the classification of some I-narratives. For example, writers frequently typify The Great Gatsby's Nick Carraway as a minor participant, but such classification is ripe for question. Close examination of The Great Gatsby reveals that Nick is the one who has grown from the events he describes; Gatsby dies before finding any realization or change in passion for Daisy, and
Daisy doesn't alter at all, before or after Gatsby's death. Cases could be made for calling Nick the sole protagonist, a co-protagonist, or a relatively ubiquitous minor participant. Dr. Watson, of the Sherlock Holmes tales, is another narrator whose participance is difficult to assess. In terms of actual action that shapes events, Watson does relatively little, but his participance in terms of presence at event is considerable. Watson could arguably be called a co-protagonist major participant or a minor participant.

To the far right on the scale is the narrator not physically involved in the story at all (like the omniscient third-person narrator), but who will, periodically, inject the "I" perspective into the fiction. This contemporary technique is most frequently described as metafiction and is typified in John Barth's "Lost in the Fun House" and John Fowles The French Lieutenant's Woman. In "Lost in the Funhouse," Barth's narrator does not name itself "I", but jumps from the third-person perspective on event to an authorial discourse on the writing of fiction.

For whom is the funhouse fun? Perhaps for lovers. For Ambrose it is a place of fear and confusion. He has come to the seashore with his family for the holiday, the occasion of their visit is Independence Day, the most important secular holiday of the United States of America. A single straight underline is the manuscript mark for
italic type, which in turn is the printed equivalent to oral emphasis of words and phrases as well as the customary type for titles of complete works, not to mention [sic]. Italics are also employed, in fiction stories especially, for "outside", intrusive, or artificial voices, such as radio announcements, the texts of telegrams and newspaper articles, et. cetera. They should be used sparingly. If passages originally in roman type are italicized by someone repeating them, it's customary to acknowledge the fact. Italics mine. Ambrose was "at that awkward age" (1781-82).

Fowles more directly names his author/narrator, who also moves from third-person limited omniscience to "I" self-consciousness. The French Lieutenant's Woman is a highly interesting novel in terms of point of view, though the authorial voice debates whether it is, by rights, a novel. Fowles' narrator, who admits himself the author, discusses the God-like status and responsibility of the author.

She was not standing at her window as part of her mysterious vigil for Satan's sails; but as a preliminary to jumping from it. I will not make her teeter on the windowsill; or sway forward, and then collapse sobbing back onto the worn carpet of
her room. We know she was alive a fortnight after this incident, and therefore she did not jump. ..

.. Who is Sarah? Out of what shadows does she come? .. I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to know my characters' minds and innermost thoughts, it is because I am writing in (just as I have assumed some of the vocabulary and "voice" of) a convention universally accepted at the time of my story [Victorian England]: that the novelist stands next to God (79-80).

The second aspect of narrator relationship to story is that of narrator involvement -- that is, the narrator's remaining emotional responses to the events described. Narrative involvement is even less subject to categorizing than narrative participance, and much more veiled.

Again, the visualization of a horizontal scale may be helpful, but, again, some narrators may resist being typified. Degrees of involvement may wax and wane. Ambiguities notwithstanding, the scale may measure extreme emotional involvement at the far left and decrease along the scale to extreme detachment at the far right.

Placement of narrators on the scale in terms of involvement requires an intense examination of narrative
language, of word choice and tense, sentence structure and
diction. The primary key to evaluating the level of
narrator involvement is verb tense and adverb
complementation.

Verbs express particular meanings. The most frequent
verb tense in narrative fiction is simple past tense, which
Hulon Willis calls "the purest [and] . . . most
uncomplicated of all the tenses" (164). It denotes
occurrence in the past and may include a single occurrence
(I ran to the store) or a repeated occurrence (I watched
every game that season).

Some narrators, particularly prevalent in the twentieth
century, use present tense verbs. The present tense is more
complicated than the past tense. It may express a specific
and present occurrence (I hear a noise), or a continuous
occurrence (I bake cookies on Fridays), or a future
occurrence (I go home next week). It may express a past
event (I hear we're going to war). The historical present
tense, as named by Willis, is commonly used in scholarly
writing (Fox asserts that it did not affect his performance)
and summaries (164).

Other tenses are possible and are certainly available
to a given narrator. Among these are the simple future
tense, which predicts future action or state of being (He
will win an award), and the perfect and progressive tenses,
which should be discussed in greater detail.
The perfect tenses most commonly use a form of "have" as an auxiliary, and split into three classifications: present perfect, past perfect, and future perfect. Perfect tenses express past action within a specific time framework.

The present perfect conveys occurrence at any point in the past up to the moment of utterance (Willis 165) and may also suggest the possibility of future occurrence (I have taken tea every day this week). Past perfect suggests that one action or state of being took place before another past time (She had spent the money before they returned). This tense is also sometimes called the pluperfect (Willis 166). The future perfect tense places an occurrence before a specific point in time to come and uses the modal "will" (We will have run out of bread by then), and is commonly replaced with the simple future tense (We will run out of bread by then).

The progressive tenses suggest continuous action and split into four classifications: present progressive, past progressive, future progressive, and perfect progressive. The progressive tenses use a form of the verb "be" and sometimes the modals "will" or "shall."

The present progressive denotes action at the present instant (I am listening to you), or action that continues periodically but not constantly (I am studying for the exams). The past progressive suggests action that continued in the past but that has now ended (She was sweeping when
the house caught fire). The future progressive uses the modal "will" or "shall," the form "be," and a present participle (Men will be coming to call) and denotes an action that will occur over some time in the future. The perfect progressive tense splits into three classifications of its own: present perfect progressive, past perfect progressive, and future perfect progressive. These forms use a form of "have," the form "been" as second auxiliary, and a present participle. Present perfect progressive suggests recency of continuous action (He has been calling you), while past perfect progressive gives a sense that the continued action is past (He had been calling you), and the future progressive conveys the future continuity of occurrence before a specific time (He will have been calling you by then).

Tense is the primary key to understanding the meaning behind narrative language, but it is not the only place of focus when verbs and verb forms are studied. Voice, a term describing the relationship of subject to verb in terms of the performing or receiving of action, is also important, and is usually classified as active voice (Joe bounced the ball) and passive voice (The ball was bounced by Joe). Mood and aspect are other focal points in the study of verb action, but are closely linked to tense and voice and may be examined here simultaneously.

Interpreting verb forms in the English language is a delicate procedure. Certainly English verbs are complex,
but they are sensitive and may be manipulated easily for specific meaning. Examination according to tense and voice when coupled with an examination of verb modifiers reveals much about the emotional involvement of a narrator in the story he is telling. Again, Alice Munro's "Thanks For the Ride" provides a good illustration of the point.

Afterwards, the lassitude of the body, and the cold; the separation. To brush away the bits of hay and tidy ourselves with heavy, unconnected movements, to come out of the barn and find the moon gone down. . . [t]o find our same selves, chilled and shaken, who had gone that headlong journey and were here still. To go back to the car and find the others sprawled asleep. That is what it is: triste. Triste est. . . . And Lois, this mystic of love, sat now on the far side of the car seat, looking cold and rumpled and utterly closed up in herself (56-57).

Throughout this short story the narrator's choice of verbs, verbal forms and accompanying modifiers tells much about his remaining emotional involvement in the story. This passage particularly demonstrates the paradox in his language. He is clearly speaking about the past but seems caught in those events, emotionally confused by the immediacy he feels for them. He speaks in sentence fragments at the opening of the passage using infinitives --
"to brush away the bits of hay," "to come out of the barn," "to find our same selves," "to go back to the car" -- these phrases defy a clear placement of event in the past. Quoting a Latin phrase from earlier in the story, "Omne animal post coitum triste est" (After intercourse every animal is sad), the narrator asserts, "That is what it is -- triste, triste est." Note that he does not say "That was what it was," but instead uses the present tense verb form. Indeed, "est," in Latin, is also a present tense verb.

The narrator uses past and perfect tense verbs sparingly in the passage. "Were" and "sat" are the only past perfect verbs used. Even in these instances, where the verb forms might indicate the narrator's recognition of events concluded long ago, he modifies them with adverbs that suggest immediacy -- "who had gone that headlong journey and were here still" -- not "were there still," but here. By his language he seems to suggest that the events are occurring or occurring again even as he speaks. "And Lois . . . sat now on the far side of the car seat." Note the adverb used with the past tense verb; she sat, not then, but now. Active voice verbs are used throughout this passage. They are suited to it, suggesting the very active role the young man took in the discovery described by these events.

As illustrated here, word choice is the key to understanding the initial narrator/event relationship and
understanding emotional involvement of the narrator. How, then, does the scale appear? As described earlier, the extreme left signify extreme emotional involvement, the extreme right indicates extreme detachment. The narrator of "Thanks for the Ride" is a strongly involved narrator and would certainly be to the left of center on the scale. Other narrators, however, are even more strongly involved.

Some narrators speak about events largely or entirely in the present tense. Sister, in Welty's "Why I Live at the P.O.," wildly mixes tenses. Describing the events that led her to move into the post office, Sister recounts the following dialogue:

"Just like Cousin Annie Flo. Went to her grave denying the facts of life," I remind Mama.

"I told you if you ever mentioned Annie Flo's name I'd slap your face," says Mama, and slaps my face.

"All right, you wait and see," I says... Well, Mama and I just stood there and stared at each other. It was horrible! (254)

Alice Munro's "Walker Brothers Cowboy" offers a narrator who speaks entirely in the present tense about a series of events that occurred when she was a young child. The sentence structure and vocabulary used tell the reader that this is not a child speaking about events as they occur, but an adult recalling events. These are the only
clue we have to her presence in the present. The images she recalls are sharp and pervasive; she tells the story in the manner that one might describe a scene to a blind person, every detail recounted as though it were occurring as she speaks.

On the way home my father does not buy any ice cream or pop, but he does go into a country store and get a package of licorice, which he shares with us. . . . My father does not say anything to me about not mentioning things at home, but I know, just from the thoughtfulness, the pause when he passes the licorice, that there are things not to be mentioned. . . . I feel my father's life flowing back from our car in the last of the afternoon, turning strange, like a landscape that has an enchantment to it, making it kindly, ordinary and familiar while you are looking at it, but changing it, once your back is turned, into something you will never know, with all kinds of weathers, and distances you cannot imagine (18).

"Walker Brothers Cowboy" and other similar works represent here a far left extreme of the scale of involvement, with narrator's so emotionally responsive to the past that they speak of it as though it were the present. The scale is not finite; with the variabilities of language it would be very possible to create an even more
involved narrator -- an individual speaking in present tense as things occur. Samuel Beckett's *Molloy* is a good example:

I am in my mother's room. It's I who live there now. I don't know how I got there... The truth is I don't know much. For example, my mother's death. Was she already dead when I came? Or did she only die later? I mean enough to bury. I don't know. Perhaps they haven't buried her yet. In any case I have her room (7-8).

Notice the slight confusion of language, the presence of the adverb "there", rather than "here" amid present tense verbs. Such a confusion points to the question of narrative reliability, which will be discussed later.

With *Molloy* at the far left of the scale and "Walker Brothers Cowboy," "Why I Live at the P.O." and "Thanks For the Ride" placed progressively further right, it is time to consider the middle ground, the traditional I-narrators in terms of common usage. At the slight left of middle would fall Poe's erratic narrator of "The Tell-Tale Heart," who reports largely in past tense but also replicates his screamed confession of murder. The following brief excerpts illustrate his language at the beginning and end of the story:

True! -- Nervous -- very, very, dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my
senses -- not destroyed -- not dulled them. . . .

"Villains!" I shrieked, "Dissemble no more! I admit the deed! -- tear up the planks! Here! Here! -- It is the beating of his hideous heart!" (536,540).

The most common I-narrative form offers a narrator who may recall vividly and descriptively the events of the past, but who uses consistent language that suggests his or her objectivity on the events described, using past tense and verbs of other tenses which give a sense of completion and finality and using modifying language in harmony with that perspective. James Joyce's "Araby" and Evelyn Waugh's Brideshead Revisited are two excellent examples of the kind. "Araby," the recalling of a young man's first infatuation, offers a picture of the rite of passage into manhood.

Every morning I lay on the floor in the front parlour watching her door. When she came out on the doorstep my heart leaped. . . . This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood (1966).

Evelyn Waugh's Brideshead Revisited performs a similar task in more complicated fashion. Its objective yet sensitive and highly descriptive narrator looks back first on himself in the army, then recalls through that perspective his days as a youth at Oxford. The reader
receives the story, then, through the filter of two periods of time -- the present, as the narrator speaks, and a past time when he first recalled the events of his youth. I slept until my servant called me, rose wearily, dressed and shaved in silence. It was not till I reached the door that I asked the second-in-command, "What's this place called?"

He told me and, on the instant, it was as though someone had switched off the wireless, and a voice that had been bawling in my ears, incessantly, fatuously, for days beyond number, had been suddenly cut short; an immense silence followed, empty at first, but gradually . . . full of a multitude of sweet and natural and long forgotten sounds -- for he had spoken a name that was so familiar to me, a conjuror's name of such ancient power, that, at its mere sound, the phantoms of those haunted late years began to take flight.

Outside the hut I stood awed and bemused between two realities and two dreams (15).

Note that the sense of objectivity given by the narrators of these stories does not impair the emotional impact of the fiction for the reader.

To the right on the scale fall those narrators who exhibit progressive levels of detachment concerning the
events they describe. Hemingway's narrators are often described as detached because of their tendency to report dialogue verbatim at length, without dialogue tags, exposition, or other forms of narrative intrusion. In A Farewell to Arms, the narrator often uses language that suggests detachment, but other passages in the book offer intense narrator involvement. Categorizations by scholars are often generalizations; frequently a labeled narrator will stray and exhibit more typical storytelling techniques. On this point, Lanser recommends, "The categories and conventions of narration must be seen as tendencies rather than as absolutes" (162). The excerpt below, from Hemingway's A Farewell to Arms, illustrates the variability of the so-called detached narrative format.

Catherine sat in a chair by the bed. . . . The wildness was gone and I felt finer than I had ever felt.

She asked, "Now do you believe I love you?"

"Oh, you're lovely," I said. "You've got to stay. They can't send you away. I'm crazy in love with you."

"We'll have to be awfully careful. That was just madness. We can't do that."

"We can at night."

"We'll have to be awfully careful. You'll have to be careful in front of other people."
"I will."

"You'll have to be. You're sweet. You do love me, don't you?" (92-93)

To the far right of the scale are the metafictional narrators, who often have no actual part as characters in the story they tell, but who insert their presence (in "I" form) in the fiction. (Whether the voices of these narrators are the voices of the authors, themselves, or created narrators who say they are the authors is a controversy in itself and not a concern here.) As discussed earlier, John Fowles' narrator in *The French Lieutenant's Woman* is fine example of this type. He openly admits his god-like ability to create worlds and manipulate characters, and he admits that the story he has created has no part of reality.

Moving from the examination of narrative participance and involvement individually, this study must consider the result of those aspects working together. The combined effect of these aspects is often described as levels of narrative "reliability." Reliability describes narrator credibility and how much faith the reader can place in the narrator's version of the story in terms of accuracy.

A set of ratios describing narrative action according to these aspects may be generalized, but the ratios are highly fluid. Few narrators are entirely static or consistent reporters. Usually, the greater the amount of
narrator participance in the story, the greater his or her emotional involvement in it; it logically follows that less participance implies less involvement.

Greater involvement and participance may indicate decreased reliability, but does not always do so. For example, Sister, in "Why I Live at the P.O." is a major participant, highly involved narrator who is extremely unreliable. Her story is extremely egocentric; the feelings of others concerned are rarely considered. Sister gives the reader a lot of information about the various members of her family, but only in the light of the hardship they inflict upon her. Such a martyred stance indicates her lack of objectivity. Conversely, Dickie, in "Thanks For the Ride," is a major participant highly involved narrator who reports the behaviors of others and from that, makes sensitive hypothesis of their feelings that seem plausible to the reader.

A low participance and involvement ratio usually suggests greater objectivity and reliability, but this is not always the case. While usually true in the case of the narrator in A Farewell to Arms, it is not true of the narrator of The French Lieutenant's Woman (and indeed is not true of many metafictional narrators). The narrator of The French Lieutenant's Woman tells his audience that he is making the story up; he offers two chapters that detail the end of the story, then tells the reader that those chapters
were false, and that the following two offer the "truth."

And now, having brought this fiction to a thoroughly traditional ending, I had better explain that although all I have described in the last two chapters happened, it did not happen quite in the way you may have been led to believe. . . . If you noticed in those last two chapters an abruptness, a lack of consonance, a betrayal of Charles' deeper potentiality . . . If you entertained a suspicion, not uncommon in literature, that the writer's breath has given out and he has rather arbitrarily ended the race while he feels he's still winning, then do not blame me (266-267).

Ratios and scales concerning narrative point of view may provide the investigator with useful generalizations, but they must always be viewed as such. A given piece of literature is unique and subject to defy the literary laws such generalizations might set.

Narrator Relationship to Audience

Another aspect of point of view that should be considered is the narrator's relationship to his or her audience. This assessment includes such considerations as the narrator's awareness of himself in the storytelling act and the intrusion of his personality into that act. An aspect of this is narrative "control" -- the choosing of
what to say and what not to say and the manner in which to present it.

Three types of discourse illustrate the presence of narrative control. They are: direct discourse, indirect discourse, and free indirect discourse. Direct discourse offers a verbatim report of dialogue in quotation marks, usually followed with a dialogue tag -- "The sea is calm today," she said. Indirect discourse reports what a character said in paraphrase, without quotation marks, effectively combining character and narrator personalities -- She said that the sea was calm. Free indirect discourse submerges the narrator in character personality and point of view, reporting dialogue without quotation marks and identifying tags -- How calm the sea was!

The manner of narrative control tells much about narrative personality. Intrusive narrator control, as described in this study, is usually indicated by the presence of much exposition and description and the frequent appearance of dialogue tags or indirect discourse. Clearly, the narrator wants to give the audience every detail and wants to make sure the audience remembers who is telling the story. An example of intrusive narrative control may be found in "The Idyll of Miss Sarah Brown," by Damon Runyon.

How The Sky ever becomes acquainted with Miss Sarah Brown is a great mystery, but the next thing anybody knows, he is saying hello to her, and she
is smiling at him out of her one-hundred-per-cent eyes, and one evening . . . we run into her walking along Forty-ninth Street, and The Sky hauls off and stops her, and says it is nice evening, which it is, at that. Then The Sky says to Miss Sarah Brown like this:

'Well,' The Sky says, 'how is the mission dodge doing these days? Are you saving any souls?' he says.

Well, it seems from what Miss Sarah Brown says the soul-saving is very slow indeed, these days (14).

Notice that the narrator here often does not allow the audience to hear dialogue for themselves; he translates what they said into his own language, and reports it using indirect discourse. When he does allow verbatim dialogue, he intrudes with excessive and unneeded dialogue tags, often telling the audience twice who it is that is talking.

The opposite of intrusive control will be described here as reticent narrator control. The narrator reports only a minimum of description and may offer direct discourse dialogue without tags, allowing the audience to read, or hear, dialogue as it apparently occurred. Hemingway is often noted for this style of narrative technique, as exemplified in this portion of A Farewell to Arms:

"You aren't angry are you, darling?"

"Angry?"
"No."

"And you don't feel trapped?"

"Maybe a little, but not by you."

"I didn't mean by me. You mustn't be stupid. I meant trapped at all."

"You always feel trapped biologically" (139).

Submerged narrator control, as it will be called here, is that indicated by free indirect discourse. This style of discourse is not as prevalent in first-person narrative as it is in the other forms of narrative, but may occur periodically, as presented in the last sentence of this excerpt from "Thanks for the Ride":

We faced each other as warily as we could, considering we were both a little drunk, she tensing to slap me again and I to grab her or slap her back. We would have it out, what we had against each other (55).

Like the other aspects of narrative point of view, narrative control with its forms of discourse is highly fluid. Few narrators use a single style of reporting or storytelling. Examination of the variety of forms used and the pervasiveness of particular forms will yield clues, however, to the personality of the narrator and his desire for recognition by the audience.

Occasionally narrators will directly address the audience as "you." This also indicates a narrator aware of
self in the act of storytelling, a consciousness of both story and the action of telling the story as separate entities. Salinger's *Catcher in the Rye* provides a good example:

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied before they had me, and all that David Copperfield kind of crap (1).

To summarize, analysis of point of view requires close examination of narrator relationship to story, including participance in it and remaining emotional responses to it, and examination of the narrator's relationship to the audience and realization of him or herself in the storytelling act. Analysis alone does not serve the fiction, however. The fruits of analysis may be illustrated in stage or film/video production of point of view, and may be done so in an artistically and intellectually stimulating manner. Production serves both the learning experience and the literature involved.

Chapters Three and Four will discuss the production of point of view after its poetics have been thoroughly analyzed according to the principles found here. This, often called the "so what" step, offers what mere analytical dissection cannot (Colson 28 April) -- analysis alone cuts the literature into parts and leaves it there. The "so
what" step, drawing meaning from analytical conclusions for production, restores the literature to an artistic whole.
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CHAPTER III

CHAMBER THEATRE AND THE EXAMINATION OF POINT OF VIEW

The basic concepts and premises of Chamber Theatre are linked most closely to the innovative theatrical style fostered by Bertolt Brecht, who radically influenced twentieth-century drama by destroying the "illusion of realism" during stage productions. Brecht replaced the so-called "fourth-wall" made by the proscenium arch with alienation effects designed to make the audience "continuously aware that they were in a theatre watching actors 'demonstrate' figures on a stage who were narrating a story'" (Breen 42).

Chamber Theatre is designed to produce such alienation in its audience, to continuously remind the audience that the performance onstage is not reality, and indeed is not even the traditional theatrical claim to reality, but rather a representation of events. Directors and theorists of Chamber Theatre want its audience to retain an objectivity about the production that produces critical thinking. This primary goal provides substance for the argument that Chamber Theatre is primarily an educational tool.

Ted Colson suggests that because Chamber Theatre has been so conceptualized, it often suffers at the hands of
traditional theatre (28 April). Such generalizations made by participants in traditional theatre are both pervasive and incorrect. Chamber Theatre as critical act does not necessarily sacrifice aesthetic quality. Indeed, Chamber Theatre at its best may accomplish what traditional theatre cannot, by performing two functions -- stimulating through production both aesthetic appreciation and intellectual involvement in its audience. Chamber Theatre requires a mentally active audience that is willing and able not only to appreciate the artistic beauty of both the literature and the production of it, but also to evaluate and fulfill what it sees and to analyze the complexities inherent in narrative literature. Robert Breen agrees with playwright Robert Bolt's contention that alienation effects deepen, not lessen, audience involvement with the production. Breen writes,

"[T]he audience, like the long-jumper who must move back from his mark a considerable distance if he is to lengthen his leap into the pit, must view the events on the stage from a certain distance that will eventually allow it to engage the events more deeply and with fuller understanding than if it indulged itself in slack-jawed wonder and sentimental identification (45)."

If Chamber Theatre is to serve two functions, how does the adapter/director of a Chamber Theatre production
manipulate traditional stage devices to serve those functions? Certainly the process is more involved than taking a piece of literature, cutting it into lines and parts, and producing it on stage in the manner of a traditional play. The latter process, called dramatization, cannot create the effect desired by producers of Chamber Theatre. Chamber Theatre production is by nature more complex; its adapter/directors serve three masters -- the literature (with an attached obligation to maintain its inherent motive and integrity), the performers, and the audience. This chapter will consider the various technical aspects of Chamber Theatre production and evaluate their usefulness in the study of point of view.

An overriding concern of the producer of a Chamber Theatre production is that the literature involved was not originally created and structured for performance -- as a play would be. Playwrights write while keeping always in mind the logistical considerations of staging. Novelists and short fiction writers do not. Sudden and drastic changes of scene may be interjected into fiction that are strategically difficult to stage, not to mention costly or inefficient. The minimal use of setting and costume that Chamber Theatre and other forms of interpretation are noted (and sometimes scorned) for may be as much by necessity as by artistic choice. In many cases, it would be physically impossible to change a complete set or the costume of a
character in the time allotted by the fiction. This concern must be acknowledged here as the technical aspects of theatrical production are considered.

The producer of Chamber Theatre who seeks to magnify the aspects of narrative point of view must also make a basic philosophical production decision. Is it better to present the fiction just as it is, without adding excessive directorial comment and opinion through staging, or is it better to teach the audience what the director has learned through working with the literature? Given a wealthy narrator who looks in disgust at a row of two-room houses, calling them "pig-sties that pass for homes, gross humanity living at one another's elbows," does the director choose to present the homes as the narrator sees them, or does the director, questioning narrative reliability, present the homes as the director thinks they really were? Neither choice would be absolutely right, of course (an additional choice would be to not visually depict the houses on-stage, but let the audience decide for themselves), but the Chamber Theatre director would want to remain generally consistent in approach throughout the given production, so that the audience does not have to second-guess the producer, wondering what is actually part of the fiction and what reflects directorial comment.
Set Design

Robert Breen discusses set design under the heading "scenery" in Chapter Seven of Chamber Theatre, writing:

Scenery for Chamber Theatre is less a painter's or decorator's art than it is a sculptor's art. The free forms of sculpture, or the more conventional structural elements of our environment . . . have a nonspecific character that allows them to serve as elevation, separation of the stage into areas, centers of action, concrete objects of sufficient rigidity and physical resistance to permit the actor to use them freely without fear of exposing them as something artificial (78).

Certainly nonspecific set pieces offer many advantages to Chamber Theatre production. They are pliable, flexible and offer suggestive possibilities a fixed and heavily detailed set could never offer. In Chamber Theatre, a ladder may be a balcony, a tree, or a country of its own, far from the place depicted below on stage. The ladder may retain a specific identity within a given production, or it may be many things to many characters, depending on who uses it at what time in the production. Nonspecific set pieces also help Chamber Theatre meet the philosophical goals set for it at conception; such pieces place a demand on both performers and audience to actively and creatively involve
their minds to fulfill the scene as described by the narrative.

Set design or scenery can perform an additional task, furthering the amplification of point of view. The set may visually support the duality of time presentation in narrative literature; it may depict distortion or bias in narrative perspective; it may mimic or contradict narrative language. Perhaps the best way to support this claim is by example.

Charles Ryder, the narrator of *Brideshead Revisited*, describes in its Prologue his desolate last days in the British Army of World War II. The description is monochromatic, all greys and blacks and khakis. Ryder talks of a "leaden sky" and of windows and uniforms thick with grey dust and grime. The colors reflect his own state of self-disillusionment and despair.

Here at the age of thirty-nine I began to be old. I felt stiff and weary in the evenings and reluctant to go out of camp; I developed proprietary claims to certain chairs and newspapers; I regularly drank three glasses of gin before dinner, never more or less, and went to bed immediately after the nine o'clock news. . . . As I lay in that dark hour, I was aghast to realize that something within me, long sickening, had quietly died, and felt as a husband might
feel, who, in the fourth year of his marriage, suddenly knew that he no longer had any desire, or tenderness, or esteem for a once-beloved wife (Waugh 5-6).

At the close of the Prologue Ryder has learned that the new camp, to which his company has moved during the night, is on the grounds of an estate tied emotionally and inextricably to his youth. The presence of the estate, Brideshead, causes Ryder to forget the dreariness around him and to lose himself in the memories attached to it. Instantly the narrative references to color change and become vibrant, descriptions become less critical and more youthfully romantic.

Set design for *Brideshead Revisited* could admirably reflect the changing point of view of Charles Ryder. Ryder, in the book, is an artist, a painter of architecture who has considerable popular and critical success from his work. Because of this, the novel establishes that Ryder has a good eye for color and detail. The adapter/director of *Brideshead Revisited* may trust the reliability of Ryder's descriptions here. His military environment was probably as grey and grimy as he describes it, and Brideshead, a jewel of 18th century architecture, probably looked much as he describes it.

The set for *Brideshead Revisited* could reinforce Ryder's vision of his environment through color, shape, and
text. Since the reader/audience "sees" the youthful events through the framework of the later military environment, representative scenery could be used at extreme downstage right and left (on the proscenium stage apron) to depict the camp. Grey two-fold flats, spackled with brown, could represent walls. Folded at harsh angles, they would appear graceless and cold. A low grey platform could provide Ryder's bed in one portion and the cement slab on which he stands to shower in another. Flat, rather than gloss, paint would provide a dullness of color to echo the torpor of Ryder's mind. The set pieces would be designed purposely to give a feeling of barrenness, coldness, and desolation.

When the narrator shifts to describe Brideshead, however, focus would shift to the stage proper, where representational arches, window frames, and garden benches would depict Brideshead. These would be in clear, clean colors and in the graceful lines and shapes suggestive of the Baroque period of architecture. Indeed, the designs here might be a little exaggerated (but not to the point of gaudiness) to reflect both the romantic nature of the memories described and the gratefulness of Ryder's mind to escape from its present malaise.

Obviously, a set can suggest characteristic flaws in narrative perspective as well as reinforce narrative reliability. The set for "Why I Live at the P.O" could be
purposely skewed to represent Sister's distortion of reality. The colors there could be falsely, tastelessly bright; visual hyperbole could be employed to underline the obvious hyperbole of Sister's account of her persecution.

The set for a narrator whose memory of past event is faulty might possess a few anachronistic pieces or create some areas that are visually detailed with props and some areas that are strangely bare. The set for a narrator like Dickie, in "Thanks For the Ride," who recalls events in minute detail and submerges himself in his memories could be designed to provide a bare representation of present environment and a fuller, more vibrant representation of the environment(s) of past events.

Clearly, set design for Chamber Theatre is more than deciding that because a chair is mentioned by the narrator, a chair must be provided and any old chair will do. Set pieces must be carefully chosen to both facilitate production and enhance narrative perspective.

Lighting

No other element of technical design for the theatre possesses the power or the efficiency of light design. Light, with its ability to illuminate, to create shadows or demarcations, and to color, is a highly persuasive tool in technical stage production. For producers of Chamber Theatre, a good lighting capability and design is invaluable, for it may alter elements of time and mood as
rapidly as they are apt to change in narrative fiction. A single production set, as manipulated by light effects, may appear warm and welcoming, surreal and dream-like, or eerily frightening. What is more, these changes may be effected as quickly or as slowly as the literature demands — and with much less cost and labor than that of the manipulation or change of set.

Lighting in turn influences decisions made about all other aspects of production. Oren Parker and Harvey Smith discuss this in Scene Design and Stage Lighting:

The demands on [stage lighting] are many. The costume designer, after considering period, silhouette, color, and character in choosing the fabric for a costume, also wonders how it will look under the lights. The scene designer, while selecting the colors of draperies and upholstery or deciding the scale of detail on the scenery, hopes they will show under the lights. The actor in the dressing room ponders if his makeup will look right under the lights.

Good lighting . . . should tie together all the visual aspects of the stage (344).

The foremost concern of stage lighting is, of course, to illuminate areas for visibility. After the producer establishes that the stage may be seen by the audience, however, the considerations of mood and area demarcations
must be planned for. Breen recognizes this in Chamber Theatre and comments on these aspects of lighting as they pertain to point of view:

One valuable and special use of lighting in Chamber Theatre concerns the relationship of the narrator to the character. It sometimes happens that a character's being alone is important to the significance of a scene. The narrator's presence on the stage may reduce the effectiveness of the character's isolation. Skillful lighting, however, can include the narrator in the scene without destroying the isolation of the character. When the narrator does interfere, instead of staging a deliberate exit in full view of the audience, he or she can be eased into the shadows by narrowing the beam of light to feature the character and momentarily cast the narrator into the shadows (79).

Breen does not mention an additional benefit of the use of light effects in the example above; while it is true that the narrowing of the beam of light prevents the need for the narrator to exit and provides a feeling of isolation for a particular character, that same technique permits the on-stage narrator to exhibit consistent narrative control. The continuing presence of the narrator on stage is an important visual reminder that it is the narrator who gives
the audience the story -- the audience sees events only through his eyes.

Another aspect of point of view that may be easily enhanced by light is the aspect of time-duality, or the friction caused by present-time utterance of past-time events. One kind of light may be used over designated stage areas to express the present, while another may be used to express the past. Alice Munro's "Walker Brothers Cowboy" provides a good foundation on which to discuss the aspect of time-duality as enhanced by light in production.

"Walker Brothers Cowboy," mentioned earlier in this study, offers a major participant highly involved narrator who speaks of past events entirely in present tense. The only clue we have that the story is not being told as it happens is that the language and depth of understanding in the present-time narrator is too advanced for her description of herself as a child. The descriptive vocabulary of the narrator as she tells the story does not match the vocabulary of the remembered narrator-as-child when the child speaks in direct discourse.

How could this curious narrative stance be illustrated through light effects? As mentioned above, the lighting technique must be closely linked with other production decisions and technology.

A producer of "Walker Brothers Cowboy" could first bifurcate the narrator in the script. It would be
especially effective to have the adult, present-time narrator do all the speaking for both herself as storyteller and herself as child. A child could be physically placed in scene to perform the actions described, but the adult narrator would speak the child's lines, to underscore the present-tense telling of the story. Lighting could enhance this choice. First, the adult narrator's area of movement, if it does not intersect the story's playing area, could be lit in the same manner as the area of audience seating, through overhead florescent or incandescent house-lights. This would produce an alienation effect and would additionally emphasize the idea that the adult narrator is speaking now, in the world and time of the audience. By contrast, the playing area of the story could be illuminated through lights gelled with red and green, which produces an amber cast to the light and, by that, a sense of datedness. Such an effect coupled with the careful choice of set and costume colors and designs, would emphasize the friction between the present-tense telling of a story and its obvious occurrence in the past.

Lighting, again, may well be the single most useful and persuasive technical aspect of Chamber Theatre production, for it offers the benefits of both flexibility and cost efficiency.
Iden Payne comments on theatrical costume:

It is not sufficiently realized that costume is not accidental and arbitrary but is founded upon a definite and psychological basis. Costume, in short, is the outward and visible sign of the inner spirit which informs any given period and nationality (v).

Costume for Chamber Theatre performs a slightly different function than costume for traditional theatre. Breen suggests that in traditional theatre, full dress for characters is usually demanded, while the literature Chamber Theatre produces rarely supplies through narration an excessive detail of dress (80). A reader may become bored if every detail of every character's dress is supplied by the narrator. Authors are usually sensitive to this and create narrators who supply only the important or indicative details. The narrator of James Joyce's "Araby," for instance, supplies few details about the clothing he and his friends wore at the time of the story but provides a thorough description of the clothes, hair, and jewelry worn by the girl of his infatuation.

Her dress swung as she moved her body and the soft rope of her hair tossed from side to side. . . .
I kept her brown figure always in my eye. . . .
While she spoke she turned a silver bracelet round
and round her wrist. . . . The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease (1967).

Costumes and hand properties may be used as an extension of character for Chamber Theatre, and they may serve to enhance narrative point of view. Like set pieces, costumes and properties are very adaptable and well-suited to any variables and foibles inherent in the narrative. Producers of narrative literature have a responsibility to mirror a given work's presentation of dress, for such descriptions may well provide clues about attitudes and biases of the narrator. In "Araby," the narrator's attention to dress lingers only on the girl, called "Mangan's sister." A production of Araby might have the other characters and the narrator (seen in youth) dressed to approximate the period, but without detail and in a limited color palette, while the girl's costume would offer every detail offered by the narrator -- the full brown skirt, the white petticoat, the silver bracelet.

Narrative distortions might also be reflected through the dress of characters. Sybylla Melvyn, the normally reliable narrator of My Brilliant Career, describes the
dress of a rival in the following passage:

[M]iss Derrick brought herself and her dress in with great style and airs. She was garbed in a sea-green silk, and had jewellery on her neck, arms, and hair. Her self-confident mien was suggestive of the conquest of many masculine hearts. . . . Beside her, I in my crushed white muslin dress was as overshadowed as a little white handkerchief would be in comparison to a gorgeous shawl heavily wrought in silks and velvet. . . . I looked at her critically. She was very big, and in a bony stiff way was much developed in the figure. She had a nice big nose, and a long well-shaped face, a thin straight mouth, and empty light eyes. . . . I weighed her according to my idea of facial charm, and pronounced her one of the most insipid-looking people I had set eyes upon (Franklin 122).

My Brilliant Career is set in the late 1890's. Because the narrative language is firmly tied to that period in style and vocabulary, the costumes should also be detailed enough to represent an accurate portrait of the age. Lucy Barton, in Historic Costume for the Stage, describes the period:

The fashions of the nineties take their place among the most absurdly unhygienic of any age. .
. . [The woman of this time] constricted her middle to an orthodox eighteen inches and squeezed her feet into patent leather shoes with toothpick toes and heels higher than Marie Antoinette's. Moreover, this lady . . . donned sleeves the size of respectable balloons, and a skirt which spread from wasp-waist to hem like an Indian tepee (498).

A gentleman remarks to Sybylla in My Brilliant Career that Miss Derrick is "a splendid creature" (122). Because he and the other guests do not seem taken aback by Miss Derrick's appearance, the reader or producer of this story may question the accuracy of Sybylla's description of her. To reflect the sudden loss of reliability in Sybylla's storytelling, the producer of My Brilliant Career could costume Sybylla and the other characters simply but accurately for the period, while the costume for Miss Derrick, the object of Sybylla's jealousy, could be exaggerated almost to the point of the absurd.

Barton suggests that the average woman of that period chose pale pastel colors, limited decolletage, and a minimal train for evening wear, while the fashionable woman wore bright, jewel-like colors in satin under black or white lace (318), with a plunging, heart-shaped neckline accented by the puffed, leg-o-mutton sleeve and an extended train (305). Sybylla and the other guests in the ballroom could wear the simple, paler versions of the evening dress of the period
(Sybylla in white muslin as she describes), while Miss Derrick's sea-green dress could be made of taffeta of that color with the exaggerated train, neckline, and sleeves. Covering Miss Derrick in costume jewelry and padding her heavily at the bust and hips would visually separate her from the rest of the cast, while also suggesting the jealous bias of Sybylla. This would be made more evident by the lack of negative response to Miss Derrick from the other characters.

Costume for Chamber Theatre need not always be as literal as depicted above, of course. Costume pieces and hand properties as well may become symbols for personality. A shawl may become a traveling symbol for protection and security when placed by the narrator on different characters; an ever-present handkerchief may illustrate the continuing emotional torment of the character who perpetually wrings, cleans his glasses, or wipes his eyes with it. Costume may be used as an alienation device, as Breen writes:

Suggestive costuming is recommended for characters normally identified by their uniform. A performer may very well play more than one such character in a ... production, and it is convenient when only a partial change of costume is required. But more important is the alienation effect produced by such partial costuming. To wear a policeman's
badge on a business suit, or to put on a butcher's apron over a business suit, is to shock the audience into a recognition of the policeman's authority and the butcher's bloody business by inappropriately relating them to the businessman (81).

Breen goes on to suggest that there is no single set of guidelines to apply to every Chamber Theatre production. He recommends costume consistency with the language, mood, and theme of the production as depicted through set, lights, and other production techniques, as well as consistency with what is offered in the literature by the narrator. Breen counsels that the simpler the production designs, the greater control the producer has to achieve his or her desired effect, and the stronger the alienation of the audience. The various demands made by different works of literature, however, do not allow Breen's suggestions to be sacrosanct, as he himself admits (82). In Chamber Theatre production, less -- in terms of costumes or other production elements -- is not always more, nor will excess always create production excellence.

Special Stage Effects

Special stage effects were usually the responsibility of the property department in traditional theatrical production, and some aspects of special effects still belong there, including breakaway set pieces and hand properties.
Many of the old effect responsibilities, however, moved with the changing technology into the sound room during the mid-twentieth century. "Sound men" began to control not only amplification of actors voices for large houses but also the production and timing of electronically reproduced effects -- sirens, crowd uproar, music, and the like. As the technology advanced, so the accuracy and believability of the effects advanced (Parker 335).

Robert Breen does not include any specific counsel on the use of special visual or sound effects for Chamber Theatre production in his book, *Chamber Theatre*. This is perhaps because he did not foresee, at the time of the writing of *Chamber Theatre*, that the medium would be produced so similarly to traditional theatre by some directors. Breen does mention a particular problem of staging, however, that debates the use of props and effects in a production of D. H. Lawrence's *The Fox*:

...[T]he young man, crouching in the dark, shoots the fox as he approaches the hen house. To use a real shotgun without really firing it seems unconvincing. If one decides to fire the gun with a blank charge and risk deafening the audience, then one must consider whether a real fox is needed. The fox in the fiction is killed by the shot and the examination of the beautiful creature in death, with its magnificent fur and strange,
musky odor, etc. has a profound effect on the heroine [who reports it]. . . . The scene demands that the young man, the gun, and the fox all be onstage. We are left with the solution of making fox and gun imaginary and keeping the action onstage. . . . If there were a real dead fox, there would be too many possibilities for the real animal to appear other than the way the heroine sees it. The absence of the real gun is harder to excuse, because the text makes much of the loud report of the gun and the noisy disturbance in the barnyard caused by the blast (84).

Clearly, the decision to use particular props and stage effects or not to use them does not come easily.

Effects may be manipulated to serve Chamber Theatre, however, in a number of ways. Used with discrimination, they may enhance point of view. They may also serve as a tool for audience alienation -- a ready reminder that that which is experienced is re-created, not reality.

Consider Edgar Allen Poe's "The Tell-Tale Heart" and its major participant, highly involved narrator, who describes his murder of an old man whose "hideous eye" (a deformity) made the old man unbearable to live with. The narrator describes the cunning accuracy of his plot to murder the old man. He recounts his horror at seeing the old man's eye in a shaft of light just before he killed him
and the horror of hearing, after the murder, the heartbeat of the old man, first softly, then deafeningly, as the police calmly questioned him. The language and frenetic quality of the text leave the reader no doubt that the narrator is mad, but as the reader receives the tale as the narrator perceived it, so the audience of a production of "The Tell-Tale Heart" should receive the tale through the narrator's perspective. In this case, special stage effects can help.

The murder of the old man took place in his darkened bedroom. Just before the narrator murdered him, a single shaft of light slipped through the door and fell on the old man's eye, white with conjunctiva. If a narrow beam of light is projected onstage, it will show only dimly through the darkness, though bright at the point of contact. A few well-placed pieces of dry ice will create a smoke that defines the beam of light to the viewing audience. They will then see it with the sharpness the narrator describes.

The murderer, as he sat at a table talking with the police, finally screamed his confession because he thought he heard the heartbeat of the old man coming through the floorboards. The police, of course, heard nothing. If a sensitive sound system is available, the heartbeat may be accurately reproduced with an increasing volume, until the climax of the murderer's confession. In the silence that follows, the audience may realize that the sound the
murderer heard was the sound of his own guilt filtered through insanity. Such effects put the knowing audience inside the mind of the narrator, rather than outside merely watching it. Without the effects, the audience will recognize the narrator's madness through his language; with the effects, the audience can understand the manner of such madness.

Alienation may also be achieved through the use of special stage effects. Actually placing the source of the effects on-stage will remind the audience that a recreative process is at work. The sound of a slamming door may be achieved by a large scale version of the slap-stick. A pliable piece of wood is partially attached to a firm wooden support, then bent back to "slap" it. If the sound is important to the text and needs to be reproduced (and if the piece is a comic one), then it might be appropriate for the audience to see the character activate the device just before he mimes coming into the room.

As with other production elements, special stage effects may not be used uniformly through every Chamber Theatre production. Indeed, there are instances where such effects would be distracting and inappropriate, other instances where they might be greatly needed. Careful attention to the literature will give the producer clues about what is necessary and what is not.
Scripting

Robert Breen writes:

The admonition that should govern the adapter's decisions is "don't": don't cut anything unless, for the sake of the "two hour traffic of the stage," you absolutely have to . . . ; don't cut the descriptions just because they are descriptions; don't change the indirect discourse to direct discourse; don't alter the diction in the interest of "clarifying," "modernizing," or "dramatizing" the style. The list of "don't's" is long because adapters have no one to answer to but themselves and they are apt to grow injudicious, drunk with power, and quickly begin to think of the work of fiction as theirs rather than the author's (86).

Heeding the caveats of Breen, this study proposes that a Chamber Theatre script may be created which both retains the integrity of the literature involved and emphasizes point of view. As always, careful attention to the structure and intent of the literature is the foremost concern. To meet these goals while adapting, two of the most important decisions when preparing the Chamber Theatre script arise. They are: single vs. split persona casting and line assignment in terms of type of discourse.

Single vs. split persona casting is a decision involving
the psychological makeup of the narrator or characters. If, as in *Brideshead Revisited*, the reader or audience is presented with two or more views of the narrator -- in different time periods with distinctly different psychological and emotional qualities -- then a bifurcated or trifurcated narrator (played by two or more people) might emphasize the radical changes of the narrator over time. Visual links as well as those inherent in the narrative language would carry the idea that this is a view of one person in different stages of life.

Some works of fiction, such as Alice Munro's "Postcard" or Damon Runyon's "The Idyll of Miss Sarah Brown" resist bifurcation. Both stories feature narrators who speak about past events either completely or frequently in present tense. Helen, the narrator of "Postcard," speaks about an event that has happened within the past twenty-four hours, an event still evocative enough that she has gained no objectivity or release from it and is, indeed, still living it. "Postcard" concludes:

Oh, Buddy Shields, you can just go on talking, and Clare will tell jokes, and Momma will cry, till she gets over it, but what I'll never understand is why, right now, seeing Clare MacQuarrie as an unexplaining man, I felt for the first time that I wanted to reach out my hands and touch him (146).
The narrator of "The Idyll of Miss Sarah Brown" speaks only in the present tense because it is a part of the colloquial language of his time and area. Because the story lacks a feeling of past occurrence and acquired narrative objectivity, production demands a single narrator to tell the story and control it as though it were happening as he speaks.

Now Miss Sarah Brown opens a small black leather pocketbook she is carrying in one hand, and pulls out a two-dollar bill, and it is such a two-dollar bill as seems to have seen much service in its time, and holding up this deuce, Miss Sarah Brown speaks as follows:

'I will gamble with you, Mister Sky,' she says.
'I will gamble with you,' she says, 'on the same terms you gamble with these parties here. This two dollars against your soul, Mister Sky. It is all I have, but,' she says, 'it is more than your soul is worth.' (18)

The second area of concern, the manner of line assignment in scripting, may be justified by the types of discourse used in the literature. Direct discourse, the reporting of dialogue verbatim, demands that a given character rather than the narrator speak the lines attributed to him or her. Indirect or free indirect discourse, however, places trickier demands on the adapter.
These types of discourse indicate much about both character and narrator personalities and about the relationship between a character and narrator. In some cases the literature may suggest that both the narrator and the character speak a line of indirect discourse; other works may indicate that either the narrator or the character take a line of free indirect discourse. In many instances the marginal line between two personalities is a fine one, and a judgement will be difficult to make, as in this instance from "The Idyll of Miss Sarah Brown":

But The Sky does not get to speak to Miss Sarah Brown again, because somebody weighs in the sacks on him by telling her he is nothing but a professional gambler, and that he is a very undesirable character, and that his only interest in hanging around the mission is because she is such a good-looking doll (Runyon 14).

An adapter of "The Idyll of Miss Sarah Brown" might make the choice of letting the narrator take the entire line above, since no direct dialogue is reported. However, much of this story is reported in indirect and free indirect discourse, and if this choice were made consistently the narrator would be doing most of the speaking in the production, which could lessen audience interest. A better choice might be to give separate cast members (playing a group of local busybodies) the actual lines of accusation.
and let the narrator maintain control by speaking the introductory and transitional phrases as follows:

Narrator: But The Sky does not get to speak to Miss Sarah Brown again because somebody weighs in the sacks on him by telling her that

Voice #1: he is nothing but a professional gambler

Narrator: and that

Voice #2: he is a very undesirable character

Narrator: and that

Voice #3: his only interest in hanging around the mission is because

Narrator: she's such a good-looking doll.

This breakdown of lines still gives a sense of narrator control but adds interest to the scene. Note that "she's such a good-looking doll" is here given to the narrator, because it is the term he applies to Sarah throughout the story, and is not likely to be the term a friend or acquaintance of Sarah's might use.

Another type of decision that must be made with regard to scripting is the inclusion or omission of dialogue tags, such as "he said" or "she replied." Lilla Heston makes a sound argument for including dialogue tags, stating that such tags may be more than dialogue identifiers; dialogue tags may be strong indicators of narrative personality in terms of bias, control, and audience awareness (69-72). The narrator of "The Idyll of Miss Sarah Brown," as evident
above, often intrudes with unnecessary tags throughout his verbatim report of dialogue. Such intrusion indicates both a narrative awareness of self in the act of storytelling and a narrative desire to maintain control and receive credit for the story.

By contrast, Hemingway's narrator of *A Farewell to Arms* generally offers only introductory dialogue tags to establish who is speaking in the back-and-forth of conversation, then drops the tags and presents dialogue in the order and manner it occurred. In this case an adapter might wish to drop even the introductory tags and allow the characters to speak all dialogue lines verbatim, knowing that the audience can tell who is speaking by sight and sound.

Adapting the Chamber Theatre script is a delicate business. The choices made in the adaptation will in turn influence all other production choices. A good script, however, brings life and drama to the events described by the production and may also promote understanding of the human experience behind those events.

**Staging**

Modern dance theorist Martha Graham once told ballerina Margot Fonteyn, "I never think a dancer is alone on stage, because there is always the relationship to surrounding space" (Fonteyn 256). Graham's assertion is useful to the producer of Chamber Theatre, who, while working with
narrative literature, must often manipulate a single figure onstage and portray a variety of psychological, intellectual, and emotional meanings through that manipulation. The narrator's relationship to the "surrounding space" of the stage may give visual clues about narrative reliability, control, and involvement. Staging for Chamber Theatre, then, is much more than placing a narrator at a single point on the stage and letting him or her tell the story while others act it out.

Alexander Dean and Lawrence Carra offer a different perspective on the actorstage relationship, describing "the director's media" in Chapter Six of Fundamentals of Play Directing. They propose that a production director has two basic materials with which to express meaning: the actor (as an onstage element) and the stage. Meaning is conveyed by the placing of the actor onstage in a specific relationship to the perceiving audience. While considering the actor, Dean and Carra describe the actor's changing relationship to the audience through position, and classify those positions as follows:

There are five designations in the relation of body position to audience:

1. Full-front position is very strong.
2. One-quarter turned-away position is still strong, but less so than full front.
3. The profile, or one-half turned, position is less strong.

4. The three-quarter turned-away position is weak -- the only really weak position.

5. The full-back position is as strong as profile, but, other things being equal, not so strong as a one-quarter turn (94-95).

Dean and Carra go on to describe the stage, breaking it down into three aspects: areas, planes, and levels. Stage areas are described by the traditional nine-part grid that begins with center stage at the middle and defines all other stage areas by their relationship to center stage. The authors re-assert traditional beliefs about stage areas; center stage is the strongest position; stage right is also strong, while stage left borders on the weak (96).

Stage planes are "an indefinite series of imaginary lines parallel to the footlights" (97); their length is that of the scenery opening and their width is that of the actor standing in the plane. Of the planes, downstage placement conveys the most power, and as the actor moves upstage his or her figural power weakens. This traditional concept of stage planes fails to admit that the question of figural power is one of relationships. Perhaps a lone figure upstage would be weaker than a lone figure downstage, but if a speaking, authoritative figure is upstage and the other characters (placed on downstage "strong" planes) must turn
to face him or her, the upstage figure has the most power, because he or she has forced the others to turn away from the audience and weaken their own positions. This is the principle of "upstaging."

Stage levels describe the height of an actor above the stage floor. Generally, the closer to the floor an actor is, the weaker the position. Height equals power. Again, relationships provide the exception to this rule. If an actor's position strongly contrasts with those of the other actors around him, attention will be drawn to the contrasting actor (Dean 98). For example, a single actor lying on the floor will be noticed more by the audience than the standing individuals surrounding him.

The Chamber Theatre director must consider the propositions of both Martha Graham and authors Dean and Carra. Staging Chamber Theatre requires attention to the actor's relationship with both the surrounding space of the stage (and the interpretive comment that relationship makes) and the relationship of the actor to the audience.

Appropriate staging can well serve the clarification of point of view. Robert Breen suggests that a Chamber Theatre production should open with the narrator at downstage center, the strongest position, to establish both story and storyteller. The narrator will gradually relinquish that position as the characters "are called into being" and are allowed "to behave under the illusion of free will" (Breen
72). Because Breen covers all types of narration in Chamber Theatre, there is less analysis of first-person narrative staging than is required here. How might first-person narration be specifically illuminated through staging?

Consider Joyce's "Araby," which offers a major participant narrator describing objectively his rite of passage into manhood and adult understanding. "Araby" is the story of a young boy's infatuation with a neighbor girl and the self-knowledge ultimately wrought from it. The narrator describes his former adolescent passion for this girl, which consumed his every waking and sleeping thought:

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. . . . I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood (1966).

The boy had a chance at last to speak to her and learned that a street bazaar, Araby, was to be held the following weekend. The girl could not go, and the boy promised her that when he went to Araby, he would bring something back for her. Over the "intervening days," the boy romanticized the coming adventure into something like a knight's quest for treasure. He was sure that the gift he would bring the girl would make him worthy of her, and make
her aware of his love. When at last the day of the bazaar came, the boy had to wait for his uncle to come home and give him both permission to go and some pocket money to spend. The uncle came home very late and very drunk, and when the boy at last got to Araby, the bazaar was almost empty and ready to close. Only a few, ugly stalls were left, and the boy realized the folly of his desire.

Observing me [a] young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. . . . I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem more real. Then I turned away slowly and walked down the middle of the bazaar. . . . I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger (1969).

Throughout "Araby," the narrator combines highly emotional language with a distancing perspective that tells the reader or audience that he is an adult now, with an adult realization of the importance of this event -- "Her name was like a summons to all my foolish blood," "What
innumerable follies laid waste my waking and sleeping hours" -- such comments represent the realization that could come only at the close of this event; the elevated vocabulary suggests that considerable time has elapsed before the telling of the story. The narrator realizes that while the event itself was foolish and unimportant, a bit of childish infatuation, the manner in which it changed his life is significant.

Staging "Araby," then, would require positioning and manipulating the narrator to show both his remaining emotional responses and his distanced objectivity. The adult narrator could be placed at center stage throughout the production, with the action he describes taking place all around him and with the characters (including a boyish version of himself) oblivious to his presence. This way, he is visually linked both to story control and to the remaining emotional involvement suggested by his detailed and descriptive language. However, because the characters are unaware of his presence and see him only as the young boy, a passage of time is indicated. Giving the narrator a cigarette to smoke during the production would also visually distance him from the event by suggesting two actions being performed at once -- storytelling of the past, smoking in the present. Direct audience address would further establish distance from the events described and provide the sense of alienation.
Instances where the narrator seems to lose perspective and slip into the memory may be played downstage center or downstage right, partially obscuring his adult presence from view. When the adult perspective is more evident, the narrator's presence may be featured through stronger stage positions and relationships to characters and audience. The moment of realization, which occurs in the last line of the story, could be played by both boy and man at center stage, the narrator sitting in the position he has held throughout the story, the boy moving, as if in the great hall, to center stage slightly to the right and in front of him. Both could gaze up into the "darkness" as the narrator describes the moment of awareness, illustrating the returned immediacy of the event and the freshness of its pain to the narrator and suggesting the remaining emotional kinship of this man with that boyhood self. Their unified solitude at center stage (all other characters moved off) suggests the smallness of the individual in a larger and darker world.

Surely staging is one of the most flexible and exciting elements of Chamber Theatre production, for it is capable of expressing the boldest character action or the slightest nuance of relationship. The possibilities of staging know only those limitations inherent in the physical body of the performer or in the creative processes of the performance intellect.
Players

Directors of both traditional and non-traditional theatre usually cast players by two criteria: ability and type. Chamber Theater players must be able to bring depth, perception, and believability to the characters they "demonstrate" (Breen 69), and while it is perhaps less important that a Chamber Theatre player's appearance falls neatly into a "type" (such as ingenue, villain, or spinster), a careful choice of players with consideration of appearance may further the examination of narrative point of view.

Given a group of auditioning players who all demonstrate sound performance ability, the director may then begin considering casting for appearance with point of view in mind. Casting *The Catcher in the Rye*, for example, whose narrator openly admits that he will lie at the slightest whim, provides interesting directorial choices. Holden Caufield, the narrator, tends to describe people, places, and events in extremes, as in the following example:

>[T]here were very few people around my age in the place. In fact, nobody was around my age. They were mostly old, show-offy-looking guys with their dates. Except at the table right next to me. At the table right next to me, there were these three girls around thirty or so. The whole three of them were pretty ugly, and they all had on the kind of
hats that you knew they didn't really live in New York, but one of them, the blond one, wasn't too bad. . . . I just gave all three of them this cool glance and all. What they did though, the three of them, when I did it, they started giggling like morons (69-70).

The sense of unreliability drawn from the language of *The Catcher in the Rye* suggests that Caulfield is a lonely, insecure, and twisted personality -- a sociopath with limited self-control. Caufield's perception of himself and his own actions is as suspect as his perception of others; very probably the girls he saw in this bar weren't ugly or moronic, though they may have been dressed simply and inexpensively; their appearance is distorted through his point of view. To cast three normal-looking girls in these roles suggests to the audience the unreliability of Caulfield's perception.

Another director, perhaps choosing to accentuate Caulfield's perception and allow the audience to conclude for themselves what is and is not the truth, could cast *The Catcher in the Rye* exactly as Caulfield describes. When he describes a schoolmate as "one of those very, very tall, round-shouldered guys . . . with lousy teeth" (Salinger 19) and another as "mostly the kind of handsome guy that if your parents saw his picture in your Year Book, they'd right away say, 'Who's this boy?'" (Salinger 27), the audience would
see Caulfield's characters as he sees them. Audience realization of narrative bias is inevitable, because the appearance of the characters would be as extreme and unreal as the narrative language. Finding players to exactly fit Caulfield's exaggerated descriptions might be impossible, but to approximate the descriptions and do the rest through suggestive movement, costume, or makeup could be effective.

Considerations of casting for or against type extend also to narrator casting. The believability and reliability evidenced by narrative language will give the Chamber Theatre director strong clues about what type of person should play the narrator as well as the supporting characters, in terms of physical build, vocal quality, and performance strengths. Carefully evaluated choices will serve the production and further the understanding of narrative point of view.

Presence of the Audience

The narrator of a work of literature is most obviously and truthfully a storyteller. Despite the guises narrators may assume for themselves in the past, despite the disguises they may throw over the events described in their stories, narrators are undeniably storytellers, and the action of telling the story may provide the audience with a more honest account of narrative personality than any description narrators may provide.
Some narrators seem to be talking to themselves as they recount a story; others seem almost chatty in their audience awareness. A narrator may treat the audience as a friend to confide in, an antagonist to insult, or a jury to sway -- or a narrator may not seem aware of the audience at all. This level of acknowledged relationship between narrator and audience reveals another aspect of point of view study.

Along with perception of the storytelling act comes the question of storyteller motive. What causes the narrator to speak, to tell this particular story from among all the stories he or she could tell? What does the narrator hope to gain from the act of telling -- self-justification, vindication, solace? The producer of Chamber Theatre must discern the narrator's level of direct audience acknowledgement (such as the frequent use of "you" in The Catcher in the Rye and "The Tell-Tale Heart") and look for evidence of persuasion in the narrative language.

Absence of audience recognition by the narrator may indicate that the motive for storytelling is a personal one, that the simple act of telling provides some benefit for the teller. For example, the narrator of "Thanks For the Ride" does not acknowledge his audience at all and seems willing to submerge his active presence in past memories. This implies that in those memories he finds some private and personal reward.
Conversely, highly biased and persuasive language coupled with direct audience address may suggest an ulterior motive for the telling and define a more specific relationship between audience and narrator. The narrator of The French Lieutenant's Woman, for example, confesses to his audience that he tells his story simply because he likes playing God with imaginary figures, and like a god, he desires the admiration of mortal men in return.

Once the narrator's motives and level of audience recognition have been evaluated, the Chamber Theatre director may establish the narrator-audience relationship physically onstage through proximity and focus, paralleling the language of the narrative text. The narrator of "Thanks For the Ride" would not acknowledge his audience through eye contact, while the narrator of The French Lieutenant's Woman would, and might even leave the stage and talk with his audience in the house area of the theatre.

An additional benefit from the physical act of storytelling, of filtering past events through a present personality, is the establishment of audience alienation as conceived by Brecht and supported by Breen. The presence of a figure before an audience actively telling a story contradicts any sense of spontaneity and reality implied by the performance of the story's events.

Choosing where to use alienation effects may be difficult. In some cases it will be best merely to let the
past tense language of the narrator and characters provide the alienation. Other works of literature may need stronger alienation techniques. Generally, the persuader (narrator) speaks as he is himself persuaded. Dickie, in "Thanks For the Ride," relives a memory so strongly as he speaks that his language confuses the past with the present. It would be logical for a director to present the story in a similarly confused manner, with minimal alienation effects, demanding fine discernment by the audience. Alienation effects for The French Lieutenant's Woman, however, would necessarily be strong, for the narrator openly asserts himself as storyteller and wants no doubt in the minds of the audience about what is fiction and what is reality.

The use of alienation techniques in production opens the audience to evaluative viewing and critical thinking, for they must analyze not only the meaning of events in the past, but also the meaning behind the act of storytelling that they witness. Robert Breen suggests that this critical approach to art may teach what man will not learn from life, writing:

It is ironic and comic that we are freer in the illusions of art to face the realities we shun in everyday living. It is ironic and comic that our consciousness of self is more vividly and accurately revealed in the distorting mirror of art than in the clear light of our social reality.
Self-consciousness is essentially a comic condition. In . . . Chamber Theatre, the use of narrative devices contributes to that alienation which prompts self-awareness (53).
WORKS CITED


CHAPTER IV

SCREEN PRODUCTION AND POINT OF VIEW STUDY

Adapting literature for the large or small screen media is not a new idea. Since the beginnings of the film industry in the early nineteen-hundreds, countless films have been made from "dramatized" works of fiction. Some of these films -- Gone With the Wind being one of the most notable examples -- have met with critical acclaim and enduring popular success, while others did not make enough money at the box office to break even with production costs and have disappeared, forgotten, into film archives.

Television, too, has explored fiction through dramatization. This has been particularly prevalent in the last decade due to the popularity both of the continuing literary series, such as Masterpiece Theatre or Mystery! on PBS, and the limited-run mini-series, a commercial phenomenon established by Rich Man, Poor Man, and Roots in the early 'seventies and continuing to the present. Here, as in film, the fiction involved has been dramatized rather than adapted with the thought of preserving the structure and integrity of the original literature.

Producers often feel they have a right and a need to give the screen production a life of its own, apart from the
literature, in order to further film's autonomy as an art form or to appeal to the ticket-buying or network watching audience. Dudley Andrew, in *Film in the Aura of Art*, suggests that the former is a holdover from film's beginnings in the early part of this century, when the medium was still attempting to establish its artistic credibility and was, accordingly, self-obsessed. Andrews goes on to assert that some filmmakers after 1940 turned away from film's introspection, however, and developed a concern for the subjects the medium attempted to render:

One such subject was the serious book or play. .. Formerly mere timber for the studio sawmills whose scriptwriters rebuilt them into properly cinematic structures, certain literary works were now approached with reverence for their stylistic integrity and appeal. This necessarily forced ambitious filmmakers [Bresson, Delannoy, Welles, Olivier] to seek new cinematic solutions in order to bring them intact to the screen (8-9).

The solutions these ambitious filmmakers found were not always welcome in literary circles. Failing to appreciate that genuine effort was being made to cinematically honor the original literature, some critics were harsh. The English dramatic critic, James Agate, wrote:

If it is better for the masses to have bastard Shakespeare than no Shakespeare at all, then I
must hold that "I'm always chasing rainbows," sung to the second subject of the Fantasie Impromptu, is better than no Chopin. . . . Let us not [suggest] that bastard Shakespeare is Shakespeare. A sofa is not a bed because you can sleep on it" (Cooke 8).

Though the few, so-called "literary" filmmakers continued their efforts, many in the medium held the original philosophy of film's relationship to literature (Andrew, Aura 10). Syd Field's contemporary counsel for the adapting scriptwriter in Screenplay echoes this traditional philosophy.

An adaptation must be viewed as an original screenplay. It only starts from the novel, book, play, article, or song. That is source material, the starting point. Nothing more. When you adapt a novel, you are not obligated to remain faithful to the original material (154).

Alistair Cooke, scholar, critic, and the host of PBS' Masterpiece Theatre, acknowledges that some of these dramatizations sprung from fiction have been contortions in the name of art, offering both a distorted view of the original literature and poor quality film or television (8). Cooke writes:

I [have] a strong distaste for what has become a contemporary mania: the assumption that the
forms of art are interchangeable, that a good short story will make a good ballet, a novel a play, or worse -- a complex political crisis, a rousing docu-drama (8).

Cooke, in spite of these objections to much of the existing literature as produced by television, is enthusiastic about the possibility for finer work in the medium, writing:

But if the television Tolstoy cannot possibly be the whole Tolstoy, if we are always at the mercy of the director's taste as to what is quintessential and what is not, the new medium [television] can, in discriminating hands, illumine nuances and intimacies in the relations between characters better, I should guess, than most people can pick them up from the printed page (8-9).

This study is not concerned with the production of literature commercially for a mass audience, and so may avoid some of the prejudices traditionally attached to remaining "faithful to the original." The study does not seek to replace the written art of literature with a visual one. This study, rather, seeks to explore television and film as educational tools for the understanding of narrative fiction in a manner that would encourage viewers to return to the original. Cooke's assessment of the possibilities
within the television and film media provides support and a starting point for this exploration. What capabilities and techniques do the two media hold for creating a cinematic counterpart to Chamber Theatre, called here Chamber Cinema?

This chapter will examine the various technical aspects of video/film production with regard to point of view study. Some of these aspects, such as costume, makeup, and players, will be highly similar to the technology of stage production and will not be belabored by further discussion of the same points; Chapter Five will discuss highly similar aspects as they slightly differ, however. This chapter considers the use of film as shot for the television screen rather than film techniques used for the large, theatrical screen, adhering to the assertion of Gerald Millerson that the television screen allows greater audience objectivity than the large film screen (Technique 209).

The producer of first-person literature for the screen must consider two things as he or she works through screen production: placement of the narrator in both periods of time (whether on-screen, through voice-over, or mimicked by camera point of view) and production perspective, deciding to what degree directorial comment about the narrator and events will be presented. This study follows the counsel of Robert Breen; in this particular sort of production, maintaining the quality and aspect of the original literature is to be the foremost concern, and the producer
must answer to himself with integrity.

Gerald Millerson assesses the criteria for creative and intelligent screen craft:

Some directors rely largely upon the appeal of elaborate settings, dramatic lighting, and period costume to sell their work; instead of developing persuasive production techniques. But elaboration and expense are no substitute for skilled presentation. . . . Good techniques are meaningful and apt. They add persuasively and significantly to the raw programme-material. Poor techniques are mechanical, meaningless, ambiguous, unstimulating. The selection of the right techniques at the right time marks off the creative artist from the hack (Technique 220).

Millerson's comments are as viable for the producer of narrative literature for the screen as they are for those approaching film or video in the traditional manner.

Camera

The film or video camera, with its inherent properties, has much to offer the study of first person point of view. It may leave the audience in the position of objective observer or take the audience inside the mind and eye view of the narrator or character, literally causing the audience to see only what that character sees. Gerald Millerson, in The Technique of Television Production, writes, "Camera
movement becomes 'our behaviour' -- by proxy -- towards the subject. We are moving. The camera is our viewpoint" (220).

This study assumes that the potential producer of literature for video/film will have basic knowledge of production technology, just as it assumed a basic knowledge of stage technology in Chapter Three. Therefore, technique rather than technology will be emphasized here.

The film or video camera, a "tool for selective vision" (Schroeppel 21), is useful because of its extreme maneuverability and because of its ability to control and guide the perspective of the audience. Subjects shot from a high angle appear inferior to an audience, while subjects shot from a low angle appear authoritative; close-ups examine character and personality, while long shots describe the subject's relationship to the environment. If the camera moves, the audience becomes subjective, participant; if the camera remains static while the framed subject moves, the audience is objective. For first person point of view, then, the camera possesses the ability to express the finest nuances of perspective. Its maneuverability may allow audience members to see as through the eyes of the narrator, or it may permit the audience to see the narrator and his relationship to environment and events objectively.

The camera could play a special part in establishing the bias of Sybylla as she looks at the beautiful Miss
Derrick in *My Brilliant Career*. Normally a reliable narrator, Sybylla allows her jealously to distort her perception and describes Miss Derrick in harsh terms. Effecting Sybylla's description of Miss Derrick through point-of-view close-up shots with a wide-angle lens would be appropriate, for this type of lens "has the effect of exaggerating perspective, and this leads to unflattering distortion of facial features if the lense is moved close to an artist. The nose, which is nearest the lense [sic], looms larger than life in the foreground" (Jones 68). Miss Derrick would appear to the audience as Sybylla sees her (with her "nice big nose" and "long face"), yet the audience could visually perceive that distortion is occurring, where Sybylla's jealously does not permit it.

The camera is itself a narrator. The producer of first-person fiction for the screen must decide if he or she wants the audience to remain totally objective or subjective about the storyteller and story, or, more frequently, to what degree fluctuate between the two. Robert Breen notes that the filmmaker with the camera may become an omniscient, third person narrator (55), telling the story of a narrator telling a story (the literature involved). The filmmaker may also attempt to become, cinematically, the narrator of the literature itself.

Alan Alda produced an episode of *M*A*S*H* titled appropriately, "Point of View," that experimented with the
camera's ability to narrate from human perspective. "Point of View" is the story of a soldier seriously wounded by schrapnel who is taken to a field hospital unit for treatment. The audience never sees the soldier, but rather experiences the story through the soldier via the camera. When the episode opens, the camera moves through a field as though a man walking. An explosion is heard, and the camera vision sharply drops to the ground, mimicking the soldier's being shot and falling. The episode progresses always through the eye of the soldier/camera, with the other characters looking straight into camera as though into the soldier's eyes. Scene changes occur through dissolves which simulate the soldier falling asleep and waking. "Point of View" is an example of continuously subjective camera work. The audience performs as participant rather than observer. Alienation is minimal, served only through the television habit of cutting away to commercials!

Continuous point-of-view shooting might serve a very few works of narrative fiction, those narrated in the present tense, which also appear to be occurring as the narrator speaks. More often point-of-view shots will be useful in select instances where a narrator loses sight of himself in the past and re-experiences past events, as indicated by the confused use of tenses and modifiers in "Thanks For the Ride," for example. In such a case it would be appropriate to visually mimic the narrator's mental confusion through selective shooting.
It is useful to remember that any story told in literature is really a series of point of view "shots." We see only what the narrator allows us to see. Paralleling Freud's analysis of man dreaming, a significant aspect of a work of literature, or in a video/film production of that literature, is the physical appearance or absence of the narrator. Does the narrator see herself, as though externally, or not see herself in the events described?

In a production of "Walker Brothers Cowboy," if both the adult narrator and the character representing the narrator as child appear on-screen, the audience is allowed objectivity, seeing this woman tell the story of herself-as-child in the present tense, yet with the vocabulary and realization of an adult. This sort of omniscient, third-person camera production would be appropriate for "Walker Brothers Cowboy," because the narrator makes little reference to audience, seeming unaware of its existence. This treatment allows the audience objective perception of the story in much the same manner it is allowed in the reading of the fiction, and alienation remains strong. Through selective use of camera, the production could show the adult woman walking through the garden of her childhood home, reminiscing to herself. The action of the story, as told in present tense, could be shot as though occurring simultaneously, with the audience seeing sometimes both the adult woman and the child in frame. The
an adult is aware of the child, but the child and other characters are not aware of the adult narrator. The audience is visually aware, as it would be when reading the story, of the dilemma of time as it is manipulated by the story.

Using a more traditional cinematic approach for "Walker Brothers Cowboy," an adult voice-over narrating with the child performing the actions on-screen, lessens the interesting friction between the present-tense telling and the past events and seems to give more a sense of narrative awareness of audience -- of narrator talking to us, rather than to self -- than the literature would suggest.

The producer of literature for Chamber Cinema would do well to remember that the use of camera is more than "point[ing] the camera in the general direction of the subject and let[ting] the viewer look for himself" (Jones 78). Poor use of camera will do little for the production of point of view, while thoughtful use of camera can provide exciting and exacting results in that effort.

Staging

Staging for the camera differs in some ways from staging for the theatre. A mutual responsibility for the recorded execution of a particular screen move rests on the actor and the cameraman. The actor is usually given direction about "marks" to "hit" (exact places on the set to arrive at) which will keep him or her in frame if the camera
is static. The cameraman, likewise, is given an idea of the manner and direction a moving actor will travel, and it is his responsibility to move the camera in such a way that the action is caught and framed in an attractive and persuasive way (Jones 140). The director must keep in mind the capabilities of both actors and camera operators when he or she directs the production.

Staging for the camera is similar to staging for the theatre, however, in the consideration of staging for conveyance of meaning — staging purposefully. In the screen production of first-person point of view literature, sound staging techniques can enhance point of view or create alienation effects desired to maintain audience objectivity or impart understanding.

Robert Zemeckis, director of Back to the Future, briefly used in that film a staging device which produced both an audience-alienation effect and an exciting climax for a particular scene. In the scene, a young man (Marty) and an old scientist (Dr. Brown) concoct a way for the time machine which has stranded Marty in the past to get enough power to take him back to the future. As the scene opens, the young man and the scientist are dismayed to find that the power needs of the time machine are too great for the age in which Marty is stranded (1955). Marty, however, is able to produce a 1985 document which describes the local courthouse clock being struck by lightning in 1955. As the
lightning has not yet struck at the time Marty and the doctor discuss this, the two plan a way to use the lightning's energy for the time machine, sending Marty back to 1985. The dialogue builds as follows:

Dr. Brown: Marty, I'm sorry, but the only power source capable of generating 1.21 gigowatts of electricity is a bolt of lightning.

Marty: What did you say?

Dr. Brown: A bolt of lightning. Unfortunately, you never know when or where it's ever going to strike.

Marty (producing town hall flyer): We do now.

Dr. Brown: This is it! This is the answer! It says here that a bolt of lightning is going to strike the clock tower at precisely 10:04 p.m. next Saturday night. If we could somehow harness this lightning, channel it into the flux capacitor, it just might work. Next Saturday night, we're sending you back . . . to the future! (Zemeckis)

The staging of Dr. Brown's last passage of dialogue has him moving erratically around the living-room set as he forms the plan. As the actor, Christopher Lloyd, speaks,
"Next Saturday night, we're sending you back . . . to the future!" he moves forward from his position in the medium long-shot frame closer to the camera (making a medium shot); Lloyd gestures "back . . . to the future!" by directly pointing into camera at the audience, acknowledging with both the gesture and a second of direct eye gaze into camera that the audience is in that place where Marty must return, in the future. The staging conveys a brief but interesting intimation of time duality and makes the audience aware of itself as perceivers and as elements of the story. Lloyd breaks the audience contact by slowly moving his gesture and eye gaze from camera to screen right.

In the BBC dramatized series of *All Creatures Great and Small*, actor Robert Hardy (playing Siegfried Farnon) occasionally breaks the implied "fourth wall" of the camera to commit a visual aside with the audience through eye gaze. In the episode "Advice and Consent" of that series, Siegfried's young brother makes a detailed and implausible excuse for his absence from the house; actor Hardy, as Seigfried, looks directly into camera with a look that implies, "You and I both know he's lying." The effect of the eye gaze in this case is curiously one of audience-inclusion rather than alienation. The look draws the viewer into the insular environment and experiences of that household established by the series.

Such techniques could be used in Chamber Cinema.
Narrator or characters could be staged with a particular relationship to the camera (and thus to the audience) in mind. Narrators with little realization of audience would probably not play to camera, but highly-biased and self-aware narrators like Sister, in "Why I Live at the P.O.", the narrator of "The Tell-Tale Heart", or the metafictional narrator of "Lost in the Funhouse" might be staged with a specific and ongoing direct relationship with the camera/audience. Some experiments with this have already occurred; Barbara Kaster, of Bowdoin College, has experimented with on-screen narrators communicating through the camera in various productions of literature (Colson 20 March). The use of direct eye gaze through camera is more acceptable to an audience viewing the television screen, because direct camera address occurs frequently on commercial television in newscasts and commercials. Television audiences are used to it. The practice occurs rarely enough in dramatic productions, however, that the use of it could still produce audience alienation, emphasize narrative character, or other desired effects.

Editing

Roger Crittenden, in Film Editing, writes "The knowledge of how editing works is the absolute prerequisite of every attempt to make a film" (7). Relatively few people outside the trade understand the film or video editing process, however, confusing it with literary editing, and
assuming that to edit a film is merely to cut out the useless parts. Skilled editing is as important to screen production as skilled use of camera, and editing at its best performs greater tasks than covering faulty camera work or getting a production down to a two-hour running time. Additionally, a good editor can tremendously strengthen a production, but can rarely save one, for the editor depends on good product from the shooting with which to work. Crittenden advises that, though the technology of film and video editing equipment greatly differs (with video being the more sophisticated), the aesthetics and techniques of two processes are very similar (130); he offers a list of useful questions attendant to both the shooting and editing process:

1. Where at any time is the focus of interest?
2. When and to what does the focus shift?
3. What is the mood and therefore consequent pace of the scene? Does that pace change?
4. Are there natural pauses which should be reflected in stillness and silence?
5. What significant detail must be seen?
6. Conversely, when is it important to see the whole area in which the action takes place?
7. Is there movement which requires covering?
8. When is a reaction more significant than
9. Does any sound off-screen affect the understanding of the scene?

10. How do the beginning and the end of the scene relate to those immediately before or after?

11. What is the function of the scene in the overall script? (24)

Editing, simply, is the process of selecting and juxtaposing shots for the maximized persuasive effect of a scene, considering both the scene as a small whole and the scene as part of a larger context, the entire production. The editor must have a knowledge of all production components. Crittenden quotes Anthony Wollner,

An editor need not be a writer but he must know story structure; he need not be a cameraman but he must understand pictorial composition and the compatibility of angles; he need not be a director, but he must feel the actor's performances and the dramatic or comedy pacing as surely as the director.

The job is not an easy one; the editor must work creatively, but must also edit to impart or retain clarity, continuity, and orientation. The editor works both to visually "set" or orient the scene in the mind of the viewer, then colors it through selective choice and juxtaposition of shots.
Editing will obviously serve the production of narrative literature as described above, but, like the camera, its potential for describing or imitating narrative point of view is considerable. The theatrical film, *Chariots of Fire*, provides a good example of editing's ability to emphasize character perspective. In one scene, character Harold Abrahams sits in the empty grandstands of a sports arena mentally agonizing over his first loss in race. As he broods over his loss, the young woman with whom he has fallen in love comes to sit beside him and to try to talk him out of his brooding. The editor had eight "rushes" (units of uncut footage) to cut together to form this one scene: 1) extreme long "establishing" shot (ELS) of Harold in bleachers, 2) long shot (LS) of Harold alone on the bleachers, 3) close up (CU) of Harold, 4) extreme close up (ECU) Harold, 5) long shot of caretaker slamming bleacher seats shut, 6) medium two-shot of Harold and Sybil in bleachers together, talking, 7) slow-motion replay of the race (shot objectively, as though Harold is visualizing how the race looked to other witnesses) and 8) moment of loss, slow motion replay from side angle. The editor cut to suggest that as Harold sits in the stands, he cannot forget the image of the moment of his loss; it overpowers all other distractions. A chronology of the cuts places the sequence as follows:
1. ELS of Harold in bleachers, with noise of seat slamming synchronized with music under through 12.
2. LS of caretaker slamming seats.
3. LS of Harold in bleachers.
4. Slow-motion race memory sequence begins.
5. LS of caretaker slamming seats.
6. Slow-motion continuation of memory sequence.
7. CU Harold.
8. Continuation of memory sequence.
9. ECU Harold.
10. Continuation of memory sequence.
11. ECU Harold dissolves to
12. Continuation of memory sequence with voice of Sybil under the visualization of moment of loss.
13. ECU Harold. Camera pulls back to angled two shot of Sybil and Harold talking.
14. Sybil becomes angry, leaves; camera moves in to MS of Harold in bleachers.
15. Memory sequence at moment of loss replayed.
16. Two-shot of Sybil returning to sit by Harold.
The editor gradually draws the audience to a sympathetic view of Harold through this sequence of shots. The extreme long-shots convey his isolation, and the gradual moving in closer and closer to Harold, alternated by the memory shots, literally pull the audience toward him, magnifying for the audience his frustration and humiliation. The choice to have the slamming of the seats and, initially, the voice of Sybil under the sequence suggests that Harold is so involved with remembering his loss that he is oblivious to all other distractions. Note that these editorial choices were not mere whim on the editor's part, but were carefully planned for in the shooting to provide enough different types of shots to cut effectively and persuasively in this manner.

The capabilities of editing to serve point of view study are obviously very like the capabilities of the camera. Editing makes selective choices that "move" the eye and sympathies of the audience closer or further from a subject -- and so manipulate audience objectivity or subjectivity. The editing process, however, offers some unique contributions to the production process, for it can manipulate time, suggesting its passage, the simultaneity of events during a specific place in time, or the recollection of past time in the cinematic present. Editing can quickly and sharply change the place of viewer focus in a way that a moving camera cannot.
Editing can "breathe life into the material" created by the pulse of the initial writing and direction (Crittenden, 7) by creating visual rhythms that mimic the rhythms of life experiences. The theatrical film, *Fame,* provides a good example of this. The early part of the film follows a set of potential students for a performing arts high school as they go through the audition process, shepherded from room to room to audition for music, dance, acting, and art teachers. The cutting from scene to scene is quick, never lingering too long in one place or with one student, imitating the pace of the students' movement through the school departments and the speed with which the teachers must assess them. Overlapping sync (the use of sounds from one scene too open another) is used to suggest the confusion of the audition process, where one minute a student may be dancing, the next minute performing from Shakespeare, and the next taking musical dictation.

This ability of editing to control audience perception and to mimic both life and narrative point of view, is useful to the producer of Chamber Cinema. Careful editing (working from careful shooting) could greatly enhance a work like "The Tell-Tale Heart," where sharp, rhythmic cuts could be used to punctuate the heart beats heard by the murderer until he screams his confession. Shooting at first for normalcy, then for insane perception, the director could open the confession scene with shots from standard angles.
with normal lens use. As the scene progresses, camera angles and inappropriate use of lens could be used to effect distortion -- a visual distortion easily recognized by the audience. The editor, in turn, could take this footage and cut it to change from shot to shot each time the heart (heard via soundtrack) beats. The progression of shots would look like this:

1. Med three-shot, policeman and murderer sitting at table.
2. MS murderer, "hearing" the first heart beat.
3. MCU policeman #1, noting murderer's sudden start.
4. MCU policeman #2, glancing at P#1.
5. CU murderer, looking back and forth from P#1 to P#2.
6. MCU floorboards (which hide dead man).
7. CU murderer, smiling, talking.
8. CU P#1, assessing.
9. CU murder's hands on table.
10. CU P#2, looking at murderer's hands.
11. CU floorboards.
12. ECU murderer.
13. ECU P#1
14. ECU floorboards (high angle).
15. CU murderer's mouth.
16. ECU P‡2
17. ECU floorboards (medium angle)
18. ECU murderer's hands.
19. ECU floorboards (camera moving into floor to black.
20. Full three-shot, murderer suddenly standing to shout.
21. Cut to final scene, FS murderer standing in prison cell, shouting confession again.

The process of editing can help a film create its own believable reality, or it can work to destroy a reality the audience may come to expect. Some modern French film-theorists have worked to break film from the limitations of pure escapism, among them Jean-Luc Godard, who requires that his audience "struggle with the building of new significations" (Andrew, Theories 239), and who often edits his films so that a reality is obviously skewed and audiences are not allowed to become passive. Godard's effort to actively involve the audience is similar to the alienation effect desired by Breen and Brecht in stage production.

The producer of Chamber Cinema would do well to study a variety of camera and edit philosophies as developed by film or television theorists. Just as no perspective can be definitive, no single philosophy can serve the production of every work of fiction.
Roger Crittenden offers a final word of counsel: The opportunities to be vulgar, slick, and facetious are manifest in every cutting decision. The temptation to manipulate the material that you are given is not easy to resist. . . . The editor must be the conscience that protects the director and his audience from indulgence and the reduction of life to the superficial. . . . The craft is only a means to an end and not an end itself (8).

Lighting

Lighting for screen production parallels lighting for the stage in most respects, and is required to meet three demands.

The first demand of lighting is for visibility. Lighting for the screen requires that the image being photographed is bright enough to register on the film of a film camera or the tube of a video camera; unlike stage lighting requirements, naked-eye visibility of the image is usually not enough. The camera must have stronger illumination.

The second demand of lighting is, of course, to persuasively serve the production, and in this respect stage and screen lighting are highly similar in effect, if differing in type and placement of equipment. As discussed in Chapter Three, selective lighting can be used to change the mood of a set, to foreshadow events, or isolate a
character. The ability of light to cast shadow, to suggest temperature, or to color an environment is as useful to screen production as to stage production of narrative literature. (One of the most famous examples of useful screen lighting was the use of a strong yellow "key" light on Vivien Leigh in Gone With the Wind, which changed her blue eyes to the required green for Scarlett O'Hara.)

The third demand on lighting is, as on stage, to help provide definition of subjects in terms of correct color appearance, depth of features, and texture of surfaces among other things. Barry Fuller asserts that the advances of video technology newly offer lighting capabilities almost as fine as those of film technology; video production quality is increased (73).

Lighting for the camera is not as flexible as lighting for the stage. Though any variety of light set-ups may be contrived prior to a shot, once the take begins lights cannot easily be manipulated. This is no great problem, for as Chapter Five will discuss, the effects rendered so well by lighting for the stage are duplicated by other technology for the camera.

Film and Videotape

Producers of Chamber Cinema may want to consider in which of the two media, film or video, that they want to produce. Though the screen ratios of television and theatrical film differ, film shots may be composed with the
television screen ultimately in mind. Indeed, in these days of video distribution of theatrical films, commercial directors shoot with the knowledge that their product will quickly end up on the television screen, and compose shots accordingly (Veeder). These films are transferred to video after they play in theatres. The producer of Chamber Cinema could easily approach film the same way.

Some producers may wish to shoot in video, which Crittenden suggests is quickly approaching the flexibility of film in terms of camera work, and its editing technology has "leap-frogged film cutting in its sophistication and efficiency" (130). Barry Fuller writes on video:

Of the objections raised to the appearance of the electronic image, the "harsh" or austere look of video seems to draw the greatest criticism. Many people mistakenly believe that "harshness" is an inescapable reality of video production, and that, to avoid it, the only alternative is to produce in the film medium. This belief not only demonstrates a specious kind of reasoning, but it is also a prime example of "medium bigotry" (73).

The script demands of commercial television frequently necessitate a portion of the action being filmed, transferred to video, and edited into the larger video production. The BBC dramatic literary productions frequently do this. Characters are shot in video while
indoors, and in film while outdoors. This is very probably due to the difficulty of effectively lighting the English countryside (often under overcast skies) for the television camera. The same sort of script demands may be easily placed on Chamber Cinema production. Roger Crittenden discusses the combined use of the two media, writing, "Until recently the two methods [film and video] have remained largely discrete -- the use of film sequences in video programmes is still an uneasy marriage" (130). It is interesting to note that since Crittenden wrote this, in 1981, video technology has improved to the extent that outdoor dramatic shooting in video is easier (and more frequently used), and film transferred to video has a sharper image than before.

Each medium has its own unique qualities that may enhance or lessen a production. Early episodes of The Bob Newhart Show, currently airing on CBS, were shot in video. Audience response to these early shows was minimal, but when the same show, with the same talent and writers, was shot in film, ratings improved considerably. Professionals connected with The Bob Newhart Show suggest that the choice of film over video made the comedic difference (Viamonte). This is not to say the film is necessarily better for comedy. The Cosby Show, a comedy shot in video, has been the top-rated Nielsen draw since its beginning. Early experimentation with both media may determine which of the
two best serves a given production; the outcome is not necessarily predictable (Viamonte). Considering this, the Chamber Cinema producer would do well to consider the properties of video and film as they may influence production quality.

Video production tends to have a more immediate or "live" feel, while film (especially on television, where its image resolution is diminished) suggests distance and removal. These qualities could well be manipulated to serve the narrative demands of Chamber Cinema, where differences of time as reflected by verb tense must be conveyed. A BBC production of Malcolm Stoddard's "Separate Triangles" featured careful selection and juxtaposition of film, video, and slide sequences to communicate specific perceptions of time.

The use of video for the direct address of the detached, metafictional narrator of The French Lieutenant's Woman would suggest that the narrator is a contemporary openly creating a past world. The past as he creates it could be shot in film. Instances where the narrator breaks off his story in mid-paragraph to discuss "reality" could be shot with the characters initializing of action in film, but completing it in the video world of the narrator, who leaves them stranded while he discusses the fiction writing process.
The choice of medium for a given Chamber Cinema production may rest entirely on cost efficiency, where video is at an easy advantage (Crittenden 130). The producer with a more pliable budget, however, should consider the communicative properties of film and video and match them carefully to the choice of literature being produced -- using one medium or both with discrimination.

Titles and Captions

Titles and captions are frequently used in commercial film or television to identify people connected with the production or to establish the place and time of the story about to be told, and certainly titles and captions could be used for Chamber Cinema in the same manner. The technique of titling or captioning may, however, serve the production of point of view more specifically.

Gerald Millerson writes, "Good titling attracts, informs, and excites interest. . . . [It] establishes atmosphere (Technique 354). Film director James Ivory used titles successfully as narrative commentary for his production of the novel, A Room With a View, by E. M. Forster. A Room With a View is an Edwardian love story couched in a comedy of manners. Ivory implemented the actual chapter titles from Forster's novel by inserting them between scenes in "the heraldic ornamentations of an illuminated manuscript" (Kael), which suggest the ornate and overdone quality of the period and society described by the
film, and which serve as an ironic aside by the omniscient narrator of the film as well as the book. Titles reading "How Miss Bartlett's Boiler Was So Tiresome," "The Reverend Arthur Beebe, the Reverend Cuthbert Eager, Mr. Emerson, Mr. George Emerson, Miss Eleanor Lavish, Miss Charlotte Bartlett, and Miss Lucy Honeychurch Drive Out in Carriages to See a View; Italians Drive Them" and "How Lucy Faced the External Situation Bravely" appropriately set the coming scenes and bring the audience to sympathetic yet objective viewpoint of the characters and the story, a viewpoint held also by cinematic or literary narrator.

Woody Allen similarly used captions in his 1985 film Hannah and Her Sisters, setting scenes and audience attitudes through "chapter" titles like "God, she's beautiful" and "The Hypochondriac." Allen's titles, unlike those for A Room With a View, were generated specifically for the film and not adapted from a novel.

Captions do not always produce a humorous effect when they are used to suggest narrative perspective. Granada Television titled its episodes of Brideshead Revisited from Waugh's titles of the internal books within the novel and from select lines of narrator. The titles appropriately set the parameters of each episode and suggest Charles Ryder's perspective on the events within each episode.

There are guidelines to follow when considering the use of titles or captions within a production. Wording should
be brief, legible, and on the screen long enough to be read by slow readers (Crittenden 102). The Chamber Cinema producer must consider the effect of captions on story flow. *A Room With a View* features some title captions that are floridly lettered on a formal title screen, while other titles are electronically generated (in the same lettering) over the action. Director Ivory uses the formal screen as a cinematic equivalent to the literary chapter and uses the electronic captions more as chapter divisions, the equivalent of leaving a few lines blank between paragraphs in a novel. Cutting to a formal screen more soundly sets apart scene from scene than electronic captions, for it cessates action entirely (Millerson, *Effective* 144).

Captions produce an alienation effect in the perceiving audience, who sees text as external from the story. Captioning may be best suited in first-person narrative fiction to highly objective narrators with little retained emotional involvement, for captions suggest objectivity and self-awareness as storyteller. The potential of captions to express irony or self-mockery is great.

**Music Track**

Roger Crittenden discusses the use of music as background to dramatic film or television:

Music is a formal abstraction and as such has an inherent coherence which is stronger and more immediate (though not necessarily more
superficial) than the other elements which make up narrative film. Unless you are able to give your visual construction and its attendant sound elements, especially dialogue and synchronous effects, the same metaphorical strength, music will dominate, indeed eclipse the [production]...

.. The ideal music for film has to be that which makes no sense played separately from the film of which it is supposed to be a part (102).

Dudley Andrew writes that filmmaker Robert Bresson viewed the music track as a potential threat to cinematic intent, an opiate or alcohol that would sweep the audience into a harmful subjectivity. Bresson decided not to use "music as accompaniment, support, or reinforcement" (Theories 132).

Despite these warnings filmmakers continue to use music to punctuate or underscore their films, and the use of music for these purposes is not necessarily bad. Discretion is the watchword. Sweeping orchestrations that rally an audience to a high emotional peak may not serve their intellectual understanding. This is a caution well worth noting by the Chamber Cinema producer, who desires neither passivity nor "slack-jawed wonder and sentimental identification" (Breen 45) from the audience.

Music intelligently used can serve narrative point of view. Crittenden writes:
If music can be counterpoint to action; if it can support without taking over; if it can substitute for other sounds (e.g. effects); if it can heighten when tension already exists, or quieten when silence has won; if it can emphasize its own absence by its presence -- then music is to be encouraged (103-104).

Music has the power to suggest nuances of narrative perspective that verbalizing on film cannot easily attain. Remembering that the screen media are visual, rather than verbal, arts (Millerson, *Technique* 198), the Chamber Cinema producer may wish to substitute narrator vocalizing with camera work and music mimicking the elements supplied by the narrator in the written text. For example, the metafictional authornarrator of Garrison Keillor's *Lake Wobegon Days* describes Hazel Krebsbach's discovery that her husband had left home:

On his workbench she found a note he had written to himself the morning he left, a list of jobs to do around the house. . . . Evidently he had decided to sit down and get his life in order, and then when he looked at what needed to be done, he panicked and ran. Thirty-four items on the list, and he was thirty-four years old. When she noticed that, she knew that it was more than coincidence. It was a sign that he had reached
his limit as Fred and would never come back. He had left his wallet behind, too. Evidently, he was going to be somebody else for a while (167-168).

Music carefully used could aid the camera in providing the meaning of the narration above without a voice-over or on-screen narrator verbalizing it. An earlier scene with the Krebsbachs could be played in a room where their daughter is listening to a children's radio show. The raucous, child-like music and radio announcer describing a game of "let's pretend" could be considered in shot as a sort of fourth character in the room as the adult Krebsbachs talk and the child listens to the radio. In the later scene quoted above, the action of Hazel finding the list and realizing what it meant could be played silently on camera, with Hazel reading the list, finding the wallet, and recognizing what has occurred. As she realizes that "he had reached his limit as Fred and would never come back... Evidently he was going to be somebody else for awhile" the music from the children's radio show, *Let's Pretend*, could be heard either manifested on a soundtrack, or, more subtly, drifting into the garage from the house. Such a device provides the same effect and meaning as the novel narrative, while still allowing the screen medium its most effective means of storytelling.
Voice-over

The battle between words and images rages still. We live in the shadow of a reluctantly retreating verbal culture. Men prefer to organize their experiences in space (usually on a page) rather than in time as does the film. They can handle experience that is arranged linearly (like print) better than that which is arranged cumulatively (like film). So critics and lecturers on the film have chosen to deal with the words of a film and with interpretations that are comfortable in a spatiolinear culture (Whitaker 100).

For years the voice-over has been a viable means of supplying exposition and suggesting a specific narrative perspective in film or television. Though "the third-person narrator has now lost favour amongst film-makers" (Crittenden 101), the presence of first-person narration remains widely used in television, if less in film. Literary dramatizations seen on PBS often feature the device, as do the much-parodied detective and crime thrillers. Voice-over works in many cases because audiences are used to it, recognizing that these are the words of the protagonist which will shape the story; the voice-over is useful as well as "the great economizer," providing through vocal exposition the content of scenes it might be too costly to shoot or too time-consuming to show.
Dudley Andrew suggests that the use of voice-over may be too easy a choice for both filmmaker and audience alike, stimulating neither to creative thought (Aura 170). The producer of Chamber Cinema should not consider it the only practical option for expressing the first-person perspective of the involved literature, though in some instances its presence could successfully augment the production. Granada Television's version of Brideshead Revisited retained Charles Ryder's narrative exposition to help make manifest the sense of triple time-frame within the novel and to retain the marvelous, poetic quality of Waugh's writing. Certainly the story could have stood on its own through the use of other narrative devices, but the quality of Jeremy Irons' narration in this case strongly served the production by recalling the novel's language.

There are some practical as well as aesthetic considerations to keep in mind when considering the use of voice-over. Unless, as in "Walker Brothers Cowboy," the voice of the present-day narrator and the past-experience narrator would be markedly different, the voice-over narration should be performed by the same actor playing the narrator as character. This makes some demands on the casting choice, for actors who can perform well in dialogue are not always able to narrate well (Cohen 91).

Gerald Millerson asserts that the voice used must obviously be easily understood and that "commentary should
usually serve as a supplementary accompaniment to the picture, and not overwhelm it" (Effective 154). Crittenden agrees with this, writing that in dramatic film "voice-over should always be seen as the opportunity to say what cannot be shown, or to counterpoint the images with words that cast a new light on the pictures" (101). Too frequent use of voice-over will not allow the audience to settle to the business of perceiving the film and will obstruct the flow of images for meaning, depriving the screen medium of its ability to tell the story in its unique way.

Just as with the stage use of narrative exposition, there is a time when it may be best to let the narrator tell, and another when it is best to let the audience see for themselves. Crittenden cautions, "Without discretion and conviction, even the most serious use of narration will become unintentionally funny and destroy rather than support your thesis or structure" (101).

Sound Effect

Manipulating sound can be a useful technique for placing particular focus or emphasis on screen actions. The simplest example of this would be the showing of a man crossing the street. Accompanied by cheerful, upbeat music, the image suggests the man's lightheartedness (Millerson, Technique 327). If the same image is shown with ominous, foreboding music, the audience perceives immediate danger;
if shown to the pounding pulse of his footsteps, aggression is suggested.

Sometimes the absence of sound (MOS) may be used purposefully. A narrator suggests that at the birthday party of his wife he felt "entirely isolated, apart without being superior, just apart." This could be cinematically expressed by visually showing the man in the center of the partying throng; the jumbled, noisy sound of many conversations could fade to MOS, suggesting visually that many conversations are going on, but the narrator is not a part of any of them. The visual and aural effect mimics the isolation suggested by the narration. Akira Kurosawa shows an extended battle scene MOS in Ran, through which gradually trickles a single strain, then a flood of music. Punctuated first by silence, then by oddly beautiful and melancholy music, the scene takes on an other-worldliness, separating (alienating) the audience from the real horror of battle — giving the audience an objective viewpoint more god-like in its omniscience and sadness at the folly of men.

Millerson suggests that sound and picture together may provide a cumulative effect (a car suddenly stops with a dramatic screeching of tires, suggesting a near-accident) or that sound and picture may imply a further idea (flowers blowing in the wind, accompanied by the sound of a lawnmower and boys playing baseball suggest summer); sound may be used as the realistic outcome of an action (a clunk when a shoe
drops the floor), or it may foreshadow events (a strange whine injected into the sound of an engine, suggesting imminent failure). Sound must be used carefully and judiciously, but it can persuasively suggest ideas to the perceiving audience (Technique 326-327).

Additional Production Elements

Costuming, sets, scripts, properties, and players are used for the screen media similarly to the way they are used for the stage. As Chapter Three discussed the use of these elements to enhance point of view, this chapter will not restate that discussion. Chapter Five will briefly discuss the slight difference between the stage and screen use of these elements and supply appropriate cautions to the potential Chamber Theatre or Chamber Cinema director who considers their use.

Chamber Cinema and the Production of Literature

Chamber Cinema is conceived to echo the philosophy of Robert Breen's Chamber Theatre on the production of narrative literature, but it is also conceived to be an educational medium with a life of its own, with qualities that make it uniquely a cinematic experience. Just as early film theorists asserted that their medium was more than the recording of stage plays on film, so Chamber Cinema is more than Chamber Theatre with a camera in front of it.
The ultimate goal of both Chamber Theatre and Chamber Cinema is to provide an educational service -- and a provocative suggestion that audiences return to the literature with a newly discriminating eye. Alistair Cooke discusses the merit of good television production of literature, writing:

[A]s an unexpected by-product of the whole [Masterpiece Theatre] project, vast numbers of people who watched . . . were moved to go to the originals. . . . Contrary to the prejudice of book publishers, critics, and school teachers that television would rive out the habit of reading, and in the rising generation supplant it, television viewers made a beeline for the bookstores to obey the old injunction in reverse: "You saw the movie, now read the book." Vanity Fair was an early beneficiary of its exposure on television. . . . Within a month of the showing of the early episodes, I, Claudius was at the top of the trade paper-back fiction best-seller list, and a few weeks later its successor, Claudius the God (never televised), was a close second. I cannot believe that this has been a bad thing (9).

Chapter Five will compare stage and screen production techniques for the examination of first-person literature, noting similarities between the two media, suggesting ways
in which dissimilar technology or techniques may be applied from one medium to the other, and describing production techniques which resist adaptation between media.
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CHAPTER V

CHAMBER THEATRE AND CHAMBER CINEMA ANALYZED

Robert Breen, in Chamber Theatre, cites Gerald Temaner:

We must not confuse the manner and material of the film by holding that film is dramatic because it has actors in it. The actors provide gestures, which are materials for the film-maker who is "narrating" the story. . . . [M]any films do have a dramatic aspect of their use of scenes, in which the content is presented to us, but these scenes are usually juxtaposed in such a way as to make us feel the hand of a narrator at work (55).

Scholars have long debated the relationship of film to the stage (Whitaker 14). The first film efforts were far more stage-like than the film produced today, because the directors of the time were learning how to control the technology -- and had not begun to experiment with using it creatively (Millerson, Technique 197). The advanced technique manifest in the film of today, however, little resembles stage craft.

Strangely, the reverse is not the case. Contemporary theatrical productions have borrowed heavily from cinematic technique (Whitaker 6). Though the stage is necessarily
constrained in terms of spacial moveability, directors experiment with film's "cutaway" technique to emphasize particular relationships, changes in time, or to reveal personality. The original stage production of _A Chorus Line_ is a good example of this. Careful use of "locals" (isolating spotlights) computer-choreographed into the production bring to it the rhythm of the cinematic edit and the selective point of view of the camera.

Chamber Theatre brings the philosophical relationship between stage and screen closer together, for its effort is to control viewpoint as the camera does and emphasize narrativity (Breen 55), not to allow the audience to "concentrate on aspects of his own choosing," as more conventional theatre does (Millerson _Technique_ 198). Temaner's quote above applies as well to Chamber Theatre as it does to film. Chamber Theatre shares the film concept that the ultimate fulfillment of a story rests in the human mind. Chamber Theatre requires that the audience mentally complete actions suggested by the partial movement of an actor or imagine that a simple rehearsal skirt is a ballgown made of silk. Hugo Munsterberg suggests that the film experience is similar, happening "only in the mind which actualizes it by conferring movement, attention, memory, imagination, and emotion on a dead series of shadows" (Andrew, _Theories_ 25).
Chamber Cinema narrows the gap between stage and film even more by emphasizing the art of the literature produced rather than seeking to further its own artistic autonomy. Film and theatre are art forms, and, in this age, dissimilar, but Chamber Cinema and Chamber Theatre are forms of educational methodology, and as such, are similar.

Given this similarity of philosophical intent, what techniques and capabilities for examination of first person narrative point of view are shared by the technology of the two media? What techniques may be adapted from one medium to the other to serve point of view study? Are there production capabilities that resist adaptation?

Similar Production Techniques

Perhaps the most logical beginning point is with the similarities between stage and film/video production. Traditionally, sets, costumes, makeup, properties, players, and scripts have had equivalent functions for stage and cinema, even though the guidelines for their use are not always the same.

Sets

Sets for theatre and film serve to establish location, environment and create mood. Both media tend to supply "complete," rather than suggestive sets, attempting to supply an authentic recreation of a locale and time. Some differences remain, however. The theatre set is relatively
fixed, while the set of a film may be only one of many used in the course of the production, changing from interior to exterior with the pan of a camera or a flick of the editor's cut. Oren Parker comments that the film or television set does not have the problem of sightlines that the stage does, but that the film or television set does have the obligation to be much more detailed than its stage counterpart, due to the fact that its audience "moves" much closer to the set than the stage audience does (46). The audience looking at a stage set, however, has the advantage of a three-dimensional sense.

Some transference of set technique and production between stage and screen has been attempted. Theatrical experiments have sought to manifest the moveability of the film set in stage production. Theydunit, a contemporary mystery-thriller, uses an entire house for its set. Audience members move from room to room to see its scenes; the significance of the scenes and the outcome of the play varies among audience members, who may travel between rooms at their own whim. Conversely, Alfred Hitchcock experimented with a single, static, highly theatrical set for Rear Window and Rope, though he manipulated the camera freely on it.

Chamber Theatre usually pares down conventional set detail to favor suggestive set and scenery pieces, which are easily manipulated to convey different meanings. Chamber
Cinema may easily do the same. The BBC's production, *The Search for Alexander the Great*, uses such a set. Its characters, contemporaries of Alexander the Great, sit together talking in a caravan tent pitched in the middle of a vast desert; the nature of their references to each other and to Alexander convey that they are all dead, conversing in some afterworld while waiting for the appearance of the gods. The single tent is manipulated to suggest many different sets and scenes from the life of Alexander. This use of the simple set throws focus on the characters and Alexander seen through them, while a travelling camera moving from location to location as they talk might distract. Implications from this for the enhancement of point of view are obvious -- the simple set may pull audience attention to character in a way that rich and varied location shots may not.

**Costumes**

Costumes for stage, film, or television production similarly serve to establish period, location, and character of players. There are other similarities. White or very pale colors wash out as easily on stage (Barton 579) as they do on the television camera (Millerson, *Effective* 64), though this is less a problem for film (Mascelli 218). Joseph Mascelli asserts that costumes for individual players must be carefully considered with respect to the importance of the characters portrayed, as light or bright colors
become prominent while dark colors recede (218); Lucy Barton suggests that the same is true for the stage (579).

Some differences exist. Costume for the stage tends to be representation of period clothing exaggerated in order to carry to the audience at the back of the house, while film or video costumes may be subtler, trusting on the camera to pick up fine detail (Parker 46). Gerald Millerson cautions that colors tend to exaggerate on the television camera and close patterns will seem to flicker or break in color as length of shot changes (Technique 428). Conversely, costume color on stage may be "greyed" or flattened under the lights, becoming dull and drab, and close patterns disappear altogether (Technique 579-580). Inexpensive types of cloth may used on stage to simulate more expensive materials, and jewelry may be successfully imitated by papier mache, cellophane, and macaroni (Barton 583). The scrutiny offered by the film and television camera obviously makes such blatant fakery more difficult. Eye-catching metallic costumes may look stunning on-stage, but they can cause problems for the television camera person by "smearing" in the picture (Millerson, Technique 428). Flashing metallic surfaces, such as a lady's earrings or bracelet, or a man's tie clasp can create a black halo on the television screen (Stasheff 131). Noise of dangling jewelry that would never be heard from the stage might well interfere with the live sound on a television or film set.
Such words of warning must be recognized by the producer of a Chamber Theatre or Chamber Cinema production, who may not be aware that a costume quite suitable for the stage may in fact place unnecessary burdens on the television or film camera (Stasheff 130) or visually overpower it.

Robert Breen recommends suggestive costuming for Chamber Theatre for three reasons. First, suggestive costuming requires the audience to become actively involved in narrative descriptions and to mentally complete what they see partially onstage. Second, suggestive costuming may promote alienation. Third, the quick changes from scene to scene typical in narrative literature may make complete costume changes physically impossible (81). Breen's first two suggestions may be equally important to Chamber Cinema production, though the third suggestion is perhaps less relevant, due to the time lapse occurring between camera set ups.

The use of costumes to involve and to alienate the audience has enormous potential for the screen, as audiences are used to seeing complete and detailed costumes on television or film. The use of simple, suggestive costumes may startle the screen audience even more than the stage audience because it is so unusual. Terry Gilliam experimented with suggestive costuming in *Brazil*, using the odd juxtaposition of elements that Breen recommends (81),
such as the bloodied apron, coal-miner's hat, and pin-stripe suit worn at once by the Nazi-like inquisitor played by Michael Palin. The use of these elements heightens the surreal effect desired by Gilliam.

Varying the level of detail from costume to costume may serve point of view for Chamber Cinema as well as Chamber Theatre. The narrator of "Thanks for the Ride" provides a detailed description of Lois' clothing while not even mentioning what he and the other characters wore. Costuming Lois in "a dress of yellow-green stuff -- stiff and shiny like Christmas wrappings -- high-heeled shoes, rhinestones, and a lot of dark-powder on her freckles" (51) and leaving the other characters, especially the other girl, in simple and unremarkable clothing adds visual focus to the variation of narrative recall.

Makeup

Makeup, like costume, must meet the demands of stage or screen production by first allowing faces and bodies the ability to be seen, then by suggesting character, period, and situation (Stasheff 130 and Buchman 13). Make-up execution for the stage and for film or television production widely differs, however. Edward Stasheff writes, "Just as stage makeup can look pretty horrible when you meet an actor backstage, it is not suitable for the closeness of the television camera" (129-130). As with costume color, the bright orange makeup that appears normal on a stage
actor will illumine quite peculiarly on the camera. Pancake rather than grease paint makeup provides a subtler and cooler skin surface on the television or film set (Stasheff 129) but is rarely suitable for the stage because it "does not hold up under the lights and is thin in color effectiveness" (Buchman 19). Perspiration, or "glazing," of skin under makeup is more obvious on camera than on stage; screen makeup requires fairly consistent touch-ups (Millerson, Technique 169). Stage makeup is generally more involved and necessarily more long-lasting than screen makeup, where corrections between takes are possible (Buchman 20).

Makeup for Chamber Theatre and Chamber Cinema production must meet the demands above, in terms of wearability and believeability. Makeup for Chamber Theatre and Chamber Cinema may highlight point of view in a manner similar to costume. The makeup of a character described by the narrator as "a non-descript, faceless young man of about twenty" could purposely be made up with less emphasis, carrying only vaguely from stage or through camera. A character vividly described by the narrator could be made up with greater definition, and the contrast of techniques would help make point of view apparent.

The use of limited makeup to suggest character is also a viable alternative. The original stage production of The Elephant Man follows the life story of a man grossly
disfigured by disease; its script specifies that no makeup be used to suggest the monstrous appearance of the character, which should be suggested by the mannerisms and facial expressions of the actor. Only limited makeup to make the actor's features carry from the stage is used. This tactic furthers alienation and places interesting and challenging demands on the performer. The producer of Chamber Cinema of Chamber Theatre would do well to experiment with this alternative.

Hand Properties

Robert Breen is enthusiastic about the use of hand properties as an extension of character.

A whip, a cane, a billiard cue, a gun are all extensions of the human hand and arm, and their physical presence in the actor's hand makes clear the nature of the extension, but the importance for the actor is the opportunity they afford for developing behavior patterns that express the nature of the character who employs these extensions (83).

Hand props have been used for these purposes not only in Chamber Theatre, but also in traditional theatrical and film production. Groucho Marx's cigar, Harold Hill's conducting baton in The Music Man, and Yorick's skull in Hamlet are all memorable and identifiable extensions of character.
The only real difference between the use of such props for stage and for screen is the concern of continuity (Millerson, Effective 142). Here the stage or multi-camera television set is at a clear advantage, for while the stage actor may pick up and set down a property four times in the course of a stage production, a screen actor from take to take will pick it up and put it down many more times, and he must do it the same way in every take. If many cameras are used to shoot at once, then the action is picked up from all shooting angles and will be much less difficult to match in the editing room later. Single camera shooting, however, makes continuity an ever-present concern (Fuller 108).

Oddly, the problem of continuity can transfer to stage when real properties are not used and the actor merely pantomimes them (Breen 83). Suddenly the player must remember just exactly where she put down the hairbrush, and in which way the handle was turned. This sort of challenge is not unduly cruel to the player and indeed may develop concentration and meticulousness about the production, as well as providing alienation for the audience, but Breen recommends the use of actual hand properties in Chamber Theatre production because of their symbolic value. He favors imaginary props when getting rid of real props would be awkward on stage and when the use of real props creates a demand for a more complete set or additional properties (83) -- an imaginary hairbrush may be laid down on an
imaginary or real table, but if you provide the character with a real hairbrush, where does she put it if there's no real table onstage?

The use of imaginary props for Chamber Cinema could produce interesting alienation effects, but at the cost of serious continuity concerns. As established above, continuity with real props is difficult enough for the single camera shoot; continuity with imaginary props has the potential to be even more difficult. The use of imaginary props may not be worth it to the Chamber Cinema producer, who has less a staging problem of where to put a real prop from scene to scene, because it may be logically removed between takes.

Players

Players, or actors, for stage and film perform similar functions in a distinctly different manner. On stage, the actor is the point of focus. In film or television production, often the medium itself takes focus (Millerson, Technique 197-198). Stage actors must be able to project both physically and vocally to the entire audience, while screen actors must perform with energy and subtlety at once, caught as they are by a camera much closer than a stage audience would be (Cohen 50). Stage acting is easier to organize and build. Screen acting involves attaining the same level of emotional intensity and character from take to take and logically building character even though the
production is shot unchronologically. The stage actor receives instantaneous audience feedback from his efforts. The screen actor plays before a silent camera and crew. The stage actor's performance is gone in an instant, while the film actor's performance is caught on tape or film, and he or she may scrutinize the rushes over and over again for self-evaluation. Often players do not transfer well from one medium to the other (Cohen 59).

Robert Breen suggests that Chamber Theatre performers "demonstrate" rather than "become" a character, showing two personalities onstage -- the actor as actor and the actor as character -- through which "the audience is encouraged to exercise the same critical independence" (43). Chamber Theatre players seek to realistically represent character, but they frequently step out of character to give narrative asides to the audience, and they achieve alienation through speaking about themselves in the third person. This technique may be easily transferred to Chamber Cinema. Aided by carefully organized shooting and editing techniques, the breaking of the cinematic "fourth wall" could be as interesting on screen as it is on stage.

The Chamber Cinema or Chamber Theatre producer should consider the differences in type of performance demanded by the stage or screen media and cast players accordingly. The screen actor who cannot learn to pause for stage audience response or the stage actor who is camera-timid could
seriously delay or reduce the quality of a production. Considering casting for type, the stage producer has the advantage of being able to compensate with make up for what he cannot find in those auditioning. The screen producer cannot so easily fool the camera (Cohen 50).

Script

Scripts, like players, perform a similar function for the stage or screen but in an often dissimilar manner. Stage and screen scripts are alike in that they have a "definite structure with a beginning, middle, and end" (Field 3) but they are unlike in that the stage script is almost entirely dialogue, while a film script is more visually oriented (Field 124); screen dialogue occurs, but not in the constant manner of the stage, and entire scenes may be played wordless. Syd Field asserts that a screenplay is "a story told with pictures" (7). A stage play is a story told through words and actions (Millerson, Technique 197).

Chamber Theatre makes the literature's narrator manifest in a physical presence onstage. This narrator controls and shapes the events described in the way the camera controls and shapes film. Chamber Cinema may also provide a narrative presence physicalized on camera or soundtrack, or it may take the alternative of allowing the camera to serve as the narrative presence, visually mimicking the language of the narrator. What should be
remembered is this primary difference between stage and screen writing. A sound Chamber Theatre script may make a wordy and stifling Chamber Cinema script, and a provocative Chamber Cinema script may be physically impossible to transfer to stage or too vague there to serve the literature.

A script for Chamber Theatre or Chamber Cinema will seek, however, to enhance narrative perspective, with all its senses of time, bias, and control. Robert Breen writes, [T]he adapter must be prepared to accept the aesthetic responsibility for any alterations or interpretations of the text, but certainly not in a fainthearted or apologetic manner. A thorough knowledge of the structure of the story will enable the adapter to make any necessary excisions with the authority and skill of a surgeon (88).

Technique Adaptation from Stage to Screen

Turning to production techniques existing most commonly in one medium or the other, this study must now describe how particularly effective techniques may be shared between media. The study does not attempt to adapt production technology, but rather seeks to adapt the manipulation of differing technology or technique to achieve similar effects, considering first the adaptation of techniques from Chamber Theatre that are not normally a part of film or television technique.
**Physical Presence of Narrator**

Narration is most commonly manifested on screen through the voice-over. This is particularly true of narration operating within a dramatic production. Granada Television's production of *Brideshead Revisited* or the BBC's production of R. F. Delderfield's *Diana* are two examples of first-person point of view conveyed through voice-over. Docu-dramas occasionally feature a narrator physicalized on screen and intercut with scenes played dramatically. The BBC's production of *The Search For Alexander the Great* is an example of this type. James Mason, the narrator, provides historical background on both events and the people involved in those events, narrating from a twentieth-century perspective. Mason's scenes of exposition and explanation are inserted between scenes of dramatic recreation. This type of physicalized narrator speaks in the third person and with omniscience, however.

Physically present first person narrators on screen occur more rarely. Warren Beatty presents many narrative points of view in *Reds*, intercutting scenes of authentic contemporary testimony about historical events with scenes dramatically recreating those events. The testimony scenes are shot as medium close-ups, with the "witnesses," as they are termed by the film, looking off-camera as though talking to an interviewer. Moreover, these witnesses are not seen in the dramatic portions of the film; they are commentators
without being characters. Beatty's work offers an interesting innovation in narrative presentation, but the innovation still does not meet the needs of Chamber Cinema, which must clearly convey, as Chamber Theatre conveys, a present and active narrator describing events of the past, events in which the narrator as character was involved. Chamber Theatre frequently makes lively use of the narrator as physical presence involved with story, and this technique must be transferred to the screen for Chamber Cinema.

Robert Zemeckis presents a cinematically interesting scene of a young protagonist watching himself through an error of time travel in Back to the Future. The boy, Marty, has purposefully returned to 1985 ten minutes before the time he left it, wanting to prevent the murder of a friend which he'd witnessed just before entering the time machine and being propelled to the past. Arriving ten minutes before the shooting, however, does not give him enough time. He arrives on the scene only to watch the friend being killed by terrorists a second time. This time he also sees himself dodging the terrorists' gunfire and disappearing into the time machine and then into the past. For a brief moment, then, there are two Martys in 1985, and only one is aware of the other. Zemeckis shot Marty watching himself by intercutting two camera perspectives -- an over-the-shoulder shot with focus on the boy fleeing terrorists, and a reaction shot of the boy watching himself and responding to what he sees.
The situation of character watching self may be unusual in traditional film, but for Chamber Cinema it is a common and necessary device. Literature featuring highly involved narrators could follow the example set by Zemeckis. As the narrator sublimates his present self to the past he should be more strongly linked to scene and appear more significantly in frame. A POV shot framed at one side by the narrator's head and shoulder evokes better the tension of narrator viewing the past than would a straight POV shot, which shows only what he sees, not the manner in which he sees it. The POV shot framed by the body of perceiver also produces critical distance for the audience.

Visualization on screen of a narrator caught by telling in two time frames brings narrative point of view more strongly in focus, and may bring audience recognition that the story of first-person fiction is not merely what happened, but also the narrator telling what happened.

Audience Acknowledgement

As discussed in Chapter Two, first-person narrators vary in level of audience recognition and differ in motive for telling their story. Staging Chamber Theatre, then, necessarily involves consideration of that narrative relationship to audience, which can range from direct address, as in Keillor's Lake Wobegon Days or Salinger's The Catcher in the Rye, to obliviousness, as in Munro's "Walker Brothers Cowboy." Chamber Theatre narrators often directly
communicate with the audience through proximity and eye gaze.

Direct audience address is not unknown in traditional theatre, though it is by no means in standard use. Shakespeare, Congreve, and Moliere used it from time to time, and more modern playwrights -- Wilder, Tennessee Williams, McCullers, and Brecht among them -- have inserted characters identified openly as narrators (Breen 42). Such narrators purposefully break the illusion of reality on the stage in order to impart perspective and meaning.

The use of direct address on camera for dramatic purposes is not as prevalent as it is in stage work. One reason for this in film may be the imposing size of the image on the theatre screen. Woody Allen's *The Purple Rose of Cairo* explores the startling effect of larger than life film characters suddenly acknowledging audience members from the screen; the effect of direct address in this film is eerily humorous. Jean-Luc Godard also experimented with direct eye gaze on film. At one point in *Pierrot Le Fou*, a woman asks another character whom he is talking to; the man replies, "The audience." Godard, who frequently linked himself philosophically with Brecht, sought to jar the audience from their complacent expectation of reality on screen (Ellis 315). As evident above, the use of the cinematic aside does occur, however infrequently. The same may be said for dramatic television production. Though
audiences are accustomed to direct eye gaze in newscasts and commercials, dramatic television uses it sparingly, if at all.

The use of direct address is often a necessity in Chamber Theatre, demanded by the type of narrative offered in the literature produced. Chamber Cinema must meet the same demands or deny full expression of narrative point of view. The use of an onscreen narrator looking "through" the camera at the audience will, indeed, break convention -- but to the benefit of production integrity. Experiments with direct address in all types of shots, from the extreme close-up to the long shot may provide interesting enhancement of narrative perspective.

**Narrative Intrusion and Control**

Some narrators like Sister, of "Why I Live at the P.O." and the narrator of "The Idyll of Miss Sarah Brown" constantly remind audiences, through language, of their presence as storytellers and their control over events. Other narrators, as in *A Farewell to Arms*, will set a scene and then withdraw to let the dialogue of the scene impart its meaning. Some narrators operate between these extremes. Chamber Theatre in turn demonstrates through staging and line assignment when narrators dominate or when narrators subordinate their personalities and present a scene verbatim.
The camera has the ability to control as the narrator does, and a Chamber Cinema production which chose to make the camera play the narrator of the literature could certainly present the world as the narrator sees it, intruding with obvious bias into a scene and altering the scene's meaning through choice of camera angle or editing techniques (Millerson, *Technique* 198). This ability of the camera to control is an asset in those productions where it becomes the literature's narrator, but it could be a liability for productions with onscreen narrators. If a Chamber Cinema producer is careless, the point of view of the camera can distort the point of view of the literature and acquire a harmful will of its own.

Just as a stage narrator will withdraw from focus and let a scene play without intrusion, so should Chamber Cinema allow certain scenes in narrative literature to play without the intruding presence of the narrator commenting or the camera commenting. This is, of course, temporarily denying the screen media their own innately persuasive capabilities, but only temporarily. Temaner, cited by Breen, asserts that traditional film may occasionally use scenes dramatically, "in which the content of the scenes is directly presented to us," but that these scenes are juxtaposed to indicate a narrative hand at work.

*Chariots of Fire* performs in this manner by objectively offering a scene in which two characters discuss a Christian
dilemma while standing on a hillside in Scotland. The body of the scene is played in a static medium shot from a continuous take. The are no cutaways to reaction or changing camera angles; the camera faces the players as they stand (in profile) talking. The scene succeeds despite its lack of movement, largely because of the high performance quality from the actors, but choosing to shoot in this manner is a cinematic risk and works against standard instruction on building scene interest (Schroeppel 46). The director, Hugh Hudson, appears to have made this choice because the dilemma involved in the dialogue is a highly controversial one, and Hudson wanted to let the audience see the scene and judge for themselves, without favoring one character or the other through camera manipulation.

The demands of narrative literature on Chamber Cinema require that its producer be similarly discriminating about when and when not to let the narrator or the camera intrude in scene.

**Distance Through the Frankly Unreal**

Stage sets have their own ability to create or suggest an artistic reality. House interiors may be so accurately constructed that when photographed from within they appear real. There is a quality of the stage set, however, that suggests to the audience that it is a set -- its aspect with the lights upon it, the sound of actors treading its floors, the slight shimmering of walls when doors are slammed, and
the view of heads and instruments in the orchestra pit just below it -- all conspire to remind the audience that this reality stops backstage.

Film sets have had this quality, especially during the 'thirties (Ellis 215), though also evident in some films of the 'forties, 'fifties and 'sixties. Hitchcock's *Rear Window* or Olivier's *Henry V* create realities played frankly on brittle, theatrical sets (Andrew, *Aura* 135) in unnaturally intense color. As the quest for realism sharpened in cinema, and as the technology for supporting it advanced, theatrical film and television sets mellowed into an appearance of location shooting. Oddly, D. W. Griffith turned out films in the early part of this century which had sets "so vividly real and particularized that they look lived in . . . [surpassing] historical recreation to achieve a kind of documentary veracity" (Ellis 68). This suggests that some films of Hitchcock, Olivier, Hawks, and others had sets specifically designed to look artificial for aesthetic reasons, even though the technology of their time was able to create realism.

Frank set fakery can serve both Chamber Theatre and Chamber Cinema by creating distance and alienation in the audience without sacrificing audience interest in the production (Breen 43) or their willingness to suspend disbelief and become intellectually involved in the production act. The fakery may be subtle, "realistic" trees
too perfectly formed and too vibrantly colored, as in The Wizard of Oz, for example. The fakery may be more blatant. Sheridan's The Rivals, as produced by Britain's National Theatre, plays on a set openly created by black and white propped up pieces in the shapes of trees, fountains, and building profiles. Audience members easily recognize that the two-dimensional set pieces do not attempt realism; in many cases the leg-props of the set pieces may be seen from the house. The audience is willing to mentally complete the "reality" created in this Restoration comedy. The same assertion may be made for Stephen Sondheim's Sunday in the Park with George, which also uses flat set pieces, here suggesting figures from Impressionist paintings. Woody Allen experimented with suggestive set pieces interspersed with realistic pieces in his film, Stardust Memories, purposely destroying any cinematic illusion of reality. Though this technique is tried occasionally in traditional theatre and film or television, it is not standard practice.

Unrealistic sets may more specifically serve Chamber Theatre or Cinema by helping to depict narrative distortion, distortion caused willfully by the narrator or caused merely by the passage of time. The use of more detailed, realistic set pieces might suggest more accurate or more honest narrative recall. Obviously unreal pieces could convey faulty recollection. As the narrator tells the story and
recreates events, the set may underscore the motive or quality of his perspective.

Technique Adaptation from Screen to Stage

Robert Breen recognizes the kinship between the screen media, narrative literature, and Chamber Theatre, writing, "Film-makers are in many ways freer than dramatists to control point of view. . . . Because the novel employs many . . . cinematic devices, Chamber Theatre can profitably study the techniques of film making" (54).

The Narrator Works as Camera

Breen writes in Chamber Theatre:

In the conventional, legitimate theatre, the audience is fixed in its seats in the auditorium, forced to view the events on the stage from a fixed angle of vision. In a movie house the audience is also fixed in its seats, but its angle of vision varies with the motion of the camera. . . . The Chamber Theatre audience is likewise fixed in its seats and the dramatic action it views is framed by the stage, but the narrator, like the camera, may view the action from many different angles (34-35).

The narrator of a given story chooses, as the camera chooses, what and what not to give emphasis. Chamber Theatre can produce and amplify those narrative choices by
selective staging techniques which mimic camera properties and which manipulate the audience's angle of vision. Narrative point of view is then emphasized.

For example, a narrator presents a scene of dialogue between a young man and woman. The narrator describes the accompanying responses and actions of the woman while only reporting the verbal responses of the man. A narrative bias toward the woman, whether supportive or antagonistic, may then be assumed. The camera would probably first establish the relationship of the woman to man through a two-shot, then begin revealing narrative bias by maintaining frequent close-up contact with the woman, while the words of the man are heard off the screen. Chamber Theatre can mimic this technique by having the narrator draw the woman downstage -- out of the stage version of the two-shot -- while leaving the man in his original position. Focus is then placed on the woman, who responds to the dialogue of the man through offstage focus. This is a Chamber Theatre close-up.

Chamber Theatre may borrow from other camera techniques to amplify point of view. A narrator describes how she once lost her small son in a crowd at the fair. This could be expressed by the camera through a POV shot panning the crowd until it focuses on the boy. The Chamber Theatre counterpart to this technique would be to have the narrator/character of the past scan a moving crowd onstage, with the present narrator moving through the crowd to
suggest her line of vision. The movement of the crowd and the difficulty the narrator has of working through it suggests the difficulty the narrator/character had while trying to find her son. While the crowd moves onstage, and the narrator moves through it, the boy could be standing, motionless, in a stage "freeze." When the narrator (representing the narrator/character's angle of vision) finds the boy, the crowd could freeze and the boy begin moving normally (unaware of the narrator). This would emphasize the moment of visual contact and signify the emotional change from panicked confusion to relief in the narrator/character.

Using the theory of "strong" or "weak" placement on stage (Dean 33-41) as described in Chapter Three, narrative perspective toward other characters may imitate the camera. A high-angle shot, which suggests an authoritative, imposing, or perhaps frightening subject, may be suggested by placing the subject upstage-center facing the audience and by placing the narrator slightly downstage-left, turned away from the audience and toward the imposing subject. The subject thus upstages the narrator, whose weak stage position suggests subordination. Placing the imposing character on a raised platform increases the power of this staging. The taller the platform (which further subordinates the narrator), the higher the angle of the shot suggested. This may be done onstage, as on camera, to the
point of distortion. This technique could of course be used to depict other camera angles.

The Edit Onstage

The skilled use of editing between scenes in film or television helps to build dramatic structure, to describe relationships between events and points in time, and to create production rhythm. Editing within scenes helps establish point of focus, narrative emphasis, and relationship of scene to environment (Crittenden 74-77). Such screen effects may be approximated onstage through lighting and staging techniques. Just as camera work and editing must be carefully planned to be effective together, lighting and staging are also mutually dependent.

The edit usually cuts sharply, changing angle of vision more abruptly than the camera, which changes perspective more slowly in order for the photographed images to be visible. On the stage, lighting and staging technique may suggest an abrupt edit or a gradual move of the camera. Simultaneity, for example, may be expressed by isolated playing areas illuminated individually by "locals." If a narrator describes the response to neighborhood vandalism in two homes, the two homes might be placed on opposite sides of the stage. The scene in one home may be played, and at its end the actors "freeze;" the light sharply cuts to the other side of the stage (which was in semi-darkness), and the scene in the other home plays.
Past experiences described through the "flashback" edit may be suggested through light and stage position, as well. A narrator stands on the apron of the stage, lit brightly and clearly, describing the events surrounding her story. When the story seems to take over and the narrator is drawn into memory, the apron lights may be dimmed (sharply if simulating the true "flashback") and the lights of the memory scene's stage area brought up. As the narrator physically moves from the apron to that part of the stage representing the past, the change in light quality and the difference in narrative relationship to audience suggests a difference in time.

Isolating locals can recreate the effect of editing from a wide or long-shot to a close up. The sudden alteration of a completely lit stage to a single local on a place of emphasis necessarily draws audience attention to the point of emphasis, for the audience cannot be distracted by what they cannot see. For example, at the end of "Araby", when the boy looks up into the dimly lit bazaar hall and hears a voice call that the light is out, dropping the stage lights on the word "out" and leaving the boy and the narrator in a single shaft of light (perhaps from an open doorway) first allows the audience a glimpse of the boy and the narrator alone in the empty, cavernous bazaar hall and then a "close-up" of them entirely alone, isolated by darkness and sudden self-perception.
Rhythm through editing is admirably recreated through light and stage position in the stage production of *A Chorus Line*, as discussed briefly earlier. Carefully integrated into the rhythm of the music and the changing perceptions of its characters -- who all function as first-person narrators within the show -- the lighting design suggests when characters perceive themselves as one among too many, or when they see themselves entirely alone. When one auditioning dancer, standing in a room full of others, describes her experiences in ballet class, selective light illuminates her most brightly (standing downstage center) and three girls warming up at the barre more dimly behind her. The rest of the stage is almost black. Light promotes her as "narrator" and suggests that the three girls practicing behind her represent a scene from the past. As the other auditioning dancers recognize the truth of this girl's story, all lights come up and they move forward, conveying the universality of her experience. Cutting in this manner on film would be described as 1) Close-up, girl, 2) Medium-shot girl, with figures behind her, and 3) Full-shot girl, camera pulling away to 4) wide-shot. Such a technique is well suited to Chamber Theatre, which features literature marked by changes of perception.

**The Music Track Onstage**

Music for film and television can be used in a variety of ways. It may provide transition, build emotional
response to drama, reflect personality, or serve as ironic narrative comment (Whitaker 107). Roger Crittenden asserts that music may be used to wrongfully manipulate or to cover flaws in the visual aspect of the production, and he reports that the use of music is very controversial among theorists, though popular with commercial film and television (102-103).

The use of music on-screen to provide transition, to "set" scene, to reflect personality, and, especially, to suggest narrative point of view, is of interest to the producer of Chamber Theatre. Though actress Maude Adams experimented with the use of music onstage in the manner of film and met with some success through it (Robbins), the use of music for non-musical plays is a rare device. Chamber Theatre must look to television and film for suggestions.

As a specific quality or duration of light can suggest time passage onstage, so may the judicious use of music. An involved narrator may move from the present into the past carried by the sound of a Glenn Miller tune on the radio. The song may seem to spark the memory and at the same time establish audience recognition of the time period. The act of changing radio stations and moving from contemporary music to the music of another era helps provide motivation for memory and conveys time duality.

Music may also affirm perspective without words. The music of Geoffrey Burgon for Granada Television's Brideshead
Revisited is an excellent example of this. A monotonous tune set to a march tempo underscores the Charles Ryder's weariness of military life, while a beautiful and fully orchestrated melody is attached to his perspective of the Brideshead estate. Other pieces convey the narrator's perception of different characters. Often the music will shift to foreshadow the movement of the narrator's memory and to express the intrusion of the present on that memory. A single POV wide-shot of Brideshead shot moves from past to present through music. As Charles (totally absorbed in memory) looks at the house and the Brideshead melody plays, the military theme begins to intrude. Charles turns his head and sees a jeep coming up the lawn. Through music the audience has moved with Charles from past to present and from happiness to world-weariness. A stage production of Brideshead Revisited could easily use similar technique, whether through a clearly external "soundtrack" or music integrated into elements onstage, such as a phonograph, radio, or flute played by a character.

Roger Whitaker writes that "the satiric use of music against images always presents the attitudes of the film maker, not of the characters in the film" (107). Music may be used in the same manner to express ironic comment in narrative point of view. A narrator who denies that the nineteen-twenties were years of boisterous good will and who presents a scene of the mob-lynching of a black man may be
ironically underscored by the sound of "I'm Looking Over a Four-Leaf Clover."

As with film and television, the potential use of music as a panacea or a manipulator is both real and ethically suspect. Producers of Chamber Theatre must honestly answer to themselves when considering thematic music for stage. The use of music to cover production flaws (such as a performer who cannot create a character well enough) or to evoke strongly sentimental reactions from audience members is not recommended. Not only could this minimize production integrity, but could also take over the production, with audiences remembering the music and little else.

The Use of Titles and Captions

Though Bertolt Brecht, in *Mother Courage and Her Children*, uses titles and captions onstage to provide exposition, character perspective, and audience alienation, the technique is rarely used on stage because of the insular nature of most plays and because of the interruption it causes in audience concentration. As described in Chapter Four, film and television more frequently use these devices. Chamber Theatre receives demands from narrative literature (which may often change scene, period, or characters with the initiation of a paragraph) that titles or captions could fulfill.

Placards were frequently used in vaudeville to predispose the audience to the coming acts and to separate
individual acts from each other. Productions of literature that feature titled chapters could denote those chapters through placards carried on and placed by the narrator. The placard titles or captions provide an alienation device by completely breaking scene and by requiring the audience to read rather than watch. Additionally, the placards may express, as the chapter titles express, an ironic general comment from the narrator about the events soon to be shown, forecasting the events and influencing audience attitude.

The chapter in *A Room With a View* titled "The Reverend Arthur Beebe, the Reverend Cuthbert Eager, Mr. Emerson, Mr. George Emerson, Miss Eleanor Lavish, Miss Charlotte Bartlett, and Miss Lucy Honeychurch Drive Out in Carriages to See a View; Italians Drive Them" would be anticipated quite differently by the audience if it were titled "A Boring Trip," or "Danger and Scandal."

Titles and captions could also be placed on set pieces -- on an awning rolled down over a shop window or on the side of a moving van, for example. If the technology is available and the device suits the production, titles or captions could appear projected over the proscenium arch, as is commonly done for foreign opera. A character labeled by the narrator as a woman-hater could wear a sign reading "misogynist" around his neck. There are many possible manifestations of the technique. Titles can function for the stage as well as they do in literature and on film.
Visual Exposition

Robert Breen recognizes the advisability of eliminating some forms of narrative description for the stage and replacing the verbal report with action, most obviously in places where the actor may perform the movement more easily and quickly than the narrator can utter it (87). Visual exposition is to the screen media what verbal exposition is to literature, and in some cases the choice to tell visually rather than have the narrator tell verbally will serve Chamber Theatre production.

A strong example of visual exposition conveys the usefulness of the technique. Robert Zemeckis opens Back to the Future with a continuous take of visual exposition that establishes story, details events leading up to the story, describes character (and shows friendly narrative attitude toward that character), foreshadows a coming event, pays tribute to a prior film, and simulates scientific law.

The take opens with a close-up of a group of clocks sitting on a counter. The camera pans right, showing that the counter is long, and that it and the wall behind it are covered with clocks -- antique clocks, modern clocks, cat clocks with tails for pendulums, a clock in the shape of a building with the figure of a man hanging on to the minute hand (alluding to an early film stunt by actor Harold Lloyd). The camera continues to pan right until it moves off the camera and over a bed. On the wall behind the bed
hangs framed newspaper clippings that read "Brown Mansion Destroyed" and "Brown Estate Sold to Developers." The bed is covered in used Burger King wrappers. The camera sharply reverses to pan left, back to the counter, where it passes a coffee machine on a timer, which turns on and pours water onto the counter because there is no pot. The camera passes a radio on a timer, which turns on so that the audience hears a commercial announcer saying "October is inventory time at Statler Brothers Toyota. Our 1985 trucks are on sale." The camera then passes a television on a timer, which turns on so that the audience sees a news reporter describing the theft of plutonium from a nuclear power plant. The camera remains static on the television screen, but the television camera continues screen motion by moving from a medium shot of the newscaster to a full-shot of the newsdesk where she sits. After the plutonium story ends, the film camera continues its pan left, where it shows a can opener on a timer, which opens a can of dog food and deposits it in a bowl on the floor -- a bowl already filled with several previous cans of dog food. The camera continues to pan left, moving off the counter and to a door, which opens. The hand of a boy is seen dropping a key under the doormat. The camera follows his feet by reversing and panning right as he enters the room. He sees the mess on the floor, puts down his skateboard, and kicks it to the right. The camera follows the skateboard, which rolls under
the bed and bumps yellow box marked "Plutonium."

From this sequence the audience knows that the
inhabitant of this house is an inventor, that he's
interested in time, that he was once wealthy but sold off
his estate, and that he is forgetful and has been gone for
a while. The film has established that it is October, 1985,
that plutonium is missing from a nuclear plant, that the
inventor has a young friend, and that the missing plutonium
is hidden in this house.

The clock with the man hanging onto the minute hand
foreshadows the inventor's eventual predicament. The
continuous motion of the camera, the execution performed by
the various inventions the camera follows, and the movement
of the boy and the skateboard all suggest automation and the
principle of chain reaction. This also establishes a
narrative kinship of the camera to the inventor.

This sort of visual manipulation for exposition is not
uncommon in film or television. It occurs less frequently
in traditional theatre, where words are all-important
(Millerson, Technique 197). The technique may ably serve
Chamber Theatre, however.

In John Barth's "Lost in the Funhouse" the narrator
tells a story largely through description, only occasionally
using dialogue. He frequently interrupts his story to
comment on the writing process, the conventions of the
English language, or narrative theory. The story is about a
young man literally lost in an amusement park funhouse and figuratively lost in the funhouse of love and sexual attraction. The story is difficult for the reader to follow because of the sudden interjections by the narrator on many different subjects; thus, the reader too becomes lost in a funhouse (the funhouse of metafictional literature).

A Chamber Theatre production could feature its highly uninvolved narrator "writing" the story at a desk center stage. The story, as told through description, could play as a normal play would, with characters performing the actions described, but without the narrator verbalizing them. Any sudden interjection by the narrator, however, would be verbalized. This would cause the narrator to interrupt the "play" onstage in the same obnoxious manner he interrupts the "story" in "Lost in the Funhouse." The violations of stage and literary convention parallel. The almost antagonistic relationship of narrator to story is enhanced.

An alternative technique would be to have the narrator say everything and have the actors perform the actions as he describes them and "freeze" when he wanders off tangentially. This alternative would not only place a considerable vocal burden on the narrator, but would also render the interjections less startling and potent. Here, visual exposition combined with verbal interjection seems to best
imitate the action of the story and the moveable point of view of the narrator.

Unique Qualities of Stage or Screen Production

Some aspects of the stage or screen production cannot be shared. In some cases replication is a physical impossibility.

Film or television production cannot truly capture the three-dimensional quality of the stage (the success of the so-called "3-D" glasses is negligible), nor is the screen actor able to make physical contact with audience members in the way a stage actor can. The physical ability to break the "fourth wall" of the proscenium arch and approach or touch the audience provides a strong alienation device that eye gaze through camera approximates but cannot precisely imitate. Woody Allen's *The Purple Rose of Cairo* explores the fantasy of film actors stepping out of the screen and into reality and suggests the startling impact it would have, but outside of *The Purple Rose of Cairo*, this remains an impossibility.

Stage production also has its limitations. Though the cinematic close-up and extreme close-up may be suggested onstage through the use of lighting and narrative discourse as described earlier, the stage audience cannot literally see fear in the back of a character's eyes. The audience is "obliged to take the narrator's word for it" (Breen 55).
Additionally, the compression of time, so frequent in literature and so easily accomplished through quick editing cuts, is less easily and speedily accomplished onstage. Chamber Theatre narrators are frequently given the verbal responsibility to compress time while the stage sets for longer scenes. In many cases this works well, but in some cases the screen montage might be more effective. A narrator describing a stay in the hospital as "days of confusion, delirium, then sudden, painful sanity" can certainly say these words onstage, but if the narrator has become absorbed in the memory and re-lives it, the screen's ability to compress and show bits of the narrator living through those days might have more impact than the narrator's uttering them, which suggests greater objectivity.

The producer of literature is encouraged to consider each medium carefully with regard to the specific work being produced. For some works, both stage and screen production could work well to enhance point of view. Other works may be best suited to one or the other.

Conclusion

There are several reasons why this study is important. These reasons embrace principles of education, aesthetics, and psychology, as well as justify the use of media production for literary study.
First, this study frees Chamber Theatre from the misconception that it is theatrically something less than the traditional play. Chamber Theatre differs in aspect and philosophy from traditional theatre. It is more akin to the book or to the film than to the play.

Robert Breen comments that the study of the relationship between film, stage, and literature is important because novels are often written in cinematic terms; the works of James Joyce, Henry James, and Alain Robbe-Grillet are notable examples. Contemporary writers John Irving and Garrison Keillor frequently describe as though through a camera. For example, Keillor, in Lake Wobegon Days, writes:

My dad was of the old regime. He dispensed discipline, some Bible instruction, and a good example of industry and manly conduct, but he didn't hang out with us. Once he made a boomerang from a scrap of plywood, cut it on a jigsaw, shaped it on the belt sander, gave it two coats of lacquer and presented it to me for my birthday, but he no more would've taken me out and showed [sic] me how to throw it than he would've climbed up in our treehouse and read comics. He drew the line at fatherhood. . . . I wanted to tell him how perfectly it flew, what an amazing little piece of wood he had made, but my dad did not deal in
compliments or engage in small talk with children. This sounds harsh, and yet the memory of that perfect flight is a finer memory, I think, for it being mine alone, without him leaning over me in the cornfield, placing my little fingers on the wood, demonstrating, crowding me out of the picture (158-159).

This study has something to offer producers and theorists of traditional film or television with regard to the inclusion of literary point of view within the production. Alistair Cooke suggests that producers of literature for film or television often go into production without a thorough understanding of literature's complex art. These producers "hanker after distinguished originals in the hope that their distinction will brush off on the product" (8). The attempts, though earnest, are not always successful. Some producers of film not originating in a literary source attempt to manifest a literary point of view in production. For example, Chariots of Fire, though critically acclaimed, received some adverse criticism for its clumsy manipulation of character narrative (Robinson). This study provides the methodology to analyze point of view and practical methods to produce it.

The greatest importance of this study is its effort to further the teaching and understanding of point of view in the classroom. Learning theorist Jean Piaget asserts that
analytic thinking, which falls in the last stage of learning development, occurs somewhere between the ages of eleven and fifteen. Some students may not reach this stage until young adulthood (Woolfolk 53). Point of view study demands analytic thinking. Since listening skills at this age and after are notoriously poor (Clark 179), verbally teaching point of view analysis may be difficult. Chamber Theatre or Chamber Cinema production provides concrete manifestation of point of view both visually and aurally. Teachers may refer to what students have seen and heard rather than verbally create hypothetical narrative situations. Learning is facilitated.

The act of analyzing and understanding point of view is important to the student because it provides insight into both the literary and the human experience; it helps teach critical thinking necessary for rational and responsible adult living. A student who understands narrative bias and control may then begin to recognize the inherent flaws in newspaper stories, court testimony, and history books because they come from human bias. Students may begin to be more aware of the meaning of their own words and actions as well. Every living creature has a point of view; the understanding of this promotes self-awareness and meaning in the responses of others.

This study does not seek to provide a definitive end to point of view research, but rather to provide ideas and
challenge for further study. Experiments with Chamber Cinema and Chamber Theatre production could prove or deny the validity of techniques examined here. The relationship of radio production to point of view study could also be profitably examined, as could the stage and screen production of third-person narrative point of view. The possibilities for further studies of this kind are as rich and varied as the literature from which they spring.
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