

Contents

Acknowledgments ix

1. Is There a Novel in This Film? or The Cultural Politics of Film Adaptation 1
2. A Victorian New Deal: Dickens, the Great Depression, and MGM's *David Copperfield* (1935) 37
3. Into Africa: Orson Welles and *Heart of Darkness* 64
4. Filmed Theater: John Ford's *The Long Voyage Home* (1940) 94
5. Canon Fire: John Huston's *The Red Badge of Courage* (1951) 125

Notes 155

Index 191

Index

- Abbott, Mary Allen, 22, 47, 48, 49, 50, 51, 166
- Achebe, Chinua, 65, 88, 169
- Adaptation: and the art film, 27, 107, 108, 109; authorship, 6–11, 27–36, 81, 93, 96, 98, 101, 103, 104, 105, 121, 131, 161, 162, 177, 187; and canonical and classic texts, 5, 20, 27, 34, 126, 144, 145; and the canonical text, 1, 2, 5, 8, 10, 20–32, 44, 65, 129, 143, 144, 153, 169; and the Civil War, 10, 71, 114, 125, 127–33, 142–44, 148, 149, 151, 183, 187; and cultural power, 1–30, 33, 34, 36, 43, 45, 46, 59, 72, 81, 83, 86, 90, 96, 104, 125–27, 131, 135, 138, 142, 143, 152, 153, 156, 158, 169, 170, 174; and cultural value, 5–11, 20–29, 36, 45; and fidelity criticism, 1, 3, 4, 11–16, 20, 23, 27, 34, 35, 51, 80, 84, 100, 154; and formalist critics, 1, 3, 5, 6, 20, 21, 27, 31, 163; and illustration, 52, 167, 168; and intertextuality, 5–20, 42, 51, 157; and literary author, 5, 34; and mass culture, 2, 18, 20, 24, 26, 27, 69, 71, 127, 144, 187; and MGM, 2, 8, 9, 10, 26, 37, 41–54, 58, 60, 63, 113, 126, 129–41, 144, 153, 154, 167, 168, 180, 182, 184, 186–89; and *mise-en-scène*, 4, 15, 33, 34, 35, 36, 52, 56, 96, 101, 107, 121, 124; and modernism, 64–70, 76, 80, 88, 89, 95, 153; and montage, 4, 54, 56, 57, 96, 97, 99, 100, 102, 117, 137, 142, 168; and The National Council of the Teachers of English, 22; as the politics of redeployment, 2; and the prestige production, 8–10, 20–29, 34, 35, 37, 42, 43, 44, 45, 46, 47, 77, 96, 104–13, 125–30, 143, 153, 159, 164, 165; and representations of African Americans, 85, 127; and RKO, 9, 10, 44, 59, 64, 66, 67, 72, 77, 80–88, 94, 106, 110, 129, 135, 172, 173, 174, 179; and *tableaux vivants*, 13, 51, 52; use of the Bible, 12–20, 25, 46, 158; and the uses of narration, 9, 54, 55, 66, 67, 69, 71, 72, 76–92, 131, 137–44, 158, 166, 167, 168, 169, 172–74, 185–87
- Agee, James, 62, 133, 141, 150, 168, 184, 186
- Allen, Walter, 56, 168
- America at the Movies* (1939), 21, 22, 159
- American Tragedy, An* (1925), 46
- Anderson, Lindsay, 104, 105, 115, 120, 180
- Andrew, Dudley, 2, 31, 33, 97, 156, 160, 176, 183
- Anna Karenina* (1935), 44, 47, 165
- Aragay, Mireia, 27, 155
- Arnold, Matthew, 14, 20, 21, 35, 37, 42, 44, 58–62, 168; and *Culture and Anarchy* (1867–68), 21, 58, 59, 168
- Asphalt Jungle, The* (1950), 132, 134, 153
- Astruc, Alexandre, 4, 31, 33, 36, 162
- Attack!* (1956), 130
- Auerbach, Eric, 157
- Babington, Bruce, and Peter William Evans, 15, 158
- Bakhtin, Mikhail, 12, 16, 50, 127, 158, 166, 183

- Balio, Tino, 25, 43, 44, 160, 164, 165, 183
 Barthes, Roland, 18, 27, 88, 90, 142, 160, 161, 187
 Bartholomew, Freddie, 56, 60, 164
 Barton, Bruce, 17
 Basinger, Jeanine, 130, 183, 185
Battleground (1949), 129, 151
Battle of San Pietro, The (1945), 136–39
 Baudry, Jean-Louis, 89, 174
 Bazin, André, 1–6, 13, 26, 30–36, 94–123, 156–62, 176, 177, 178, 181; on *la politique des auteurs*, 4, 32, 33, 36, 161; on “mixed cinema,” 2, 5, 6, 101, 112; on *theater cinématographique*, 97–102, 107
 Benjamin, Walter, 16, 17, 18, 52, 158, 187
 Bernstein, Matthew, 116, 122, 157, 158, 178, 181, 182
Birth of a Nation, The (1915), 111, 183
 Bluestone, George, 1, 3, 5, 7, 11, 20–22, 27, 34, 35, 51, 80, 101, 102, 111, 156, 159–62, 177–80
 Bogdanovich, Peter, 64, 84, 91, 92, 104, 134, 168, 170, 173, 175, 178, 181, 185
 Bogle, Donald, 85, 127, 174, 183
 Boozer, Jack, 7, 8, 157, 160
 Bordwell, David, 52, 55, 87, 121, 159, 167, 168, 174, 176, 181, 182
 Bourdieu, Pierre, 7, 20–23, 26, 30, 35, 36, 42, 43, 104, 159–61, 164; and symbolic capital, 23, 26, 42, 43, 96, 104, 130
 Bowser, Eileen, 24, 160, 165
 Brady, Frank, 77, 85, 170
 Brantlinger, Patrick, 82, 88, 169, 170, 173
 Breen Office, 25, 47, 78, 84–87, 90, 174. *See also* Production Code
 Brill, Lesley, 186
 Brooks, Peter, 21, 57, 73, 92, 168
 Browne, Halbot Knight (“Phiz”), 8, 49, 52, 53, 167
 Budd, Michael, 108, 179

Cahiers du Cinéma, 3, 4, 6, 30–35, 64, 103, 113, 161, 162, 178
 Callow, Simon, 75, 77, 170–73
 Canby, Vincent, 91, 175
 Capra, Frank, 29, 35, 111, 136, 185
 Carringer, Robert L., 66, 170, 172, 173
 Cavell, Stanley, 59
 Censorship and Adaptation, 157, 165, 173, 174; and Hays Office, 22. *See also* Breen Office; Legion of Decency
 Chatman, Seymour, 87, 174
Christmas Carol, A (1843), 41, 42, 58, 67, 163, 166
 Ciment, Michel, 133
Citizen Kane (1941), 68, 84, 91, 92, 94, 99, 100, 122, 123, 139, 170, 172, 173, 177, 182
Clansman, The (1905), 127
 Classical Hollywood narrative, 87–93, 159, 167, 168, 169, 174, 176, 181, 182
 Conrad, Joseph: and *Heart of Darkness* (1899), 2, 5, 9, 10, 64–95, 133, 141, 169–74, 184, 186; and modernism, 65, 86, 87, 118; and racism, 9, 82–89, 114, 127
 Cook, Pam, 148, 188
 Cooper, Stephen Philip, 142, 187
 Cormak, Mike, 78, 110, 123, 172, 179, 182
Cradle Will Rock, The (1937 WPA musical), 76
 Crane, Stephen: and canon, 144, 145; and the Civil War, 10, 71, 114, 125, 127, 128, 129, 131, 132, 133, 142, 143, 144, 148, 149, 151, 183, 187; and *The Red Badge of Courage* (1895), 2, 8, 9, 28, 125–32, 142–45, 148, 149, 153, 154, 182, 183, 184, 187, 188
 Cripps, Thomas, 85, 174
Crossfire (1947), 135
 Cruikshank, George, 52, 167
 Cukor, George, 6, 8, 42, 53–61, 164, 166, 167, 168
 Cullen, Jim, 127, 128, 183

Das Cabinet des Dr. Caligari (1920), 108, 109, 112, 179
 Davis, Linda H., 133, 184
 Davis, Paul, 41, 163
 DeMille, Cecile B., 13, 14, 15, 16, 17, 18, 19, 20, 157, 158, 167
 Denning, Michael, 69, 70, 170, 171
 Dessler, David, 135, 137, 185, 186, 189
 Dickens, Charles, 8, 9, 24, 25, 26, 37–72, 129, 143, 159, 162, 163, 164, 166, 167, 168, 170, 171; and American schools, 47, 48; and *David Copperfield* (1849–50), 2, 6, 8, 9, 10, 39–63, 143, 159, 164, 165, 166, 167, 168
 Disney, Walt, 30
 Dixon, Thomas, 127, 128, 182, 183
 Doherty, Thomas, 44
 Doré, Gustave, 15, 167
 Dunne, Philip, 139, 186
 Dyer, Richard, 46, 85, 165, 174, 188

- Eckert, Charles, 60, 168
 Eisenstein, Sergei, 40, 51–57, 96, 97, 163, 166, 168, 176
 Eliot, T. S., 21, 35, 70
 Elliot, Kamilla, 11, 155, 188
 Ellis, John, 4, 149, 156, 188
Enchanted Cottage, The (1945), 135
 Estabrook, Howard, 45, 164
 Eyman, Scott, 109, 121, 123, 179–82, 184, 186, 189
Fall of the City, The (1937), 70, 71
 Faulkner, William, 31, 46, 145
 Fink, Ernst O., 112, 180
 Flaxman, Rhoda, 51
 Ford, John, 2, 6, 9, 10, 34, 35, 36, 94, 95, 103–24, 162, 175–82; and Fox Studios, 10, 24, 106, 107, 109; and German expressionism, 10, 35, 73, 95, 107, 112, 114; and modernist style, 9, 10, 95, 96, 103, 107, 108, 110, 122, 124, 178, 182; and Walter Wanger, 36, 45, 95, 96, 122, 123, 124, 175, 181, 182
 Foucault, Michel, 8, 27, 37, 54, 160, 168
 France, Richard, 30, 31, 33, 73, 76, 98, 108, 172, 173
 Gallagher, Tag, 110, 111, 175, 176, 178, 179
 Gennett, Gérard, 11, 12, 54, 157, 168, 187; and *palimpsests*, 11
 Gibson, Donald B., 132, 184
 Grace, Pamala, 12, 157
 Graebner, William, 126, 183
 Graff, Gerald, 21, 159
Grapes of Wrath, The (1940), 34, 35, 94, 103, 104, 122, 162
Greatest Story Ever Told, The (1965), 18
 Griffith, D. W., 39, 40, 51
 Guerard, Albert J., 65, 169
 Gunning, Tom, 157
 Hagashi, Sumiko, 14–20, 157, 158. *See also* DeMille, Cecile B.
 Hammen, Scott, 138, 186
 Hart, James D., 41, 50, 122, 163
 Hart, John E., 145, 187
 Hays, Edna, 39
 Hays Office, 22
 Heath, Stephen, 88, 160, 161, 174
 Hecht, Ben, 45
 Hemingway, Ernest, 31, 46, 129, 177
Henry V (1944), 99, 100, 102, 119
 Hepburn, Katherine, 44, 59
 Herzberg, Max J., 48, 166
 Hitchcock, Alfred, 28, 29, 30, 32, 35, 102, 105, 161
 Home of the Brave (1949), 129
 Hopper, Hedda, 149, 153
 Houseman, John, 75, 163, 170
 Hovey, Richard, 40, 163
 Howells, William Dean, 47, 180
How Green Was My Valley (1941), 103, 112, 114, 115, 124
 Hughes, Howard, 129
Hurricane, The (1937), 111
 Huston, John, 2, 6, 9, 10, 28, 125–54, 182, 183, 184, 185, 186, 187, 188, 189; and Dore Schary, 129–32, 135, 141–49, 151–54, 184; and War the Department, 105, 132, 136, 137, 139, 141, 145
 Hutcheon, Linda, 2, 10, 11, 155
Informer, The (1935), 104, 106, 110, 111, 114, 115, 117, 122, 123, 176, 179, 181
Intolerance (1916), 17
Iron Horse, The (1924), 107, 110
 Jameson, Fredric, 65, 169
 Jameson, Richard, 133
 Jane, 25, 160
 JanMohamed, Abdul R., 82, 173
 Jeffers, Jennifer M., 7, 156
 Jesus Christ, representations of, 12, 13, 14, 15, 16, 17, 18, 19, 20
 Johnson, Randal, 30, 159
 Jordan, John O., 52
Julius Caesar (stage play, 1937), 24, 71, 75, 76, 172
 Kaplan, Amy, 132, 183, 184, 188
King Kong (1933), 44, 65
 Koszarski, Richard, 106, 107, 178, 179
 Kozloff, Sarah, 77, 143, 172, 187
 Kristeva, Julia, 12
 Kubrick, Stanley, 30, 161
 Kuhn, Annette, 86, 174
 Lacan, Jacques, 138, 186
Lady from Shanghai (1947), 92
 Landy, Marcia, 126, 183
 Lauter, Paul, 144, 187

- Leaming, Barbara, 75, 92, 172, 175
 Leech, Clifford, 113, 181
 Legion of Decency, 25, 46, 47. *See also* Censorship and Adaptation
 Lehman, Peter, 116, 181
 Lehmann, Courtney, 98, 177
 Leitch, Thomas, 1, 10, 11, 13, 16, 28, 30, 102, 128, 155, 156, 157, 158, 161, 178, 183
 Lejune, C. A., 120
Leopard's Spots, The (1903), 127
Let There Be Light (1946), 135–39, 151, 152, 185, 186
 Levine, Lawrence, 24, 38, 41, 160, 162, 163
 Lewis, Sinclair, 46
 Lipset, Seymour, 144
 Lipsitz, George, 132, 184
Little Women (1933), 44, 59, 60, 166
Long Day's Journey into Night (stage play, 1942), 113, 124
 Lord, Daniel, S. J., 38, 47, 92, 146, 147, 166
Lost Patrol, The (1934), 116
- MacDonald, Dwight, 39, 163
 MacLeish, Archibald, 70, 71
Magnificent Ambersons, The (1942), 84, 92
 Maland, Charles, 104, 110, 111, 162, 178, 179, 180
 Maltby, Richard, 13, 17, 46, 54, 84, 157, 158, 165, 168, 173
Maltese Falcon, The (1941), 28, 134
 Marsh, Oliver T., 49, 55, 59, 63, 164
 Mayer, L. B., 45, 60, 112, 129, 130, 131, 136, 141, 144, 153, 180, 184, 185
 McFarlane, Brian, 1, 51, 166
 Meisel, Perry, 65, 66, 170
Men, The (1950), 134
 Miller, J. Hillis, 52, 54, 143, 167, 168, 187
 Mitry, Jean, 113, 124, 178, 182
 Morgan, David, 17, 115, 157, 158
 Mounier, Emmanuel, 97
 Murnau, F. W., 94, 109
 Murphy, Audie, 149, 182, 187, 188, 189
 Murry, Simone, 160
Mutiny on the Bounty (1935), 45, 129, 166, 179
- Naremore, James, 1, 3, 6, 7, 18, 20, 32, 68, 71, 73, 91, 93, 100, 153, 155–61, 165, 170–72, 174, 175, 177, 188, 189
 Neale, Steve, 130, 183, 184
- Neve, Brian, 72, 172
 New Critics, and adaptation, 2, 21
 Nichols, Dudley, 95, 96, 103, 110, 162, 175, 179
- O'Neill, Eugene: and Expressionism, 112, 114; and naturalism, 95, 113, 114; and the *S.S. Glencairn sea plays*, 2, 9, 94, 95, 111–16, 118, 180
 Orlandello, John, 112, 180
Ox-Bow Incident, The (1943), 27
- Panofsky, Edwin, 96, 176
 Paths of Glory (1957), 130
 Pells, Richard, 40, 91, 163, 172, 175, 187
 Perez, Gilberto, 94
Photoplay Studies on Moving Picture Plays, 48, 166
Photoplay Study Guides (Abbott), 49
 Pointer, Michael, 40, 163, 164
 Polan, Dana, 135, 166, 185
 Pollard, Elizabeth Watson, 47, 50, 166
 Production Code (PCA), 8, 25, 26, 28, 34, 46, 47, 84, 86, 104, 159, 174
- Quinones, Ricardo J., 70, 171
- Ray, Nicholas, 31, 157
 Ray, Robert B., 31, 65, 159, 169, 170, 173
Reflections in a Golden Eye (1967), 148, 152, 189
 Reinhardt, Gottfried, 129, 141, 142, 144, 148, 182, 186, 187
 Rippy, Marguerite, 67, 68, 170, 171
 Rockefeller, Nelson, 64, 168
Rope (1948), 102, 103
 Rosen, Christine, 86, 168, 174
 Rosenbaum, Jonathan, 67, 81, 83, 92, 170–73, 175
 Ross, Lillian, 125, 132, 182
- Said, Edward, 65, 82, 169
 Salt, Barry, 108, 179
 Sanders, Julie, 7, 10, 11, 156, 158
 Sarris, Andrew, 93, 95, 103, 104, 105, 107, 115, 124, 133, 175, 176, 178, 179, 181, 184
 Schaefer, George, 64, 77, 80–84, 173
 Schatz, Thomas, 36, 43, 44, 129, 130, 132, 151, 162, 165, 178, 183, 184
 Schenck, Nick, 130, 153
Searchers, The (1956), 114, 181

- Selznick, David O., 8, 26, 42–60, 77, 81, 128, 155, 164, 165, 167
Sergeant York (1941), 134
 Shakespeare, and prestige productions, 7, 23, 24, 25, 37, 38, 39, 46, 71, 72, 94, 98, 156, 160, 172, 177
 Shohat, Ella, 12, 157
Since You Went Away (1944), 135
 Sklar, Robert, 66, 170
 Smith, Barbara Herrnstein, 26, 144, 160, 187
 Smith, Judith E., 70, 171
 Sobchack, Vivian C., 34, 162
 Spadoni, Robert, 68, 69, 171
Stagecoach (1939), 35, 36, 94, 104, 124, 162, 178, 182
 Stam, Robert, 1, 4, 5, 7, 12, 30, 42, 51, 144, 156–64, 166, 177, 183, 187
 Stott, William, 122, 182
 Strong, George Templeton, 39

Task Force (1949), 129
Ten Commandments, The (1923), 14, 18
 Thalberg, Irving, 26, 28, 44, 45, 166
They Were Expendable (1945), 129
Third Man, The (1949), 92, 93, 175
 Thomson, David, 43, 67, 164, 168, 170, 171, 182
 Thorp, Margaret Farrand, 21, 22, 159
Till the End of Time (1946), 135
To Hell and Back (1955), 149
 Toland, Gregg, 9, 94, 96, 118, 120, 122, 123, 175, 182
 Tolstoy, Leo, 24, 25, 26, 44, 46, 47
 Torgovnick, Marianna, 65, 169
 Truffaut, François, 4, 5, 28, 30, 31, 32, 33, 36, 161
Twelve O'Clock High (1949), 130

 Uricchio, William and Roberta Pearson and, 23, 126, 159, 160, 183

 Vacche, Angela Delle, 52, 167
 Van den Haag, Ernst, 21

 Walpole, Hugh, 45, 49, 164
 Watt, Ian, 65, 169
 Wayne, John, 18, 36, 105, 115, 120, 168, 175
 Welles, Orson, 23, 64–95, 113, 115, 116, 169, 170, 180; and Bertolt Brecht, 75, 76, 92; and The Federal Theater, 69, 72, 80, 85; and The Mercury Theater of the Air, 64, 68, 75, 171; and narrative subjectivity, 65–74, 79–93, 169, 173; and the Popular Front, 66, 69, 70, 80, 170; and radio, 24, 64–72, 76, 77, 80, 81, 87, 91; use of *syuzhet/fabula* in narration, 87, 90, 91; and *War of the Worlds* (1938), 64, 71, 72, 77, 171
 Wellman, William, 129, 151
 Wilkins, Fredrick, 57, 124, 162, 181, 182
 Wordsworth, William, 31, 33, 54
 Wurtzler, Steve, 48–51, 159, 166
 Wyler, William, 98, 99, 100, 135

 Zanuck, Darryl, 104, 112, 166