

SEYMOUR CHATMAN

WHAT NOVELS CAN DO THAT FILMS CAN'T (AND VICE VERSA)

The study of narrative has become so popular that the French have honored it with a term—*la narratologie*. Given the escalating and sophisticated literature on the subject, its English counterpart, “narratology,” may not be as risible as it sounds. Modern narratology combines two powerful intellectual trends: the Anglo-American inheritance of Henry James, Percy Lubbock, E. M. Forster, and Wayne Booth; and the mingling of Russian formalist (Viktor Shklovsky, Boris Eichenbaum, Roman Jakobson, and Vladimir Propp) with French structuralist approaches (Claude Lévi-Strauss, Roland Barthes, Gérard Genette, and Tzvetan Todorov). It’s not accidental that narratology has developed during a period in which linguistics and cinema theory have also flourished. Linguistics, of course, is one basis for the field now called semiotics—the study of all meaning systems, not only natural language. Another basis is the work of the philosopher Charles S. Peirce and his continuator, Charles W. Morris. These trees have borne elegant fruit: we read fascinating semiotic analyses of facial communication, body language, fashion, the circus, architecture, and gastronomy. The most vigorous, if controversial, branch of cinema studies, the work of Christian Metz, is also semiotically based.

One of the most important observations to come out of narratology is that narrative itself is a deep structure quite independent of its medium. In other words, narrative is basically a kind of text organization, and that organization, that schema, needs to be actualized: in written words, as in stories and novels; in spoken words combined with the movements of actors imitating characters against sets which imitate places, as in plays and films; in drawings; in comic strips; in dance movements, as in narrative ballet and in mime; and even in music, at least in program music of the order of *Till Eulenspiegel* and *Peter and the Wolf*.

A salient property of narrative is double time structuring. That is, all narratives, in whatever medium, combine the time sequence of plot events, the time of the *histoire*

(“story-time”) with the time of the presentation of those events in the text, which we call “discourse-time.” What is fundamental to narrative, regardless of medium, is that these two time orders are independent. In realistic narratives, the time of the story is fixed, following the ordinary course of a life: a person is born, grows from childhood to maturity and old age, and then dies. But the discourse-time order may be completely different: it may start with the person’s deathbed, then “flashback” to childhood; or it may start with childhood, “flashforward” to death, then end with adult life. This independence of discourse-time is precisely and only possible because of the subsumed story-time. Now of course *all* texts pass through time; it takes x number of hours to read an essay, a legal brief, or a sermon. But the internal structures of these non-narrative texts are not temporal but logical, so that their discourse-time is irrelevant, just as the viewing time of a painting is irrelevant. We may spend half an hour in front of a Titian, but the aesthetic effect is as if we were taking in the whole painting at a glance. In narratives, on the other hand, the dual time orders function independently. This is true in any medium: flashbacks are just as possible in ballet or mime or opera as they are in a film or novel. Thus, in theory at least, any narrative can be actualized by any medium which can communicate the two time orders.

Narratologists immediately observed an important consequence of this property of narrative texts, namely, the translatability of a given narrative from one medium to another: *Cinderella* as verbal tale, as ballet, as opera, as film, as comic strip, as pantomime, and so on. This observation was so interesting, so much in keeping with structuralist theory, and so productive of further work in narrative analysis that it tended to concentrate attention exclusively on the constancies in narrative structure across the different media at the expense of interesting differences. But now the study of narrative has reached a point where the differences can emerge as objects of independent interest.

In the course of studying and teaching film, I have been struck by the sorts of changes typically introduced by screen adaptation (and vice versa in that strange new process “novelization,” which transforms already exhibited films into novels). Close study of film and novel versions of the same narrative reveals with great clarity the peculiar powers of the two media. Once we grasp those peculiarities, the reasons for the differences in form, content, and impact of the two versions strikingly emerge. Many features of these narratives could be chosen for comparison, but I will limit myself to only two: description and point of view.

Critics have long recognized that descriptive passages in novels are different somehow in textual *kind* from the narrative proper. They have spoken of “blocks” or “islands” or “chunks” of description in early fiction and have noted that modern novels shy away from blatantly purple descriptive passages. Joseph Conrad and Ford Madox Ford formulated theories of what they called “distributed” exposition and description, in which the described elements were insinuated, so to speak, into the running narrative line. What has not emerged very clearly until recently, however, is a genuine theoretical explanation of novelistic description. The emphasis has been on the pictorial, the imaged. We read in typical handbooks like Thrall and Hibbard: “Description . . . has as its purpose the picturing of a scene or setting.” But that is only part of the story; such a definition eliminates *inter alia* the description of an abstract state of affairs, or of a character’s mental posture, or, indeed, of anything not strictly

visual or visualizable. Narratologists argue that a more correct and comprehensive account of description rests on temporal structure. As we have already noted, narrative proper requires a double and independent time ordering, that of the time line of the story and that of the time line of the discourse. Now what happens in description is that the time line of the story is interrupted and frozen. Events are stopped, though our reading or discourse-time continues, and we look at the characters and the setting elements as at a *tableau vivant*.

As an example of this process, consider a bit of the short story which underlies a film by Jean Renoir, Maupassant's "Une Partie de campagne" [A Country Excursion].* The story opens with a summary of events which clearly establishes story-time: "For five months they had been talking of going to lunch at some country restaurant. . . . They had risen very early that morning. Monsieur Dufour had borrowed the milkman's cart, and drove himself [on avait projeté depuis cinq mois d'aller déjeuner aux environs de Paris. . . . Aussi . . . s'était-on levé de fort bonne heure ce matin-là. M. Dufour, ayant emprunté la voiture du laitier, conduisait lui-même]" (p. 63). There are three events, and, as we note from the use of the past perfect with "had," they predate the opening moment of the story proper, the moment of story-now, so to speak, which is the moment named by the expression "and drove himself." The story proper begins with the family *en voyage*, already in the midst of their excursion. The story sequence is *naturally* ordered: at some point in that past before the story proper began, someone first mentioned going to lunch in the country (let's call that event A); the family continued this discussion, thus event A was iterated (let's call that A sub-n since we don't know how many times the topic came up during those five months); next, Monsieur Dufour borrowed the milkman's cart, presumably the Saturday night before the trip (event B); then they arose early on Sunday morning (event C); and finally, here they are, driving along the road (event D). Notice, incidentally, the disparity between the story order and discourse order: story order is A, B, C, D; discourse order is A, C, B, D.

This first sentence, then, is straight narration which takes us out of the expository past into the narrative present. Now the very next sentence is clearly of a different order: ". . . it [the cart] had a roof supported by four iron posts to which were attached curtains, which had been raised so that they could see the countryside [. . . elle avait un toit supporté par quatre montants de fer où s'attachaient les rideaux qu'on avait relevés pour voir le paysage]" (p. 63). This is, of course, unadulterated description. Story-time stops as the narrator characterizes a story object, a prop. The sentence reflects the static character of the passage. The verb "to have" is clearly equivalent to the typical copula of description: it is not a verb of action and communicates no sense of an event but simply evokes the quality of an object or state of affairs. Maupassant could have—and more recent writers probably would have—avoided direct description by writing something like "The cart, its roof supported by four iron posts, rolled merrily down the road." This active syntax would have kept story-time going and would have eased in the characterization of the cart. Maupassant's prose provokes, rather, the start-and-stop effect customary to early fiction, a fashion now somewhat

dated. Not that the surface verb, the verb in the actual verbal medium, *needs* to be the copula "to be." It could be a perfectly active verb in the strict grammatical sense and still evoke the descriptive copula at the deep narrative level, as in the sentence that immediately follows: "The curtain at the back . . . fluttered in the breeze like a flag [celui de derrière, seul, flottait au vent, comme un drapeau]." "Fluttered" is an active verb, but from the textual point of view, the sentence is pure description; it is not tied into the event chain. The sentence could as easily be phrased, "In the back there *was* a curtain fluttering in the breeze like a flag."

The paragraph continues with a brief description of Mme Dufour and makes references to the grandmother, to Henriette, and to a yellow-haired youth who later becomes Henriette's husband. Paragraphs immediately thereafter continue the narrative by citing events: the passing of the fortifications at Porte Maillot; the reaching of the bridge of Neuilly; the pronouncement by M. Dufour that at last they have reached the country, and so on.

Let's consider the opening scene of Jean Renoir's 1936 film version of this story, also entitled *Une Partie de campagne*. (Ideally, you would watch the film as you read this essay, but something of the effect, I hope, can be communicated by the following illustrations.) The whole sequence introducing the Dufours takes only a minute of viewing time, so we don't have much time to remark on the details of their borrowed cart. But looking at a single frame enables us to examine it at our leisure (fig. 1).

We note, for instance, that the cart is absurdly small, has only two wheels, bears the name of the owner, "Ch. Gervais," painted on the side, and has a railing on the roof. There is no flapping curtain at the back but instead some kind of sun shield, and so on. Now these details are apparently of the same order as those in the story—remember the reference to the roof, the four iron posts, and the rolled up curtains. But there are some vital differences. For one thing, the number of details in Maupassant's sentence is limited to three. In other words, the selection among the possible number of details evoked was absolutely determined: the author, through his narrator, "selected" and named precisely three. Thus the reader learns only those three and can only expand the picture imaginatively. But in the film representation, the number of details is indeterminate, since what this version gives us is a simulacrum of a French carriage of a certain era, provenance, and so on. Thus the number of details that we could note is potentially large, even vast. In practice, however, we do not register many details. The film is going by too fast, and we are too preoccupied with the meaning of this cart, with what is going to happen next, to dwell upon its physical details. We simply label: we say to ourselves, "Aha, a cart with some people in it." We react that way because of a technical property of film texts: the details are not asserted as such by a narrator but simply presented, so we tend, in a pragmatic way, to contemplate only those that seem salient to the plot as it unrolls in our minds (in what Roland Barthes calls a "hermeneutic" inquiry). Now if you think about it, this is a rather odd aesthetic situation. Film narrative possesses a plenitude of visual details, an excessive particularity compared to the verbal version, a plenitude aptly called by certain aestheticians visual "over-specification" (*überbestimmtheit*), a property that it shares, of course, with the other visual arts. But unlike those arts, unlike painting or sculpture, narrative films do not usually allow us time to dwell on plentiful details.

*Guy de Maupassant, "Une Partie de campagne," *Boule de Suif* (Paris, n.d.), pp. 63–78; all further references will be cited parenthetically in the text; my translations.

Pressure from the narrative component is too great. Events move too fast. The contemplation of beautiful framing or color or lighting is a pleasure limited to those who can see the film many times or who are fortunate enough to have access to equipment which will allow them to stop the frame. But watching a movie under normal circumstances in a cinema is not at all like being in a gallery or art museum. The management wants us up and out of the theater so that the 10:30 patrons can take our seats. And even sophisticated moviegoers who call a film "beautiful" are more likely to be referring to literary than to visual components. Indeed, there are movies (like Terence Malick's recent *Days of Heaven*) which are criticized because their visual effects are too striking for the narrative line to support. Narrative pressure is so great that the interpretation of even non-narrative films is sometimes affected by it—at least for a time, until the audience gets its bearings. For example, there is a film which presents a sequence of frozen frames, on the basis of which the audience is prompted to construct a story. Then, after the last frame, the camera pulls away to reveal that the frames were all merely part of a collage of photographs organized randomly. This last shot "denarrativizes" the film.

Narrative pressure similarly affects the genre of film that André Bazin writes about in his essay "Painting and Cinema," the kind in which the camera moves around close-up details of a single painting. An example of this genre is Alain Resnais' film on Picasso's *Guernica*. No less a personage than the Inspector General of Drawing of the French Department of Education complained: "However you look at it the film is not true to the painting. Its dramatic and logical unity establishes relationships that are chronologically false." The inspector was speaking about the relationships and chronology in the implied narrative of Picasso's development as an artist, but he might as well have been speaking of the relationships and chronology implicit in a narrative hypothecated on the visual deaths of *Guernica* itself. By controlling the viewer's order and duration of perceiving, a film scanning a painting might imply the double time structure of narrative texts. For example, if the camera wandering over *Guernica* were first focused on the head and lantern-bearing arm sweeping in through the window, then shifted to the screaming horse, then to the body on the ground with the broken sword and flower in its hand, the audience might read into the painting a story sequence which Picasso did not intend: first the alarm was heard, then the horse whinnied as the bombs fell, then one victim died.

The key word in my account of the different ways that visual details are presented by novels and films is "assert." I wish to communicate by that word the force it has in ordinary rhetoric: an "assertion" is a statement, usually an independent sentence or clause, that something is in fact the case, that it is a certain sort of thing, that it does in fact have certain properties or enter into certain relations, namely, those listed. Opposed to asserting there is mere "naming." When I say, "The cart was tiny; it came onto the bridge," I am asserting that certain property of the cart of being small in size and that certain relation of arriving at the bridge. However, when I say "The green cart came onto the bridge," I am asserting nothing more than its arrival at the bridge; the greenness of the cart is not asserted but slipped in without syntactic fuss. It is only named. Textually, it emerges by the way. Now, most film narratives seem to be of the latter textual order: it requires special effort for films to assert a property or relation. The dominant mode is presentational, not assertive. A film doesn't say, "This is the

state of affairs," it merely shows you that state of affairs. Of course, there could be a character or a voice-over commentator asserting a property or relation; but then the film would be using its sound track in much the same way as fiction uses assertive syntax. It is not cinematic description but merely description by literary assertion transferred to film. Filmmakers and critics traditionally show disdain for verbal commentary because it explicates what, they feel, should be implicated visually. So in its essential visual mode, film does not describe at all but merely presents; or better, it depicts, in the original etymological sense of that word: renders in pictorial form. I don't think that this is mere purism or a die-hard adherence to silent films. Film attracts that component of our perceptual apparatus which we tend to favor over the other senses. Seeing is, after all, believing.

That the camera depicts but does not describe seems confirmed by a term often used by literary critics to characterize neutral, "non-narrated" Hemingwayesque fiction—the camera eye style. The implication of "camera eye" is that no one recounts the events of, for example, "The Killers": they are just revealed, as if some instrument—some cross between a video tape recorder and speech synthesizer—had recorded visually and then translated those visuals into the most neutral kind of language.

Now, someone might counterargue: "You're forgetting obvious cinematic devices whose intention is arguably descriptive. What about the telling close-up? What about establishing shots?" But the close-ups that come immediately to mind seem introduced for plot unraveling, for hermeneutic purposes. Think of Hitchcock's famous close-ups: the villain's amputated little finger in *The Thirty-Nine Steps*, the poisoned coffee cup in *Notorious*; Janet Leigh's horribly open eye in the bloody shower in *Psycho*. For all their capacity to arrest our attention, these close-ups in no way invite aesthetic contemplation; on the contrary, they function as extremely powerful components in the structure of the suspense. They present, in the most dramatic fashion, that abiding narrative—hermeneutic question: "My God," they cry out, "what next?" Of course, a real description in a novel may also serve to build suspense. We curse Dickens for stopping the action at a critical moment to describe something. "Keep still," shouts the sudden, terrifying figure to Pip at the beginning of *Great Expectations*, "or I'll cut your throat." And then, as we dangle in suspense, a whole paragraph describes the man: the iron on his leg, his broken shoes, the rag tied around his head, and so on. Yes, we curse Dickens—and love every second of it. But in the movie version, the sense of continuing action could not stop. Even if there were a long pause to give us a chance to take in the fearsome details of Magwitch's person, we would still feel that the clock of story-time was ticking away, that that pause was included in the story and not just an interval as we perused the discourse. We might very well infer that the delay means something, perhaps that Magwitch was trying to decide what to do with Pip, or, in a supersophisticated "psychological" version, that Pip's own time scale had somehow been stretched out because of his great terror. In either case, the feeling that we were sharing time passage with a character would be a sure clue that not only our discourse-time but their story-time was continuing to roll. And if it is the case that story-time necessarily continues to roll in films, and if description entails precisely the arrest of story-time, then it is reasonable to argue that films do not and cannot describe.

Renoir's sense of the need to show Henriette's innocent seductiveness seems to have prompted several amusing reaction shots which compensate for the camera's sexless objectivity.

The adjectives in our fourth segment are easier for film to handle: height, girth, skin, and hair color are features that film can communicate reliably. (The communication, of course, is always comparative, scalar: a character is tall relative to other people and objects in the film.) The motion of her hips bears a double function: the movement itself is an event, but it also contributes to the description of a part of Henriette's anatomy that the narrator finds quite absorbing. The same double role is played by the bosom and falling hat in segment six. As movements, these of course are simple for the film to convey; Henriette's voluptuousness, however, is not asserted but only suggestively depicted.

In the seventh segment, an odd ambiguity is introduced. The text says that as the swing rose, "she showed her delicate limbs up to the knees [montrant à chaque retour ses jambes fines jusqu'au genou]." The camera is certainly capable of presenting the requisite portion of anatomy. But what about the implications of "showed"? In both story and film, Henriette is generally represented as innocent; conscious exhibitionism does not go with her character, her family situation, or the times. The answer is perhaps an equivocal on the verb "to show": the definition of that word neither excludes nor includes conscious intention. And it is precisely an ambiguity that would go with the coquetry of a nineteenth-century maiden: to show but not necessarily to be conscious of showing. The camera, again, would seem unable to translate that verbal innuendo.

But see what Renoir makes of this problem. He elects to present Henriette first from the point of view of one of the two young boat men—not Henri, who is later to fall in love with her, but his comrade, Rodolphe. The term "point of view" means several things, but here I am using it in the strictly perceptual sense. Because the camera is behind Rodolphe's back as he looks out onto the garden through the window he's just opened, the camera, and hence the narrative point of view, identifies with him. It conspires, and invites us to conspire, with his voyeurism. Point of view is a complex matter worthy of a whole other discussion, but one theoretical observation is worth making here. The fact that most novels and short stories come to us through the voice of a narrator gives authors a greater range and flexibility than filmmakers. For one thing, the visual point of view in a film is always *there*: it is fixed and determinate precisely because the camera always need to be placed *somewhere*. But in verbal fiction, the narrator may or may not give us a visual bearing. He may let us peer over a character's shoulder, or he may represent something from a generalized perspective, commenting indifferently on the front, sides, and back of the object, disregarding how it is possible to see all these parts in the same glance. He doesn't have to account for his physical position at all. Further, he can enter solid bodies and tell what things are like inside, and so on. In the present case, Maupassant's narrator gives us a largely frontal view of Henriette on the swing, but he also casually makes observations about her posterior. And, of course, he could as easily have described the secret contents of her heart. The filmmaker, with his bulky camera, lights, tracks, and other machinery, suffers restrictions. But the very limitations, as Rudolf Arnheim has shown so eloquently, encourage interesting artistic solutions. Renoir uses precisely the camera's

need for placement to engage the problem of communicating the innocent yet seductive quality of Henriette's charms. Since seductiveness, like beauty, is in the eye of a beholder, Renoir requisitions Rodolphe's point of view to convey it. It is not Henriette so much as Rodolphe's reaction to Henriette, even on first seeing her, that shall establish her seductiveness and not only in his mind but in ours, because we cannot help but look on with him. Small plot changes help to make the scene plausible. Henri, disgusted with the Parisians invading his fishing sanctuary, does not even care to see what this latest horde looks like. It is Rodolphe who opens the window, flooding sunlight into the gloomy dining room and making a little stage in the deep background against which Henriette and her mother move like cute white puppets (fig. 2).

At this range, we can't see anything very clearly except the waving of Henriette's skirt in the wind, but the way that Rodolphe lowers his back and settles his body clearly communicates his intention to gaze, and we become his accomplices. After all, what is a stage except a space to gaze at? (Renoir often used stagelike frames in his films to suggest several planes of action; one of his more delightful later films is called *Le Petit Théâtre de Jean Renoir*.) Notice that the swing is so placed that Henriette's to-and-fro movement is toward Rodolphe's window, quite as if she were performing for him, although, of course, she is quite innocent of his existence. Here we begin to get something equivalent to the ambiguity of the word "show" that we found in the story: Henriette will display herself without being aware of it, she will reveal, yet *malgré elle*. And as if clearly to establish her innocence in the matter, Renoir's next shot (fig. 3) is very different: it is a homely, mundane view of her *en famille*, the black figure of her granny on the right and her father and fiancé, Anatole, talking to each other on the left. This is followed by a discussion with the *patron* M. Poulain (played by Renoir himself) about what and where to eat. The whole effect of this shot is to background Henriette, to make her again just a bourgeois daughter and not the inducer of vague feelings of uneasiness and excited senses.

There follows a shot of Henriette's joyous face (fig. 4). The shot is from below, and it wonderfully communicates her lightheartedness and euphoria at being aloft. Suddenly we are very much identified with Henriette's feelings: Rodolphe's voyeurism is forgotten. This identification also entails "point of view" but now in a transferred or even metaphorical sense of the term: it is not Henriette's perceptual point of view that the camera identifies with, since she is looking toward it. Rather, her movements and the infectious joy on her face incite us to share her emotional point of view; we empathize with her. For this effect I offer the term "interest" point of view.* We become identified with the fate of a character, and even if we don't see things or even think about them from his or her literal perspective, it still makes sense to say that we share the character's point of view. Renoir brilliantly communicates the effect by swaying the camera to and fro in rhythm with the to-and-fro motions of the swing.

The contrast with the banalities of the previous and following shots enhances the difference between the buoyant fresh girl, a product of nature, and the ponderous and torpid family, especially the father, who seems rooted to the ground by his heavy black jacket, absurd tie, and gross belly bulging out of checkered trousers (fig. 5). It would be ludicrous to see such a man swinging aloft among the trees. The mother is in a middle position: though a woman of some beauty, she has become too heavy and

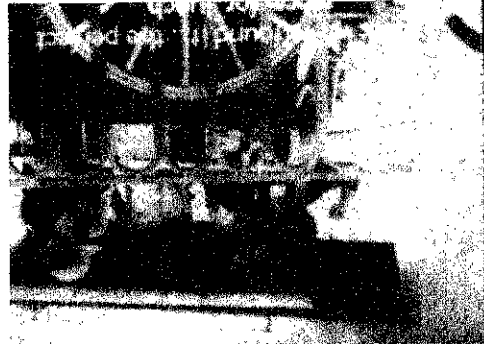
maladroit to get her swing going on her own. She has lost the young girl's powers to fly, though she still has inclinations (which she later ends up showing in a delicious

Now we get one of my favorite shots in the film (fig. 6). It starts out as another and rather uninteresting view of mother and daughter on the swings. But then there is a long pan over the apparently empty space of the garden, past granny and some trees. Suddenly, completely unexpected figures appear—a column of young seminarians shepherded by their teachers. Heads are down until one of them spots Henriette and alerts his friend (fig. 7). Momentarily we're in their perceptual point of view, watching Henriette from their angle and distance. The shepherd prods the black sheep to cast his eyes down again to avoid the sins of the flesh but manages to sneak a glance of his own (fig. 8). There follows another shot of exhilarated Henriette, enjoying her swing and totally oblivious to this new set of eyes watching her. To clinch the point, Renoir then points the camera at a third set of voyeurs (fig. 9), five precocious boys behind a hedge who exchange knowing glances. Another shot to and fro of Henriette swinging up and down, and we cut back to the boat men, but now seen from *outside* their window (fig. 10). By this time, Henriette's innocent movements have been clearly established as the provocation for Rodolphe's libidinous thoughts.

Rodolphe's voyeurism becomes explicit in an intercut sequence. First there is a shot of Henriette from Rodolphe's angle and distance; the comment in the subtitle, "Wonderful invention—swings!" is, of course, Rodolphe's (fig. 11). The distance preserves the illusion that it is through Rodolphe's vantage that we see Henriette. She unconsciously grants his wish that she sit down so that he can see her legs better (fig. 12). So the camera moves in for a closer view (fig. 13), as if Rodolphe's erotic imagination has given him extra optical magnification. We are carried along and risk being implicated further in his gaze at that wondrous flurry of petticoats, though Henriette comments that nothing really can be seen. At this flourish, Rodolphe is shown in an amusing reaction close-up, stroking his mustache and looking rather sheepish (fig. 14).

So even though Renoir had no direct way of communicating the ambivalences in the expression "showed her legs," he created a sequence in which it can be argued that Henriette is at once innocent and seductive. The sequence is a little masterpiece of reaction editing, not only communicating the essential plot information but also providing a light commentary on French mores and the joys of youth and life, on the birth, amid sunshine and trees, of the sexual impulse. But notice that the audience illustrates the point I was trying to make at the outset. No member of the audience will formulate in so many words that Henriette was tall, had a small waist and large hips, and so on. We may have a profound sense of Henriette's presence as incarnated by Sylvie Bataille but not of the *assertion* of those details as such. The erotic effect of her appearance explicitly described by the narrator of Maupassant's story is only implicitly depicted in the film by the reaction shots. Something of her appeal is caught by the looks on the faces of four ages of gazing men—the pubescent peekers in the hedge, the seminarians, Rodolphe, and the older priest leading his students. One final difference between the film and the story: the features of Henriette's appearance that Maupassant's narrator asserts are given an order. First he mentions her height, then her shape, her skin, eyes, hair, then her shape again, her arms, her bosom, her hat, and finally her legs. The order itself seems at once clinical and caressing, going

A sequence from Jean Renoir's *Une Partie de Campagne* (1946), a film adaptation of Guy de Maupassant's short story. "Close study of film and novel versions of the same narrative reveals with great clarity the peculiar powers of the two media. Once we grasp those peculiarities, the reasons for the differences in form, content, and impact of the two versions strikingly emerge" (CHATMAN, p. 446).





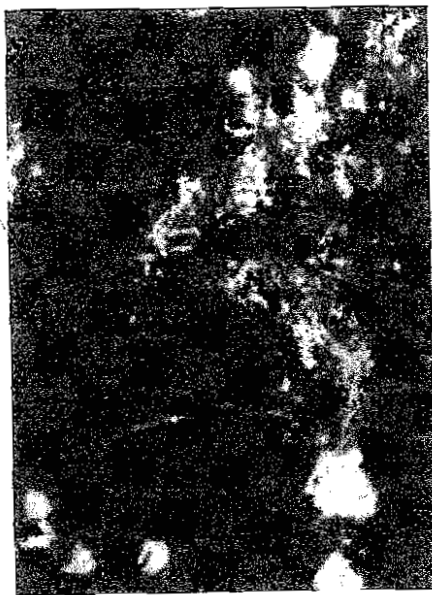
4



5



6



7

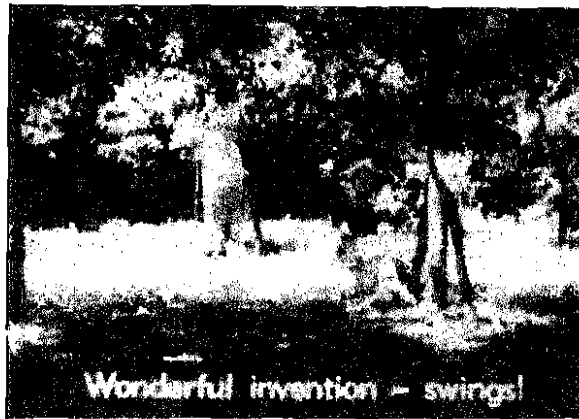


8



9

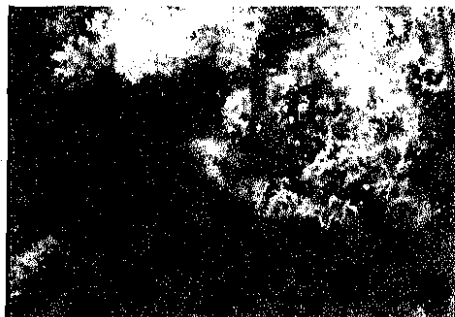




11



12



13



14

is no such implication in Renoir's shots. The camera *could* have scanned her body in a cliché shot in the Hollywood mode accompanied by an offscreen wolf whistle. Renoir elected not to compromise the camera: it would have spoiled the whole effect of unconsciously seductive innocence. The camera is not required to share its view-point with Rodolphe and the three other groups of voyeurs. It maintains a clear distinction between shots from Rodolphe's point of view and those from a neutral point of view.*

So writer, filmmaker, comic strip artist, choreographer—each finds his or her own ways to evoke the sense of what the objects of the narrative look like. Each medium has its own properties, for better and worse usage, and intelligent film viewing and criticism, like intelligent reading, needs to understand and respect both the limitations these create and also the triumphs they invite.

1980

*Several participants in the narrative conference objected to my analysis of the point of view situation at this moment in Renoir's film. I hope I am correct in reporting their complaints: the chief objection was to the assumption that female members of the audience would identify with Rodolphe's voyeurism. Such identification, it was contended, would have to be limited to men—and only sexist men at that. The objection seemed to be not about the voyeurism itself but about the willingness of members of an audience to go along with it. (I hope I'm not simplifying the issue by using terms like "identify" and "going along with it"; if I am, I would welcome further clarification from interested readers.)

My response appeals largely and familiarly to the distinction, crucial to interpretation, as I see it, between aesthetics and ethics. The kind of identification that I was discussing is of course purely aesthetic. A reader must obviously be able to participate imaginatively in a character's set of mind, even if that character is a nineteenth-century lecher. One would think the days long gone in which we needed to apologize for donning the perceptual and conceptual clothing of objectionable fictional characters or unreliable narrators—Raskolnikovs or Verlocs or Jason Compsons or one of Celine's "hero" narrators. Imaginative participation in the point of view of fictional characters (need one say again?) in no way implies moral endorsement. It is simply the way we make sense—the way implied authors enable us to become implied readers who make sense—out of unusual or even downright alien viewpoints. We don't compromise our right thinking by engaging in that kind of participation; we don't condone the character's outlook. Why should female members of Renoir's audience have any more difficulty participating in Rodolphe's lecherous point of view than male members have in participating in the point of view of Molly Bloom? How responsible is an ideology which accuses critics of promulgating characters' viewpoints which they merely wish to analyze? Does a herpetologist become a snake by dissecting a snake? I cannot see how it can be denied that Renoir's presentation of four ages of voyeurs establishes a textual intention to show Henriette as a woman eminently worth looking at, albeit with lust in some men's hearts. For a woman to participate in a male character's doing so requires no greater act of imagination than for a man to participate in Scarlett O'Hara's lust for Rhett Butler. To deny that Renoir intended to communicate voyeurism (because that would make a classic film sexist) seems critically naive. Of course Maupassant and Renoir—or more properly the implied authors of these works—are sexist by modern standards. That doesn't mean that we become sexist by reading, studying, and, yes, even enjoying them.

A comment by Roy Schafer was more useful. Schafer argued that the close-up of Henriette on the swing conveyed to him something of *her* sexual pleasure. It is not difficult to agree that swinging is easily allied to sexuality. The attribution goes along perfectly with other motifs of innocent, preconscious sexuality, of "showing her limbs," and of the vague feelings of longing for even the tiny things that move under the leaves and grass that Henriette expresses to her mother a bit later in the film. I think Schafer is right: the point of view could also be attributed to Henriette. But that causes no theoretical problem. Two points of view can exist concurrently in a single shot. It is an interesting property of cinematic narrative that we can see through one character's eyes and feel through another's heart. The camera adopts a position, an angle, and a distance which by convention associates itself with the position, angle, and distance of a character's vision. But so great is its capacity to inspire identification with characters' thinking, feeling, and general situation that we tend to identify even when the character appears to us in a completely frontal view. This sympathetic or "interest" point of view (as I call it) is particularly strong in film narratives and can easily combine with the more conventionally marked perceptual point of view.