Notes

INTRODUCTION


2. For an interesting account of perception, which has influenced E. H. Gombrich in his recent work, see James J. Gibson, The Senses Considered as Perceptual Systems (Boston: Houghton Mifflin, 1966).


CHAPTER ONE


13. Actually, Porter may have initiated these dynamics the year before, in *The Life of an American Fireman*, by cutting back and forth between the mother and baby in a burning room and the fireman climbing to the rescue. But there is a controversy about the original print, and *The Great Train Robbery* was a far more popular film.


CHAPTER TWO


8. There is little to suggest the reason for the change in chapter 5, although Joyce did experience difficulties in completing it. It is interesting, however, that at the time of its composition he was experimenting with word associations and discovering the leaps that this entailed. In his notebook for *Exiles* we find:

N.(B)- 12 Nov 1913

Garter: precious, Prezioso, Bodkin
music, pale green, 
bracelet, cream sweets,
lily of the valley,
convent garden (Galway) 
sea

Rat: Sickness, disgust, poverty 
cheese, woman's ear, 
(child's ear?)
Dagger: heart, death, soldier,  
war, band, judgment  
King

(Page 17, in the Lockwood Memorial Library, Buffalo, New York; also in Padric  
Colum's edition of Exiles [New York: Viking, 1951].)

9. Alan Spiegel uses the term "adventitious detail" for this modern phenom-  
enon in his Fiction and the Camera Eye.

10. Margaret Church in a paper read at the Fourth International James Joyce  
Symposium, Dublin, 1973. Professor Church's point is developed in her Structure  
and Theme: "Don Quixote" to James Joyce (Columbus: Ohio State University  
Press, 1983).

CHAPTER THREE

1. See Bruce F. Kawin, Faulkner and Film (New York: Frederick Ungar, 1977),  
which also has a good discussion of Faulkner's use of montage.


3. Erwin Panofsky, "Style and Medium in Motion Pictures," in Film Theory and  
Criticism, ed. Gerald Mast and Marshall Cohen (New York: Oxford University  

4. See Wylie Sypher, Rococo to Cubism in Art and Literature (New York: Random  

quotations from Faulkner's novels will be taken from the latest Random House  
editions; page references will appear in the text.

6. For further discussion see my "Pylon, Awake and Sing! and the Apocalyptic  
Imagination of the 30's."

Decades of Criticism, ed. Frederick J. Hoffman and Olga J. Vickery (New York:  

8. Ibid., p. 73.

9. I would distinguish the hovering narrator from the narrated monologue, or  
erlebte rede, by the duality of perspective. In the narrated monologue the narrator  
intrudes grammatically to effect an easy transition between the character's  
thoughts and the movement of the story; the hovering narrator intrudes as a dis-  
turbed witness to the character's thoughts and to the story, who adds his percep­  
tions and reactions to those of the character. For discussion of narrated mono­  
logue, see Dorrit Cohn, "Narrated Monologue: Definition of a Fictional Style,"  
Comparative Literature 18 (Spring 1966): 97-112.

10. See my Stages of the Clown: Perspectives on Modern Fiction from Dostoyev­  
47-66.

11. For an important discussion of the role of the community, see Joseph W.  
Reed, Jr., Faulkner's Narrative (New Haven, Conn.: Yale University Press, 1973),  
pp. 134 ff.


CHAPTER FOUR

1. Frank Budgen, James Joyce and the Making of Ulysses (Bloomington, Ind.:  

3. David Hayman, *Ulysses: The Mechanics of Meaning* (Englewood Cliffs, N. J.: Prentice-Hall, 1970), chap. 5. Hayman sees the “counterforce” as the product of a “nameless creative persona or ‘arranger’ . . . a figure who can be identified neither with the author nor with his narrators, but who exercises an increasing degree of overt control over his increasingly challenging materials” (p. 70). Without questioning his concept of the “arranger,” which serves to illuminate the narrative strategy of *Ulysses*, I would suggest that in accounting for the novel’s grotesque effect we see the “counterforce” less anthropomorphically.

4. Eisenstein, *Film Form*, p. 10.


6. *Film Form*, p. 38.

7. Ibid., p. 104.

8. Hugh Kenner’s brilliant discussion of the offstage action in the scene with Molly and Blazes Boylan, which begins with the question of who moved the furniture, suggests another important caesura in the novel. With this omitted scene, as with the omitted scene where Bloom asks Molly to bring him breakfast in bed, the reader collides with a gap in the narrative, a negative element with a palpably dramatic thrust. This kind of collision is basic to the work of Samuel Beckett. See Hugh Kenner, “Molly’s Masterstroke,” *James Joyce Quarterly* 10 (Fall 1972): 19-28.


11. I am indebted to Carlotta Smith and Jeanne Whitaker’s article on ellipses in Flaubert’s *Un Coeur simple*, to appear in *Language and Style*. Molloy’s “it” would be called an “unanchored pronoun.”

CHAPTER FIVE

1. I am borrowing the term “galaxy” from Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), although focusing on different elements and establishing a different emphasis. McLuhan’s work has been dismissed by scholars for its impulsiveness and popularization, but it is still provocative and seminal. For a more scholarly treatment, see the works of Walter J. Ong, especially his *Interfaces of the Word: Studies in the Evolution of Consciousness and Culture* (Ithaca, N.Y.: Cornell University Press, 1977), where he illuminates what he calls the new “noetic economy.”


4. Ibid.


6. Actually Brunelleschi established the rules of linear perspective, but Alberti put them into print. Moreover, “the two men had different intents. Brunelleschi carried out his unprecedented demonstrations as technological feats, not as acts of artistic composition” (Samuel Y. Edgerton, Jr., *The Renaissance Discovery of Linear Perspective* [New York: Basic Books, 1975], p. 40). Edgerton makes a num-
ber of interesting points distinguishing the ordering principles of the Renaissance from those of the Middle Ages. He relates the order of perspective painting to the “tidy principles of mathematical order” that “tight-fisted, practical-minded businessmen . . . applied to their bank ledgers,” calling our attention to the fact that the definitive treatise on double-entry bookkeeping was written by a friend of Alberti’s, the mathematician Luca Pacioli (p. 39). He also illuminates the religious and metaphysical values inherent in Alberti’s motivation: “His perspective construction was intended to copy no specific place. It provided a purely abstract realm which the viewer would discern as a world of order: not the beguiling, undis­ciplined world of the late Gothic International Style painters, but real space in the sense that it functioned according to the immutable laws of God” (p. 30).


CHAPTER SIX

1. See my “Limits of Realism.”


3. The concept of diabolic comedy has developed from my thinking since the publication of my Stages of the Clown. The germ of this essay will be found in chapter 6.


8. “An Interview with Alain Robbe-Grillet, conducted by David Hayman,” Contemporary Literature 16 (Summer 1975): 276.


**CHAPTER SEVEN**


**CHAPTER EIGHT**


**CHAPTER NINE**

1. "Surfiction—Four Propositions in Form of an Introduction," pp. 7-8. I use the term "surfiction" rather than "metafiction" because it is more than fiction about itself, to emphasize both the flatness of its surface and the dynamic of its surf.
3. Charles Caramello rightly insists that there is another dimension in Federman's fiction that derives from what cannot be said and what Federman refers to as "the central primal loss (X-X-X-X)." This is the experience of the holocaust, and particularly the extermination of Federman's family at Auschwitz. There is indeed an "edginess . . . that subtends" Federman's play, but less so in *Take It or Leave It* than in his next work, *The Voice in the Closet*, which has only been published in parts. See Caramello's "Flushing Out The Voice in the Closet," *Sub-Stance* 20 (1978): 101-13.


7. See Hawthorne’s “Ethan Brand,” from which I plagiarized this passage.


CHAPTER TEN


3. “Spatial Form,” p. 15.


5. Eisenstein was also influenced by the ideograph: see “The Cinematographic Principle and the Ideogram” in Film Form. Eisenstein also misrepresented the effect of montage in his argument with Kuleshov and Pudovkin. He argues that the key to montage is not linking but collision, ignoring the fact that (except for montage within the shot, collisions of lines, volumes, etc.) montage is successive, the power and meaning being generated by the unique sequence.


11. After the London production, Beckett suggested that the order of “interrogation” be varied in the second part. According to Ruby Cohn, “This radical change is in harmony with the play’s timeless setting. Chronology was vitally important in earthly affairs, but chronology is already transcended in the replay of what was ‘just play.’ There can be no earthly reason to insist upon it or upon any temporal order. The speeches come to us in time, but it does not matter what time” (Back to Beckett [Princeton, N. J.: Princeton University Press, 1973], p. 200). Although this change is in harmony with the timeless setting, it also accentuates the temporal movement that the audience experiences. A practical dramatist involved in his productions, Beckett may have added this change to sustain the audience’s interest—which is an interest in what happens next.


15. Čapek, pp. 371-72.