

THE CINEMATIC IN THE TRAVEL NARRATIVES OF JOHN DOS PASSOS AND  
GRAHAM GREENE

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## ABSTRACT

The aim of my dissertation is to analyze a relationship between travel narratives and film. The study utilizes the formalist approach and focuses on literary travelers John Dos Passos (1896-1970) and Graham Greene (1904-1991), who traveled between the 1920s and 1960s publishing narratives based on their peregrinations. I apply close reading and analysis to Dos Passos's *Rosinante to the Road Again* (1922), *Orient Express* (1927), *In All Countries* (1934), *Brazil on the Move* (1963), and *Easter Island: Island of Enigmas* (1971); and, Graham Greene's *Journey without Maps* (1935) and *The Lawless Roads* (1938).

I propose first, that the cinema impacts the way Dos Passos and Greene look at and record the world; second, that their assemblages of cinematic visual and aural sequences deepen a reader's perception of space, loosening the reader's identification with the protagonist; and third, that a focus on space helps change the reader into a cinematic spectator who develops an experience that is the spectator's alone freed from the experience of the protagonist to form what Evelyn Waugh considers a unique form of narrative that the cinema contributes to literature.

Briefly, in Chapter 1, my dissertation provides a review of the scholarship on travel writing literature and includes a review of the studies done on Dos Passos and Greene in terms of their relationship with film. Chapter 2 focuses on the visual cinematic devices found in the travel narratives, while Chapter 3 addresses the aural devices. Chapter 4 concludes the study with a discussion on the significance of the cinematic and their implications in travel narratives.

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## CHAPTER 1. TRAVEL WRITING AND THE CINEMA

### *Introduction*

The aim of my dissertation is to analyze a relationship between travel narratives and film. The study utilizes the formalist approach and focuses on literary travelers John Dos Passos (1896-1970) and Graham Greene (1904-1991), who traveled between the 1920s and 1960s publishing narratives based on their peregrinations. I apply close reading and analysis to Dos Passos's *Rosinante to the Road Again* (1922), *Orient Express* (1927), *In All Countries* (1934), *Brazil on the Move* (1963), and *Easter Island: Island of Enigmas* (1971); and, Graham Greene's *Journey without Maps* (1935) and *The Lawless Roads* (1938). I argue that the cinema impacted the way in which Dos Passos and Greene looked at and recorded the world and that their design and assemblages of visual and aural sequences deepen a reader's perception of space. The result is a shift in the reader's identification with the protagonist to the setting in the story. The cinematic reproductions of the setting help to loosen the reader's experience from the experience of the protagonist, creating a unique cinematic narrative that transforms a reader into a spectator of travel narratives.

This chapter presents a review of selected scholarship on travel writing and segues into a review on the scholarship that examines a relationship between travel writing and the art form, the cinema. A scholarly review of Dos Passos and Greene and their relationship to the cinema follows. Lastly, I provide a biographical montage of both writers that places them into their social and historical context. The biographical

montage is presented like a Newsreel highlighting the important events in the lives of both literary travelers.

*A Review of Scholarship on Travel Writing*

## **Travel Writing**

Literary scholars Elizabeth Bohls and Ian Duncan's *Travel Writing 1700-1830: An Anthology* examines the formalistic changes during the early modern period of English travel writing. In the eighteenth-century, travel writing often incorporated historical anecdotes, advice, and descriptions of the manners and customs of the people, and topographical and ethnographical descriptions alongside "the fictional elements of plot and narrating persona" (Bohls and Duncan xxii). Any delight in the representation of travel "was to come from acute observation and judicious reflection, rather than from the kind of autobiographical material that . . . [was] more conventional in nineteenth-century travel writing" (Bohls and Duncan xxiii). The increased value of the subjective experience in the late eighteenth-century writing also helped to stimulate "formal and stylistic innovation" (Bohls and Duncan xxiv) in the genre. Barbara Korte, in her *English Travel Writing: From Pilgrimages to Postcolonial Explorations* observes that English travel writing changed to allow more subjectivity into the travel literature when journals, diaries, and letters were accepted as travel literature (11). In *Voyage into Substance: Art, Nature, and the Illustrated Travel Account, 1760-1840*, Barbara Stafford notes how the quest during the Romantic period (1790-1820):

Ultimately leads, not unidirectionally out into the blank plains, dense forests, or nebulous skies of beckoning or unknown land, but back into the tangled self. Yet it was the importance of scientific exploration—seen as another form of the experimental method—that it foreshadowed and even legitimized the Romantic mania for contextual and stylistic innovation. The discoverers' unimpeded freedom to penetrate outer barriers could be metamorphosed by a sleight of hand into the justification for autonomous fabrications, a kind of imaginative trespassing beyond established norms or borders. (444)

Furthermore, in *Curiosity and the Aesthetics of Travel Writing*, Nigel Leask argues how Romantic period travel writing struggles to synthesize observations with personal or literary discourses (6-8). Comparatively, Peter Hulme and Tim Youngs, in their *Cambridge Companion to Travel*, identify common threads in the genre of travel writing: the importance of empirical detail, the sequential movement through time and space, and the “focus on the centrality of the self” (6). However, Casey Blanton, in *Travel Writing: The Self and the World*, points to a shift away from the idea of the centrality of the self toward changes that reveal “the nature of the narrator’s place in the narrative” (xii).

Travel writing flourished during the Modernist period between the First and Second World Wars. Carl Thompson, in his *Travel Writing*, finds that Modernist travel writing emphasized “fragmentation, unexpected juxtapositions and abrupt jumps from one image to another” that reflected the “the disorienting kinesis” of the period (57).

Thompson observes how British travelers during the 1930s write with “a self-deprecating persona, and a strategy of understatement that present the narrator in ironic and belated counterpoint to the more overtly heroic travel writing of Victorian explorers . . . .” (59).

Thompson affirms that in Modernist travel writing:

The writer may well have a good memory of the original events . . . but there is . . . considerable scope for such recreated episodes to take on a fictive coloring. In some cases, the writer will opt for a narrative mode of ‘showing’ rather than ‘telling’, electing not just to report an encounter retrospectively, but rather to reconstruct it on the page in a more vivid and novelistic fashion. (28)

Therefore, travel writing evolved in terms of the forms of writing accepted into the genre and the degree to which subjective experiences of the traveler were allowed into the narrative.

In addition to studies that identify changes in the genre over time, scholars also assessed the many biases found in travel writing. In postcolonial studies, travel writing has enabled scholars to comment on the ideologies and consequences of European and American colonialism. Mary Louise Pratt’s *Imperial Eyes: Travel Writing and Transculturation* borrows the concept of transculturation from ethnology. Pratt identifies “contact zones” or areas in which two cultures (dominant and subjugated) interacted. She points to an “autoethnographic expression” whereby colonial subjects represented themselves as engaged with “the colonizer’s . . . terms” that suggested how an anti-

conquest narrative could be written by a “seeing-man” whose “imperial eyes” looked at and possessed native culture (7).

In cultural studies, literary historian Paul Fussell in *Abroad: British Literary Traveling between the Wars* examines how British travel narratives from 1918 to 1939 turned toward representations of nostalgia (226). S. Shankar’s *Textual Traffic: Colonialism, Modernity, and the Economy of the Text* reveals how the circulation of texts produced and distributed value by virtue of how texts were expressions of “a specific praxis and how praxis was thematized within a text” (xv). Travel narratives, as forms of commodity, accumulate exchange and use value as they circulate in a culture. A text, Shankar argues, is also an economy of value. It encodes praxis, including often a praxis that reveals the ethnographic vision of a traveler. In effect the ideas of Pratt and Shankar point to the opportunity for how a seeing-man’s imperial eyes create ideas that circulate and are sifted through analysis and interpretation. But, as Paul Lyons in *American Pacificism* argues, American representations of Oceania and its native inhabitants show how American artists and scholars misperceived, disrespected, or ignored Oceanian perspectives as a way of narrating its own culture (2). Instead, the imperial eyes look backward only to value the nostalgic representations of what is looked at.

Thus, scholarly studies reveal several shifts in the general nature of travel writing: first, a reorganization from a documentary into a fictional or narrative structure; second, and related to the first, a shift from the centrality of the self through private documents (journals, letters, and diaries) to that of a narrator in the writing; and third, the transition from chronological sequencing to an emphasis on fragmentation, a characteristic of the

changing, more modern world. Additionally, scholars in various area studies have sifted out the biases inherent in travel writing that promulgate or perpetuate stereotypes as we will see in the section that follows.

### **Travel Writing and the Cinema**

Rudolf Arnheim (1904-2007) studied the relationship between visual aesthetics and psychology. In *Film Essays and Criticism*, Arnheim traces how painting and photography influenced film's handling of an image (86). Early travelers in the nineteenth- to early twentieth-century described what they saw in terms of painting or other art forms, such as play.<sup>1</sup> Edith Wharton (1862-1937) described what she saw in terms of paintings. While traveling through Lake Como in Italy, she observes, “[W]e seem to be moving through a gallery hung with [Claude Lorrain’s] pictures. There was the same expanse of billowy forest, the same silver winding of a river through infinite gradations of distance, the same aerial line of hills melting into illimitable sky” (92). Further down the Italian road, Wharton continues, “[O]n these smooth grassy terraces, under the walnut boughs, one expected at each turn to come upon some pastoral of Giorgione’s, or on one of Bonifazio’s sumptuous picnics” (93). She also relates scenes to philosophy. Looking at an Algerian harbor, Wharton writes, “The reality of Christian slavery in Africa is brought much closer to use by Goethe’s description of Prince Palagonia . . . (40). In addition, while sailing in the Gulf of Tunis, Wharton muses at how the landscape looked “ethereal as Shelley’s *peaked isles*” (43). Likewise, in *Ecuador: A Travel Journal*, Henri Michaux (1899-1984) references much of what he saw in the setting to painting.<sup>2</sup> Painting, then, provided travel writers with a way to describe scenes

for readers using a familiar and dominant art form of the nineteenth- and early twentieth-century period.

Advances in photography enabled some writers to supplement their travel writing with photographs. Robert Byron's *The Road to Oxiana* describes three-dimensional images, which are supplemented with many of his own photographs taken as he trekked in the Middle East (1933-34). He fills his account with descriptions of light and perspective: "In the distance are always mountains. And over the whole scene hangs a peculiar light, a glaze of steel and lilac, which sharpens the contours and perspectives, and makes each vagrant goat, each isolated carob tree, stand out from the white earth as though seen through a stereoscope" (Byron 22). Comparatively, John Steinbeck (1902-1968) describes, in his *Russian Journal*, scenes in terms of the photographs taken by his travel companion Robert Capa (1913-1954). As writers traveled, they saw in terms of the dominant visual capture technology of their times.

Art, regardless of medium, impacted other forms of art as the ongoing development of moving pictures would show. With the development of moving picture technology, Arnheim explains that early films attempted to mimic painting through "the construction of painterly composition in film" (88). However, Arnheim also sees unique qualities in film:

Every good film shot groups the objects in the image into simple mathematical figures, eye-catching lines organize and unify the many visible objects, the spaces are balanced according to size, form, and light . . . . [D]uring the course of a good film these well-composed shots

appear one after the other as accents in short intervals, and are connected by passages of movement, or strung together by cuts. (86)

He refers to the cinematic element known as *mise-en-scène*, which, like still life painting or photography, incorporates staged artifice---objects that are set up in relation to something else in the scene. Moreover, the technique of filming scenes from various angles using different types of camera shots proved influential with other art forms: “Certain slanted perspectives in modern paintings—for instance, the daring view from above—point to the influence of film” (Arnheim 88). Cinema was thus influenced by and began to influence other art forms. Moreover, Walter Benjamin (1892-1940) was also aware of the impact of film in terms of its unique ability to record reality. In “The Work of Art in the Age of Mechanical Reproduction,” he notes how the representation in “a movie can be analyzed much more precisely and from more points of view than those presented on paintings or on the stage” (806). With an awareness of film practices, a travel writer could think about how sights and sounds could be manipulated to reproduce the experience of travel through a particular space.

In the 1920s and 1930s, literati traveled and published accounts of their travels, and some began incorporating film techniques or acknowledging the existence of film in their travel writing. D.H. Lawrence (1885-1930) published an account of his nine-day visit to Sardinia as *Sea and Sardinia*, which he envisioned as a film.<sup>3</sup> Richard Halliburton (1900-1939) emerged as a popular and successful adventurer with publications such as *The Flying Carpet* and *Seven League Boots*. He acknowledged the influence cinema had on his ideas about the Foreign Legion service. Halliburton

interviewed a serving legionnaire and reveals: “Every other Legionnaire you meet is serving a second term, or third, or fourth. So the ‘horrors’ can’t be so bad as they look in the movies” (*Flying Carpet* 63).

In 1935, Ernest Hemingway (1899-1961) published *Green Hills of Africa*, a journal of his month-long safari in East Africa in 1933, that was highly visual, and then Byron’s *Road to Oxiana* dazzled readers with its “collage-like effect through its interweaving of fragmentary notes, brief vignettes and a variety of documentary sources such as passport visas and newspaper cuttings” (Thompson 58). With less flash and more philosophy, John Steinbeck (1902-1968) embarked on a biological expedition (March-April 1940) and published the log as *Sea of Cortez: A Leisurely Journal of Travel and Research* with his friend Ed Ricketts. The travel log captured the expedition like a documentary film, even though many attempts to film parts of the expedition failed.

Moreover, Rebecca West, in her *Black Lamb and Grey Falcon (Part I)*, studied a newsreel that captured on film the assassination of the King of Yugoslavia. West reveals, “My husband told me that he had seen a news film which had shown with extraordinary detail the actual death of the King of Yugoslavia, and . . . I went and saw it. . . . I took the opportunity to have it run over several times, while I peered at it” (16). West describes the incident as if writing a storyboard of the scenes she sees on the screen. She is careful to capture images and sounds from the film:

[A] man . . . comes down the gangway of the ship and travels on the tender to the quay. . . . Now King Alexander is driving down the familiar streets, curiously unguarded, in a curiously antique car. . . . Then the

camera leaves him. It recedes. The sound track records a change, a swelling astonishment, in the voice of the crowd. We see a man jumping on the footboard of the car, a gendarme swinging a sword, a revolver in the hand of another, a straw hat lying on the ground, a crowd that jumps up and down, up and down, smashing something flat with its arms, kicking something flat with its feet, till there is seen on the pavement a pulp covered with garments.

West describes movement from all visual planes (background, middle-ground, and foreground) in the film. In essence, she presents something like a movie script that her readers watch as they read.

Likewise, Ben Belitt's (1911-2003) poem "The Spool"<sup>4</sup> incorporates the cinematic element of the cut, an abrupt visual transition between film images, into his stanzas. The title, "The Spool," refers to the cylindrical device used to roll film and Belitt visualizes the scene as if recording it on film through a camera's lens:

. . . The column recedes, rifles close over the  
canted belts, moving up, the packed backs vulnerable:  
  
*(Cut)*  
  
.....  
  
. . . [F]our infantrymen heating mess tins over an  
eddy of smoke, a fifth on his hams, his eyes upcast

from the rim of his metal cup. Nearby a corporal  
works a patch into the chamber of his rifle;  
he repeats four syllables and smiles sleepily into  
the camera. The camera moves to the bivouac area;  
a group, their meat-cans close to their mouths,  
spooning the compost . . . and clowning  
between mouthfuls. Very close. . . .  
.....

*(Cut)*. . . . (15-17, 19-27, 38)

Belitt's poem examines "themes from varying perspectives" ("Ben Belitt"). He uses camera shots and angles, movement, and a mix of focal lengths to describe the scene in the trench. Belitt incorporates stage directions into the poem with "the camera moves to the bivouac area," but the narrator's eye, like that of a cinematographer, moves the camera lens around the scene. Close-ups and extreme close-ups fragment the view into different shots and angles that are assembled into the form of a short movie. The cinematic fragmentations of the scene recreate and regenerate the aura of a moment in the trench. In Belitt's poem and West's account, the idea of the camera movement or the description of what the camera recorded from a specific time and space fastens dramatic tension to the scene. Their writing also helped to change the perceptions of their readers. Readers became spectators watching their interpretations of filmed events in literary form.

Scholars also focus on relating biases in travel writing and the cinema. Gender studies, along with postcolonial and cinema studies, illuminate how travel writing promoted and disseminated colonial discourse. Ella Shohat, for example, in “Imagining Terra Incognita: The Disciplinary Gaze of Empire,” argues that the cinema disseminated colonial discourse owing to its “mimetic qualities—its construction of a kinetic and auditory three-dimensional space as well as its projection of different temporalities” that popularized “its representational authority” (42). Similarly, Jeffrey Geiger, in *Facing the Pacific: Polynesia and the U.S. Imperial Imagination*, explores how the travel writing and films rendered Polynesia and its inhabitants. He argues that the ideology of human liberty and the scientific praxis of taxonomy initiated an Edenic myth about Polynesia that resulted in the creation of stereotypical preconceptions.

Stereotypes were also studied by media scholars Robert Stam and Louise Spence who discuss a relationship between the cinema and racism in their essay “Colonialism, Racism, and Representation: An Introduction” in which they argue that cinema did not create colonialist representations; instead, misconceptions were “rooted in a vast colonial intertext, a widely disseminated set of discursive practices” (880) of which film acted as an effective advertising apparatus. Stam and Spence saw opportunities to “decode and deconstruct racist images and sounds” in film because they argue that racism was “not permanently inscribed in celluloid” (891). Their view suggests that everyone from filmmaker to film audience influenced how a film dealt with the effects of racial stereotyping. In essence, they provided aberrant readings along the vein of Pratt’s anti-conquest narratives indicating how travel writing or cinema used counter-strategies to push back against the pressure of colonial discourse. Stam, Spence, and Pratt reveal how

travel writing and film tested colonial discourse in terms of the ways in which other cultures were reproduced in media.

Contemporary dissertations and monographs continue to explore a relationship between film or cinematic effects and fiction writing (Myers 2010, Dougherty 2011). One study, in particular, examines cinematic sound and literary modernism (Harris 2011). In 1970, Charles Eidsvik, in his dissertation “Cinema and Literature,” analyzed the cinematic in the fiction of John Dos Passos in his effort to find a link between cinema and literature. Monographs also attempt to link Modernism to areas and fields such as multimedia, technology, and visual culture (Jacobs 2001, Danius 2002, Pomerance 2006, and Murphet 2009). Additionally, travel films or travelogues investigate the connection between literature and the cinema (Peterson 1999, Rohde 2007). Many clips are viewable through the *Travel Film Archive* on the World Wide Web.<sup>5</sup> However, while this study will not assess travelogues, it may prove fruitful for future study and analysis.

The scholarship indicates how travel writing promoted, disseminated, and perpetuated colonial, imperialist, and racist biases. Studies also link the ways in which filmmakers were complicit in perpetuating such stereotypes and biases. The connection between travel writing and the cinema intrigued scholars in various areas and fields. While this study analyzes how the visual movement of images and sounds projects a deep three-dimensional space in different temporalities, it does not intend to add to the postcolonial debates surrounding colonial or imperial authority found in travel writing. The study does not intend to comment on the racist renderings of indigenous entities. Instead, the study assesses the formalist elements in selected narratives that are enhanced

through the use of cinematic techniques. In the section that follows, I will provide a review of the scholarship that links the writings of Dos Passos and Greene to the cinema.

### **Dos Passos and the Cinema**

John Dos Passos's reputation began in the 1920s at age twenty-five with reviews of his novel *Three Soldiers* (1921). By the 1930s, he established himself as a major literary figure along with his contemporary and friend Ernest Hemingway. Though recognized for his innovative narrative structures, the critics remained split between praise, admiration, and disappointment. However, one thing was clear to the critics: Dos Passos was a socially engaged writer and a keen observer of the sweeping impact of change in society. His fictional characters faced great challenges as they were swept up in a vortex of oppressive forces that challenged their survival. His themes focused on the preservation of individual liberty.

In the 1940s, Dos Passos's reputation began to decline steadily, and by the 1950s what was left collapsed. Nothing he wrote seemed to fare well with the critics. As his stature diminished, he turned to writing historical chronicles, which, for the most part, were met with favorable reviews. He experienced a short literary revival in the sixties, and after his death in 1970, a wave of critical analysis of his works reappeared.

Between the 1980s and 1990s, scholars analyzed his use of the cinematic technique of montage—the editing or juxtaposing of camera shots together for effect—in his fiction. In “John Dos Passos and the Visual Arts,” Michael Spindler argues that Dos Passos's modernist literary form was influenced by “marked painterly and cinematic qualities” (391). Dos Passos drew, sketched, and painted as he traveled and his “adoption

of the film concept of montage . . . secured a new organizing principle for his novels” (392). Spindler asserts that in Dos Passos’s *Manhattan Transfer* (1925), the structure and sub-sections are “an aggregate of short narrative sequences with a prose-poem epigraph-- [that] enable him to develop parallel narratives of separate characters and their milieu, to cut rapidly back and forth between them . . . exploiting the effects of juxtaposition, and . . . construct[ing] a multifaceted ‘synoptic’ view of Manhattan and its social life” (400).

Furthermore, Spindler contends that “Eisenstein’s concept of montage and his emphasis on the centrality of conflict to art enabled Dos Passos to move even further from the formal coherence of the traditional realist novel that he had done in *Manhattan Transfer* and to develop a structure in which the formal conflict of its elements embodied his sense of social divisiveness and polarization” (403). What is more, Dos Passos admired American director D. W. Griffith’s repeated shifts in scenes or episodes using a variety of camera shots. In Dos Passos’s novel, *Three Soldiers* (1921), Spindler points to “twelve separate narratives linked by intercutting” as a technique borrowed from Griffith’s film work (401). The fragmentary nature of Dos Passos’s novels was a direct influence of the cinema’s directors.

Additionally, Gretchen Foster, in “John Dos Passos’ Use of Film Technique in *Manhattan Transfer* and *The 42<sup>nd</sup> Parallel*” contends that Dos Passos “replaces all traditional narrative links with montage” (187). Her analysis explains how Dos Passos’s fiction works were similar to documentary films. Her work will be discussed in chapter 3 of this study.

In contrast, Stephen Hock, in “Stories Told Sideways Out of the Big Mouth: John Dos Passos’s Bazinian Camera Eye,” argues against the insights of the scholars above. Hock argues that Dos Passos’s camera eye suggested an affinity with André Bazin (1918-1958) rather than Eisenstein’s ideas on montage. Hock suggests that “when critics . . . examined the Camera Eye in terms of the cinema, they . . . identified the Camera Eye as simply another instance of Dos Passos’s use of montage, an attitude that overlooks the specificity of the Camera Eye as a mode of writing distinct from the Newsreels” (20). In a 1968 interview with David Sanders for *Paris Review*, Dos Passos characterized the Camera Eye as a device that allowed him to insert subjectivity into the narrative (“John Dos Passos”). However, Hock claims Dos Passos operated on a principle other than that of Eisenstein’s ideas on montage (21-22).

Finally, Justin Edwards, in his “The Man with a Camera Eye: Cinematic Form and Hollywood Malediction in John Dos Passos’s *The Big Money* (1936),” sees the broader implications of Dos Passos’s work and cinema. According to Edwards, modern novelists of the time feel the impact of the cinema. They perceived a new way to write narratives. Edwards argues:

The twentieth century novelist and the American film industry became . . . complicated by the evolution of story-telling and narrative structure brought about by cinematic developments in editing and montage. . . . The medium of film provided a new means of understanding plot, progression, documentation and other stylistic devices that influence[d]. . . novelists and changed the modern novel significantly. (246)

Dos Passos uses elements of film when developing his plot as well as employs

filmmaking techniques and devices in the construction of his novel. Edwards argues that cinematic forms and innovations afford Dos Passos an opportunity to experiment with and incorporate them into his literary form (246).

Moreover, scholars analyze the novels of Dos Passos in terms of his use of the cinematic element of montage. Specifically, scholars connect the cinematic to Dos Passos's fiction, not his travel narratives. With regard to scholarship on his travel narratives, Clara Junker analyzes *Rosinante to the Road Again* (1922) and his collection of reportage *Journey between Wars* (1938) in a study that does not relate the works to the cinematic. Instead, her study compares Dos Passos's and Hemingway's handling of the portrayal of Spain and claims that Dos Passos's style of fragmentation, "support both formally and thematically an individualist, even anarchist vision of the country both he and Hemingway loved" (102).

Thus, scholars assess Dos Passos's use of montage in his fiction, not in his travel narratives. Moreover, when his travel narratives are used in study, they are not assessed in terms of how cinematic technique is used in the organization or structure of the works. This study aims to use his travel narratives and to assess the travel narratives in terms of the use of the cinematic. In the section that follows, scholars address similar claims that Graham Greene was a cinematic writer.

### **Greene and the Cinema**

Book reviewers recognized Greene's use of cinematic techniques. In a *New York Times* review of Greene's novel, *Orient Express* (1933) also published as *Stamboul Train*, the reviewer recognizes the cinematic in Greene's writing:

Something of motion picture technique is used, with brief glimpses of the

actions and thoughts now of one character, now of another, interspersed with the longer stretches of narrative. These glimpses enable the reader to reconstruct the past of each, and often they help to point the irony. For under the swift action, the impressionistic sketches of the places seen through train windows, the sense of fate worked out through [sic] little things on occasionally reluctant people, there is much of that bitterness we so mistakenly call modern. (“Latest Works”)

Similarly, a reviewer of Greene’s *It’s A Battlefield* (1934) recognizes a filmic quality in the writing and that Greene writes “in a cinematographic style [with] a keen, swift-moving camera eye” (“London Kaleidoscope”).

Greene did not deny his debt to the cinema. In a 1969 interview with Gene D. Phillips, Greene shares, “My style has been influenced by my going to the cinema” (“Graham Greene on the Screen” 75-76). Later, in a 1983 interview with Marie-Francoise Allain, he reinforces the debt: “As I write . . . I’m projecting these scenes in my head. . . . When I describe a scene, I capture it with the moving of the cine-camera rather than with the photographer’s eye—which leaves it frozen. In this precise domain I think that the cinema has influenced me” (125). Greene focuses on movement as a way to project the cinematic in his fiction. Greene further explains: “When I turn my head and look at [a] harbor, my head moves, the houses moves, the boats moves. . . . I realize the extent of this influence of the cinema” (Allain 125-26). Greene consciously wrote with the cinema in mind.

In addition to movement, Greene filled his travel narratives of Mexico and Africa with memories of the books he read and events he experienced. Present time invited past

time to play in his narratives. Something in the foreign landscape set off connections in the mind of the Oxford-educated Greene. The sensual details of the past traveled silently alongside the everyday, real world, and this tendency will be discussed in this study as a form of cinematic montage. In *Journey without Maps* and *Lawless Roads*, Greene often slowed the tempo of the narrative to insert references to the Western literary tradition. Greene also revealed, “I think of a scene where so-and-so comes alive. It halts the story momentarily so I can watch my characters” (qtd. in Adamson, *Graham Greene* 155). Greene helped his readers imagine a movie in their heads in order to see the kinetic, the dynamic at the border of two spaces. “I watch,” admitted Greene, “My descriptions are like what a moving camera... sees” (155), but his way of seeing also included a stop-motion of the present plot through the insertion of the past. Indeed, Frank D. McConnell contends that “most of Greene’s novels are so readable because...they are so easy to visualize. They often progress like camera-shot analyses for a screenplay. . . . Greene . . . used the resources of melodramatic movies in a way that both reflect the predicaments of contemporary life and is vastly entertaining” (174).

However, Susan Blake exposes how critics questioned Greene’s narrative in less than complementary and flattering ways. Henry Seidel Canby thought Greene had “forgotten the African” (qtd. in Blake 197), and Peter Fleming recommended the book “to every class of reader except those of Liberian nationality” (qtd. in Blake 197). Greene’s representations of Africa and Africans, I agree, are “condescending and imperialist” (Blake 201). Furthermore, “The narrator’s inability to know Africa results from the fact that it is ‘primitive’ and he is ‘civilized’ . . . because . . . his experience . . . [projects] . . . the authority of European writers” (Blake 201).

Moreover, Richard Creese examines how the use of clichés and stereotypes allows readers to fill in the intertext or the gaps in Greene’s fiction (61). According to Creese, they “read a description of a recognizable place in terms of . . . stereotypes; but when a detail jars . . . expectations [their] response is to read in terms of another part of the intertext—Realistic Novels—[the] genre that . . . forced [readers] to ‘see’ reality, rather than [the] stereotypes or literary clichés. Ironically, then, a literary convention seems more ‘real’ than observed ‘reality’” (62). Creese believes Greene’s readers associate certain stereotypes with certain objects “when [Greene] describes his setting with a good deal of linear precision and objective detail” (65). Despite his insensitivity toward the Africans, “Greene renders memorable visual settings through exact description—a distinctive element of Greene’s storytelling” (Creese 62) that I will assess in the coming chapters in this dissertation.

Scholars examine the use of montage and descriptive elements in the fiction of Dos Passos and Greene. Studies make valid connections between the writers and the cinema. However, it appears that a connection between cinema and their travel writing needs some attention. I offer my study as a contribution to further the discussions on a relationship between cinema and literature. Before I begin my analysis, a short biographical montage of the lives of Dos Passos and Greene will help to place them in their historical context. The following section shows how both writers were aware of cinematic techniques through their work on films and through personal relationships.

#### *A Biographical Newsreel Montage: Dos Passos and Greene*

John Dos Passos was born in Chicago on 14 January 1896 during a time of rapid industrialization, mechanization, and immigration in America. He spent his childhood

traveling continually between America and Europe with his mother. For young Dos Passos, traveling between countries concealed his parent's illicit affair until his parents were able to marry in 1910 when John was fourteen. Dos Passos's father was determined to educate his son and enrolled him in several private and prestigious boarding schools in the United States and abroad. In 1904, young John attended and boarded at Peterborough Lodge in England. It was during that same year, on 2 October 1904, that Graham Greene was born in Hertfordshire, England, at Berkhamsted School. His childhood experiences, unlike Dos Passos's, was not cloaked in secrecy, but growing up at Berkhamsted was anything but thriving and enlightening despite his father's position as headmaster. Greene was miserable, frustrated, bored, and most of all, depressed at Berkhamsted.

Throughout the 1910s, the American film industry began to seed on the western fringes of Los Angeles in the recently annexed Hollywood. With acreage and good climate all year long, Hollywood produced many movies and cultivated an industry of silent films. As Europe faced World War I, Dos Passos read voraciously and developed a love of the Arts as a student at Harvard. There, he wrote for several student journals and graduated cum laude in June 1916. In 1917, America joined the Great War, and Dos Passos volunteered for the American Volunteer Motor Ambulance Corps. By August, he was at Verdun and survived daily German bombing and poison gas offenses while rushing "mangled dirty bodies...to the hospital" (Dos Passos, *Travel Books* 806). By November 1917, he drove ambulances in Milan and then in Dolo in northern Italy until 1918. For bitterly criticizing the mismanagement of the war, Dos Passos, in March 1918, was "accused of disloyalty by Red Cross authorities who disapprove[d] of his rowdy and insubordinate attitude, and of [his] criticism of 'stupidities' of modern war"

(Dos Passos, *Travel Books* 806). Upon discharge, Dos Passos returned to the United States but enlisted in the US Army Medical Corps returning to Paris for service. His tour ended abruptly with the Armistice. Soon after discharge, he arranged to publish his first novel, *One Man's Initiation—1917* (1920) and then traveled to Spain where he completed another novel, *Three Soldiers* (1921). Dos Passos survived battles in the Great War, but young Graham Greene continued to battle depressing times at Berkhamsted. He attempted suicide and underwent psychoanalysis.

During the 1920s, returning WWI veterans faced more battles with prohibition, inflation, and unionization. Europe fared no better as fascist political movements began to rise. In the face of domestic challenges, Hollywood's studios entered a new phase of production when they managed to synchronize sound technology with moving pictures. Throughout this time, Dos Passos continued to travel. In 1921, he traveled to Spain, and later published the account as *Rosinante to the Road Again* (1922). The novel *Three Soldiers*, published in 1921, met with mixed reviews but was, in general, a success.<sup>6</sup> In the United Kingdom, Greene entered Oxford in 1922 and by 1923 worked as a student reporter for the Oxford University paper. He traveled to Ireland walking "from Dublin to Waterford questioning strangers about Republican feeling. Michael Collins had been assassinated less than a year before, and in Dublin Greene sensed 'an expectant, but apathetic air' . . . [feeling] that 'something terrible, unknown and unpreventable' was about to happen" (Adamson, *Reflections* x). The following year, in 1924, Greene assessed the situation in French-occupied Rhineland, writing two more articles for the paper.

Dos Passos was also a painter, and he exhibited his paintings at the Whitney Studio Club in 1923 (Dos Passos, *Travel Books* 808). He completed his first play, *The Moon Is a Gong*, in 1923. It was performed by the Harvard Dramatic Club in May 1925 (Dos Passos, *Travel Books* 809). His knowledge of architecture and painting enabled him to design sets for the theater. He accepted a position as director of the New Playwrights Theatre and in 1926 saw the production of his play *The Garbage Man*, a revision of *The Moon Is a Gong*. By this time, Dos Passos was also on the executive board for the left-wing journal *New Masses*. He became increasingly involved with radical causes such as a textile strike in New Jersey (Dos Passos, *Travel Books* 810). Around this time he also worked to procure a new trial for Italian-Americans Nicola Sacco and Bartolomeo Vanzetti accused of treason. Dos Passos fueled his social consciousness by working to overturn the death sentence of these two Italian immigrants. In protest, he marched in Boston and was jailed for a brief time. His efforts failed when Sacco and Vanzetti were executed. In his memoir, Dos Passos recalls,

I was interested because the men were anarchists, and I had a good deal of sympathy for their naïve convictions. . . . In college and out I had personally felt the frustrations that came from being considered a wop or a guinea or a greaser. . . . When we took up for Sacco and Vanzetti we were taking up for freedom of speech and for an evenhanded judicial system which would give the same treatment to poor men as to rich men, to greasy foreigners as to redblooded Americans. (*Best Times* 166)

Dos Passos felt that “the prosecution was a frame-up” (*Best Times* 168) and years later, in his memoir, he writes, “Sacco and Vanzetti’s guilt or innocence is secondary to the fact

that the worldwide agitation in their favor proved to be the testing ground of one of the most effective weapons in the war for the destruction of the capitalist order” (*Best Times* 169).

By 1925, Dos Passos published *Manhattan Transfer* “in which he consciously set out to turn characterization, plot, and setting into a montage document about New York City life” (Foster 186). Critics recognized the innovation and experimentation in the work and labeled it as “fragmented” or “cinemascope,” and Sinclair Lewis lauded the work while D. H. Lawrence described it as a “complete film.”<sup>7</sup> In an interview for the *Paris Review* with David Sanders in 1968, Dos Passos looks back and explains how he used montage in *Manhattan Transfer*:

I was taken with the idea of montage. I had tried it out in *Manhattan Transfer*—using pieces of popular songs. By the time it evolved into such compartments as the camera eye of the *U.S.A.* trilogy it served a useful function—which in that case was to distill my subjective feelings about the incidents and people described. . . . In the biographies, in the newsreels, and even the narrative, I aimed at total objectivity by giving conflicting views—using the camera eye as a safety valve for my own subjective feelings. It made objectivity in the rest of the book much easier. (“John Dos Passos: Art”)

By 1925, Dos Passos was aware of and used cinematic technique in his writing. Two years later he published another travel piece, *Orient Express* (1927).

In 1926, Greene converted to Roman Catholicism to marry Vivien Dayrell-Browning. The conversion impacted the way critics would see his novels. Many of his

books after his marriage held a religious, Catholic theme, and critics labeled Greene as “a Catholic writer.” The label disturbed Greene. In 1989, John Cornwell interviews Greene about being remembered as a Catholic writer. It appears evident that Greene thought deeply about the term, but had come to terms with it. Greene replies,

I always claim *not* to be a Catholic writer. They only *discovered* that I was a Catholic after I wrote *Brighton Rock*. I’m a writer who happens to be a Catholic. Not a Catholic writer. And that’s what Paul VI meant when he told me that my books would always offend some Catholics, and that I shouldn’t pay any attention. (Thomson, *Articles of Faith* 134-135; italics in original)

However, to the derogatory and overused label of “Greeneland” by critics who found his work oppressively pessimistic, he responds,

Some critics . . . have this idea of Greeneland, as they call it, as a fictional universe in which all one’s characters are either drunken priests or adulterous wives. They call me a pessimist, but I’m not. I have often tried . . . to show the mercy of God. You cannot show it by portraying only virtuous people . . . . It is in the drunken priests that you can see mercy working. And I call that optimism. But they call it Greeneland, as though it bore no relation to the real world. And yet, one is simply trying to describe the real world as accurately as one sees it. (qtd. in Sherry 218)

Despite his objections to both labels, interviewers continued to press him on being a Catholic writer and presenting the world of Greeneland in his novels.

In 1928, Dos Passos traveled to Russia and met filmmakers Sergei Eisenstein and V. I. Pudovkin. They discussed “the technique of montage, much on [Dos Passos’s] mind then as he struggled to incorporate it into his new novel” (Ludington 270). “We agreed,” recalls Dos Passos, “thoroughly about the importance of montage” (*Best Times* 180). Eisenstein defines montage as “two film pieces of any kind, placed together, [that] inevitably combine into a new concept, a new quality, arising out of that juxtaposition” (*Film Sense* 4). Montage functions as a way to connect, by sequencing, “the theme, the material, the plot, the action, [and] the movement within the film” (*Film Sense* 3).

Dos Passos also met film director Dziga Vertov who heralded the concept of the “kino-eye.” The kino-eye sees and records life as it is. Vertov rejected the artifice and staginess found in the theater. Instead, Vertov took the camera out into the environment and allowed his subjects to move and tell their stories within the frame. On Dos Passos, Vertov writes:

I am accused of corrupting Dos Passos by having infected him with kino-eye. Otherwise he might have become a good writer, some say. Others object and say that if it were not for kino-eye, we wouldn’t have heard of Dos Passos.

Dos Passos’ work involves a translation from film-version into literary language. The terminology and construction are those of kino-eye. (174)

In England, Graham Greene worked as a reporter and film reviewer. He published his first novel, *The Man Within*, in 1929. It established him as an up-and-coming writer. He decided “to risk keeping himself and his wife with his pen” (Adamson, *Reflections* xii) and also realized that writing could pay for traveling

expenses—something he needed to accomplish to gain ideas for writing novels. Greene quit his job.

The collapse of the US stock market on 29 October 1929 tested the social, economic, and political resiliency of American society. Literature responded with elements such as a stream of consciousness point of view and breaks in the chronology of stories. Dos Passos published three novels, *The 42<sup>nd</sup> Parallel* (1930), *1919* (1932), and *The Big Money* (1936), in the period 1930-36. The novels were collected into a trilogy entitled *U.S.A.* and used a style that juxtaposes devices of biography and newsreels and an artificial device Dos Passos called the Camera Eye. The devices created a collage, a montage of disparate elements in his narrative.

Despite the economic downturn, Hollywood film production boomed in the 1930s. During the Depression, Hollywood stayed the course with its emphasis on “continuous and clear narrative action” (Bordwell and Thompson 429). In the 1930s nongovernment documentaries examined issues of the time with a bias to the left. “A number of films were made about the Spanish civil war (1936-1938), in which General Francisco Franco’s Moorish legions, backed by Nazi Germany and Fascist Italy, were pitted against the Republican Loyalists aided by Communist Russia and volunteers from many nations. All of the American films supported the Loyalist cause” (Ellis and McLane 92). During this period, Dos Passos and Greene came into their own as writers.

Greene’s entertaining novel *Stamboul Train* (1932) initiated the long and fruitful arrangement with American and British film industries. One offer prompted Greene to write his brother Hugh on 7 November 1932: “Metro-Goldwyn-Mayer, Universal, & R.K.O. all seem biting at the *Stamboul Train*” (*Life in Letters* 47). In 1935, he worked as

a film critic for *The Spectator*, honing his understanding of film form and improving his critical eye. It was also a time when Shirley Temple stepped into the spotlight and became a popular and beloved superstar. Greene reviewed<sup>8</sup> her film *Wee Willie Winkie* (1937) released by Twentieth Century Fox. It was not a stellar review. The studio saw the review as an attack on the adorable child star and charged him, along with others from the magazine, with libel. To escape the publicity of the lawsuit, Greene accepted a publisher's advance to travel to Liberia to produce a travel book. In a letter to Denyse Clairouin on 22 November 1934, he shared his feelings on the trip:

On Jan. 5 I leave on the most absurd trip, I'm going to Liberia; Heinemann have contracted for a travel book. I get off at Freetown, Sierra Leone, and try to make my way from the border at Pendembu to Monrovia by the jungle with carriers. As I can find no one silly enough to go with me, and as I have never managed natives or been in the tropics, it's all rather silly.

But I did want a rest from novels. (Greene, *Life in Letters* 65)

Fortunately, Greene's cousin Barbara Greene<sup>9</sup> accompanied him on the trek through Liberia. There, Greene battled fatigue, disease, rats, and disgruntled African carriers.

Back in the United States, Dos Passos grappled with his own financial battles and accepted a contract in Hollywood. As Robert E. Morsberger comments in a work by John Steinbeck, *Zapata*, Hollywood moguls were eager to hire novelists "to hack work on other people's projects" (340). In 1935, Dos Passos flew to Hollywood to write an adaptation of a novel by Pierre Louÿs (1870–1925), *La Femme et Le Pantin* [*The Woman and the Puppet*](1898), for director Josef Von Sternberg and titled *The Devil is a Woman* released in 1935.<sup>10</sup> The film was a star vehicle for Marlene Dietrich. Dos Passos finds

Hollywood pretentious and calls it “the world’s great bullshit center” (*Fourteenth* 437). In his disgust, he writes Hemingway: “I’ve just signed up to serve a term of five weeks in Hollywood. People you meet out here greet you with a nasty leer like the damned in Dante’s *Inferno*—but I dont [sic] see what they have such meany consciences about” (Dos Passos, *Fourteenth* 437). In a subsequent letter to Hemingway, he acknowledges that Hollywood was “no place for yrs [sic] truly” (*Fourteenth* 439). In a letter to writer Edmund Wilson, Dos Passos writes that he took “one look at Mr. Von S. and that old smutstory by Pierre Louys” (439) and further grouses: “In some way that I dont [sic] understand I am still collaborating with Mr. Von Stern [sic] and the walking ghost of Pierre Louys on this little drama of Spanish passion and still receive my salary. But frankly je ne suis pas heureux ici” (*Fourteenth* 440). Later, to Malcolm Cowley (1898-1989) the American novelist and literary critic, Dos Passos again relays his disgust with Hollywood:

I’ve said good bye to Paramount, so I feel very much better. It’s not exactly anything to be unhappy about (except when you find all the money going to pay back debts) but it’s nothing to feel very good about either—it’s like endorsing absorbine junior [sic] or Beauty Rest mattresses—Working in the movies as part of the technical staff would be more interesting but it’s a life work. (*Fourteenth* 444)

Dos Passos jokes with F. Scott Fitzgerald (1896 –1940) about the Hollywood experience: “California is very funny—I liked it fine out there—the screen writer is certainly a lamentable specimen. I didn’t think the other people were so bad—racketeers, three card men etc [sic] rather funny to see for a while” (*Fourteenth* 445). In a letter to playwright

John Howard Lawson—Dos Passos designed the set for Lawson’s play *The International*—in 1928, Dos Passos moans, “I think Hollywood has been enormously instructive and greatly envy your experience there—all that cinema talk about integrity is the purest and most mouldy mahoula” (*Fourteenth* 446). Hollywood’s big money did not entice Dos Passos; instead, he refocused his energy on writing novels and in 1936 published *The Big Money*.

In January 1937, Dutch filmmaker Joris Ivens (1898-1989) assembled a group of artists and intellectuals, known as the Contemporary Film Historians. Dos Passos was a member, and the group agreed to produce a script for a documentary film on the Republican cause in Spain called *The Spanish Earth* (1937). The film incorporates, as Thomas Waugh contends in his study on the film, “documentary *mise-en-scène*, a collaborative shooting style staging ‘real’ actors in ‘real’ settings. . . . This approach enabled not only a clear chronological summary of the . . . work as it progressed before the camera . . . but also framings and movements that idealized the workers and their relationship to the Spanish earth” (143).

The project led to a falling out between Dos Passos and Hemingway. By March, the two argued over the film’s focus: Hemingway preferred a military focus while Dos Passos wanted to depict the suffering of the Spanish people (Dos Passos, *Fourteenth* 495). Moreover, José Robles (1897-1937), a Spanish academic and political activist and friend of Dos Passos, was kidnapped and murdered. Dos Passos insisted on investigating the crime. He was relentless in his pursuit to learn the truth behind Robles’s death. He went “to Valencia to . . . protest Robles’ murder through the American ambassador” (*Fourteenth* 496). Hemingway warned Dos Passos to set the incident aside lest Dos

Passos risk literary suicide, but Dos Passos remained adamant, and the doors of friendship slammed shut on Dos Passos and Hemingway.

Greene's novels, by this time, were adapted for the "Big Screen" and provided him with many opportunities to work alongside writers, actors, and directors such as Carol Reed. In a review comparing two 1936 films, one from British director Desmond Hurst and the other by Carol Reed, Greene praises Reed's understanding of the camera and his talent for adapting a play for the screen when "nine out of ten directors would simply have canned the play for mass consumption" (Greene, *Pleasure-Dome* 91). Greene states that Reed works "with a kind of quick shrewd independence of the dialogue, and presents its own equally dramatic commentary so that the picture of suburbia seems to be drawn simultaneously from two angles" (*Pleasure-Dome* 91). Greene expresses respect for Reed's "sense of the cinema" and practices of using montage that "simply and dramatically cut" a film (*Pleasure-Dome* 42). Greene was cautious about the characteristic of the cinematic technique of montage to cut out "non-vital moments" in life. For Greene, audiences needed to recognize reality on screen; they needed to recognize life as they experienced life in the real. In his travel narratives, he used montage judiciously.

The idea of incorporating angles into the frame was something Greene did superbly in his travel narratives. Greene understood how a change in perspective changed the presentation of the story. By looking at movies, Greene learned how narratives succeeded and failed cinematically. Greene admitted that cinema's influence was a product of watching films. He discloses, "The impact of the cinema on my way of writing comes from the films themselves rather than from my reviewing" (Allain 125-

26). Moreover, Greene confesses: “I see that many of the methods I use are like the film; and some of them I got from it” (qtd. in Adamson, *Graham Greene* 158).

In 1937, Greene traveled to Mexico to witness the Mexican government's campaign of forced anti-Catholic secularization. The visit resulted in two publications: the travel narrative *The Lawless Road* (1939) and the novel *The Power and Glory* (1940) also published under the title *The Labyrinthine Ways*. The novel won the Hawthornden Prize for excellence in imaginative literature in 1941. It was adapted in 1947 into the film *The Fugitive* (1947) directed by John Ford and starring Henry Fonda.<sup>11</sup> Years after witnessing the Catholic persecution in Mexico, Greene confides to Christopher Burstall in an interview about how “an emotional element crept in” (Donaghy, *Conversations* 58) that changed his feelings about Catholicism. In 1970, interviewer Ronald Brydon asked Greene about aspects of history that concerned Greene. Greene revealed:

I'd been commissioned to do a book on the religious persecution in Mexico, and this had an enormous effect on my attitude toward Catholicism. Before, Catholicism had been a purely intellectual acceptance---I had found no emotional feeling in my Catholicism at all. And in Mexico, seeing persecution and attending secret Masses, I found my emotions touched, and that was one point at which I found myself influenced by history. (Donaghy, *Conversations* 86-87)

While Greene was in Mexico, the British court, the King's Bench, considered the libel case against Greene. Greene's review was a “gross outrage” on Shirley Temple's “lovable and innocent humour” (Greene, *Pleasure-Dome* 276-77). The Bench awarded the plaintiff, Twentieth-Century Fox, £3,500.

During World War II, the British Secret Service, MI6, recruited the thirty-five-year-old Greene and assigned him to Sierra Leone in West Africa. There, he spent his days “coding and decoding in an office . . . and . . . [passing nights] with a colleague in a disused police bungalow on a mosquito-haunted creek” (Greene, *Ways* 76). As a British operative, he ran quite “ineffectually a one-man office of the Secret Service” (Greene, *Sort* 26). Alongside his code work, Greene prepared the manuscript for the novel *The Ministry of Fear*, which was eventually “bought unseen by an American film company” (Greene, *Ways* 81). In April 1940, German armies occupied Norway and Denmark as President Franklin D. Roosevelt worked to pull America out of an economic depression. Greene prepared to sail from Liverpool to West Africa in a convoy. He ate, drank, read, and socialized onboard. The trip was like a “lazy day on a peacetime cruise. Over and over again one began to think it peace . . . and then one . . . remembered that an explosion might come at any minute” (Greene, *In Search* 103).

In 1938, Hitler subsumed Austria into the German Reich. President Roosevelt went to great lengths to camouflage his interventionist leanings. Hollywood film studios also released movies that seemed to promulgate interventionist policies. The US Congress recognized Hollywood’s agenda and wanted no part in the war; Europe needed to fight its own battles. In 1941, a subcommittee of the Interstate Commerce Commission convened to investigate propaganda on the Big Screen. In the meantime, Dos Passos conducted investigations for a series of articles about the war while Greene continued his mission as an operative for the British Foreign Office in Sierra Leone.

By midsummer of 1943, the Allies invaded Sicily, the Germans retreated, and Mussolini was deposed. The war in the Pacific finally ended on 2 September 1945. In

late 1945, Dos Passos toured the Pacific, Iwo Jima, Manila, and Europe to report on postwar conditions. Although the War was over, another war developed in full force on Hollywood. The House Un-American Activities Committee (HUAC) was created in 1938 by the House of Representatives to investigate citizens suspected of having Communist ties. Despite Dos Passos's flirtation with the Communist Party ideas, along with his work on *New Masses*, Dos Passos was not investigated.

Tragedy befell Dos Passos in 1948. A car accident killed his wife and left him severely injured. In 1950, Dos Passos attended a literary festival in Japan (*Fourteenth 572*). His novel *The Big Money* was spotlighted as an episode in *Robert Montgomery Presents*, an early television series that ran from 1950-1957.<sup>12</sup> In 1959, Greene traveled to the Belgian Congo to conduct research for his idea about a novel set in an African leper colony. Dos Passos also traveled, and in 1963, his travel book *Brazil on the Move*, in which he compared observations from previous visits to Brazil, was published. A history of Portugal entitled *The Portugal Story: Three Centuries of Exploration and Discovery* was published in 1969. Dos Passos died on 28 September 1970 at the age of 74. His travel book *Easter Island: Island of Enigmas* was published posthumously in 1971.

In the wake of the death of Dos Passos, Graham Greene, in his late sixties, continued to travel. In 1966, Greene called Antibes his home, and in 1973, he appeared as an un-credited actor playing an agent representing an insurance company underwriting a movie in Francois Truffaut's film *La Nuit Américaine* [*Day for Night*] (1973). In the winter of 1976, General Omar Torrijos Herrera invited Greene to Panama, which resulted in the memoir *Getting to Know the General: The Story of an Involvement* (1984), which

critics found touching and compassionate.<sup>13</sup> After winning the Jerusalem Prize in 1981, an award given to writers whose works focused on themes of human freedom, Greene packed his bags for a fifth trip to Panama (*Getting to Know* 9). The trip was cancelled when he learned of Herrera's death in a plane crash.

Greene continued to travel and to write over the next ten years. He had visited Haiti in 1953 and completed the novel *The Comedians* in 1966 about the rule of François "Papa Doc" Duvalier. The novel was adapted into a film with the same name and starred Elizabeth Taylor and Richard Burton in 1967. A 1980 book, *Doctor Fischer of Geneva or The Bomb Party*, was adapted into a made-for-television film in 1985, starring James Mason and Alan Bates and directed by Michael Lindsay-Hogg. Greene retired to Lake Geneva, Switzerland, and published several more works of fiction until his death in 1991. He succumbed to leukemia at the age of 86. Greene, born at the end of the second Boer War (1899–1902), died at the beginning of another, the Gulf War against Iraq (1990-91). Hollywood adapted many of his writings despite his ambivalence toward the United States in general.<sup>14</sup> The Graham Greene International Festival is held annually in, of all places, Berkhamsted, the place of bitter memories for Greene. It will celebrate its seventeenth year in 2014.

### *Conclusion*

Scholarly studies have assessed how film is used to produce or to design various biases with regard to various interests, fields, and disciplines. In one sense, film gives academic scholars a way of looking at themes, issues, and topics. In another sense, film also has made way for its practitioners and others to think about film in and of itself. One work in particular, the essay "The Work of Art in the Age of Mechanical Reproduction"

(1935), by Walter Benjamin, prepared the groundwork for this study and molded the way I relate film to the travel narratives of Dos Passos and Greene.

Benjamin's essay examines how art fills a specific function and how its function exerts a particular influence on the perception of the masses. A key to influencing perception is the viewer's acknowledgement of a unique or ethereal quality associated with the art, its "aura." Benjamin notes how art and its aura, through time, shifted from objects to natural phenomena. He also notes how such jumps or shifts were influenced by the way objects were reproduced. In particular, Benjamin focuses on film narratives as constructions of cuts reassembled into a unified work rather a construction from a continual flow of recorded motion in front of the camera.

In part VIII of his essay, Benjamin explains film's convention of building from fragments:

The camera continually changes its position with respect to the performance. The sequence of positional views which the editor composes from the material supplied him constitutes the completed film. It comprises certain factors of movement which are in reality those of the camera, not to mention special camera angles, close-ups, etc. Hence, the performance . . . is subjected to a series of optical tests. (799-800)

Benjamin's observation influences my study because art and images, whether in forms such as woodblocks, woodcuts, engravings, paintings, sketches, or lithographs, are reproduced to help readers visualize scenes written in the travel narratives.<sup>15</sup> The images translate into visual form what the written narrative describes through words. The visual supplement to some extent acts to manipulate the perception of the reader.

The most important feature of travel writing is the location of the travel. For instance, if one looks at a still photograph of Blackfriars Bridge in 1896, one sees a static image of people and objects frozen in time. Men and women are frozen in mid-stride, as are horses and carriages. However, if one sees a movie clip of the same scene, the image comes alive through the movement of the pedestrians, carriages, and horses. Everything moves toward, or away, from the viewer. A pedestrian has even turned to look straight into the eyes of the viewer. The aura of reality and authenticity returns to the historic scene. Viewers feel as if they are standing at one end of Blackfriars Bridge in 1896 by virtue of the moving image.<sup>16</sup> A viewer or spectator experiences how location is unique and forges a connection between the moving images and the travel destination.

Dos Passos and Greene reproduced scenes as fragments of original travel experiences that they then molded into a narrative. Their careful reconstruction of movement, visually and aurally, in their narratives helped to reconstitute the real or the authentic aura of the location and achieved a sense of “being there” in space and time. While painters use elements such as geometric shapes and color to indicate movement, Dos Passos and Greene used camera shots and angles, composition, assemblage techniques, and soundtrack to show their travel stories to their readers.

Another important idea for this study comes from the 1948 review by Evelyn Waugh, of Greene’s novel *The Heart of the Matter*. In the reviews, Waugh observes:

It is as though, out of an infinite length of film, sequences had been cut which, assembled, comprise an experience which is the reader's alone, without any correspondence to the experience of the protagonist's. The writer has become director and producer. Indeed, the affinity to the film is

everywhere apparent. It is the camera's eye which moves from the hotel balcony to the street below, picks out the policeman, follows him to his office, moves about the room from the handcuffs on the Wall to the broken rosary in the drawer, recording significant detail. It is the modern way of telling a story. In Elizabethan drama one can usually discern an artistic sense formed on the dumb-show and the masque. In Henry James's novels scene after scene evolves as though on the stage of a drawing-room comedy. Now it is the cinema which has taught a new habit of narrative. Perhaps it is the only contribution the cinema is destined to make to the arts. ("Felix Culpa")

Waugh's point about how film's form separates the reader's response from the protagonist's experience is important for the study. A modern way of storytelling permits "the reproduction to meet the beholder . . . in [a] . . . particular situation . . . [and] reactivate the object reproduced" (Benjamin 794). The use of filmmaking techniques reconstructs a vivid scene with the addition of literary fillers such as personal, historical, biographical, geographical, or other cultural information. Dos Passos and Greene reproduced their travel experiences in a cinematic manner because film enriches the way viewers look at the world. Film changes the viewer's perception.

Thus, as Béla Balázs in *Theory of Film: Character and Growth of a New Art* observes, "Film art led not only to the creation of new works of art but to the emergence of new human faculties with which to perceive and understand" film (33). With the travel writings of Dos Passos and Greene, as I will show, the viewer can focus on the setting rather than identifying with the narrator or protagonist. The setting provides the border at

which readers change perception and become spectators.

Thus, in this section of the study, I identified the previous scholarship that aptly analyzed the genre of travel literature and the contemporary studies that extend the analysis to find relationships between travel literature, film, and other media. A literature review on Dos Passos and Greene identified how scholars apply their fictive works to the cinema, and the biographical section placed Dos Passos and Greene into their historical and artistic contexts; specifically, a cinematic context. In the chapters that follow, I will identify and analyze the cinematic qualities in the travel narratives of Dos Passos and Greene.

## CHAPTER 2. THE VISUAL *MISE-EN-SCÈNE* AND MONTAGE

### *Introduction*

This study opens with a review of the scholarship that focuses on analyzing a relationship between travel literature across diverse areas, fields, and disciplines. In addition to identifying the foundational ideas for this study, the previous chapter identifies how scholars assess the fiction of Dos Passos and Greene as being cinematic. In this chapter, I will extend the assessment of the cinematic to their travel narratives. I will organize my analysis around the cinematic elements of *mise-en-scène* and montage. I argue that both writers manipulate composition and assemblage to untie a reader's experience from the experience of the protagonist. The reader focuses on the setting or landscape through the creation of deep space, a cinematic term defined as "an approach to composition within the frame that places figures in all three planes (background, middle-ground, and foreground) of the frame, thus creating an illusion of depth" (Barsam and Monahan 537).

A sense of space or setting expands and deepens according to how and where the reader's attention is focused. The writers manipulate the way their narrators see and what they look at, which, in turn, creates a certain perspective for the reader. Images and action in the foreground, middle-ground, and background increase the range of attention in a setting. Also, when the eye pans and tracks or follows an object in the visual frame, the continuous movement horizontally, vertically, or diagonally affects the perception of time. Concentrating on an object through zooming in slows down time and the space surrounding the object seems to thicken. The effort and duration of looking at objects affect the reader's perception of time in space. A pan and track gives the reader the

illusion of space as endless and suggests a broad breath or width of space. If the viewer's eye concentrates on a mountain in the distance and, suddenly, a bird flies into the visual frame, the viewer becomes aware that space extends outside and beyond the visual frame. The perception of the space expands and extends to include areas outside the field of vision. Thus, the way details are presented helps a reader understand the dimensions of a space.

Additionally, the vertical re-presentation of space through the aerial shot helps a reader understand depth in space. Changes in the field of vision generate the cinematic elements of deep-space and deep focus. The two elements synergize to form:

A total visual composition that places significant information or subjects on all three planes of the frame and thus creates an illusion of depth, coupled with . . . deep-focus . . . , which, using the short-focal-length lens, keeps all three planes in sharp focus. Deep space composition permits the filmmaker to exploit the relative size of people and objects in the frame to convey meaning. (Barsam and Monahan 255)

When everything in the visual frame is in deep focus, everything is clearly visible.

Furthermore, looking diagonally up or down at an object adds an awareness of a space through the presentation of different angles. The fragmentation of different perspectives helps a reader perceive the dimensions of space. Moreover, the breadth, depth, angle, and focus in the *mise-en-scène* collectively heighten irony or suspense and impact the mood and atmosphere of a scene. *Mise-en-scène* plays a big role when it comes to impacting the perceptions of a reader.

It is important to note that movement is not necessarily reduced to a focus on objects in the visual frame. The narrator also moves. The coordination of the narrator's movements means that Dos Passos and Greene have to think about how they link different spaces in their narratives. Montage, the editing and assembling of shots or scenes, contributes to the narrative's organization of space and time, which shape the reader's perception. The style of montage constructs a space by virtue of how the narrator moves from place to place within a space or setting. Montage can also effect a perceptual change in time by manipulating the time spent focusing on the images. Visual motifs allow readers to see the significance of an image or action that supports or complicates the theme of a narrative. Thus, montage, through graphic, rhythmic, spatial, and temporal choices, controls the reception of the narrative.

#### *Mise-en-scène in Dos Passos and Greene*

*Mise-en-scène* refers to "the staging of the action and the way that it is filmed" (Giannetti 515). In other words, how events are staged for the camera (Bordwell and Thompson 156). The placement of props, lighting, and the action of subjects within the camera frame make up the *mise-en-scène*. The frame provides the borders for the images and contains the action upon which to focus the reader's attention.

Dos Passos and Greene present movement in the three visual planes to shift the reader's attention from the protagonist to the setting. Briefly, Dos Passos uses colors, shapes, and patterns in the visual frame to depict discontinuous visual images that encourage the reader to look at various levels or planes in a scene. Greene's visual *mise-en-scène* focuses on the borders of kinesis through changes in perspective, lighting, and breaks in chronological time. The resulting shift from the protagonist's experiences to

that of the setting invests the reader with the aura of the unique settings reproduced in the travel narratives of both writers.

### **Framing Shots and Angles**

Dos Passos's opening scenes establish the larger setting after which he zooms in to describe specific visual elements in his settings. Contrasting patterns of images in his frame add texture to his scenes. The combination of patterns can create the idea of discontinuity to lend a kind of syncopated rhythm to the scenes. An example of rhythm and movement through color contrast alongside visual and olfactory distinctions arises in *Rosinante to the Road Again* (1922)<sup>17</sup>, a narrative of the travel of two characters, Telemachus and Lyaeus, who embark on a walk from Madrid to Toledo. Their objective is to find gestures representative of Spain. Telemachus notes:

In the grass under [a] book . . . very small red ants performed prodigies of mountaineering, while along tramped tunnels long black ants scuttled darkly. . . . The smell of cistus was intense, hot, full of spices as the narrow streets of an oriental town at night. In the distance the mountains piled up in zones olive green, Prussian blue, ultramarine, white. (Dos Passos, *Travel Books* 109)

The “very small” is juxtaposed with the “long” size of ants; their colors, “red” and “black,” juxtapose as do their actions: climbing and marching; one upward, the other horizontally. Dos Passos then juxtaposes smell and sight in the *mise-en-scène* with his descriptions of the intense aroma from the shrub. The extreme close up into the space and the extreme long shot of the mountains each intensifies with vivid descriptions enabling the reader to perceive a variety of focal lengths. Additionally, both the ants and the

mountains create a sense of rhythm occurring in the different visual planes in the scene. Ant movement is depicted in the foreground while the change in hues provides a way to show movement when looking at the mountains.

In *Orient Express* (1927), Dos Passos's narrator lands in Ostend and documents the scene in the railway station, Terminus Maritime, through an extreme long shot and slow pan. There is great amount of movement and action going on in the frame that is recorded as a long, extended gaze. The narrator describes the waves of passengers filing through customs, the travelers sitting at tables in the restaurant, and travelers watching the clock on the platform while others, at the opposite end of the platform, watch a large thermometer. Swells of people moving overwhelms the scene until the narrator moves into a close-up gaze tracking an American passenger who flows out of the traffic toward a doorway onto the platform to board his train (Dos Passos, *Orient Express* 130-31).

Similarly, in *In All Countries* (1934), the narrator pans across the scene: "In every direction stretch immense neoclassic façades, white columns, dull red, blue or yellow stucco walls, battered, silent, majestic" (Dos Passos, *Travel Books* 283). In this sense, the colors as well as architectural elements provide pattern and movement as the narrator's eye pans across the scene. The narrator describes what he sees from all angles, "every direction," and in doing so, expands the sense of space of the terminal and the street. The *mise-en-scène*, again, records colors (white, red, blue, yellow) and shapes (façades, columns, walls) that are both "battered" and "majestic" at once. The cinematographic eye captures different objects based on different shapes and colors to create a pattern of movement.

Judith Adamson in *Graham Greene and Cinema* (1984) offers how critics refer to Greene, “as a cinematic writer, but few . . . explain exactly what that means. [John Russell] Taylor has mentioned, as have many others, that Greene's novels have 'close-ups' and 'long-shots.' [Gene D.] Phillips has said the stories are 'crisply cut like cinema montage” (Adamson xii), but Greene admits, “I see that many of the methods I use are like the film; and some of them I got from it” (qtd. in Adamson, *Graham Greene* 158). In both of his travel narratives, Greene captures the images of space and setting through borders created by manipulating perspective, lighting, and time.

In *Lawless Roads*, Greene’s narrator looks at the physical border between two countries. He begins from the US end of the street, passing the bridge-border, and continues down the Mexican end of the street. The narrator pans the border horizontally and slowly. As he pans, he sees images and reflects on them. The narrator observes:

The border means more than a customs house, a passport officer, a man with a gun. Over there everything is going to be different; life is never going to be quite the same again after your passport has been stamped . . . . The man seeking scenery imagines strange woods and unheard-of mountains; the romantic believes that the women over the border will be more beautiful and complaisant than those at home; the unhappy man imagines at least a different hell; the suicidal traveller expects the death he never finds. The atmosphere of the border—it is like starting over again; there is something about it like a good confession: poised for a few happy moments between sin and sin. When people die on the border they call it ‘a happy death.’ (Greene, *Lawless* 19)

The shot is a continuous pan; the narrator moves his head from left to right: “The money-changers’ booths in Laredo formed a whole street, running downhill to the international bridge; then they ran uphill on the other side into Mexico, just the same but a little shabbier” (Greene, *Lawless* 19). He does not change his position in the scene; he merely turns his head 180 degrees. Greene frames the scene simply. Instead of describing the scene as a series of discontinuous images, the narrator’s look is continuous as he moves to different locations in a scene. The narrator says, “I went down to the river bank again and had a look at Mexico; the lights were coming out on the other side of the Rio Grande” (Greene, *Lawless* 28).

The contrasts of images placed side-by-side accentuates areas, but also separates spaces into fragments. The contrast in the same area and in other spaces helps the reader to see the many parts that make up the large visual *mise-en-scène*. Additionally, action in each section or fragment of space contributes to the awareness of depth in the field of vision. The narrative moves the reader’s eye through quick motion or slows down the reader’s visual pace of looking all over the scene. Dos Passos creates a dramatic *mise-en-scène* by recording details close and far from the narrator. The close-ups and long shots and colors and shapes from different visual planes combine to add texture to the scene. The viewer perceives all types of action happening in different visual planes at once. Greene, on the other hand, changes the focal point of the narrator. The narrator sees one perspective and then turns his head, and his eye rests on the opposing perspective. The borders of the images are merely two ends of the same space. Both Dos Passos and Greene manipulate the eye of the narrator and the reader. Readers are directed, or invited, to glance at or to stare at action or movement in a specific area in a scene.

## Depth of Field

The cinematic element of depth of field refers to “the range of distances before the lens within which objects can be photographed in sharp focus” (Bordwell and Thompson 202). A high angle shot acts to represent “depth in the image by presenting objects in the distance less distinctly than those in the foreground” (429). An extreme high angle, the aerial shot, gives Dos Passos and Greene an opportunity to show another perspective of space. In Dos Passos’s *Brazil on the Move*, the narrator looks down onto the landscape from above:

As the pilot spiraled up from the airstrip . . . to vault the first range of razorbacked mountains I began to note the extent of the devastation of the country. As far as I could see . . . fires made a red marbling on the cutover slopes. The mountains under us smoldered like burnt papers in a grate . . . . As we climbed . . . the valleys below were drowned in smoke. The plane tore into speeding clouds that packed tight like cotton wool against the windows. (Dos Passos, *Brazil* 38)

The depth of field moves from background as the narrator looks at the devastation and then moves to the foreground when he notices the clouds against his window. His description of the different types of clouds, of smoke and the “cotton wool” clouds, and his use of colors, “red” and the white as “cotton,” provide further examples of his discontinuous patterning despite the fact that he is looking at the same landscape below. While in the air, the reader is still omniscient despite being distanced from the ground. The aerial perspective gives the viewer a broader, but flattened view of the landscape.

Similarly, while flying to his destination, Greene's narrator describes the land far below:

The river dropped like a knife and was obscured immediately by thin cloud; a magnificent landscaped opened up of rock and forest and sharp precipitous ridges; the low clouds broke at just the right points and let us through; an inky storm-cloud lay like a threat down a mountainside on our right. We climbed to about three thousand four hundred feet, and more mountains appeared above the propeller blade; we didn't fly over the mountain, we went between; long rocky slopes lifted to our level on either side; the world slanted up all round . . . . We bumped downwards towards a white church on a little plateau completely surrounded by mountains . . . . We landed very roughly. (Greene, *Lawless* 146-47)

The landscape opens up to the narrator. He describes the edges of the frame: the storm cloud lies to the "right," they "went between," and the slopes rise "on either side." The Greene landscape, like the Dos Passos aerial view, records the borders in the landscape. Both writers incorporate the aerial shot that exposes the size, scale, and geographical topography of the landscape, but it is their movement above the land that indicates the depth in the field of vision.

Movement acts as an important indicator of depth. Bordwell, Staiger, and Thompson in *Classical Hollywood Cinema: Film Style and Mode of Production to 1960* claim, "Classical Hollywood space is created in planes through various depth cues. To the usual cues of visual overlap . . . and familiar size, the classical image adds pattern, color, texture, lighting, and focus to specify depth" (52). Depth of field is distinct from

deep space in that deep space stages action of different visual planes, “regardless of whether or not all of these planes are in focus” (Bordwell and Thompson 202). Therefore, depth of field determines what visual planes are in focus. The *mise-en-scène* in Dos Passos’s narrative takes advantage of a singular depth of field: his narrator describes what is below him. On the other hand, Greene’s narrator plays with depth even from the aerial shot because he is aware of the changing depth and focus as a result of flying near or in between the mountains.

In the following quotation from *Brazil on the Move*, Dos Passos focuses on images in approximately the same focal length or distance from the eye, but then, like Greene, moves the eye to another focal length. Looking down into a valley, the narrator sees a narrow, dusty, and dry valley, but focuses on fires burning, “more fiercely in the hills. A streaky ceiling of smoke and dust hung over the river. On steep eroding pastures . . . [was] a network of dry cowpaths [and] big zebu cattle grazed in herds. Gangs were working on the line” (Dos Passos, *Brazil* 34). The dust, smoke, pathway, track, cattle, and men are detail that indicates the pace of the eye’s movement within an area. Dos Passos expands a sense of space through his extreme long shot point of view, including different sensory elements and the manipulation of movement using hues and patterns of visual separation in the scene. However, the narrator chooses one plane as his point of focus, and there is nothing blurred in his perspective. The intent is to show movement of men reconstructing the landscape.

Similarly, in *Orient Express*, Dos Passos opens with a *mise-en-scène* filled with rhythmic motion. The tactile sensation of moving over sea swells in a boat complements the visual variations in light from the surrounding mist and moonlight. A catalog of

fragrances floating on the night air accentuates a sense of rhythm: “a smell, a growing fragrance . . . of roses and dung . . . rankness like skunk-cabbage,” but is also laced with “hyacinth, pungence of musk, [and the] chilly sweetness of violets” (Dos Passos, *Travel Books* 130). The mix of scents suggests expanding awareness of the setting through contrast: the scent, harsh or delicate, overwhelming or subtle, swells into the air and soothes or nauseates. There is more than just the visual in the frame.

In his travel book, *In All Countries* (1934) Dos Passos describes a scene in Brooklyn in “II. Russian Visa”:

In Brooklyn, in a few patches of grass, in the fuzzy antlers of the ailanthustrees that sprout beside garbagecans in back yards, it was beginning to be spring. There was something about the way the tugs hooted on the East River in the morning twilight, and the harbor wind had a new sniff to it; but the girl with the copper-riveted henna rinse in the cafeteria was just the same, her face wore the same sleepwalker’s neverasmile when she rang up your change or talked to somebody. . . into the telephone or threw back a kidding remark or a Nice day, Bum day, Rainy day as if it had burned her; it was always in the subway, the echoing passage stinking of elevatorshafts and urinals, the scattering of people in overcoats in the platform, hurried eyes that looked at you but never into yours. . . , jostling bodies packed together through the long tunnel under the river, and the whiff of grit and burned gas in your face as you climbed out onto Seventh Avenue; and always the halfwop loafers at the corner of Bleecker, waiting for what? (*Travel Books* 276)

Dos Passos expands one's perception of Brooklyn through the areas and the rate of motion similar to Walt Whitman's "Crossing Brooklyn Ferry" from *Leaves of Grass* (1855)<sup>18</sup> because the scene is packed with details from different spaces in a large area. Dos Passos moves from visual to sound and visual to olfactory and then to an extreme long shot of people in a specific locale—Seventh Avenue. The pace of rhythm and movement juxtapose and contrast while the constant visual image focuses on the relentless pace of people in the gritty cityscape. Dos Passos, through the inclusion of images from different places in Brooklyn, controls the reader's perception of motion within scenes in the travel narrative. He repeatedly depicts how areas relate to each other through a series of rhythmic movements using physical movement, changes in color, or smells from one section of the scene to another.

In the opening chapter of *In All Countries*, a ship glides toward the North Atlantic when Dos Passos's narrator spies something on the horizon. As they sail closer to the object, he describes the sensation of the swell under the ship. He extends the sense of space from what is visible to what is invisible, but felt. In doing so, the reader perceives the surface and the subsurface of the scene. The passengers come out on deck and realize "there [is] something on the horizon," which several people say is "a steamboat," "a fullrigged ship," even "a derelict" (Dos Passos, *Travel Books* 277-78) and as they near the object, they realize it is a rock:

Rockall stands alone in the North Atlantic, twentyfour hours steaming west of the Pentland Firth. It stands up tall as a large liner out of the empty ocean in cliffs that are reddish slatecolor above and seaweed green near tidelevel, that taper into jagged peaks covered solid white with

bird droppings as a mountain peak might be covered with snow. Gulls and gannets whirl constantly round it in a screaming cloud. (278)

Dos Passos's familiarity with painting technique synergizes with his familiarity with cinematic technique in this example. No one can make out what is in the distance until the ship comes right up to the object. The point of view shows perspective whereby horizontal lines (on the sea) reach toward a vanishing point in the distance, Rockall. It takes time to reach the landmark; thus, the distance to reach the object is perceptible.

To assist in establishing depth of field, cinematic features such as zoom-in or close-up direct the eye to rest on specific visual details in a scene. The eye stops to rest by focusing on some action in a visual plane. As an example, the Dos Passos narrator pans a vestibule in a museum and sees, "[People] standing . . . waiting to check their coats and galoshes" and then he zooms in to explain more of the action of those in the scene: "A party of Americans was being conducted up the stairs, a few German students in windjackets and shorts stood round, a horde of dark people from southeast Russia were speaking Tatar, there were paled blueyed soldiers from somewhere in the north" (Dos Passos, *Travel Books* 284). The reader's eye rests on those waiting in line, but follows the Americans up the stairs, and rests on the standing students long enough to comprehend what they are wearing. The eye resumes its movement, but this time the focal length changes from a long shot to a close-up on soldiers standing very close to the narrator. They are close enough for the reader to see the color of their eyes, and hear their speech.

In the same way, Dos Passos describes riding on the Volga River and seeing in the distance, "the silver onion domes of the old monasteries; the ramshackle towns with names full of literature, Nijni, Smara, Kazan," but moves the gaze back to the immediate

surroundings by describing “the quiet breakfasts of caviar, black bread and tea; the almost wordless conversations with the other passengers” (Dos Passos, *Travel Books* 292). His pan creates a breadth of space. As he pans horizontally and vertically into a space, he increases and decreases the breadth of dimension in a space. The speed of looking varies, some long and slow and others, quick and fast. André Bazin, in his *What is Cinema*, describes the variation in pace as “the same rhythm of the man’s watching eye, as if directly impelled by his concentration” (32). The narrator stops to focus on people or a static object, such as a sculpture in a public park. The eye zooms toward and away from them as well as moves between the immediate and distant surroundings. Dos Passos’s cinematic eye records all movement in a scene but selects which visual plane or field depth to elaborate on and which to ignore.

Movement and time slows down as Dos Passos’s narrator in *In All Countries* moves along the bank of the Neva describing objects (buildings) and ending with a long shot of the couple and, finally, a close-up of the statue. In the section “2. Rainy Days in Leningrad” Dos Passos moves from the establishing shot of the larger space to a specific space:

We came out on the bank of the Neva. . . . You could still see things dimly in a faint milky twilight. The stately palaces along the Neva, the spires of the Peter and Paul fortress, the wide bridges, the icy clear grey swift flowing river must have looked about the same as they looked to Pushkin a hundred years ago. We walked down the embankment until we came to a small park. A young man and a girl sat on a bench talking low. At the end of the park on a base of granite rock was a statue, a huge black mass

rearing into the pale night, a man on a prancing horse. (*Travel Books* 287)

A sense of deep space is created with Dos Passos's use of the close up and what is in the distance. Like vertical depth, the horizontal plane adds greater dimension to the scene while close-ups add texture to the scene; one is positioned in the setting to experience the full volume of space and setting. Action takes place in many planes in space. Subjects act in their natural surroundings.

Greene's descriptions take into account his movement in the area, but he is careful not to challenge the 180 degree rule in continuity filmmaking. His vision focuses on all visual planes, and his depth of field continues through his point of view: "Out through the open door in the heavy sun I could see the Indians pass" (Greene, *Lawless* 153).

Greene ensures that the left-right spatial relations remain consistent. When describing the layout of Mexico City, Greene describes how the city is long and lopsided but continues to use depth of field: "It emerged like a railway track from a tunnel—the obscure narrow streets lying to the west . . . , the great square in which the cathedral sails like an old . . . Spanish galleon close to the National Palace. Behind, in the tunnel, the university quarter . . . fades among the tramways and dingy shops into redlight districts and street markets" (Greene, *Lawless* 61).

In *Journey without Maps*, Greene's narrator describes what he sees in different visual planes. He scans the scene and looks at objects in different areas of the scene. He sees the objects from various visual planes:

Five weavers were at work, each under his own little shelter of palm branches; a man was cutting leather sheaths for daggers; and in the smithy they were making blades, one man working a great leather bellows,

another beating out the white-hot blade. . . . In front of another hut two women were spinning a kind of top upon a plate, working the thread out of a mass of cotton. In a little wooden enclosure a woman was boiling the leaves of a forest plant in a great cauldron to make a dark-blue dye. . . . There seemed no end to the parade of industry. It was a tiny plateau, not much larger than the Round Pond in Kensington Gardens; wherever I looked, between the shoulders of the crowd, I saw the huts give way to trees, and above the trees the high forested ridge of the Pandemai hills; but in the hot stuffy evening it seemed as endless as a maze of which one doesn't know the clue. (Greene, *Journey* 109)

He describes the setting from the far background like an establishing shot, an extreme long shot that eventually moves to focus on something much closer. He captures the following scene in *Lawless Roads*: "Pointing across a valley to the opposite mountainside he showed me the church: what seemed at that distance a great white cathedral flashed in the late sun out of the dark evergreen trees leagues away" (Greene 163). Then, through the motor-coach window, his gaze tracks an object as the vehicle moves through forests: "For the first time since I came to Mexico I could see the great volcano Popocatepetl, a cone of ice bobbing between the woods and peaks, over the decaying churches, like the moon outliving everything" (Greene, *Lawless* 200). Greene's description is like a tracking shot, the image of the volcano bobs through objects in a middle plane.

Bordwell and Thompson explain that the long take applies to the close, medium, or long shots, but the scan creates a fuller deeper visual field that exploits points of

interests. Such points emphasize “performance, setting, lighting, and other *mise-en-scène* factors” (Bordwell and Thompson 242-43). As such, the reader flows through the narrative through a set of events acquired through shot duration. Figures within the scene move with occasional reframing that keep objects in a specific space. Objects pass in the frame of view; they do not shift in orientation, leading to less distortion and presenting space as continuous.

### **Lighting**

Lighting in the frame impacts the meaning of and emotional response to scenes. It establishes mood and creates atmosphere. Lighting is more than mere illumination. Brightness in scenes accentuates gestures and detail. Dull or dim light reveal shadows or borders between areas within the *mise-en-scène*. In either case lighting establishes “the overall composition of each shot and thus guide[s] our attention to certain objects and actions” and “create[s] our sense of a scene’s space” (Bordwell and Thompson 164).

Dos Passos uses ambient light to organize shapes, patterns, and textures in the screen space in “2. *Jardin de Taxin*” in *Orient Express*: “It is nearly dark. The Bosphorus shines about the string of grey battleships at anchor. Between the brown hills in the foreground and the blue hills in the distance curls up a thick pillar of smoke” (*Travel Books* 135). He uses contrasts of color—the “grey,” “brown,” and “blue”—and patterns, such as the straight line (the “string”) and the “curls” of smoke. The *mise-en-scène* reveals depth. The narrator’s eye moves between the foreground and the background. The “nearly dark” lighting still allows the Bosphorus to “shine” and illuminates the fact that the hills in the distance are still visible. The space of the Bosphorus has volume through the different shapes, movement, and visual planes made recognizable through lighting.

Similarly, Dos Passos describes movement in terms of a color pattern that is visible by the degree of lighting in the scene. In the last section titled “XIV. Mail Plane” from his *Orient Express* the narrator examines the scene:

North of the Pyrenees, the air is thick like white soup. Over Cette the clouds are spouting in gigantic plumes. Trundle and swoop and sudden sideways skidding in the blinding whirl of a storm . . . . The earth is dissolved in swirling mist . . . . Nothing but the speed of whirling cold over an imaginary sphere marked with continents, canals, roadribbons, real estate lots. (Dos Passos, *Travel Books* 266-67)

The bright illumination allows the narrator to see direction, the north. There, the air is white and thick, but as the eye pans the sky, it records increasing movement as clouds begin to “whirl” and “swirl” in a storm. The space between the Pyrenees in the distance and Cette implies an immense geographic spread horizontally, but the look upward toward the clouds suggests the vertical expanse of the area that is enough to register differences in weather.

Lighting in the *mise-en-scène* creates a distinct mood and movement through the light creates an element of dramatic intensity. Greene draws distinct borders around what is in the light, in the shadows, and in darkness. In *Journey without Maps*, Greene describes how “the goat-herd came and danced, stamping and flinging out his arms, and one by one the men came out of the dark on to the verandah, into the lamp-light, hurling themselves this way and that, sending the shadows flying from their arms and legs” (89). Greene’s use of lighting creates a distinct border between moving images of the dancing men on the verandah and their dancing shadows. There are distinctive dark and light

areas in the screen space. The lighting adds a touch of mystery and yields dramatic effects.

Additionally, light in Greene's *mise-en-scène* accentuates the movement of characters, the actors in his narrative. In *Lawless Roads*, the narrator and his companions are in a car, driving in a thunderstorm. The narrator notes, "That night there was a thunderstorm, the lights went out all over town, one had to find one's way back slowly to the hotel by the igniting flashes; the streets were empty and the rain came down" (Greene, *Lawless* 47). After visiting a Mexican general, the men drive back to their hotel in the raging storm. The light from the storm creates the following visual effects:

The storm lay like a threat across the future . . . . The businessman and the chauffeur sang side by side in the front seat and the old philosopher slept uneasily, clutching his umbrella, the fine aristocratic face with the silky white hair bobbing up and down on the torn upholstery, lit by the storm. The cacti lept up like sentries on the mountain slopes against the green flapping light, and on either side of the pass the lightning stood for seconds at a time vibrating the ground. It was impossible to see at all before that vivid illumination: we drove blindly from left to right, missing cacti by inches, coming closer and closer to the spears of fire . . . . [The] electric fire rocketed down on the road a mile ahead . . . . The storm faded noisily away on our flank. (Greene, *Lawless* 56-57)

In this scene, the illumination of faces, objects, and landscape with each streak of lightning produces dramatic effects. Each strike shows different things: faces and the spaces outside of the moving car. The scene itself shows images in the immediate space

of the car, outside of the car, and “a mile ahead” of the car. Despite the intermittent aspect of illumination from the lightning, the eye is still able to present deep space composition because the reader can see distance and separation in the visual plane.

Additionally, everything has equal periods of recognition; the images are balanced in terms of duration and timing of the lightning strikes. The scene is dramatic and reveals the borders between darkness and “vivid illumination,” and the movement of erratic driving adds a touch of panic, dread, and fear. Perhaps, the dread and fear acts as a metaphor for the political turmoil in Mexico. The driver and the businessman represent the new, emerging political future: the sleeping philosopher, the old valiant ideals. The lighting is dramatic and creates a thrilling atmosphere, but the light also captures in flashes images of danger. Images flash before the eyes of the reader in intense and striking ways.

Moreover, light plays fantastically as shadows on other objects, or the sudden burst of light on objects pop in the *mise-en-scène*:

The stars were up when we came out of the forest, and there at the head of a long park-like slope of grass was a poor abandoned cemetery, crosses rotting at an angle and lying in the long grass behind a broken wall, and at the foot of the slope lights moved obscurely up towards a collection of round mud huts thatched with banana leaves as poor as anything I ever saw in West Africa. (Greene, *Lawless* 134)

In another section, Greene describes how, “a great fire was blowing beside the eating hut, playing on the whitewashed ghost of a church” (Greene, *Lawless* 165). Images of the cemetery, mud huts, and old church enhance the sad tone.

In contrast, in the following cases, lighting creates pensive moods:

With the dark . . . the fireflies came out—great globes of moving light . . . flickering over the banana trees. Sometimes a canoe went by paddled by Indians—white and silent and transparent like a marine insect, and the oil-lamps in the bow and stern gave a sharp theatrical appearance to the sabre leaves on the bank . . . . Somebody shone an electric torch on a man in the bows taking sounds; the ship moved backwards and forwards, swung this way and that . . . . Then the electric light would wane and die and a new bulb be fitted . . . . For nearly half an hour we sat there in the river, swinging gently, before we got through. (Greene, *Lawless* 106-07)

Dramatic lighting augments a dreamlike, pensive or gloomy mood. However, in addition to lighting helping the reader to focus on some aspects in the scene, Greene's lighting also tells the reader what is obscured through variations in illumination of objects and action in the foreground, middle-ground, and background.

#### *Visual Montage in Dos Passos and Greene*

What happens within the scene is as important as what happens between scenes. The cinematic element of montage is synonymous with editing. Montage expands or compresses time or depicts temporal changes in space. It can create ideas that are not present in the visuals or scenes. "The methods of montage," explains David Bordwell, "act on the spectator's 'psycho-physiological complex' so as to create a predetermined effect" (14). The cinematic element of *mise-en-scène* shows rhythm within the scene; the literary travelers make great use of it. They manipulate temporal flow using cross cuts or jump cuts. The temporal relations in the scenes are also manipulated or depict movement

by the careful insertion of flashbacks, flash forwards, and the unconscious through dream sequences.

When the gaze and focus zooms in toward or away from objects, one's sense of time in space slows and deepens space. When one zooms in to look at something close up, a sense of time slows or even stops depending upon the duration of the gaze. Even though it seems that time slows or stops, the surrounding action continues in the time-space continuum. But, the concentrated look at an object is a way to freeze time in a space that is filled with movement. Panning also captures a space pregnant with motion, but the pace of the pan plays with time. If the pan is slow, one sees all the movement in all visual planes. If the tempo of the pan is quick, space seems to blur, speeding up movement in some planes.

In the 1920s, Soviet filmmakers emphasized the use of montage to assert dynamic relationships between images, shots, and scenes. In contrast to the Hollywood style of continuity editing, Sergei Eisenstein conceived of montage as a dialectic between spatial and temporal visuals, asserting that changes between shots should be obvious rather than seamless. A way to achieve the dialectic between space and time is through the cinematic montage technique of the crosscut.

### **Cross-cut**

Bordwell and Thompson define crosscutting as a technical device that leads to “an unrestricted knowledge of causal, temporal, or spatial information by alternating shots from one line of action in one place with shots of other events in other places. Crosscutting thus creates some spatial discontinuity, but it binds the action together by creating a sense of cause and effect and temporal simultaneity” (275). A crosscut in

editing occurs when alternate shots of “two or more lines of action [occurs] in different places, usually simultaneously” (429). The use of the crosscut, also called parallel editing, describes what is happening in two separate locations at the same time. In “The Machine that Writes Cheques,” Dos Passos’s narrator describes the various simultaneous and streamlined operations on a series of automated check printing machines. He explains:

This card is then run through another machine where the perforations are translated by an elaborate keyboard of electric contacts and written out on a cheque. At the same time another section of the mechanism enters the names and amounts on a payroll and adds them up at the bottom of each sheet. Another machine rechecks the Treasury drafts with the cards and stamps them with index numbers. A last machine stamps them with a special colored background to prevent forgery, and signs them with a die made from the signature of the Secretary of the Treasury. These machines will do the work of many hundreds of clerks. (Dos Passos, *Travel Books* 429-30)

Dos Passos sets up a montage sequence of past and present images through the cinematic element of the crosscut in several paragraphs of his travel writings. For example, in *Rosinante to the Road Again*, he presents an extreme long shot of Barcelona’s harbor that is “nestled under the towering slopes of Montjuic” and where one “can find on old buildings the arms of the kings of Aragon and the counts of Barcelona” (Dos Passos, *Travel Books* 80). Pulling back to encapsulate the harbor and its environs is metaphorical for moving back into history. Dos Passos pulls the reader from the present

economic situation to tell of the “textile mills, raw towns, fattening into new arrogance the descendants of those stubborn burghers who gave the kings of Aragon and of Castile such vexing moments” (80). He presents, visually, the structures that juxtapose the present and the past. Despite living on rocky terrain, resident farmers and herdsmen can see in the distance “the wing-shaped sails . . . hoisted to the tops of the stumpy masts of the fisherman’s boats” (80).

Dos Passos further uses cross-cut imagery that depicts movements in time. Images act as figures of the past. The present is juxtaposed with the past in the same sentence.

The reader sees:

The last fishing boat [coming] out of the dark sea, the tall slanting sail folding suddenly as the wings of a sea-gull alighting, the red-brown face of the man in the bow [as] the face of returning Odysseus. It was not the continuity of men’s lives . . . , but their oneness. On that beach, beside the sea, there was no time. (Dos Passos, *Travel Books* 88)

The *mise-en-scène* depicts movement between time in the same space through the juxtaposition of past and present images assembled together. Cross-cutting images of the past encourage the reader to envision contemporary men as metaphors of the legendary Odysseus. The fishing boat emerges onstage through an imaginary curtain to show the tall sail flapping in the wind, the gull, and the man. The emotional connection between man and the sea through the object that brings both together, the boat, connects man and the sea. The changeless natural structures of the mountain and the harbor and of tradition—the arms on buildings and fishing boats—juxtapose against the changing economic structures of the textile mills.

Similarly, Greene raises the theme of political persecution in *Lawless Roads* using cross-cut action. From the outside, the narrator looks into a Mexican church:

That night a crowd collected outside the church in the warm fresh air; little braziers burned along the pavement, and the bell clanged in the tower, shaking out sparks with every heavy oscillation. A Catherine wheel whirled in the road, and the rockets hissed up into the sky and burst in flippant and trivial stars. The church door was open; between the dark shoulders of the crowd you could see a bearded Joseph surrounded with light; the noise of the bell and the rockets and the crowd faded out at the church door and inside was quiet and the smell of flowers. (Greene, *Lawless* 92)

The images juxtapose the excitement and fun of the celebration with serene and peaceful images inside the church. The description provides a sensual analogy of the conflict between the government and its enforcement of Catholic harassment and persecution. On the outside, Mexico, the environment brims with activity and motion, politics, but inside, the church, things are quiet, calm, and unpretentious.

### **Jump Cut**

A jump cut is an “abrupt transition between shots, sometimes deliberate, which is disorienting in terms of the continuity of space and time” (Giannetti 513). However, used wisely, the cut, Arnheim argues, provides “all the qualities of the camera and of film footage, framing, dimension, black-and-white reduction . . . to become, in the course of their development, positively applicable artistic devices” (Arnheim 15). The abrupt jump expands space because it extends space, stretching it temporally backward or forward.

The deepening of space is choreographed through the cinematic practice of editing jump shots into a sequence or pattern.

In *Lawless Roads*, every chapter includes subheadings that work as jump cuts in space and time. The subheadings act as inter-title cards and introduce changes in space or time. In the "Prologue" in *Lawless Roads*, Greene begins with "I. [sic] Anarchists" and presents a vast landscape like a film's establishing shot. The narrative continues with "2. Faith" in which he dives into a close-up of a Catholic priest named Father Pro, a victim of the Mexican government's persecution. In Chapter 2 "The Border," Greene inter-cuts many scenes into this chapter: "Across the River," "Biography," "San Antonio," "Catholic Action," "Freak Show," and "Laredo" to mark changes in time or setting. For example, in the first heading, "Across the River," the narrator provides some impressions from his walk down the riverbank and activity in a plaza, and even recalls what he did the night before. He then continues in the next scene, "Biography," to describe things in terms of someone next to him, and then in his next section, "San Antonio," the narrator returns to focus on the city.

Next, in the section "Catholic Action," he continues with the historical overview of the pecan industrialists that subjugated their workers. Urged by a Catholic priest, the workers organized a strike. In this section, Greene begins to lay the foundation for Catholic reactions toward social inequality. He jumps to the next subheading, entitled "Freak Show," and describes an exhibit on display: "A Siamese sheep-- eight legs sticking out like octopus tentacles-- and calves with so-called human heads (like those of morons), and dogs created upside down rolling glass eyeballs toward legs that sprouted somewhere near the backbone" (Greene, *Lawless* 21-22). The pan continues to

mummified bodies of two gangsters lying in open coffins; he moves into a close-up of this curiosity and closes this section when he exits the show. The scene suggests the dried, lifeless, and decayed. Immediately, the next section, like a jump cut, is titled "Laredo" and explains what the narrator does the next day. The tactic is repeated throughout the narrative: Greene recounts the chronological story of travel, but through a series of jump cuts, occasional close-ups, and fragments organized loosely into chapters. The images the narrator sees are visual metaphors of destruction. They work as symbolic and thematic displays of turmoil in Mexico.

Greene describes the environment as stuck among fashionable shops, museums, trees, fountains, bars, and arches; all the old façades being converted from an old Mexico into a newer Mexico, where religion no longer takes center stage. These successive images stop at the next subheading, "Plans," in which the narrator constructs the plans for the journey. Greene presents a series of jump cuts within each chapter that clearly mark a change in time or scenery noted by subheadings with occasional close-ups in the form of interpretations, reactions, or dialogue. Greene's montage acts like a comment on the nature of the government's tactics regarding the Catholic peasants.

*Lawless Roads* reports the Catholic situation by a writer who is a Catholic. One might rightfully conclude that the narrative shows a one-sided viewpoint by an outraged Catholic. But Greene is an intelligent writer. Rather than provide a one-sided documentary of the Mexican situation, he also points out hypocrisy from the opposing point of view. He exposes both government officials and Mexican peasants in less than honorable ways. Similarly, in *Journey without Maps*, Greene records how the English nuns in Freetown enjoy their tea with "large fruit cake and home-made marmalade and

chocolate biscuits” (79). Greene exposes the irony of the nuns enjoying a bit of luxury eating while the Africans live on meager diets. He writes, “Nuns living . . . outside the limits of European protection with that of the English in Freetown who had electric light and refrigerators and frequent leave . . . despised the natives and pitied themselves” (Greene, *Journey* 79). Greene’s imperial and cinematic eye captures the ironies in his own people; he captures stereotypes of his own countrymen.

Likewise, the jump cut is used in Dos Passos’s *Easter Island: Island of Enigmas* (1971). Dos Passos uses the jump cut as a tool to chronicle the history of the island that sharpens the theme of mystery and enigma. Each visit to Easter Island documents information on the geography, life, and culture, but each visit fails to uncover the enigma of the *moai*, the large stone sculptures. The story begins with a meeting between the narrator and the cultural historian, Father Sebastian. The narrator's interview presents a biography of the missionary. Later, a visit with an anthropologist adds another layer of scholarship and theory; however, the story cuts abruptly to the first historical voyage to Easter Island by prominent explorers, beginning with the Dutch and ending with the French.

Jacob Roggeveen employed by the Dutch West India Company in 1721 stops at the island for three days: Thursday, 2 April 1722; Monday, 6 April 1722; and Friday, 10 April 1722. The log of 6 April provides the interactions between the Dutch and the islanders. At one point, the Europeans see the "stone figures... [that cause them] to be filled with wonder, for [they] could not understand how it was possible that people . . . destitute of construct gear, had been able to erect them; nevertheless some of these statues were a good 30 feet in height and broad in proportion" (Dos Passos, *Easter* 16).

The next chapter relays the history of the Island and the Spanish Empire under Carlos III. Dos Passos begins the narrative in the fall of 1770 and jumps to "early in the following year" (23), the return to the Island. Dos Passos inserts the narrative of the captain of the expedition, Don Felipe Gonzalez y Haedo. It begins on 14 November 1770, and moves to the 15th, 16th, 17th, 18th, 19th, and lastly, the 21st. The narrative closes with the official instructions to declare the island as "the Island of San Carlos: the 20th November, 1770" (32) while on a separate page, the signatures of the chiefs are illustrated (33).

The travel narrative jumps to the next voyage, that of Captain James Cook in 1774. After a short biography on Cook, Dos Passos provides sections from "Narrative from Captain Cook's Second Voyage," referencing the 12<sup>th</sup> and the 18th through the 25<sup>th</sup> (Dos Passos, *Easter* 35-38). The narrative has jumped to a day when Cook approaches Easter Island. On the morning of the 14th, Cook sees the ruins of fallen statues on a platform and describes the size of the statues: "By the help of the [spy]glass, discovered people, and some of those colossian statues or idols mentioned by the authors of Roggeveen's voyage" (qtd. in Dos Passos, *Easter* 39). On the 13<sup>th</sup>, Cook finds sandy ground and is visited by the natives who offer him plantains. Dos Passos then jumps to another section of Cook's log that focuses on describing the island along with some customs of its inhabitants. Cook's journal includes observations of the cylinders atop the heads of the mysterious *moai*. Cook explains, "Mr. Wales, from whom I had this information, is of opinion that there had been a quarry here, whence these stones had formerly been dug, and that it would have been no difficult matter to roll them down the hill after they were formed. I think this a very reasonable conjecture, and have no doubt that it has been so" (qtd. in Dos Passos, *Easter* 45).

The documentation by explorers creates a vast visual montage of Easter Island in time. In these logs, the reader perceives the setting in discontinuous fashion. The short, clipped segments of the logs are like Newsreels that act as visual documentation. With each explorer's log, the discourse on the island statues develops, reinforcing not only the physical geography but also conjectures concerning the culture of the inhabitants. Cook describes the food, water supply, tattoos, piercings, canoes, and the statues. He muses on the function of the statues past and present:

The gigantic statues so often mentioned are not, in my opinion, looked upon as idols by the present inhabitants, whatever they might have been in the days of the Dutch; at least, I saw nothing that could induce me to think so. On the contrary, I rather suppose that they are burying-places for certain tribes or families. I, as well as some others, saw a human skeleton lying in one of the platforms, covered with stones. (qtd. in Dos Passos, *Easter* 51)

Thus, while Cook is aware of the ideas of explorers before him, his experiences in the South Pacific in Otaheite and New Zealand, and his own observations, reinterprets the observations from Roggeveen's voyage.

Chapter V jumps to the next voyager's account, that of the Frenchman La Perouse. The biographies of the Easter Island explorers told in jump cuts continue. Again, a short biography of Jean Francois Galaup de la Perouse precedes a piece of his log and begins with the heading, "Voyage round the world in the years 1785, 1786, 1787, and 1788. Description of Easter Island-- Occurrences There-- Manners and Customs of the Inhabitants. (April 1786)" (Dos Passos, *Easter* 54). Inserted along with the selection from

La Perouse is a short narrative on the "Journey of M. De Langle," an expedition into the interior that yielded observations on the manners, arts, and agricultural practices of the islanders. The expedition offers its assessment of the mysterious statues and their function: "All the monuments which are at this time in existence, and of which M. Duche has given a very exact drawing, appeared to be very ancient. . . . There can be no doubt that the form of [the] present government [of the islanders] may have so far equalized their condition, that there no longer exists among them a chief of sufficient authority to employ a number of men in erecting a statue to perpetuate his memory" (Dos Passos, *Easter* 59). La Perouse is keen to provide definitive data where Cook speculated.

The narrative jumps abruptly in time to Pierre Loti. Loti's biography is followed by an extensive account from 3 January 1872 to 7 January. However, Dos Passos abruptly inserts another jump to 1886 to the account of Paymaster William J. Thomson, an American. Again, a short biography precedes Thomson's journal that includes entries for eleven busy days of exploration. Each explorer wants to explain the enigma of the island and its statues, but the documentation sequence shows that the more the explorers claim to know or learn, the less they actually contribute to a definitive explanation and history of the island's culture. The montage of jump cuts changes the narrative before the reader's eyes. The six chapters flash by quickly in a way that fragments the chronology of Easter Island. As soon as one visitor leaves, another comes. The chapters are like a set of montages, of fast juxtapositions that are spliced together into a quick montage of the island's history. Images flicker in the reader's imagination.

Much of the entries from the log seem to build a culture of critics, which would support Lyons's argument of the shameless ignoring of the indigenous culture. But, the

islanders have the proverbial last laugh. No matter how much the foreigners or visitors probe, they cannot crack the tough nut of the island's culture to expose the mystery of the statues. However, the logs also resemble flashcards in that they exhibit the conditions or explanations for the last three chapters in which Dos Passos slows the tempo of the narrative to show his slow uncovering of the setting's history.

Returning to the conclusion of the Thomson chapter, Dos Passos jumps forward to return to present time, January 1969. Easter Island is now a tourist destination, and the scene depicts the mad swarm of people and aircraft. It is chaotic:

We found Tahai a madhouse; it was swarming with French. The sky was a pandemonium of French helicopters. The hills were full of little French sailors with red pompoms on their caps riding desperately about on the skinny island ponies. Already, jouncing in the pickup trucks through the village . . . we'd seen gatherings of islanders staring distractedly up at the sky; they had never seen helicopters before and certainly they had never seen so many French sailors at one time. (Dos Passos, *Easter* 123)

Dos Passos is caught up in a photo shoot for the magazine *Paris Match*. It is still a madhouse of frenzied activity, but he sees a "sicklylooking cow . . . stumbling over the rocks to seaward . . . and a gaunt gray horse . . . silhouetted against the sky on a rocky hill behind" and the "masklike face and longlobed ears . . . above our heads" (Dos Passos, *Easter* 124). Dos Passos then begins to focus and zoom-in on the face of the monolith, describing it as: "This is the only statue on the island that has its topknot. You can see what the sculptors were aiming for. The red stone of the cylinder contrasts with the brownish volcanic tuff of the monolith. The delicate balancing of great weights, cylinder

on spoon shaped head, massive torso on rather slight pedestal, gives a certain exhilaration to the ensemble. We were told that in the halcyon days white coralheads were piled on the topknot as an added attraction" (124). Then, the Dos Passos camera-eye pulls back to an extreme long shot of the area: "the evenly placed rounded stones of the paved court" (124), a platform where ceremonies were performed, and then the camera-eye moves "a little to the left . . . we found the remains of a paved causeway leading down to the rocks" (124). As in *Rosinante*, Dos Passos inserts the pathway as a metaphor for the traditional and nativism. For Spain, it is the dirt road; for Easter Island, it is the "paved causeway."

The camera-eye of the narrator now continues down the causeway. The narrative jumps back to an extreme long shot to establish the setting, the terrain "ancient but geologically...recent" and "beetling hills" also geologically new (Dos Passos, *Easter* 125). More geological context is provided through recounts of volcanic activity, carbon dating, but everything leads to the question of the "intricate stoneage culture" (125). The narrative moves back into the migratory history.

The narrative then jumps to the ride to Vinapu on straight roads. Historical context is again uncovered, but this time through the items the narrator sees as he travels the road from the airstrip: brindled hawks, oil drums, overgrazed lands, and fragments of obsidian. A montage of images takes over in the reader's mind. The landscape, crossed with traditional pathways and modern ones (airstrip, roads), indicates the effects of changes in time on Easter Island. The environs are juxtaposed next to a cut in the story on the birdmen of Rapa Nui, Easter Island's indigenous name, retold through the petrographic images carved on large boulders.

Once more, the narrative jumps to an extreme long shot of the landscape and then a close-up of the statues and on to an extreme close-up of their heads. The narrator describes the heads with phrases such as: "lips pout," "deep eyesockets express a heartbroken melancholy," "long lobes of the perforated ears show . . . ornamental plugs," "noses vary a great deal," "some . . . nostrils are . . . naturalistic, others conventionalized," and "a variety of . . . details of breast and navel" (Dos Passos, *Easter* 134). The image of the statues are fragmented by shots and angles, but collectively, the images are assembled to give the reader a greater visual impression of the sculpture. There is constant movement, a montage of close-ups, extreme close-ups, and sometimes, long shots as the narrator describes the statues.

However, as the narrator continues with the historical knowledge gathered from the voyagers, missionaries, scholars, archaeologists, and geologists, there are still many unanswered questions. The narrator admits, "One cannot help but feel that this skillful artistic and engineering work must have given the islanders a happy feeling of accomplishment. Setting up great statues might not seem important to present-day Americans but to these people it must have been the be-all and the end-all" (Dos Passos, *Easter* 140). Dos Passos's narrator opines on the conflicting human characteristics to create and to destroy:

Every human group that has accomplished anything leaves behind a lesson for posterity. If we could learn these lessons in time we might find ways to avoid our own destruction. The more we study the record that vanished cultures have left behind them the clearer it becomes that man's capacity for creative work is almost infinite, but that it is matched almost evenly by

the impulse to destroy. (Dos Passos, *Easter* 141)

It is difficult for the narrator to find an Easter Island gesture because the natives cannot or will not explain what their ancestors left behind.

In Chapter IX, Dos Passos jump cuts to the writings of Easter Islanders, the *rongo-rongo* tablets. These, like the movement of the *moai*, have remained an enigma. No one could decipher the inscriptions, and then, the tablets began to disappear. Apparently, the people began hiding them, coveting the value on the sacredness in these texts. In the concluding chapter, “X The Pascuenses Today,” the narrator returns to the present-day, the winter of 1969. The narrative ends with a salute to the intelligence of the Pascuenses, the Easter Islanders, and the only acknowledgment that can be given is that “they were not ignorant savages” (Dos Passos, *Easter* 150).

Likewise, Greene uses jump cuts in his travel narratives. At one point, in Mexico, the narrator is walking along the streets when he hears explosions. He takes cover in a haberdashery, and the next scene is like a crosscut because he is now sitting in the lounge of his hotel engaging in a conversation with an American visitor. Greene then jumps to the subheading “Frescoes” with close-ups on the mural by Diego Rivera: “all outstretched arms and noble faces, white robes and haloes. . . [of the] pale blue Madonna with the seven swords” (Greene, *Lawless* 67). Then the narrative jumps to a close-up on the muralist José Clemente Orozco’s subjects: “guyed with white woolly beard and little birdlike beak, lightning, and grumpy eyes. The Franciscan monk clasping with huge arms the starving Indian in a strangling embrace, the patient hopeless women trailing after their soldiers into the umber future” (67). Rivera’s mural portrays Mexican peasantry:

The little group of Indians sitting in a circle on the baked ground, while

the woman speaks to them out of a book and the trooper sits his horse, his rifle ready, and the men plough a tiny field under the mountains; ‘Inspection on Leaving the Mine’—the white-colored worker standing on a plank across the abyss, head bowed and arms outstretched, while the officials search him for stolen silver. But even here we are aware of the stolen symbol—the cross, the agony. (Greene, *Lawless* 67)

Both paintings show the suffering and subjugation of the peasantry resulting from private and government interests and corruption. The Mexican landscape seems to be one continuous big picture of the suffering of humanity. Greene even uses the cinematic term montage to present the senseless use of violence and facile stereotypes in the setting:

There is something dauntingly world-wide about a ship, when it is free from territorial waters. Every nation has its own private violence, and after a while one can feel at home and sheltered between almost any borders. . . . But on a ship the borders drop, the nations mingle—Spanish violence, German stupidity, Anglo-Saxon absurdity—the whole world is exhibited in a kind of crazy montage. (Greene, *Lawless* 214)

Similarly, man’s violence is also captured by Dos Passos in Brazil. But, in this case, the violence is focused onto the landscape. The country’s landscape is being constructed and reconstructed, and Dos Passos shows how the Brazilians use the soil while clearing the land:

The highway cut through the bottom of a wide valley cleared halfway up the hillsides. In every direction among the treestumps straggled clumps of unfinished brick houses. Everywhere bricklayers were working, framing

was going up. You caught glimpses against the sky of the bare brown backs of men setting the tiles on the roof. That heap of bricks was going to be a moving picture theater. (Dos Passos, *Brazil* 50)

The Dos Passos montage is quick. In *In All Countries*, Dos Passos presents a slide show of transitioning images of the Manhattan city scene:

With its perpetually clacking typewriter . . . , and the stuffy little theatre, and the stage lit for rehearsals and the empty rows of seats stretching into the dark; and upstairs the smell of the gluepot over the gasburner and the brushes that are so hard to keep from dripping and the dusty painted flats. . . . And home hours after midnight, walking...through the scarywindowed downtown streets, past furtive doorways, occasional stonefaced cops, embers of bonfires . . . ; frightened streetwalkers . . . ; men with grimy eyes stirring around the L structure on the Bowery; the empty downtown with the shapeless shamble of scrubwomen going to work, pressmen and newsboys round City Hall, the tired crowd sodden with work. . . . Then to stride . . . out on the old bridge soaring in the lift of delicately webbed cables into the sky, the smell of the harbor, . . . the dark jagged tooth of buildings poised on the edge of the sky; the shuttle of the car and the footsteps . . . of somebody walking towards you across the bridge. (Dos Passos, *Travel Books* 276-77)

He packs his scenes with many images, and the reader visualizes a series of impressions like a slide show.

Later, in “III. Land of Great Volcanoes,” the first section, “I. Relief Map of Mexico,” Dos Passos describes the human topography in areas of the city as well as the political and social map of its society. Immediately, the movement is of a close-up on a map of the country: “on the map you can see Mexico being pushed into the small end of the funnel of North America with the full weight of Yanquilandia crushing it down” (Dos Passos, *Travel Books* 315-16). Described as “a pyramid under a piledriver” (316), the Mexican political landscape is topped with politicians and generals, squirming workers or looters supported by organized workers or the Mexican peons that are struggling to find a means of support, and all this against the “powerful financial bloody juggernaut of the Colossus of the North” (317).

Then, more sudden jump cuts follow. Dos Passos employs the jump cut by setting up headings that jump in space and time as well as describe patterns and movements from differing spaces in one sequence of images. The subheading “Bird in a Cage,” describes as “a handsome structure, set among lawns, screened by trees that wave new green leaves against the robinsegg sky of June” and where “the main reception hall is airy, full of sunlight [and] the bars are cheerfully painted green” (Dos Passos, *Travel Books* 376). The chapter “III. Land of Great Volcanos” presents Dos Passos’s observations in Mexico, moving quickly to end with Zapata as the table of contents shows: 1. Relief Map of Mexico and 2. Zapata’s Ghost Walks, which includes two episodes, “Morelos” and “In the Hills.” There are few or no smooth transitions from image to image.

Dos Passos works against creating a reader’s solid sense of continuity. The quick pace of image replacing image helps to disconnect the reader’s identification with the

narrator because the reader is so focused on looking at the busy scene. The visual complexity enables the reader to concentrate on understanding the scene.

### **Flashback, Flash-forward, and the Subconscious**

Jumps cuts are also used to depict an interruption in the narrative's plot chronology. Shots can show events from the past and also how setting appeared in the past, as is the case with Dos Passos's *Easter Island*. The explorer logs create flashbacks that explain how the idyllic setting evolved into the chaotic space of present-day. Less commonly used in film is the flash-forward that interrupts current action by showing images from a future time. The flash-forward can reflect the narrator's desire or premonition.

Greene's montage indicating jumps in time are in the form of flashback, of memories his narrator recalls in specific settings. Greene also moves between borders of time in the form of dream sequences to indicate a kind of dream time. In *Journey without Maps*, in the first chapter of Part Two, "Western Liberia," Greene reaches the upper-most region of Liberia, Bolahun, and observes a chief's funeral service of dance and music. The narrator then inserts the memory of his travel guide, an African named Mark. He tells of Mark's experience when taught a lesson by the mission school's teacher. In the next scene, "The Masked Blacksmith," the narrative jumps back to the present with its description of a ceremonial dance. Immediately, upon observing the masked dancer, the narrator returns to the past and recalls his experience of seeing a "Jack-in-the-Green [he] had seen when [he] was four years old, quite covered except for his face in leaves, wearing a kind of diving-suit of leaves and twirling round and round" (Greene, *Journey* 88). The two masks are strangely familiar. Interestingly, though, he also describes a

young girl dancing before an African blacksmith: “with the sad erotic appeal of projecting buttocks and moving belly; . . . she danced like Europa before the bull . . . and the eyes of the blacksmith watched her” (Greene, *Journey* 89). The narrator then watches someone else, a native watching another native perform a ritual ceremony. Along with his own descriptions and associations, the narrator describes the ceremony as, “carnival, but it wasn’t a carnival in the vulgar sense of Nice and the Battle of Flowers; it wasn’t secular and skittish; like the dancing in the Spanish cathedral at Easter, it had its religious value” (Greene, *Journey* 88).

The narrator thinks about and relates the Jack-in-the-Green flashback as familiar, not alien, because “this masked dance (in England too there was a time when men dressed as animals and danced), [is not] any more [alien] than the cross and the pagan emblems on the grave were alien. One had the sensation of having come home, for here one was finding associations with a personal and a racial childhood, one was being scared by the same old witches” (Greene, *Journey* 88). Returning to the element of point of view, the quotations above show the narrator’s propensity for a Western, even imperialist, perspective on African culture. The narrator describes the native carriers as “childlike” and at Duogobmai reacts to gifts he finds ugly: “[The chief] gave my cousin a hideous leather satchel made in the village in the bright crude colours of Italian leather work. . . .” (111). In Greene’s narrative, there is no shame in folding Western imperialism into his observations.

On the one hand, the narrator describes scenes of the village shamans, mercenaries, women, rituals, and ceremonies as Kafka-like. On the other hand, the narrator is equally quick to describe white commissioners, missionaries, and doctors as

stereotypes and imperialist representations. Greene's narrative makes no excuse for its references to Western culture, but the journey is itself a probe into his own heart, filled with unique spaces that his walk through Africa illuminates. Once the journey is done, the narrator muses: "I thought, standing in the cold empty Customs shed with a couple of suitcases, a few pieces of silver jewelry, a piece of script found in a Bassa hut, an old sword or two, the only loot I had brought with me, was as far back as one needed to go, was Africa: the innocence, the virginity, the graves not opened yet for gold, the mine not broken with sledges" (Greene, *Journey* 242).

Greene constantly joins the past and present through the insertion of memory (flashback). After the dance on the verandah in Bolahun amidst the sound of a severe downpour, he recalls an event three years before:

Coming to Riga three years before, I had deceived myself into thinking I was on the verge of a relationship with something new and lovely and happy as the train came out from the Lithuanian flats, where the peasants were ploughing in bathingslips, pushing the wooden plough through the stiff dry earth, into the shining evening light beside the Latvian river.

(Greene, *Journey* 94-95)

The play between present, past, and future are all in focus; they play throughout the pages of *Journey without Maps*. The entire chapter "New Country" is a recollection of reflections in the Lithuanian flats.

In another chapter, "Rats," Greene recalls:

I remembered the first live rat I ever saw. I . . . returned with my brother from a revue in Paris. . . . It was about one o'clock in the morning; my

brother went upstairs first; and lolloping behind him . . . went a rat. I could hardly believe my eyes as I followed them. . . . The next rat I saw was dead. I had taken a cottage in Gloucestershire. (Greene, *Journey* 126)

He then proceeds to recount the experience of rats and the fears associated with them. He recalls rats he saw in England and in Paris; he remembers the rat-catcher and a village woman who once held out a dead rat she caught. Next, he quotes explanations as to why the fear of rats are rational, all while he lays awake hearing the rats scuttle about his room. The recollections lead to a curious revelation: “Below the fear and irritation, one [i]s aware of a curious lightness and freedom; one might drink, that [i]s a temporary weakening; but one [i]s happy all the same; one ha[s] crossed the boundary into country really strange; surely one ha[s] gone deep this time” (Greene, *Journey* 127).

Thus, the play between present and memory shifts the *mise-en-scène* and enables the reader to see how something in the present scene triggers a memory in the narrator. The reproduction of a memory, due to its shift in space and time, transforms the reader from a reader into a spectator. The spectator watches the movement in the recollections and memories of the narrator. By watching what could be a short movie clip, a reader separates from the narrative as a reader and shifts to that of a spectator.

Likewise, Dos Passos’s narrator plays with time through recollections. After a prefatory chapter in *Brazil on the Move*, the travel narrative begins with the narrator’s flashback to his first visit to Brazil in 1948. The *mise-en-scène* back then is a series of eighteenth-century churches and throngs of country people on pilgrimage:

Market stalls . . . flanked by little bars and eating houses. . . . Men and women greet[ing] friends and neighbors with broad smiles. Children . . .

scuttled about underfoot. In a smell of cane brandy and sizzling grease and charcoal fires and spoiled fruit crushed between the cobbles people were enjoying themselves. Flies zoomed joyously about. Burros and mules tied to the walls were being fed small swatches of hay. Radios blared out sambas. From inside a doorway came the sound of a guitar. In spite of a good deal of filth and ragged poverty, there was a sense of wellbeing, of a sort of wellintentioned innocence about the people of the back country.

(Dos Passos, *Brazil* 15)

Dos Passos acquaints his reader's perception of the things the reader is about to see with an image of how things used to be. The market space is filled with movement, of Brazilians greeting one another, scuttling about, and eating. Even the burros eat. The shift in time creates a moving clip of a past scene, much like a YouTube video of objects moving across Blackfriar's Bridge. Later, as the narrative progresses and returns to present time and space, the transformation of the land by heavy machinery will provide the greatest amount of rhythm and movement in the Brazilian landscape.

In the final chapter in *Brazil on the Move*, Dos Passos describes the scene with farms and plantations set in a breeze that rustles palms and magnifies the sound of the sea surf. Then a flash-forward occurs when the narrator reveals, "This time four years later, the weather's threatening. The city . . . has grown skyscrapers from every seam. It looks as if it had doubled in population. No place to park a car. The old town on the island has lost its quaint Dutch look" (Dos Passos, *Brazil* 181). The landscape depicts the changes currently viewed by the narrator and the changes the narrator recalls from the past. The two images juxtapose to show the evolution of the land. The land of the past is set with

poverty, but the land is tranquil and pure with sounds of the sea and palms. The land of the present is beset with bad weather and city sounds.

In addition to the use of flashback and flash-forward, Greene's narrator shares his dreams. The narrator mentions, "It was only many years later that Evil came into my dreams: the man with gold teeth and rubber surgical gloves; the old woman with ringworm; the man with his throat cut dragging himself across the carpet to the bed" (Greene, *Journey* 175). The narrative hangs in suspense as time lingers in the realm of the subconscious. Dreaming breaks one loose from present time, but it also breaks from the present visual paradigm into the visual images of the dream, and in doing so, acts like a jump cut. For example, Greene's narrator recalls:

There was a dream of a witch I used to have almost every night when I was small. I would be walking along a dark passage to the nursery door. Just before the door there was a linen cupboard and there the witch waited, like the devil in Kpangblamai, feminine, inhuman. . . . I would fling myself face downwards on the ground and the witch would jump. At last, after many years, I evaded her, running blindly by into sanctuary, and I never had the dream again. (Greene, *Journey* 114)

Likewise, breaking out of his daydream, Dos Passos's narrator reflects:

I found that my argument had suddenly crumbled. What could I, who had come out of ragged and barbarous outlands, tell of the art of living to a man who had taught me both system and revolt? So am I, to whom the connubial lyrics of Patmore and Ella Wheeler Wilcox have always seemed inexpressible soiling of possible loveliness, forced to bow before the rich

cadences with which Juan Maragall, Catalan, poet of the Mediterranean, celebrates the *familia*. (Dos Passos, *Travel Books* 88)

Likewise, in the chapter “Mythology,” Greene describes a dream, an early dream that is “earlier than the witch at the corner of the nursery passage, [a] dream of something outside that has got to come in” (Greene, *Journey* 174). He recalls, “I dreamed that I was two thousand miles away from the mud hut and someone was outside the door waiting to come in. . . . It is the earliest dream that I can remember, earlier than the witch at the corner of the nursery passage, this dream of something outside that has got to come in” (174). Again, in Part Three, “All Hail, Liberia, Hail!” he awakes and says:

In my dream someone had been reciting Milton’s *Ode on the Morning of Christ’s Nativity*. The version belonged entirely to sleep, but it seemed to me more moving than any poetry I had ever heard before. Two lines, “Angels bright Bathed in white light’, brought tears to my eyes, and for a long while after I woke I believed [the lines] to be beautiful and even to have been written by Milton. (186)

Both Dos Passos and Greene insert dream time to depict temporal movement in order to juxtapose images of the past, future, and imagined alongside the images of the present.

### *Conclusion*

In this chapter, I addressed how *mise-en-scène* enhances the travel narratives of Dos Passos and Greene because it creates the perception of deep space. Objects from all visual planes combine to widen or lengthen space, which, also, adds to the mood or atmosphere of a scene. Additionally, action from all visual planes works to support the narrative’s theme. Furthermore, montage or editing creates a sense of temporal continuity

or discontinuity. Flashback, flash-forward, and the subconscious world of dreams provide temporal movement in the travel narratives that also deepens the perception of space. Pregnant with delicious memories, dreams, and the imaginary adds substance and weight to the space.

The relationship between composition and montage synergizes to create something dynamic rather than merely documentary. Subsequently, what happens between scenes or shots is as important as what happens in the scenes. The cinematic camera shots, such as the pan, long or slow take, aerial view, and techniques of cutting, provide rich visual detail captured in the *mise-en-scène* that can be augmented by montage. The travel narratives of Dos Passos and Greene employ cinematic composition and techniques to create a reader's sense of scope and magnitude of the setting. The setting expands in terms of creating breadth of landscape, but it also extends into time to show changes, movement, and development that charge the landscape with more than two- or three- dimensional space. The literary travelers capture many visual details that juxtapose side-by-side to augment theme, create suspense, or depict irony. Creating deep space means including objects found in the foreground, middle-ground, and background, as well as vertically through aerial and point of view shots.

Dos Passos also directs the reader's eye through quick, discontinuous impressions rather than, according to Edward Murray, "a novelist of the pre-film age [who] would probably present the action in an objective, omniscient long shot" (174). Dos Passos expands space through visual motifs that provide rhythmic patterns juxtaposing contrasting sensual material, often within the same sentence. Rhythmic juxtapositions combine with extreme long shots, close-ups, and distant visual planes in long looks that

compare to his use of the Camera Eye in his fiction. His scenes incorporate the use of multiple camera shots from different visual planes to present reality from different points of view. He employs cuts that juxtapose images of present and historical time or curiously disconnected images that force a reader to find meaning. He produces space as a rounded character rather than space as a support character in his narratives. Murray states that “Dos Passos neglects to exploit the unique advantages of fiction—chief of which perhaps is its ability to probe character from the inside and in depth. Dos Passos too often focuses his prose-camera on externals; his impressionistic descriptions” (176). Space is used to display a chronicle of events or a history of a particular space. In his effort to insert the perception of immediacy, Dos Passos uses film techniques such as crosscuts, abrupt cuts, or quick cuts to cover a diverse range of activity in time. His assemblages are rapid and short and displace one another. He digs into the landscape rather than drill into the psyche of the narrator.

In contrast, watching and reviewing many films helped Graham Greene identify the visual elements that made a film good. Greene harmonizes visual metaphors with atmosphere and sound effects in his travel narratives because “in Greene’s work the filmic approach remains ancillary to a vision which is basically novelistic” (Murray 260). Greene uses contrasts in perspective and lighting in his travel narratives that indicate the borders of space and time. He manipulates and expands temporal continuity through the insertion of flashbacks, flash-forwards, and dream segments into his narratives. The result is Greene’s own take on the cinematic presentation of action in space.

However, visuals or images are just one way of creating deep space. Aural or sonic detail in the *mise-en-scène* also assists in the development of the reader’s

perception of space in the travel narrative. In the next chapter, I will focus on the sound recorded in the travel scenes of Dos Passos and Greene. The aural or sonic elements in space will be studied through the cinematic elements of *mise-en-scène* and montage. Again, the application of aural *mise-en-scène* and aural montage will be analyzed in terms of how both expand the perception of a deep space.

### CHAPTER 3. THE AURAL *MISE-EN-SCÈNE* AND MONTAGE

#### *Introduction*

In Chapter 2, I examined the visual cinematic devices in Dos Passos's and Greene's travel narratives. This chapter will focus the examination on the cinematic element of sound. As in chapter 2, I organize the analysis around *mise-en-scène* and montage. I will show how aural *mise-en-scène* and aural montage affect the reader's perception of space and time, supporting what Waugh recognizes as "an experience which is the reader's alone, without any correspondence to the experience of the protagonist" ("Felix Culpa").

I plan to release sound from its image to emphasize a relationship between sounds because I want to show how soundtrack or sound design creates deep space and refocuses the reader's attention from protagonist to setting. To meet this objective, I will discuss *mise-en-scène* and montage in two ways that focus the analysis on narrative: diegetic and nondiegetic sound.

Diegetic sound "originates from a source within a film's world; nondiegetic sound comes from a source outside that world" (Barsam and Monahan 396). The aural *mise-en-scène*, or the composition of sounds, will focus on the mixing and placement of diegetic and nondiegetic sounds across several visual planes in scenes. The aural montage section of this chapter will analyze the use of diegetic and nondiegetic sound over and sound bridges between scenes and chapters in the travel narratives of Dos Passos and Greene.

#### *Aural Mise-en-scène in Dos Passos and Greene*

Nowadays, film sound is manipulated in the post-production phase of filming in moviemaking. Dolby noise-reduction technology and processes, stereo and surround

sound channels, and digital sound mixing or production provide the means to use sound in engaging ways. However, in writing, sounds need to be written into the narrative in ways that replicate what technology is able to produce, reproduce, or manipulate in film. James Monaco claims that sound “acts to realize both space and time. It is essential to the creation of a locale” to register the signature of a particular location (235). The awareness of how sounds work and how they are used in films helps Dos Passos and Greene create soundtracks that expand their reader’s perception of the setting as well as create the perception of the passage of time.

The sound design of Dos Passos and Greene creates an awareness of deep space. Because sound design can extend space beyond the visual frame, a contact zone or a space in which reader and landscape interrelate develops. Moreover, a carefully constructed soundtrack enables Dos Passos and Greene the opportunity to reproduce past or future time in a space. Both writers are able to show how sounds break from having to always or continually synchronize with an onscreen image that is in the visual frame. In this sense, sound, as with images, can represent abstract and symbolic meaning. Dos Passos and Greene design an aural *mise-en-scène* and an aural montage that record a *mélange* of real sounds from all visual planes in their scenes.

However, Dos Passos and Greene are aware of how a film microphone picks up and records sounds in often less than desirable ways. They know that sounds may have to be filtered to create a specific effect in their narratives. Sounds can dominate, subordinate, or coordinate with images, but more so, with other sounds in the same scene. The soundtrack works to enhance or to emphasize themes or moods in the narrative. On the one hand, Dos Passos assembles fragments of sounds for impact. His aural *mise-en-*

*scène* is designed around the mixing of sounds. Echoing, repeating, and internal and external sounds expand a reader's perception of the space. Additionally, Dos Passos juxtaposes aural detail perceptible from all visual planes through the manipulation of volume and location in scenes. Greene, on the other hand, is judicious in the use of aural montage. He establishes tone and theme through specific sounds that reinforce a piece of action in the *mise-en-scène*. He resists relying heavily on aural montage. The sound mix of both writers engages the senses of the reader through surround sound tactics that manipulate the perception of space and time.

### **Diegetic Sounds**

#### Parallel and Contrapuntal Sounds

Sound is considered diegetic when its source is within the world of a film. Diegetic sound is usually heard from a source onscreen and within the frame. However, it can originate from outside of the frame, from an offscreen area. Onscreen sounds from different visual planes create aural texture through their layering, echoing, repetition, rhythmic patterning, drifting or changing volume (loudness). Additionally, sounds, whether onscreen or offscreen, can work in tandem as indicators of parallel ideas, or they can work as counterpoints to other sounds. The patterns of complementary or contrapuntal sounds create a unique aesthetic. Complementary and parallel sounds reinforce the narrative's theme or ideas in a scene or between scenes. By stretching the sound space and inserting designed patterns and rhythms of sound, Dos Passos and Greene expand and compress meaning in their narratives.

Monaco defines parallel and contrapuntal sounds in the following way: "Parallel sound is actual, synchronous, and connected with the image. Contrapuntal sound is

commentative, asynchronous, and opposed to or in counterpoint with the image” (238). A typical soundtrack in a Hollywood studio film is primarily parallel. Soundtracks work with the image onscreen. Parallel onscreen sounds expand a sense of the depth in space when they originate from the foreground, middle ground, and background, even though they may vary in volume. Variations in volume and direction enable the listener to perceive distance in space. For instance, as I sit in my room, I can hear sounds from my immediate surroundings; sounds from the road below, but close to my home; and sounds of the freeway far off in the distance. These sounds vary in intensity and volume. They can also add a sense of time through volume and duration of sounds in different areas in space. From the freeway in the distance, I can hear the sound of a siren that gets less audible once it passes my home or transitions from faint to loud to faint again once it passes my location. I am aware of and can perceive differences in the qualities of sounds from different areas in a space.

Therefore, one way to achieve the power of parallel sound is to direct the reader’s ear. In *Brazil on the Move*, Dos Passos’s narrator hears the following in the *mise-en-scène*: “At a church on the shore a ringing of bells had started. The steamboats at the docks across the harbor were blowing their whistles. Down the middle of the stream in sparkling sunlight came a long string of launches and rowboats decorated with green and yellow streamers. From the shore came cheers and the popping of rockets . . . . Somewhere a brass band was playing” (22). Mixing sounds across the field of vision is a way to direct the ear, to change what it hears in the scene. In chapter 1, “A Gesture and a Quest,” in *Rosinante to the Road Again*, Telemachus and Lyaeus are in Madrid’s Plaza Santa Ana. Telemachus sighs: “I wonder why I’m here” and Lyaeus replies, “Why

anywhere else than here?” (Dos Passos, *Travel Books* 3) The repetition of the word “here” echoes in the space. Dos Passos adds complexity to the external sounds designed to depict “here” by overlaying it with the internal sounds of the cinematic aural practice of voiceover. Through the parallel sounds from the external and the internal world, Dos Passos creates and expands the aural depth of field in the scene. Furthermore, the sonic field will foreshadow the irony of the contrapuntal sounds in the scene.

Telemachus hears “four German women on a little dais . . . playing *Tannhäuser*” (Dos Passos, *Travel Books* 3). The presence of the German women indicates a changing environment; modernization has brought the foreign into the scene. The women perform orchestration from Wagner’s opera, which depicts a conflict and a struggle for redemption. The music is foreign to the location and serves as an overture foreshadowing and symbolic of the experiences Telemachus and Lyaeus will encounter as they travel the countryside and witness the effects of history, modernization, and industrialization.

Aside from holding a commemorative function, the German music soon becomes contrapuntal once again. Quickly, Lyaeus asks Telemachus, “Do you know Jorge Manrique?” (3). The overlay of the Spanish name becomes the dominant sound and an example of an intercut phrase. The German music slips into the background. Lyaeus then begins to “brush away the music” and to “recite, pronouncing the words haltingly” of Manrique (3-4). The recitation acts like a cinematic voiceover in the scene. Lyaeus recites: “Recuerde el alma dormida, / Avive el seso y despierte / Contemplando / Cómo se pasa la vida, / Cómo se viene la muerte” (“Remember the sleeping soul, / sharpen the brain and awaken / contemplating / how life passes, / how death comes”) (Dos Passos, *Travel Books* 3; translation mine). Lyaeus “recite[s], pronouncing his words haltingly” in

Spanish (3). His Spanish recitation is louder than the German music playing in the background.

Dos Passos, through synchronous and parallel but moderated sound, depicts the ideological conflict between the present and the past, traditional and contemporary, through the tactic of layering parallel and contrapuntal sounds from the diegetic story space. The conflict continues when Telemachus hears the words “Nuestras vidas son los ríos / Que van a dar en la mar, / Que es el morir” (“Our lives are rivers / that will end in the sea, / That is death.”) (Dos Passos, *Travel Books* 4; translation mine). As a cold wind “shrills” through the “clattering streets,” Telemachus speaks very “softly to himself” (4-5); again, as he did in the Plaza Santa Ana, he vocalizes rather than internalizes his speech. Once in a position of dominance, atop the dais, *Tannhäuser* is replaced with the contrapuntal song of Jorge Manrique. The German music plays only in the plaza, a contained space or setting, while the poetic lines of Manrique flow freely and openly with Telemachus as he walks through the streets. The echo resonates the priority of the sonic gestures: the name and the lyrics through voiceover are dominant sounds.

Next, Telemachus repeats the words of Manrique to himself, layering his internal thoughts onto the surrounding parallel sounds of the music. He thinks, “Cómo se viene la muerte / Tan calando. / Decideme: la hermasura, / La gentil grescura y tex / De la cara / El color y la blancura, / Cuando viene la viejez / Cuál se para?” (“How death comes / so penetrating. / I make my decision: the beauty / the pleasant uproar and weight / of the face / the color and the brightness. / When old age comes / What stops it?”) (Dos Passos, *Travel Books* 6; translation mine). The internal thoughts are offscreen and nondiegetic even though they originate from Telemachus, but it is nonsynchronous in that it

emphasizes a “mental flashback to an earlier voice that recalls a conversation or a sound that identifies a place. [Readers] recognize the sound too because its identity has previously been established” (Barsam and Monahan 397).

The two then watch a flamenco performance by Pastoria, who snaps her fingers and taps her heels synchronously to the strumming of the guitar. When she stops, the music stops, but Telemachus continues to recite the poem to himself: “¿Qué se hicieron las damas, / Sus tocados, sus vestidos, / Sus olores? / ¿Qué se hicieron las llamas / De los fuegos encendidos / De amadores?” (“What did the ladies do to themselves? / Their headdresses, their dresses, / their scents? / What fanned the flames / Of the fires / Of lovers?”) (Dos Passos, *Travel Books* 6; translation mine). The flamenco registers as a national gesture. It is a synergy of performance, music, and audience reaction. The overlay of sounds by the guitar, stamping feet, clicking fingers, and audience responses replaces the German musical gesture that earlier was once on the dais. The flamenco is placed front and center on the stage, in the intimate theater environment. Even the poetic lyrics of Manrique perform in the theater. All Spanish sounds dominate and take their place together in the frame. The parallel sounds of the poem, guitar, dancer, and audience overwhelm the foreign sound heard earlier in the open plaza. The foreign sounds attenuate to the Spanish sounds in the plaza, the theater, and the streets.

Literary devices such as sound motifs, dialogue, and environmental or ambient sounds construct an awareness of space and time that assists in developing the tone and theme in the Dos Passos and Greene travel narratives. The motif of music, of instruments being played, voices singing, or objects vibrating, is a vibrant part of the diegetic onscreen story in the Dos Passos travel narrative. A country’s music is often presented

with other sounds that reinforce the theme of nativism or traditionalism but counter the visual imagery of industrialization and modernization. In his travel piece combining experiences from trips he took to Brazil in 1948, 1956, and 1962, Dos Passos, in *Brazil on the Move*, uses the sounds of the Brazilian samba, the national and iconic musical genre and symbol of Brazil, as counterpoint to the sounds of foreign or industrial build up by the progressive political rhetoric of Brazilian politicians. At a political rally, citizens are bored and tired of listening to long political speeches. They grow irritated. The political speeches take on a forceful tone and the narrator observes the tense crowd:

Suddenly a samba band begins to play. I've been noticing one small band that officials have been trying to keep quiet, behind the speakers' stand, shushing and pushing back the dark boys with instruments. The minute the governor stops talking they won't be shushed any longer. Their drums throb. The sound of sambas rises from every street that leads into the square. In three minutes half the people are dancing. The oratory fades away. . . . The meeting turns into a sort of carnival parade with samba schools dancing ahead of the floats. . . . No more tension. A cool breeze seems to sweep through the streets. (Dos Passos, *Brazil* 204-05)

As the samba plays, the Brazilian politicians move to another location because the sound of the samba takes its place firmly in the square. At first, the samba must subordinate itself to political oratory, but once it has a chance, it bursts onto the scene. It cannot be contained any longer. The throbbing drums sweep aside the boring cadence of speeches and rises in the streets suggesting that the oratory will fade and surrender to the dominant sound of music. Moreover, the narrator continues to pinpoint the sounds of samba

throughout his travels: “At the foot of the steps the cobbled street was encumbered by market stalls and flanked by little bars and eating houses. . . . Flies zoomed joyously about. . . . Radios blared out sambas. From inside a doorway came the sound of a guitar” (Dos Passos, *Brazil* 15).

The music provides a release from the tension built by the oratories. It acts as a “cool breeze” refreshing the listeners (and the narrator). Even flies fly joyously to the sounds of the samba. The samba is omnipresent as radios from somewhere in the visual scene blare out the iconic national sound.

### External Ambient Sounds

Aside from national music, contemporary song lyrics provide another way in which Dos Passos utilizes the sounds of music in his travel narrative. In the first chapter, “Eastward,” in the travel narrative *Orient Express*, Dos Passos opens the scene with lyrics to a song: “Hoity-toity / Cha de noite / Sea’s still high / An’ sky’s all doity (*Travel Books* 129). The song sets the context, but ironically, it is being sung by a bunch of seasick passengers riding over rough seas. As they sing, “every long roll of the [ship] ended in a lurch and a nasty rattling of busted clockwork from the direction of the engineroom” (129). Despite the gaiety inside, “outside, the wind yelled” but the “Americans sang louder and louder . . . Sea’s still high / An’ sky’s all doity” (129). Dos Passos employs fragments of parallel sounds, of voices and the winds yelling loudly, simultaneously. A rhythm, the systematic or patterned arrangement of movement through time, is depicted by the “nasty rattling” of an object each time a wave moves under the ship. The progression of song lyrics sung by the passengers also depicts a movement through time: the song starts and continues its lyrical rhythm as the passengers sing the

tune. Outside, nature's tune of the yelling wind results in "the twitching peagreen faces" of the passengers (129). While in another chapter of *Orient Express*, at a train stop just before reaching Ararat, passengers talk as mosquitoes hum annoyingly about their ears. Later, Dos Passos inserts lines from a song about the Arabian Nights: "And the ladies of the harem/Knew exactly how to wear'em/In Oriental Baghdad long ago"<sup>19</sup> (*Travel Books* 203; "Arab Kitsch"). Whether man made or natural, musical sounds, even irritating ones, provide synchronous parallel or contrapuntal accents in the narrative.

Likewise, Dos Passos also finds patterns in sound through the use of assonance and alliteration between the natural and human sounds in the onscreen environment. He describes a group of Georgian soldiers playing on a kettledrum as others sing and "keep time with their hands and sing Tra-la-la, Tra-la-la to the tune in a crooning undertone" (Dos Passos, *Travel Books* 155). Dos Passos emphasizes sounds through onomatopoeia and mixes sounds in "Thum-rum-tum: thum-rum-tum on an enormous tambourine and the conquering whine of a bagpipe" (*Travel Books* 134). Elsewhere he hears the "breathless rhythm cries of Hussein, Hassan, Hussein, Hassan" (185) or the "steam and the thump hiss, thump-hiss, thumphiss of engines" (205). The sounds are expressive, interesting, and rhythmical. Words, themselves, give rise to more sounds in the form of human reactions: "The word favela as usual set off an argument. Everybody started talking at once" (Dos Passos, *Brazil* 30). Dos Passos intercuts words and phrases that provide patterns in the story.

Thus, sounds in the environment from sources visible onscreen help to focus the reader's attention on the setting. "Speech and music naturally received attention because they have specific meaning. But the 'noise' of the soundtrack—'sound effects'—is

paramount. This is where the real construction of the sound environment takes place” (Monaco 236).

Graham Greene is careful not to give dialogue dominance in his travel narratives. In one of his film reviews, he comments on how “the film, if it is to be true to itself, must depend first on picture and movement and only secondarily on dialogue” (*Pleasure-Dome* 26). Greene’s narrator often prefers to list the series of questions that an individual asks in the narrative. For instance, in *Journey without Maps*, the narrator explains that he summons the “Liberian messenger . . . with his shaven head and his curious black tuft of beard” (Greene, *Journey* 54). The narrator learns that the man is merely a German seeking information. The dialogue is presented in the following manner:

We asked him questions. . . . Had he ever been to Africa before he came out to the Republic two years ago? No, never. Hadn’t he found things difficult? No, he said with a tiny smile, it had all been very simple. Would one have trouble with the Customs at the frontier? Well, of course, it was possible; he himself had no trouble, but they knew him. Should one bribe them? That was one of the questions he didn’t answer. . . . No, he wouldn’t have another biscuit. (Greene, *Journey* 55)

The narrative clips the long conversation about a man who was not interested in anyone but only interested in finding out what he wanted to know. Greene lays out the conversation as if it provides information on the environment. The narrator relates a conversation with an engineer in Sierra Leone. The engineer explained how he passed the time and why he was in the country alone without his wife:

He said he wasn’t lonely, he didn’t know what nerves were—bringing his

hand against the wall—he always believed in having one hobby; the last tour it had been the wireless, another tour butterflies, this tour it was his car.

‘Those things are so noisy,’ he complained. ‘They keep one awake at night.’

‘Surely it’s only the light that brings them in,’ I said.

‘Oh,’ he said. ‘I always leave a light burning at night,’ and his eyes [follow] the beetles up and down the bare room. Somebody was playing something; the sound came all the way from the village: a kind of harp playing without melody, an endless repetition of notes. (Greene, *Journey* 59)

The quiet talk between the engineer and the narrator is preceded by a short explanation about the engineer’s wife described as being “nervy” and afraid of moths. The engineer continued:

The moths flocked in through the paneless windows to shrivel against the hurricane lamp, the cockchafer and the beetles detonated against the walls and ceiling and fell on our hair. He didn’t mind insects himself, he said, leaping from his chair, hitting at the moths with his hand, squashing the beetles underfoot. (He couldn’t keep still for a moment.) The only thing he feared . . . was elephants. (Greene, *Journey* 59)

The lack of conventional formatting of dialogue with quotation marks focuses the reader on the action in the setting rather than on the speech. The speech is a sound that frames the action in the scene. The engineer is surrounded by things that make him “nervy” and

quite lonely despite the fact that the narrator felt otherwise:

One felt the happy sense of being free; one had only to follow a path far enough and one could cross a continent. Sweating in the hot dry day and growing cool again, one found it hard to believe that this part of Africa should have so unhealthy a reputation; one forgot C's sickness and the diseased villagers. I had not so much as heard a mosquito and the daily five grains of quinine seemed a waste of medicine. (Greene, *Journey* 58)

The montage of images in the quotation are a series of images and tactile sensations of comfort and discomfort, but the most irritating sound (the mosquito) is not heard despite the discomforts. The word mosquito is enough to produce imagined sound, especially in the mind of the reader. Greene is careful to use sounds in ways that counter the images in this particular quotation. The reader gains a sense of acceptance that perhaps Africa is not as bad as one might think. However, a scene in *Lawless Roads* shows how the mosquito symbolizes the turmoil and oppression faced by the Mexican Catholic peasants. In "Into Chiapas" on "Salto de Agua," the narrator is flying above the Tabasco landscape:

The landscape of a hunted man's terror and captivity—wood and water, without roads, and on the horizon the mountains of Chiapas like a prison wall. . . . This was the dry season: you could see the hollows—like thumb-marks—waiting for the rains. The mountains [were] . . . heavy black bars one behind the other—and a silver horizontal gleam upon the ground was a waterfall. "You thought Villahermosa was hot," Ortega said. "You wait. And the mosquitoes . . ." Words failed him. (Greene, *Lawless* 127-28)

Greene relies heavily on arranging the images of the setting, which he uses as set up for his aural jab. Interestingly, too, Greene's narrator imagines the sounds of the mosquitoes in the quotes from both *Journey without Maps* and *Lawless Roads*. In both cases, readers would react in the same manner as the narrator. However, the lead into the aural cue, the mosquitoes, and the imagery of the setting keep the reader focused on the setting. The emotional perception of the reader may focus on the annoying mosquitoes in the Sierra Leone and Chiapas settings. Greene keeps the reader's emotional tie to the natural setting rather than on the narrator.

The mix of music, human voice, and feathers rustling disturb the otherwise tranquil and simple (dark) setting. The narrator in *Lawless Roads* wants to take a boat to Tabasco. He purchases a ticket and hires a guide; everything is dark and gloomy, and he feels great trepidation—he is nervous traveling on something unfamiliar, but his guide sits and waits on the quay. “It was quite dark now,” he recollects, “music was playing on the pleasure liner and not a light showed on the barge, except an oil-lamp in the bows. Little knots of people stood on the quay, somebody wept, and the turkeys rustled” (Greene, *Lawless* 99). The music is not described, but the narrator can distinguish the human voice and animal sounds. Another overlay is evident when the narrator hears, “Somewhere I heard a voice talking English—hollow overcivilized English, not American. I thought I heard the word ‘interpreter’. It must have been a dream, and yet I can still remember that steady cultured voice going on, and the . . . hum of mosquitoes” (Greene, *Lawless* 104).

Often, Greene adds dramatic emphasis to borders by amplifying certain sounds over others. Sound, as well as lighting, that adds visual emphasis, is at play in the

following example:

With the dark . . . the fireflies came out—great globes of moving light . . . flickering over the banana trees. Sometimes a canoe went by paddled by Indians—white and silent and transparent like a marine insect, and the oil-lamps in the bow and stern gave a sharp theatrical appearance to the sabre leaves on the bank. The roar of the mosquitoes nearly extinguished the sound of the engines. . . . Somebody shone an electric torch on a man in the bows . . . the ship moved backwards and forwards, swing this way and that. . . . Cries came up to the little dark bridge—naming the sounds- ‘seis, siete,’ and then quickly down to ‘tres’. Then the electric light would wane and die and a new bulb be fitted in ‘Seis, siete, cuatro.’ For nearly half an hour we sat there in the river, swinging gently. (Greene, *Lawless* 106-07)

The sound of the engines drown out the “roar” of the mosquitoes, but the sound of human voices filter through and over the natural and machine-made sounds. Greene is more visual in the quotation above, but his moment of the natural (mosquito) and man-made (engine, cries) sounds describing the cadence of the countdown provides a sharp aural border that slices through the silent scene.

Dos Passos invigorates the setting with ambient sound. *In All Countries*, a collection of reportage resulting from his travels, Dos Passos describes a scene titled “Bartolomeo Vanzetti” at the Charlestown Penitentiary, where Vanzetti is sitting in his cell as brass bands play *Home Sweet Home* and *If Auld Acquaintance Be Forgot*. Similarly, as Telemachus and Lyaeus walk, they can hear the “gravel crunch[ing]” (Dos Passos, *Travel Books* 70) under their feet. As they continue their walk, they hear the

“jingle of mulebells,” “mules, egged on by. . . hoarse shouting,” “smothered voices like the strangled clucking of fowls,” the “cracking of whip and long strings of oaths from [a] driver,” the “gurgle of irrigation ditches,” the “shrilling of toads,” and the “falsetto rustle of broad leaves of sugar cane” (14-15). The ambient sounds are sounds of the earth. They ride through the town hearing words “sift out of the night,” “singing and clapping,” and the “tinkle of glasses and banging on tables” (16). There are many conversations in Spanish and a focus on *lo flamenco*, bringing out a sense that living “from the belly and loins, or else from the head and heart: between Don Quixote the mystic and Sancho Panza the sensualist” (19) is a humble, but meaningful gesture of Spanish life.

Despite being in a noisy bar, the Dos Passos narrator can make out a catalog of conversational fragments. In a scene, atop a terrace, the narrator hears bits and pieces of conversations around him, which he presents in bullet list form. He hears a piece of conversation from the talk around the bar in “English, Oxford drawl, Chicago burr, Yankee twang, English and American as spoken by Greeks, Armenians, Frenchmen, Italians. Only the soberer people in our corners spoke French” (Dos Passos, *Travel Books* 146). Similarly, in *Brazil on the Move*, Dos Passos’s narrator hears a hodge-podge of conversations: “Some airline should buy this hotel and renovate it,” “lists of minerals and their locations,” “rumors of a technical breakthrough on the production of fertilizers,” and “why not turn the surplus population of the barren northeast into Amazonas?” (Dos Passos, *Brazil* 118-19). Speaking is emblematic of the rhythm of sounds Dos Passos includes in his scene. As he walks through the alleyways in Venice, the eyes and ears track and record ambient sounds in alleys such as “drunken men playing guitars in front of a cathouse by the waterside” (Dos Passos, *Travel Books* 132). Sounds from all spatial

fields enrich the scene: “In every direction spaghetti-tenors [are] singing in boats. In the piazza an orchestra [is] playing William Tell for all it’s worth, [and] on the Grand Canal Santa Lucia carried high by a soprano above a croaking of fat basses” (132). Siegfried Kracauer claims elements of rhythm are purely compositional and, thus, emasculate reality. However, I offer that Dos Passos’s insertion of “nature in the raw” or “natural objects,” as presented in the catalog of what Kracauer terms as “unstaged, . . . incidental, the not [quite] shaped” (185), features as the rhythms of life Dos Passos insists on including in his travel narratives.

Another common ambient sound motif in *Rosinante to the Road Again* comes from animals, usually a donkey bell or a mule braying. The aural motifs inserted as onscreen diegetic sounds represent and reinforce the presence of the humble and agrarian traditions in the narrative, emphasizing and reinforcing nativism and traditionalism. Animal sounds are juxtaposed in the following: “While he was speaking we passed a cartload of yellow grapes that drenched us in jingle of mulebells and in dizzying sweetness of bubbling ferment” (Dos Passos, *Travel Books* 14). The narrator continues: “As I sat beside my knapsack in the plaza, groping for a thought in the bewildering dazzle of the night, three disconnected mules, egged on by a hoarse shouting, jingled out of the shadow. . . . [It] became evident that they were attached to a coach. . . . [I]inside [the coach] smothered voices like the strangled clucking of fowls being shipped to market in a coop [were heard]” (14). Dos Passos surrounds the human voice with the sounds of the pastoral. The reader hears “hoarse” shouting and then “smothered” voices that are described as “clucking,” so the human voice takes on the qualities of animal sounds. Human speech takes on the quality of the sound of mulebells. The smell of fermenting

grapes along with the juxtaposition of human and animal sounds blend to indicate, reinforce, and amplify the traditional life of the country.

Ambient onscreen sounds are also recorded in the second section “III. Land of Great Volcanos” in *In All Countries*, the section titled “2. Zapata’s Ghost Walks,” the narrator begins by describing what he hears in a cantina: “From inside . . . comes an old man’s voice singing to a guitar” (Dos Passos, *Travel Books* 317-18) and the patrons “stop talking when they hear the name of the song” (318). The insertion of song lyrics that are presented in Spanish and finished in English follow. A fat man tells of a time when the fields were green with sugar cane and the mills were busy processing them. Men retell stories of the good old days, but the narrative soon turns to a story of the bad old days. An old man recounts the sadness of a failed agrarian revolution.

The section is followed by “In the Hills”; the story of the revolution recounts the rise of Zapata only to end with more lyrics from the song. The music provides a synchronous backdrop for the narration of the life and legacy of Zapata. The next section, “Emiliano Zapata,” begins with a song lyric that ends in a biography of Zapata. The lyrics to a *corrido*, or ballad, which is popular among Zapata’s soldiers, and an account or testimony from a witness of Zapata’s assassination is provided in full. Dos Passos records the sounds of music in the surroundings, but simultaneously, he also records silence in the scene. When the peasants hear the song of Zapata, they turn silent out of respect, and despair. Silence, then, becomes an aural representation of the fallen hero.

Onscreen parallel and contrapuntal sounds as well as forms of dialogue and ambient sounds create an awareness of themes and tone in the travel narratives of Dos Passos and Greene. Music, man-made sounds, and natural sounds of animals are ways

that enlarge the perception of space, especially when they come from different depths in the field of the frame. Recording sounds offscreen, out of the narrator's sight, also extends the dimensions of space beyond the visual limits of the narrator.

### **Nondiegetic Sounds**

#### The Internal Sounds of the *Monologue Intérieur*

In film, the microphone can be pointed or placed in areas that may not be attached to a speaker or close to a sound source. The microphone can face out and away from a speaker's body to record external sounds, but it can also be turned inward to record the internal, private, and subjective thoughts, memories, or imagination of the narrator. Regardless of the microphone's location, the narrator provides the point of view that focuses the reader's attention on specific sounds in the setting. In *Audio-Vision*, Michel Chion claims that "sound superimposed onto the image is capable of directing our attention to a particular visual trajectory" (11), even influencing one's perception of time through the image. Sound "renders the perception of time in the image as exact, detailed, immediate, concrete—or vague, fluctuating, broad" (13). Both Dos Passos and Greene utilized internal sounds of the narrator's reflections as an element that cued the reader to changes in time.

In *Lawless Roads*, Greene reflects on the life and death of the Jesuit priest, Father José Ramón Miguel Agustín Pro Juárez Pro, or "Father Pro," who is executed by the Mexican government. The narrator recalls, "I thought of Father Pro . . . [and his] secret Masses, the confessions at street corners, the police hunts and the daring evasions . . . crying, 'Hail Christ the King' in the yard of the prison. . . . Pro sp[oke] with the psychology of Thomas of Canterbury" (Greene, *Lawless* 30). There are imagined sounds

of the sermons in the passage that the reader cannot hear. Daydreams provide instances of temporal and aural border crossings. The reader breaks away from the narrator to imagine Father Pro delivering sermons and discussions.

As an experienced scriptwriter, Greene understands how dialogue plays a vital role in the telling of a story. His travel narratives are spare on dialogue; however, he does acknowledge to Martin Shuttleworth in a 1953 interview that that he is “so used to the dissolve” and “so used to the camera” that he may tend to leave out spoken lines (Gourevitch, *Paris Review* 4). Greene mixes external dialogue with his narrator’s internal monologue in his *mise-en-scène*. Inner monologue is mixed into the narrative as recollections, memories, and imagination. In the *Journey without Maps* chapter “Western Liberia,” Greene reaches the upper-most region of Liberia, Bolahun. The narrator observes a chief’s funeral service with its ceremonial dances and music. As the narrator watches the ceremony, he recalls, of all things, his travel guide, an African named Mark. The narrator presents an incident Mark told the narrator about an experience with a mission school teacher. The recollection jumps from the ceremony to a scene at a mission school. The reader jumps from looking at the ceremony to watching Mark’s confrontation with his teacher.

Internal recollections like sound over narration expand the perception of time. The borders of the external and the internal become permeable and memory is intercut into the present action. Mental daydreaming creates imaginary spaces of past or future time that stretches and slows down movement in the narrative in order to reveal the border between the two spaces. The reader’s perception of space and time lingers on in the internal memories until the narrator begins the next scene. In *Lawless Roads*, the

narrator wonders: “I could imagine them saying over there, ‘There’s an American going from Monterrey to New York in a fine German car. He’ll give you a seat for a few dollars; and people like me were waiting on the other side, staring across the Rio Grande at the money-changers and thinking, ‘That’s the United States’, waiting for a traveler who didn’t exist at all” (Greene, *Lawless* 20). Greene moves the reader to and from the border of readership and spectatorship when he moves the narrative from the present line of action to the internal thoughts of the narrator.

Greene’s first attempt at travel writing was like looking at flickering shadows on the walls of a Rider Haggard novel, moving deep into scary territory filled with fear and excitement. Greene’s deep-seeded excitement over traveling to Africa sobers when he examines a map on the wall of the Consulate and the seal stamped in his passport. Despite information in the British Government Blue Book listing rats, fever, plague, mosquitoes, murders, and dysentery, and the fact that there are only two doctors in Monrovia among so many other untoward conditions, all of this does not discourage or weaken his resolve. Instead, he admits, “There was something satisfyingly complete about this picture. It really seemed as though you couldn’t go deeper than that; the agony was piled on in the British Government Blue Book with a real effect of grandeur; the little injustices of Kenya became shoddy and suburban beside it” (Greene, *Journey* 14). His response seems nostalgic. He thinks:

There are times of impatience, when one is less content to rest at the urban stage . . . there are a thousand names for it, King Solomon’s Mines, the ‘heart of darkness’ . . . or . . . as Herr Heuser puts it in his African novel, *The Inner Journey*, one’s place in time, based on a knowledge not only of

one's present but of the past from which one has emerged. (Greene, *Journey* 16)

Greene's internal recollections (autobiographical) and observations (ethnographical) act like sonic borders not just of space, but of time. Susan Blake in "Travel and Literature: The Liberian Narratives of Esther Warner and Graham Greene," acknowledges how the narrator's subjective ideas of the Self and of the Other reveal themselves in the way the autobiographical and ethnographical features develop in the writings of Greene. The narrator's imaginings of Africa are like a movie that the narrator plays in his head as he thinks about the impending journey.

In the case of *Journey without Maps*, the African Other is an underdeveloped European Self (Blake 193), which is reinforced by the lack of dialogue by African servants and carriers. Greene's constant references to the Western literary traditions, "condescending and imperialist" (Blake 201), are primarily introspective to the exclusion of the African Other. Blake reveals, "Greene drops references (eleven in the first twelve pages) to exploration narratives and an eclectic array of modern novelists and poets, primarily those with symbolist and psychological leanings: Auden, Eliot, Baudelaire, Rimbaud, Rider Haggard, Celine, Lawrence, James, Kafka . . . [using] European writers to interpret Africa" (Blake 199). It bears repeating that Greene's imperialist attitude reveals itself in his presentation of his journey to Africa as a journey into his past. The imperialist in Greene results in his inner speech counteracting the visuals he looks at and the reader leaves the scene to focus on his monologue. For Greene, the action in a scene stimulates a turn to an interior monologue. When he hears something, he recalls his past. The sound of the narrator's mind creates a sonic montage that juxtaposes with the sound

that stimulated the digression. What I focus on with Greene is not his imperialistic gaze or response; instead, the focus is on his use of interior monologue that is organized as cinematic sound bites in his narrative.

Siegfried Kracauer in *Theory of Film: The Redemption of Physical Reality* (1960) claims that films “evoke the innumerable experiences which an individual is likely to undergo in a single crucial moment in his life” (66). Kracauer points to Eisenstein’s claim of *the monologue intérieur* that provides montage moments of “sense data without too much regard for their contribution to the total effect of the story” to claim that “the material of the sound-film is not dialogue. The true material of the sound-film is . . . the monologue” (Kracauer 320). Eisenstein explains that the interior monologue is not only used to depict a flow of consciousness, but also as a way to structure film. Eisenstein believes that “the inner monologue . . . took as its starting-point a particular human manifestation—the structure of human speech . . .” (Eisenstein, *Towards* 290). For Greene, “the true material . . . is not merely life in the dimension of articulate meanings but life underneath—a texture of impressions and expressions which reaches deep into physical existence” (Kracauer 68). In this way, Greene trims a border for time through interior monologue. The result is more than merely adding texture to sound designs in his scenes, but the creation of spaces that distinguish dimensions of deep space while textured by a reach back in time.

In *Ways of Escape*, Greene admits that *Journey without Maps* stood as a metaphor for the parallel journey of a return to his past: “In 1935 I rashly proposed to make memory the very subject of my next book, *Journey without Maps*, for forty-five years ago I could play happily enough even with the darkest and furthest memories of childhood—

they were not so dark of so distant as they seem to me today” (Greene, *Ways* 32). In *Lawless Roads*, he refers to Berkhamsted School as

Two countries . . . lay side by side. . . . You had to step carefully: the border was close beside your gravel path. . . . I was an inhabitant of both countries. . . . How can life on a border be other than restless? You are pulled by different ties of hate and love. . . . One was aware of fear and hate, a kind of lawlessness . . . ; one met for the first time characters . . . who bore about them the genuine quality of evil. (*Lawless Roads* 9-10)

Living on both sides of a border implanted a vision of hell and heaven in Greene’s mind, and he uses borders in his travel narratives to contrast space and time. His past experiences shaped his point of view, which affected his objectivity and, subsequently, the way he looked at the world. His journeys were deeply subjective and liberally layered with personal recollections to things he saw and heard as he traveled. His desire, claims Judith Adamson, presented a “relationship between the objective outside world and the subjective individual world” (xiii). However, I see Greene’s internal world as a way to bring diegetic and nondiegetic spaces together using the element of sound. The reader can hear the present (diegetic) sound along with the past (nondiegetic) sound. Recalling past events or associations are ways to bring diegetic and nondiegetic sounds together.

The sounds that are diegetic are counterpoints to the nondiegetic sounds of the narrator’s recollections. Sounds in the scene parallel sounds that are part of the narrator’s internal thoughts. By juxtaposing the two soundtracks, Greene can create many associations between what he hears and what he thinks or recalls. For example, the

narrator in *Journey without Maps* acknowledges a silent Africa overlain with the dominant memory-sounds of the West:

Perhaps the Liberian forest is peculiar in Africa for the quality of deadness, for other writers more often complain in their parts of Africa of the noise and savagery of the jungle. M. Celine is an example. "The forest is only waiting for this signal [the sunset] to start to shake, whistle and moan in all its depths, like some huge, barbarous, unlighted railway station. (Greene, *Journey* 151)

Greene constantly points back to a Western literary tradition. Greene's narrator's interior musings provide a way to divert the narrative and give him a border in which he can play with his own subjectivity. For example, his narrator reflects on and recites pieces of a poem to himself:

Tell me not here, it needs not saying,  
What tune the enchantress plays  
In aftermaths of soft September  
Or under blancing[sic] mays,  
For she and I were long acquainted

I knew all her ways had a curious fascination for me during those weeks; it was like a succession of pleasant sounds in a foreign language . . . I could think of nothing else to think about and recite it very slowly to myself. . . . The poem had ceased to mean anything; it was impossible here to think of Nature in such terms of enchantment and nostalgia; it would have been like cherishing a dead weed in a pot, a sign of mental derangement.

And full of shade the pillared forest  
Would murmur and be mine. (Greene, *Journey* 152)

Like Dos Passos's Camera Eye, the device of the interior monologue helps the reader perceive the intricate thoughts that are stimulated by the act of hearing something in the scene.

In 1976, Greene received an invitation to visit Panama from General Omar Torrijos Herrera. Although considered a memoir, *Getting to Know the General: The Story of an Involvement*, I see Greene using similar cinematic techniques as in his travel narratives. Greene could not figure out why he received the invitation, but he accepted. Panama, the very image and sound of the word stimulates "the glamour of piracy . . . in the story of how Sir Henry Morgan attacked and destroyed Panama City, and when I was older I had read of the disastrous Scottish settlement on the edge of the deep jungles of Darién" (Greene, *Getting* 19). Greene overlays the sound of a poem: "I knew that Panama . . . haunted my imagination. As a child I . . . watched a . . . play written by Stephen Phillips . . . and I knew much of Newbolt's good-bad poem Drake's Drum by heart" (19). He follows with a few lines: "Drake he's in his hammock an' a thousand miles away, / (Capten, art tha sleepin' there below?) / Slung atween the round shot in Nombre Dios Bay" but comments, "What did it matter that Newbolt's poem was inaccurate and that it was in Portobelo Bay . . . that Drake's body was sunk into the sea?" (19). It does not matter to Greene why he was invited; the thought of Panama intrigues him, and he assembles fragments of his memories as a way to show his fantasies about the place.

Internal nondiegetic sounds of interior reflections are also found in Dos Passos's *Rosinante to the Road Again*. Dos Passos's characters Telemachus and Lyaeus duck into a theater where the two hear and watch a flamenco performance. The sounds of a guitar

and the stomping feet synergize to create a profound musical gesture. Hidden off stage (offscreen), waits the dancer named Pastoria; she times her movements on stage (onscreen) with the “strumming of a guitar, whirring fast . . . like locusts in a hedge on a summer day” (Dos Passos, *Travel Books* 5). Offscreen, the audience does not see the dancer but Telemachus hears: “heels beaten on the floor . . . then suddenly added, sharp click of fingers snapped in time” as the rhythm slows (5). The response from the audience is a “taut sound of air sucked in suddenly” as they hear Pastoria’s “faintest tapping of heels, faintest snapping of fingers” (5). Then Pastoria enters on stage. The effect of the offscreen sound produces strong reactions from the audience in the theater. Deep space is created by the awareness of sounds happening outside the visual frame.

Additionally, Dos Passos uses repetition of musical lyrics to emphasize his tone and theme in *Rosinante*. At one point in their odyssey, the travelers wake up to the sounds of loud music. They hasten to an overhang above a courtyard where “huge rhythms [are] pounding about [them], sounds of shaken tambourines and castanettes and beaten dish-pans and roaring voices. Someone [is] singing in shrill tremolo above the din a song of which each verse [seems] to end with the phrase, “*y mañana Carnaval*” (Dos Passos, *Travel Books* 64). The two move into the cantina, and the sound of the music and singing are now offscreen. A man begins to talk, but “from outside the hand-clapping and the sound of castanettes . . . interrupted by intervals of shouting and laughter and an occasional snatch from the song that [ends] every verse with “*y mañana Carnaval*” (65). The music outside accompanies the man’s speech in Catalan:

The *padrón* stuck out his chest, put one hand in the black sash that held up his trousers and recited, emphasizing the rhythm with the cognac bottle:

Aquí está Don Juan Tenorio;  
no hay hombre para él . . .  
Búsquene los reñidores,  
cérquene los jugadores,  
quien se precie que la ataje,  
a ver si hay quient le aventaje  
en juego, en lid o en amores. . . .  
(Here is Don Juan Tenorio;  
There is no man equal to him . . .  
The fighters look for him,  
the players surround him,  
who prides himself in stopping it,  
to see if there are those who outwit/outflank him  
in play, in battle or in love.) (Dos Passos, *Travel Books* 66; translation  
mine)

The man ends saying, “That’s what we do . . . we brawl and gamble and seduce women, and we sing and we dance, and then we repent and the priest fixes it up with God” (66). Dos Passos employs music as a way to express tone in the scene by emphasizing the sound of the phrase “*y mañana Carnaval*” offscreen. Both onscreen and offscreen sounds express the same ideas, but the outside focuses on song and dance, the celebration in anticipation of a holiday, which is just a small part of the oratory by the *padrón* onscreen. Both inter-cut phrase and recitation work in tandem to amplify the mood of the people. In the scene, all sounds cooperate; the mix of languages reinforces

the attitudes of the men of the country. The music from the outside, offscreen, does not compete with the voice; the man does not need to shout over the music. The offscreen music provides a complementary supplement to the expressions of the *padrón*. All singing (and drinking) continue as the scene fades out and the next chapter begins.

In the scene “Music at Night,” in *Journey without Maps*, a group of Africans play their harps. The narrator describes the music as:

Light melancholy monotonous, beautifully superficial music which just tickled the surface of the mind, didn't tiresomely claim any deep emotion whether of grief or exaltation, the claim which fixes strained masks on the faces in a concert hall. This was the music of a cigarette-box; it was sad. . . . The little recurring notes plucked with four nails died out and began again unvaried against the night. (Greene, *Journey* 89)

The “light” and “melancholy” music tickles the mind rather than dominates. In another film review, Greene notes how sound (nondiegetic) music intrudes in the film scene: “The music sentimentally underlines emotional situations which are carefully played down by the actors and the dialogue-writers” (*Pleasure-Dome* 113). In the case of the observing narrator, the sentimental musical notes and melody strike a critical note in the narrator's reflections. Africans who observe the narrator watching and listening to the music would think the narrator is enjoying the sounds, but the reality, through internal sound, reveals just the opposite.

### Offscreen Ambient Sounds

The early classical Hollywood film practice of continuity synchronized body and voice even in the form of voice-over: image and sound colluded to resist confusion; audiences knew who talked at any given moment. With Dos Passos, the human voice is often disembodied. The voice drifts from parts of a space and is offscreen. In his *Brazil on the Move*, the narrator hears: “From somewhere comes a smell of cape jessamine. Down in the dark valley an accordion is playing and a voice is singing a samba” (52). The setting of the music is vague. It is difficult to place its location with exactness, and this adds a sense of extending space through the instrument and the voice. The sound of the voice reverberates from somewhere but accentuates a greater depth to the setting. Also, it is not just an instrument that Dos Passos reveals, but a voice, albeit a disembodied one, which is present somewhere in the scene. Both sounds, the accordion and the voice, amplify the ways Brazil moves.

In the following sample from *Brazil on the Move*, Dos Passos does not use quotation marks to designate the editor’s speech; instead, the speech acts as an ambient sound as the man poses for the photograph; in essence, it lingers in the mind of the narrator. Dos Passos uses the synchronous and cinematic voiceover of sounds representing the country’s furious and deliberate move to modernize. Brazil unfolds through the stories’ historical accounts verbalized by the Brazilians themselves. The travel narrative assembles fragments of discussions with scientists, politicians, and middle-class citizens, but also through the poor where a “sense of wellbeing . . . a sort of well intentioned innocence about the people of the back country” comes through (Dos Passos, *Brazil* 15). In the following scene, the narrator is posing for a group picture:

While [the] photographer was crouching and peering the newspaper editor pointed out to me some old prostrate cannon rusting on the ledge below the clubhouse terrace. In the seventeenth century he said the Dutch had tried to take Vitoria and the defenders had stretched cables from this fort to the granite shore opposite and had sunk a Dutch man-of-war and saved the city for Brazil. It was in this war against the Dutch that Brazilian nationality first came into being. His chest puffed out and he strutted like a bantam as he turned to mug the camera. (Dos Passos, *Brazil* 18)

The speaker, like voice over narration, recounts the historic battle, which instills pride, and he turns to pose proudly in front of the camera. The lack of quotation marks does not reproduce the account as a talk in present time by the character, but gives the account a timeless quality.

Offscreen sound can parallel sounds in other areas in a scene but remain difficult to locate or place. Instead, sounds flow or drift into the scene from somewhere yet impact the mood of the scene. Offscreen sounds direct the readers ear in a scene: “Down in the valley a donkey brayed long and dismally” (Dos Passos, *Travel Books* 70), and “down in the dark valley an accordion is playing and a voice is singing a samba” (Dos Passos, *Brazil* 52). The fact that these sounds are offscreen and cannot be located in a direction other than downward expands a sense of space vertically. In the following excerpt, the narrator tells of how sound drifts in the scene and becomes ethereal and omnipresent:

A gramophone was playing, and Miss Josephine Baker’s voice drifted across the compound with an amusing and sophisticated melancholy. It made everything for the moment rather unreal: the carriers sitting in the

dust, the quiet drift of huts, the forest edging up over the horizon. . . . But somebody turned the gramophone off upstairs, and we were removed at once. (Greene, *Journey* 99)

The sound of Baker's voice drifting across the setting allows sound to control the visual image across the horizon. Walking down a Mexican street, the narrator hears explosions. He cannot locate the sound with accuracy because it is somewhere off screen, but the narrator takes cover in a haberdashery. In another instance, the narrator notes: "He sang and he danced, danced even when he carried a hammock or a load; I could hear his voice down the trail, proposing the line of an impromptu song which the carriers took up, repeated, carried on" (Greene, *Journey* 127). Elsewhere, the narrator says, "I put the light out and listened to the moonlit tumult, but when it ceased and the villagers crept into their huts and put up their doors, there was such a rush of rats down the walls that I switched on my torch and saw the shadows racing down" (149). The use of sight and sound delineates borders in the foreground, middle ground, and background. This bordering also aligns with Greene's overall objective of describing and capturing life on a border, a shared zone between two opposing elements. Similarly, Dos Passos writes, "From the yellow barracks to the left comes a tune on a hurdy-gurdy and a quavering voice singing" (*Travel Books* 135). He does not see the musician in the scene; instead, the sound of music allows the "tune" and the "voice singing" to permeate the scene. Other examples include: "The street outside was empty and dark, but frailly from far away came the sound of a concertina. The jiggly splintered tune of a concertina was limping its way through the black half desert stone city, slipping in at the window of barracks" (165).

At times, distinct and indistinct sounds mix. In the following excerpt, Greene records such a mix:

The night became alive again; the turkeys lumbered down from the tree and hissed and squawked. . . . There was political and incomprehensible talk around the table. . . . The owner of the hut seemed to have some objection to the stranger's gun. He rolled up a trouser to show bullet scars in his leg. The stranger laughed, took off his belt, and tossed it into his hammock. (Greene, *Lawless* 43-44)

In another scene, in Orizaba, Greene's narrator hears "the doves whisper[ing] and a fountain splash[ing]," and then he hears "an American . . . chirping gently" (Greene, *Lawless* 89). The mix of human and animal sounds indicates the blending of the people and their environment.

#### *Aural Montage in Dos Passos and Greene*

In 1928, Russian directors Sergei Eisenstein, Vsevolod Pudovkin, and Grigori Alexandrov advanced a statement on the use of sound in film.<sup>20</sup> Although excited about the technique, they express caution, advising that sound not compete or overwhelm visual montage. They believe that "only the contrapuntal use of sound vis-à-vis the visual fragment of montage c[an] open up new possibilities for the development and perfection of montage" (Eisenstein, Pudovkin, and Alexandrov 371). Moreover, Dos Passos finds that they concur "thoroughly about the importance of montage" (Dos Passos, *Best Times* 180). Subsequently, Dos Passos uses montage techniques in his writing and, thus, it appears to me, that his sound designs can also be assessed against the manifesto on sound developed by the Russian directors.

## Diegetic Sounds

In *Rosinante to the Road Again*, Dos Passos inserts six chapters titled “Talk by the Road,” which act as juxtapositions to chapters that focus on representatives of the Spanish countryside. Don Alonso, the speaker in all “Talks by the Road,” reminds the two young travelers about gestures, often reiterating the traditional notions, which act as the soul of the changing country. Before the first “Talk” chapter, Dos Passos includes a chapter with a donkey boy and another with a baker. The donkey boy tells Telemachus his notions about America: “America is the world of the future,” he says, and “In America there is freedom . . . there are no rural guards; roadmenders work eight hours and wear silk shirts and earn . . . un dineral,” and “children are educated free, no priests, and at forty every man-jack owns an automobile” (Dos Passos, *Travel Books* 12-13). However, after a while, the donkey boy becomes philosophical:

For a long while the *arriero* walked along in silence. . . . Then he burst out, spacing his words with conviction: ‘*Ca, en American no se hase na’a que trabahar y de’cansar*. . . . Not on your life, in America they don’t do anything except work and rest so’s to get ready to work again. That’s no life for a man. People don’t enjoy themselves there. An old sailor from Malaga . . . told me, and he knew. It’s not gold people need, but bread and wine and . . . life. (13)

As the donkey boy speaks, Telemachus visualizes these Americans:

Red-faced gentlemen in knee breeches, dog’s-ear wigs askew over broad foreheads, reading out loud with unctious phrases, ‘inalienable rights . . . pursuit of happiness,’ and to hear the cadence out of Meredith’s

*The Day of the Daughter of Hades: Where the husbandman's toil and  
strife / Little varies to strife and toil: / But the milky kernel of life, / With  
her numbered: corn, wine, fruit, oil! (13)*

The travelers stop at a little wine shop and inside the conversation continues: "People don't enjoy life in America," the barkeeper teases, "But in America people are very rich" (13) whereby the bar roars with the teasing and mocking of the donkey boy. "But [the donkey boy] persist[s] and [leaves] shaking his head and muttering 'That's no life for a man'" (14). The natural job of the Spaniard is to enjoy life, to smell its roses and listen to its lyrical language. America, or the conversation about it, acts as the aural counterpoint to Spain.

The next chapter, "The Baker of Almorox," precedes the first "Talk by the Road" chapter. The theme of the constant "foundations of life [remain] unchanged up to the present" is reaffirmed by the baker (Dos Passos, *Travel Books* 24). The narrator listens to the history of Almorox, and begins to imagine "a picture of the view of the world" (24) because of the donkey boy and baker's talk. The history of the region, with its various invasions, is shared, but through the lesson comes a sense of intense individualism. At the close of the chapter, the narrator says, "I wondered to what purpose it would be, should Don Quixote again saddle Rosinante, and what the good baker of Almorox would say to his wife when he looked up from his kneading trough . . . to see the knight errant ride by on his lean steed upon a new quest" (33).

Kracauer states that film "may represent an indefinite number of material phenomena—e.g. waves, machine parts, trees, and what not—in such a way that their forms, movements, and light values jell into comprehensible rhythmical patterns" (68). I

suggest, that in the case of Dos Passos, his use of pointing to the rhythmical in real life does what Kracauer rejects: “the flow of rhythms—if it is a flow—continually disrupts the flow of life, and once they are isolated from the latter, the phenomena belonging to it cannot become eloquent” (185). For Dos Passos, the common material depicting the flow of life combines and synergizes to become “eloquent” because of the rhythmic patterns constructed out of various “material phenomena” that are a part of the composition of the scene. Don Alonso continually engages Telemachus and Lyaeus. Don Alonso is a symbolic voice of the landscape and through his talk connects the two travelers with the landscape. Alonso’s voice qualifies as an aural gesture of the soul of Spain. Alonso explains:

You are now, my friend, in the heart of Castile. Look, nothing but live-oaks along the gulches and wheat-lands . . . under a tremendous sky. . . . In Madrid there is not so much sky. . . . Look at the huge volutes of . . . clouds. This is a setting for thoughts as mighty . . . as the white cumulus over the Sierra, such as come into the minds of men lean, wind-tanner, long-striding. (Dos Passos, *Travel Books* 101)

Through Don Alonso’s speeches, Dos Passos provides a way for sound to regain or maintain control over other aural sounds and visual images. The “Talk” chapters are a montage of fragments or assemblages that accent the action in the narrative. Don Alonso emerges as a primary aural pattern between the chapters. The insertion continues to support the theme that Alonso eloquently sets forth: “Conquest has warped and sterilized our Iberian mind without an atom of it” (Dos Passos, *Travel Books* 49). Similarly, Juan Maragall’s poetry is a modulated language of peasants and fishermen. Two poems are

translated in English followed by an explication. Maragall's quatrain is admired and is presented in Catalán: "Canta esposa, fila i canta / que el patí em faras suau / Quan l'esposa canta i fila / el casal s'adorm en pau" ("Sing wife, row and sing / that the boat slides smoothly / When the wife sings and rows, the house sleeps in peace" (Dos Passos, *Travel Books* 87; translation mine).

As with his trilogy, *U.S.A.*, Dos Passos inserts biographies and songs into his Brazilian travel narrative as a way to give historical context. Brazil moves because of the people who dare to move it. The stories of Sayão<sup>21</sup>, Kubitschek<sup>22</sup>, and Costa<sup>23</sup> provide instances of Brazilians on the move. Flashbacks also provide texture as they recount the political history of Brazil between the years 1962-65 through the biographies of two politicians Carlos Lacerda<sup>24</sup> and Getulio Vargas.<sup>25</sup> The biographies act as internal nondiegetic narration, but provide the reader with historical and political context; they are like a fragment in a montage of information about the setting.

Dos Passos's use of environmental raw sound enhances the local scene. There is continual overlay or mix of local sounds. The sound mix indicates an aural depth of field whereby sounds from foreground, middle-ground, and background are inserted into the narrative. He also notes how sounds drift faintly or become dominant over other sounds in the *mise-en-scène*. The mix of raw sound; drifting sounds; and loud, soft, close, faint, and indeterminate sounds represent life in the raw that packs the streets and roads he travels. The hodge-podge of talking includes, "Some airline should buy this hotel and renovate it," and "lists of minerals and their locations," and "rumors of a technical breakthrough on the production of fertilizers." Also, "why not turn the surplus population of the barren northeast into Amazonas?" (Dos Passos, *Brazil* 118-19).

Likewise, soundtracks in Greene's narratives often demarcate sonic or aural borders in the *mise-en-scène* and expand the reader's sense of a setting pregnant with competing sounds. However, Greene can also blur aural borders. The narrator in *Lawless Roads* picks up the ambient noise of humans. A soundtrack of human noise is found in a chapter titled "Fun at Night." The narrator enters a cabaret. He describes a mish-mash of ambient sound: people chattering, and their reactions to the show. The surrounding conversations compete with his chat with an American girl (Greene *Lawless* 71-74).

#### Onscreen Sound Bridge

Sound bridges provide a common aural transition supporting the Hollywood continuity style. A sound bridge creates and provides a transition between shots. A bridge can occur at the start of a scene in which sound from a previous scene carries over into the next scene before the next scene's sound takes over. Alternatively, a sound bridge can occur when sound from the next scene is heard before the scene changes. Subtle or gradual aural changes are preferred between images while jarring differences in sound, volume, rhythm, and pitch are avoided. Sound bridges convey mood, emotional, and narrative connections between scenes or images. Greene describes the following scenes, which contain elements of the sound bridge:

That night a crowd collected outside the church in the warm fresh air; little braziers burned along the pavement, and the bell clanged in the tower, shaking out sparks with every heavy oscillation. A Catherine wheel whirled in the road, and the rockets hissed up into the sky and burst in flippant and trivial stars. The church door was open; between the dark shoulders of the crowd you could see a bearded Joseph surrounded with

light; the noise of the bell and the rockets and the crowd faded out at the church door. (Greene, *Lawless* 92)

The quotation offers the bridge of outside noise linked to the silence in the church. The volume and amplitude change between the exterior and interior scene.

In *Journey without Maps*, Greene recalls conversations by “people” or “everyone” that are non-distinct and not attributed to anyone in particular. Such sounds layer onto a scene. Greene repeats expressions when recalling what others said. He meets a fat man named Younger on a ship whose “inevitable expression, ‘you saucy little sausage’ and ‘Go steady, old man. Go steady,’ are two expressions that circulate as drinks pass around or as one passes in walkways” (Greene, *Journey* 26-27). The expressions act like voiceover speech as Greene goes about his business on the ship. He recalls sounds and then layers sounds within the sound of his recollection: “Went . . . to the Casino, to see Mistinguette, the thin insured distinguished legs of an Ugly-Wugly in The Enchanted Castle (‘Walk on your toes, dear,’ the bonneted Ugly-Wugly whispered to the one with the wreath” (32). Inherent in the mix is an indication of time because the narrator is recalling the memories of the ugly legs and is also reciting lines that he read.

In the following quotation, Dos Passos, once more, overlays the sound of a cart moving as he lists a mass of images at Pera Palace in *Orient Express*: one sound bridges, or is overlaid, on the changing images:

Under my window a dusty rutted road with here and there a solitary pavingstone over which carts jolt and jingle . . . towards the old bridge, all day long from dawn to dusk; beyond, tall houses closer-packed than New York houses even, a flat roof where a . . . girl hangs out laundry, and

across red tiles the dusty cypresses of a cemetery, masts, and the Golden Horn, steel-colored, with steamers at anchor; and, further, against the cloudy sky, Stamboul, domes, brown-black houses, bright minarets set about everywhere like little ivory men on a cribbage board. Up the road where it curves round the cemetery of the Petits Champs—more dusty cypresses, stone posts with turbans carved on them tilting this way and that. (Dos Passos, *Travel Books* 134)

Similarly, “Buenos dias, señores viajeros,” said a cheerful voice (Dos Passos, *Travel Books* 55), and Telemachus and Lyaeus meet Antonio Silve y Yepes, an import / export agent who compares commerce in America and Spain. Antonio says, “Spain could be the richest country in Europe, if we had energy, organization, culture” (56), and he concludes, “If we properly exploited our exports we should be the richest people in Europe, the universal agent kept shouting with far-flung gestures of despair and as the duo takes their leave, they could hear him grumbling: “¡Qué *pueblo indecente!* . . . What a beastly town . . . yet if they exploited with energy, with modern energy, their exports. . . .” (57). Antonio Silve y Yepes’s voice fades out when Telemachus and Lyaeus turn away from him. The volume of the agent’s voice is loud and then fades as the duo continue on their way. His fading voice of protest provides a sound bridge into the next scene.

Sound perspective provides clues as to who is included in a scene, where they are in a scene, and the position of the narrator in the scene. A sound's position expands or compresses one’s sense of space, which, in turn, creates a more realistic sense of space. In general, continuity style sacrifices sound perspective to narrative

comprehensibility, but Dos Passos and Greene expand their narratives by particularizing or amplifying sonic details in their narratives.

### *Conclusion*

Béla Balázs argues, “A completely soundless space . . . never appears quite concrete, and quite real to our perception; we feel it to be weightless and unsubstantial, for what we merely see is only a vision. We accept visual space as real only when it contains sounds as well, for these give it the dimension of depth” (Balázs, *Theory of the Film* 200). Amongst sounds of the “clink of glasses and dominoes, patter of voices, scuttle of waiters with laden trays, shouts of men selling shrimps, prawns, fried potatoes, watermelon, [and] nuts” a bearded man leans over and tells “swift lisping Castilian stories of Madrid” (Dos Passos, *Travel Books* 93). When works by Don Francisco are read, one hears “at intervals a church bell [tolling] in a peevish . . . manner from the . . . convent on the hill opposite” (108). Aural detail allows for the extension of one’s sense of space, but also, in the case of *Rosinante*, contrasts sounds of modernization with sounds of tradition. In *Brazil on the Move*, sound is moderated due to its distance from the narrator as “a faint roar . . . from [that] construction work” (Dos Passos, *Brazil* 93) or coming from somewhere in the space of the narrator.

Dos Passos and Greene address dimensions of depth using sounds that augment the visual through pitch, volume, direction, and location. Dos Passos’s aural *mise-en-scène* ensures that voices or sounds from all spatial fields within a scene contribute to the definition of the space. Sounds are parallel to one another through counterpoint because many sounds are captured from different areas of a scene. At times, a seemingly dominant sound diminishes in order for another to emerge and, essentially, dominate the

scene. The onscreen sounds expand the setting, extending it beyond what is visually presented, and a sound lingers and bridges scenes.

The narrator's attention is often stimulated through sound; the narrator turns to look in the direction of sound. But, often, as in the case of Dos Passos and of Greene, the sounds of environment from all visual planes are included to form a sonic field. Sounds from the foreground, middle-ground, and background are placed into a scene, and the reader's perception of space expands with the addition of these sounds. Furthermore, sounds that are not in the visual field also affect the reader's perception, especially when the narrator recalls something from past or future time.

Sometimes sounds are filtered to emphasize human voices over other sounds. A balance between competing sounds is struck. In *Rosinante to the Road Again*, Dos Passos's opening scene with Telemachus carves a "three-dimensional and tangible" space (Arnheim 30) whereby Spanish or Catalan sounds mix and dominate over the sounds of the foreign or of modernization. Also, creating three-dimensional space through sound mixing affects the conception of temporal relations in the narrative. The synchronous sound of poetry associated together with the images of the live performance blend present time with a time past when Telemachus recalls Manrique's lyrics.

At other times, a mixing of sounds leads to fidelity and verisimilitude between writer and reader because while moving through a space, one hears many sounds in the surrounding environment. The Dos Passos sound design is created through a montage of aural detail, a lively mix of music, foreign language, conversations, and ambient sounds. The aural detail created a collection of discontinuous or fragmented sounds by virtue of the fact that they were often found in the same sentence as separate clauses. He intercuts

stories and phrases into his narrative (Foster 189). Each piece of context has its own individual meaning, but when edited next to another bit, the two combine to produce a totally different meaning. Dos Passos assembles a montage of data for his travel narratives.

Gretchen Foster opines, “Borrowing from motion pictures, he created a revolutionary, even brilliant narrative technique” (189). He constructs history through a montage of songs, political rhetoric, crime reports, and other forms of public discourse that he cuts into his narratives. Each piece in the sound montage acts like a musical beat. Juxtaposing point and counterpoint augments his theme that modernization and industrialization (Europeanization) competes with the traditions and foundations, the unique aura, of a country. Dos Passos fragments character and events: he creates what critics see as too much of an “atomistic world” in which he fails to “evoke the fullest emotional response from the reader” (Foster 189). I concur, but the lack of a full emotional response creates the opportunity for the reader to change into a spectator and loosen the emotional response to the narrator-protagonist.

The insertion of memory presents its own distinct sounds. In Greene’s travel narratives, memory provides a sonic interruption whereby non-simultaneous sound (from the current action) is dubbed into the narrative to create a kind of fidelity-space for Greene’s personal memories. I acknowledge that scholars view Greene’s intrusions as signifying his imperialist bias, and I agree, but I offer that such intrusions can also be interpreted as spaces in which Greene’s narrator explores the mysterious or curious tensions and relationships between the real and what the real means to him. For me, what stimulates his memory is the surprise that something in a foreign land reminds him of his

homeland. Moreover, Greene inserts flashbacks and flash forwards that break the chronology of his story. He includes memories, daydreams, or imaginary sequences (dreams), which provide sounds that support and emphasize themes in his travel narratives. Additionally, he mixes sounds to indicate a world outside of the visual frame (offscreen), thereby increasing the perception of the spatial field to include more than what is visualized. Greene's personal recollections add context to the narrative in much the same way as Dos Passos's Spanish poems or popular song lyrics.

Through a carefully constructed soundtrack, both Dos Passos and Greene carve out another world, another space in time, bringing back much of the aura in the scene through the recording of real sounds in a place. Expressions of past time through memories comingle with the present time of the travel narrative's various actors or characters in the narratives. In the next section, I will conclude my study with an analysis of the implications of Dos Passos's and Greene's use of cinematic devices in their travel narratives.

## CHAPTER 4. CONCLUSION: THE CINEMATIC TRAVEL NARRATIVE

### *Introduction*

When I was very young, my parents took me to see Japanese *chanbara*<sup>26</sup> films at the architecturally grand Toyo Theatre<sup>27</sup>. We walked over a large stone bridge to the ticket booth. Beneath the bridge was a koi pond. I peered over the railing to look at what I heard: the sound of water falling into a pond where fins brushed the surface of the water. Inside, the lavish decorations of Japanese wallpaper made from silky material and *tatami*<sup>28</sup> mesmerized me, but it was a bribe of Coca-Cola, sweet colored popcorn, and thinly shaved abalone that kept me in my seat. The bribe consumed, I left the seat behind my parents to wander down the dark aisle. My fingers felt the textures of the wallpaper as I made my way quietly toward the first row of seats. The face on the screen got bigger. Flashes of light from the big screen illuminated the faces watching the movie. Suddenly, a high-pitched “*chan*” sound filled the theater. Onscreen, the samurai fight. I returned to my seat to watch the movie until it ended. At home, I saw the eyes, feet, swords, and people in the movie; I replayed the scenes in my mind. Every time we returned to Toyo Theatre, I repeated my ritual.

Later on, as I traveled, I realized that I recorded short movies with my cinematic eye. I saw short segments or fragments of images from different angles and locations. In daydreams, I replayed my ride on a Munich subway train in which trees, people, buildings, cars, and darkness streaked past me from the train’s window. I imagined myself standing on the terrace of a hotel in Varenna and listening to the bells of the town, my eyes squinted because the sunlight was so bright. I saw light glistening on Lake Como as a ferry glided over patches of the shimmering surface.

My past experiences of looking align with Walter Benjamin's influential essay "The Work of Art in the Age of Mechanical Reproduction" which acknowledges how film impacts the way one looks at the world. When I remember scenes from past travel, I perceive scenes from my travels and play back everything in full motion. I become a spectator watching my own film of past experience. I write travel experiences down in a journal, recalling the different ways images and sounds move in my mind as fragments of memories. I reassemble fragments from the *mise-en-scène* and link them in ways that are meaningful to me.

Representing events with a cinematic eye enables readers to perceive each scene as a series of movements, as a short clip or movie, rather than as a set of static images. The most unique aspect of travel is the setting, and Dos Passos and Greene employ elements of filmmaking that preserve the magical quality of a specific travel space through movement. Recreating the aura of a space generates changes in perception on the part of the reader. The result of creating deep space through images and sounds from multiple depths of field, fragmentation, and diegetic and nondiegetic sounds work, I contend, to change the reader into a spectator. The perception of watching or looking at a scene with fragmented images and accompanying soundtrack changes the act of reading into the act of watching.

Carl Thompson argues that a writer can show rather than tell his readers about encounters in a travel narrative (28), and in the case of Dos Passos and Greene, they create spaces in the narrative whereby a reader can see rather than read the narrative. The careful design of images and sounds in scenes, constructs a space where readers can change their "perceptual mode of reception" and become visual spectators and audio-

spectators (Chion xxv). The creation of visual and audio spaces provides Dos Passos and Greene with an opportunity to provide an individual or personal experience for the reader. These spaces are areas in which the reading lights dim and the film begins to roll.

In the previous chapters I showed how Dos Passos and Greene employ cinematic techniques in their travel narratives. I argued that the use of cinematic techniques enables them to reproduce their travels as assemblages of images and sounds. In this concluding chapter, I will discuss the significance and implications of Dos Passos's and Greene's use of the cinematic in their travel narratives using Evelyn Waugh's statement that the cinema contributed to a new habit of narrative.

#### *The Visual in the Cinematic Travel Narrative*

Dos Passos and Greene present space through multiple shots and angles, different focal lengths, and gaps that they fill with historical, political, or ethnographical information that connects a reader to other ways of experiencing the setting. In turn, the gaps recreate a new experience of finding meaning, of trying to experience how the setting rather than the protagonist or narrator becomes the agent that actively helps the reader to understand the uniqueness of space.

The cinematic traveling eyes of Dos Passos and Greene see and reproduce movement from many visual planes. Their eyes are important anatomically. They reproduce a cinematic place constructed through a carefully crafted literary space filled with image movement. Using different shots and angles and then assembling them into a scene manipulates the reader's perception of space. The narrator tells the reader what to look at and where to look. The act of looking into different spaces gives the reader a sense of depth and dimension in space, an idea called deep space in filmmaking.

Additionally, movement in time is also carefully rendered by the assemblages of visual motifs in ways that indicate shifts in time. The chronological fragmentation brought about by the images of time assist in loosening the reader's identification with the narrator. As the narrator travels through a space, the narrator adds information, such as the social contexts of scene or setting. Also, the narrator can focus on other images that reinforce, amplify, or contradict other images.

The Dos Passos and Greene narrators look at everything in a scene: the foreground, middle-ground, and background; above, below, or to each side of a scene. Their eyes pan across horizons, look down vertically from the sky, or look diagonally from a high angle. They look with long and slow duration to describe variations in light or movement that accentuate a space. Their visual compositions register a sense of deep space through the manipulation of shapes, textures, patterns, and movement, which they translate into literary motifs or metaphors. Additionally, they combine scenes, images and sounds, in continuous or discontinuous combinations. Dos Passos and Greene are thoughtful about composition and montage.

A straight filming of life uninterrupted, of letting the camera record everything like scientists setting up a camera to catch animal behavior is boring and dull because there are too many empty scenes that capture no action. Filmmakers need to edit images and reproduce sounds in order to create sequences that provide dramatic narrative pacing. Thus, clipping or editing their recordings into shorter scenes with action helps create short movies of the travel setting. Creating deep space through changes in depth of field, changes in focal lengths, manipulates a reader's pace of comprehension through the narrative.

Greene's reproduction of a thunderstorm in the desert enables him to use atmospheric to describe the people as symbols of competing financial or political interests. In one scene in *Lawless Roads*, the narrator and several others lunch at a general's estate. The conversation describes how Mexico boils with political activity, but the narrator turns his attention to notice that "somewhere far away a thunderstorm shifted cumbrously in the hills (a week before two peons had been killed by lightning) like cargo unloaded in a railway-yard" (Greene *Lawless Roads* 56). The narrator observes the scene as "the businessman and the bandit, the old philosopher . . . the world of the flesh slinking around, and heaven cracking up outside" (56). Greene does not flatten the setting. Instead, he mixed spaces of action within the spatial context, the dining table in an estate situated in the desert, in the narrative. Greene helps the reader maintain an awareness of the setting. Setting registers the emotions or themes of the narrative.

A compositional convention in cinema that Greene preserves is the 180° degree rule. Known also as the "axis of action," the rule assists in keeping the viewer oriented in a space in which things move. Barsam and Monahan define the axis as:

An imaginary horizontal line between the main characters being photographed . . . [that] determine[s] where the camera should be placed . . . . Once this axis of action is determined, the camera must remain on the same side of the line. The resulting shots orient the viewer within the scene, ensure consistent screen direction across and between cuts, and establish a clear sense of the space in which the action occurs. (359).

To help orient a reader, the camera should not cross the axis at a cut and reverse the relation between subjects in the frame (Bordwell and Thompson 429). For example, Greene upholds the 180 degree line convention when his narrator looks from side to side on the US / Mexican border in *Lawless Roads*. The result is a smooth and continuous look at the money-changers' booths that run from the US to the Mexican side of the border.

Continuity is a convention still used in Hollywood moviemaking. Transitions in and between scenes need to be smooth and imperceptible so that film spectators do not become confused when changes in space and time are made in the film narrative. Viewers are not to be jarred or confused by changes; changes need to be subtle and imperceptible. Other literary travelers use the cinematic in their travel writing. Rebecca West, D. H. Lawrence, Henri Michaux, and John Steinbeck are a few that incorporate the cinematic into their travel narratives, but are not included in this study. Instead, I focused on Dos Passos and Greene because they work the cinematic into their narratives extensively. They understand how the cinematic adds value to their narratives. The value added is the ability to focus on movement in the scenes through the cinematic quality of fragmentation. Separating whole images into smaller pieces delivers a sense of three-dimensionality and shatters continuity.

Dos Passos and Greene recognize the importance of montage or editing. In particular, Dos Passos's ideas about montage are influenced by Eisenstein, who promulgates the need to jar notions of continuity in narrative. Eisenstein believes that narratives should use noticeable breaks in continuity by virtue of the collision of connected shots or images. He insists that changes in the narrative's action should not be

seamless. In contrast, Greene, through his experiences as a keen reviewer of films, realizes that montage can break a film and that the technique needs to be applied wisely in film. For both writers, continuity is a way to break the reader's experience from the narrator's experience. Breaking continuity provides them with a way to show rather than to tell their stories.

Dos Passos's montage consists of the jump cut and parallel cut. On the one hand, a jump cut can be disorienting because it breaks the continuous action in space or time. On the other hand, parallel editing can maintain the perception of continuous action because two different actions can occur at the same time in different locations. Dos Passos knew the jump cut was like an ellipsis in writing, "resulting in an instantaneous advance in the action" (Barsam and Monahan *Looking at Movies* 540). His play with jump cutting causes very brief and momentary disorientation. However, the images are continuous in that they come from the scene, but discontinuous in terms of their placement to one another. Much of how Dos Passos breaks continuity is to throw a set of images of subjects or objects located in different planes in a scene. He varies the focal length and depth. In doing so, Dos Passos makes culture visible in abrupt ways, but he also shifts the climax, the highest point of conflict, in the narrative. Instead of waiting for the climax as a distinct stage in the narrative, every scene produces conflicts and climaxes in the narrative. In the process of creating deep space and changing focal lengths, Dos Passos creates a sense of disorientation in the travel narrative much in the same way he does in his fictional narratives. Like his characters in *U.S.A.*, the most familiar of his works, individuals struggle to retain their liberty in a space where the broader forces of politics and economics overwhelm them.

Similarly, Greene edits or intercuts his narrative with personal reflections that break the continuity of time. Scholars argue aptly that his insertions reflect his imperialist tendencies. The breaks in the continuity of the narrative are intrusive. Yet, the breaks reposition the reader into a space, a border between two zones. The narrator's present action and the narrator's self-reflexiveness are two "countries" that, ironically, separate the experience of the reader from the narrator despite the fact that they are both instances of the narrator's worldview. In his introduction to his collected film criticism, Greene remembers a conversation between himself, director Carol Reed, and movie industry mogul David Selznick. Selznick's criticism of *The Third Man* focuses on the issue of continuity. Selznick claims, "There was a fault in 'continuity', [that Greene] hadn't "properly 'established' this or that" in the script (Greene *Pleasure-Dome* 3). Years later Greene explains a lesson he learned about continuity: "I . . . learned as a film critic . . . that to 'establish' something is almost invariably wrong and that 'continuity' is often the enemy of life" (Greene *Pleasure-Dome* 3). While it is necessary for the narrative to establish the reader's identification with the narrator to depict life in realistic ways, Greene is aware that meaning can still be identifiable by virtue of discontinuous elements in a narrative as long as two sides of an idea could be recognizable to the reader.

Dos Passos's montage confronts and encourages the reader to examine what his narrator sees and hears (Edwards 253). The Dos Passos *mise-en-scène* centers the narrator in the visual frame. Open spaces are tightly framed and usually quite busy and crowded. Once a space is identified, for example, a terminal building, the subject movement or action within the space becomes the focus of action, and the surrounding space is wasted or dissolves away in order to zoom in tightly on the subject. A scene in

*Orient Express* titled “Massacre” opens in a hotel salon. The narrator turns to focus on descriptions of and conversations by an archbishop, a Greek lady, an American naval officer, a journalist, two British officers, and the archbishop again, and the narrator relates phrases heard while eavesdropping on the various conversations. In some cases, Dos Passos zooms in and lingers on a subject or object and flattens space. In other cases, he places action in a particular space and then wastes it by not zooming in. Instead, he diverts the focus from the space with digressions in the narrative using historical and biographical information.

Greene’s work as a film reviewer allows him to understand what makes a film bad or good. He asserts, on the one hand, that an over reliance on montage, a “romantic use of scenery” (Greene *Pleasure-Dome* 7), the mishandling of color, the reliance on the human voice, but most importantly, the painful invention of drama that tries “to make something real out of the hocus-pocus” (Greene *Pleasure-Dome* 32) are bad qualities. On the other hand, films that let art “imitate the natural, [in order] to be conscious and precise in its effects” (33), “register emotions in the way [viewers] are used to,” (35) and use the camera “to place the drama in its general setting” (39) are good.

Greene uses montage thoughtfully. He “shows . . . what [his characters do], and [how] the many layers of their behavior are held together . . . in a cinematic sequence, by the imagery of the unit” (Adamson, *Graham Greene* 157). He does not waste space but, often, focuses on it. Not one to always zoom in and focus steadily on something particular in a space like Dos Passos, Greene, instead, focuses on the atmospheric details in a space. For example, Greene focuses on the natural phenomena of lighting and atmospheric in a scene, such as lightning, the camp fire, fog, or the movement of water

current, to set the tone and mood in a scene. In doing so, he focuses space in abstract even symbolic ways.

Dos Passos and Greene build a deep space that disrupts or maintains conventions of filmmaking. The creation of deep space enables their readers to perceive the depth and dimensions of a setting. Breaking up the object and its placement into a fragmented perspective enables the reader to observe the object from different angles in order to perceive its deeper meaning.

### *The Aural in the Cinematic Travel Narrative*

In early talkie films, audiences focused on the images in a film, a habit of watching silent films. Audiences were less likely to focus on sound and may have ignored how a soundtrack modified their perception of images. The recording of sound presented many challenges for early filmmakers, and many strategies on capturing sound were pursued through trial and error and experimentation. In film, the visual and aural recordings are recorded simultaneously or edited later in the postproduction phase of filmmaking. Similarly, when composing the scene in the travel narratives, Dos Passos and Greene reproduce or edit sound into their narratives in ways that convey parallel or contrapuntal meaning to images or other sounds in the scenes.

The narrators in the scenes of Dos Passos and Greene are affected by sounds. They turn to look in the direction of sound or they respond to sounds in the setting. Sounds from all visual planes combine to form a sonic field. Sounds from the foreground, middle-ground, or background impact the narrator's and the reader's perception of space. To achieve the perception of deep space, sounds may be written in terms of pitch (high or low), amplitude (loud or soft), or quality (simple or complex). The axis of action

convention orients the reader to a particular spatial relationship between the characters and maintains the reader's perception of a subject's position to another. However, sometimes the sounds of subjects or objects in the aural field drift up from an indistinct area in space. Sounds float upward from a valley, come from "somewhere," or come from a general area in a space. The narrator rarely turns to find the source; instead, the sound drifts toward the protagonist in a scene.

Dos Passos and Greene moderate different types of sound (human, music, or ambient sound) in order for other sounds to emerge and dominate in the scene. At times sounds are filtered to emphasize human voices over ambient sounds. Background noise and human voices modulate to emphasize one or the other. The balance of and between sounds is constantly negotiated. For Greene, sonic sources and types of sounds are, for the most part, simple because of his attention to the visual mode of storytelling. However, his sound design becomes complex when he integrates memories into his travel narratives. Readers perceive the switch between sounds in the external diegetic action and sounds from the nondiegetic or internal sounds of recollections, references, and reveries. In contrast, Dos Passos complicates his sound design by adding texture through layering, mixing, and filtering. By molding sounds in symbolic, emotional, and dramatic ways, both writers influence a reader's sense of space and time.

Sounds accentuate shifts in time in the travel narratives of Dos Passos and Greene. Chion observes that sound works on a physiological level because it can make spectators see what was not seen or it can be employed to assist the spectator in perceiving an object differently (34). Dos Passos and Greene use sounds that impact the reader's perception. First, present time is perceived through a relationship between an

image and its corresponding and synchronous sound; for example, the reader sees a donkey and hears its braying. Second, a sound creates a sense of linear time regardless of the visual. The reader sees the donkey walking and braying while other donkeys bray offscreen, outside the frame, to indicate their proximity to one another. Third, sound indicates the future. The narrator looks at a donkey walking as the sounds of human voices get louder the closer the narrator gets to town. In Greene, the narrator hears sounds of music travel upward to the second floor while also determining the vicinity of the music. Both Dos Passos and Greene, then, use and organize sounds as frames or borders that accentuate what is onscreen or beyond the visual frame.

Parallel sounds combine to amplify meaning or themes in the narratives. As an example, Dos Passos points to peasants singing and a donkey braying. Together, the sounds combine to amplify and reinforce the theme of traditions of the pastoral. Mixes of sounds add texture or color other sounds in the travel narratives. Both writers show that sounds do not need to be similar to create meaning. Dissonant sounds depict a conflict between two sounds. Often a mix of conflicting sounds leads to a deeper awareness of the subtext in the travel narrative. For example, Greene combines the human voice with thunder to comment on the stormy weather in store for Mexico based on the ideas of greedy special interests. Like a visual montage, a series of sounds juxtaposed or edited together in harmonious and disharmonious ways accent or counter other sounds in the scene or between scenes. In Dos Passos's *Rosinante to the Road Again*, the objective of finding the gestures of Spain develop through parallel and counterpoint sounds. Don Alonso's talks complement the ideas voiced by a baker or a donkey boy. The "Talk" chapters become points of synchronization that harmonize and emphasize the link

between history (traditionalism and nativism) and present-day Spain. Don Alonso's wise explanations help Telemachus understand how the aural gestures preserve the soul of Spain in the setting.

Additionally, Dos Passos captures voices during specific times in history and inserts their sounds of the past with the sounds of the present. Like his fiction, he inserts and resorts to pasting pieces of popular culture (songs, testimonials, poetry) or forms of cultural data. As an example, Dos Passos represents the discord between transformation or modernization with stasis and tradition through aural juxtapositions of technological or environmental sounds in *Brazil on the Move*.

In the Foreword to Chion's *Audio-Vision*, Walter Murch discusses the notion of dimensionality that an image-sound triggers in the minds of film audiences because sound accentuates vision: glasses clink, people shout, bells ring and such moments create a strong sense of dimensionality as well as positioning in the mind of the reader (11). Murch's idea moves beyond the one-to-one correspondence between a sound and its image. Instead, Murch emphasizes the quality of distance, "the right metaphoric distance from the image" (xxii). Even subtle, low, and soft sounds instill emotional and intellectual links that add a dramaturgical tone to the narrative (Balázs 211). Dos Passos and Greene recreate a sense of dimensionality when sounds resonate at the right distance from another sound.

Dos Passos and Greene play with a reader's sense of setting by manipulating distances between the sound source and the narrator. Many times, disembodied voices come from vaguely identifiable directions. The disembodied voice, Murch claims, is "a uniquely cinematic device" (xxiii). In *Rosinante*, the powerful echo of Manrique's poetry

is the imagined Spanish aural gesture that starts the quest of Telemachus. For Greene, the merge of image and sound works in tandem to modify the reader's perception: images of a storm and the sounds of thunder transform into the sight and sound of impending doom, or images of boats moving along a dark evening as music plays pushes the motifs and themes of persecution into a serene place, a zone whereby themes find respite if not for but a little while. Then, again, there are Greene's insertions of private memories, dreams, and thoughts.

For both travel writers, sounds affect the meaning of other sounds. Against the close-up of people or landscape come sounds floating from somewhere that acts as a timeless and ethereal reminder of the meaning of action in a space. Furthermore, sounds are able to demonstrate their primacy over the visuals when it comes to constructing a dramatic quality to scenes. The "dramaturgical role of sound deepens when its effect determines the course of the action; when sound is not only made to be heard in the course of the story but can intervene to influence its course" (Balázs 200) to accentuate a strong ideological point. Dos Passos demotes the sound of German music and promotes the Spanish music and lyrics as a primary gesture of Spain. The samba bursts onto a scene and invades the street, shoving the politicians into side streets.

The internal sound of a character's mind extends the meaning of events into nondiegetic spaces that break the chronology of the action in the story. Bordwell and Thompson state that "Sound has a spatial dimension because it comes from a source. Our beliefs about that source have a powerful effect on how we understand the sound" (305). Even though nondiegetic sounds of internal recollections and associations break the chronology of Greene's journey, they provide a means for the narrator to reveal what

ambient sounds mean to him. Greene's personal recollections and historical inserts and Dos Passos's insertion of Spanish poems, popular song lyrics, and other historical information carve out another world, another space of time. These expressions of past time comingle with the present time of the travel narrative. The expansion and compression of time through sound create spaces of dissonance that act as release points between the reader's experiences and the narrator's experiences.

Dos Passos and Greene rework the perceptual properties of sound (loudness, pitch, frequency, and timbre). They use speech, music, or noise (sound effects) to guide the reader's perception of an image or action in the scene. Guiding or directing the reader's attention depends upon the careful selection and manipulation of sound, or a combination of sounds, in the scene and between scenes. "It is useful to think of the sound track not as a set of discrete sound units but as an ongoing stream of auditory information" (Bordwell and Thompson 297). Sounds take place in specific scenes or in specific patterns that link the scenes or events in space and time. On the one hand, a soundtrack identifies areas within a space. A soundtrack layers sounds into patterns that indicate changes in time. The careful reproduction of sound patterns provides readers with meaning.

*Conclusion: A New Habit of Narrative*

The creation of deep space adds dimensionality and a sense of time into the narrative, putting emphasis on setting rather than on character. Parts or chapters that have little connections with other chapters are ways both writers organize their narratives despite the fact that continuity depends on "rendering spatio-temporal and causal relations coherently and consistently" (Elsaesser 12). The discontinuity deepens the

diegetic story space because there are many ways to view the world when looking through the camera-eye. Cinematically, changes in perspective through a variety of camera angles and shots—zoom in, pull out, shoot low or high angle, pan or track—create complex sequences or combinations. Fragmentation loosens the borders of space and time to create a new perception of the world, as well as opening up spaces in which imaginary, dream-time mixes with the fidelity-time of the narrative. Like a Cubist painting, a woman descending a stairway is presented as fragmented lines, colors, and shapes. In Dos Passos and Greene, space is a figure shattered by patterns and rhythmic movement.

The careful construction of narrative action manipulates the reader's attention. Capturing images and sounds in different planes not only expands space, but allows a reader to watch how the space moves both visually and aurally. Dos Passos creates deep space through montage or the assembling and sequencing of visual images and aural action through sonic layering or voice-over. Likewise, Greene compares images in his narrative by changing his narrator's gaze and turning his head and eyes. Both Dos Passos and Greene initiate the reader's sense of movement by establishing the pace or rhythm of action in their visual frame. Dos Passos separates his reader from the narrator by refocusing on the kinesis in the landscape. He portrays landscape as a character that experiences many changes over time. In essence, the Dos Passos space is much like that of a round character. Greene's temporal fragmentation in the journey's chronology creates a tailored narrative that uses personal memories as bridges between Western and non-Western cultures. His insertions are ways to show how a foreign landscape sparks a relationship with a familiar one. The Greene *mise-en-scène* and the Dos Passos montage

become the language of cinematic aesthetics, focusing on the natural landscapes, to create a unique experience for the reader. The jump cuts between the narrator's experiences and the descriptions of the setting help the reader become a spectator of the composition and assemblages of sights and sounds in the scene.

I admit that it is difficult to fully break the reader from the narrator in the narrative. After all, the narrator-protagonist is the vehicle that carries the reader from scene to scene and event to event. Dos Passos employs a third-person narrator but also a first-person narrator in his travel narratives. Greene, also, uses the first-person narrator to tell a story of travel. However, when the writers weave cinematic techniques into their narratives, they begin to loosen the cord that binds the experiences of the narrator to the reader. Travel narratives are strengthened by the use of the cinematic gaze because composition and assemblage takes fragments of memory (events, plot) and combines them in ways that reproduce the movie experience. Creating perceptions of deep space through changes in depth of field, focus, diegetic and nondiegetic sounds, and changes in lighting, a reader's flow through the narrative is like flowing through a film playing in a dark theater. The language creates the multi-sensory experience. Like surround sound, an IMAX image, or a wide-angle lens, each records the added dimensions of an image, action, or sound. The reader as an image-spectator and an audio-spectator watches the travel narrative, and the narrative is projected onto the mind's screen.

I do not profess that the travel narratives written by Dos Passos and Greene are exemplars of travel writing. What I do suggest is that their travel narratives show their awareness of film production and cinematography. Their knowledge and experience with cinema impacts the way they look at a travel setting and, thus, the way they reproduce the

travel scene in their writing. Their perception and literary reproduction of space and time is affected and influenced by the principles and practices of film.

Ideas about a relationship between literature and the cinema continue to intrigue scholars. I see the cinematic in the travel narratives of John Dos Passos and Graham Greene. I watch their moving images of travel and listen to their soundtrack as a spectator. Their handling of fragmentation of image and sound enables me to develop a unique experience that reestablishes movement in images and sounds, reproducing the aura of the space I am watching. Film enables both writers to adapt a literary travel space into a motion picture of travel.

## Endnotes

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<sup>1</sup> For example, see Peter Fleming, *One's Company: A Journey to China in 1933*. (Middlesex: Penguin Books, 1937) 28-29, to find an example of a conversation in the form of a play.

<sup>2</sup> Henri Michaux, *Ecuador: A Travel Journal* (Evanston: Northwestern UP, 2001) 25, 26, 34, 44, 57-58, and 86. Michaux references drawings and paintings in his diary entries. For a glimpse of Michaux's works as an artist, visit: The Collection. "Henri Michaux." Museum of Modern Art, New York, 2014. Web. 18 Aug. 2014. <[http://www.moma.org/collection/artist.php?artist\\_id=3963](http://www.moma.org/collection/artist.php?artist_id=3963)>.

<sup>3</sup> See the Introduction by Jill Franks in D. H. Lawrence. *Sea and Sardinia*. (New York: Penguin, 1997).

<sup>4</sup> For the full poem, see: "Ben Belitt (1911-2003)." *poetryfoundation.org*. Poetry Foundation, 2014. Web. 18 August 2014.

<sup>5</sup> For travelogues (1900-1970), see The Travel Film Archive at [travelfilmarchive.com](http://travelfilmarchive.com). *YouTube*. n.d. Web. 18 August 2014. <<https://www.youtube.com/user/travelfilmarchive>>.

<sup>6</sup> A recount of the publication challenges and reviews of *Three Soldiers* can be found in Townsend Ludington. *John Dos Passos: A Twentieth-Century Odyssey*. (New York: Carroll and Graf, 1980) 213-16.

<sup>7</sup> A commentary on the reviews can be found in Virginia Spencer Carr, *Dos Passos: A Life*. (New York: Doubleday, 1984) 214-16.

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<sup>8</sup> The High Court hearing is reprinted in Graham Greene, *The Pleasure-Dome: The Collected Film Criticism 1935-40*, ed. John Russell Taylor. (Oxford: Oxford UP, 1980).

<sup>9</sup> Barbara Greene. *Too Late to Turn Back: Barbara and Graham Greene in Africa*. (London: Penguin, 1991) as part of the Penguin Travel Library series. See also Tim Butcher “The Unsung Heroine Who Saved Graham Greene’s Life.” *The Telegraph*. 5 Sept. 2010. Web. 19 Aug. 2014. <<http://www.telegraph.co.uk/culture/books/7981793/The-unsung-heroine-who-saved-Graham-Greenes-life.html>>.

<sup>10</sup> John Dos Passos. *An Informal Memoir: The Best Times*, (New York: New American Library, 1966) 214-15. See also, Dos Passos. *The Fourteenth Chronicle: Letters and Diaries of John Dos Passos*, (Boston: Gambit) 419.

<sup>11</sup> *The Fugitive*. dir. John Ford, perf. Henry Fonda, Dolores Del Rey, and Pedro Armendáriz, Argosy Pictures, 1947.

<sup>12</sup> See “The Big Money.” adapt. Irving Gaynor Neiman. perf. Wendell Corey and Jean Shepherd. *Robert Montgomery Presents (1950-1957)*. host. Robert Montgomery. NBC. 28 Sept. 1953. <<http://www.imdb.com/title/tt0042141/>>.

<sup>13</sup> See nytimes.com. Alan Riding. “His Man in Panama.” *The New York Times on the Web*. 4 Nov. 1984. Web. 19 Aug. 2014. <<http://www.nytimes.com/books/00/02/20/specials/greene-general.html>> and another from the *Kirkus Review* (October 30, 1984) 24 Sept. 2011. Web. 19 Aug. 2014. <<https://www.kirkusreviews.com/book-reviews/graham-greene/getting-to-know-general/>>.

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<sup>14</sup> See Judith Adamson. *Graham Greene and Cinema*. (Norman, OK: Pilgrim, 1984). 161-67.

<sup>15</sup> See, for example, Robert Huxley, *The Great Naturalists*. (New York: Thames and Hudson, 2007) or Tony Rice, *Voyages of Discovery: A Visual Celebration of Ten of the Greatest Natural History Explorations*. (New York: Firefly, 2008).

<sup>16</sup> “Blackfriar’s Bridge.” Online video clip. *YouTube*. YouTube, 7 July 2008. Web. 19 Aug. 2014.

<sup>17</sup> I am providing the original publication dates for Dos Passos’s travel books: *Orient Express*, *In All Countries*, and *Rosinante to the Road Again*, but using the Library of America compilation when inserting direct quotations into the study. See Townsend Ludington, ed. *Travel Books & Other Writings 1916-1941: Rosinante to the Road Again; Orient Express; In All Countries; A Pushcart to the Curb; Essays, Letters, Diaries*. (New York: Library of America, 2003)

<sup>18</sup> Walt Whitman. “Crossing Brooklyn Ferry.” *Poetry Foundation*. Web. 2014. <<http://www.poetryfoundation.org/poem/174738>>.

<sup>19</sup> See words to “Bagdad,” a song. Lyrics found at Arab Kitsch. “Bagdad.” Arabkitsch.com. 2011 Web. 19 August 2014. <<http://arabkitsch.com/directory/bagdad-2>>.

<sup>20</sup> The “Statement on Sound” can be found *Film Theory and Criticism: Introductory Readings*, ed. Leo Braudy and Marshall Cohen. (New York: Oxford UP, 2004) 370-72.

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<sup>21</sup> Bernardo Sayão (1901-1959) was an engineer and later a politician in Brazil. It is also the name of a city in Goiás. See John Dos Passos, *Brazil on the Move* (New York: Paragon, 1991) 57-61.

<sup>22</sup> Juscelino Kubitschek (1902-76), president of Brazil (1956-1961), holds an impressive spot in Brazil's history. He is credited with economic prosperity and development of Brasília, founded in 1960 to serve as the nation's capital. See John Dos Passos, *Brazil on the Move* (New York: Paragon, 1991) 4-9.

<sup>23</sup> Lucio Costa (1902-1998), Brazilian architect who drew the urban plans for the construction of Brasília. See John Dos Passos, *Brazil on the Move* (New York: Paragon, 1991) 84-85.

<sup>24</sup> Carlos Lacerda (1914-1977), a Brazilian journalist who later became a politician in the Brazilian legislature. He strived to improve public services dealing with transportation, water, and housing.

<sup>25</sup> Getulio Vargas (1882-1954) served as Brazil's president from 1930-45 and again in 1951 until his suicide in 1954. He worked to promote industrialization, working with many sectors to develop Brazil's infrastructure.

<sup>26</sup> The term *chanbara* (katakana: チャンバラ) refers to the dramatic and action-based samurai sword fighting films made in Japan from prewar to post WWII (up to the 1970s) period. The word "chan" is onomatopoeia for the sound of metal blades striking one another.

<sup>27</sup> Built in the late 1930s and designed by renowned Hawaii architect C. W. Dickey, the Toyo Theater was eventually demolished, but had been located near Beretania and River Street in Honolulu.

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<sup>28</sup> *Tatami* (hiragana: たたみ) refers to the traditional floor covering made of straw

found in Japanese homes.

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