

ELIA KAZAN'S REALISM: A CINEMATIC ANALYSIS OF KAZAN'S  
SELECTED FILMS



BESNA AĀIN

JANUARY, 2019

ELIA KAZAN'S REALISM: A CINEMATIC ANALYSIS OF KAZAN'S  
SELECTED FILMS

BY  
BESNA AĞIN

DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

IN  
RADIO, TV and CINEMA

YEDİTEPE UNIVERSITY

JANUARY, 2019


Approval of the Institute of Social Sciences



---

Prof. M. Fazıl GÜLER  
Director


I certify that this thesis satisfies all the requirements as a thesis for the degree of Master.



---


Asst. Prof. Özge ERBEK KARA  
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.



---

Prof. Ayla KANBUR  
Co- Supervisor



---


Asst. Prof. Lale Han ÖCAL  
Supervisor

**Examining Committee Members**

[ Asst. Prof. Lale Han ÖCAL] [Yeditepe University]

[Prof. Defne ÖZONUR] [Yeditepe University]

[Prof. Nazife GÜNGÖR] [Üsküdar University]



---



---

## PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Date: 23.01.2019

Name/Surname: Besna Ađın

Signature :

A handwritten signature in blue ink, consisting of a large, stylized initial 'B' followed by a long, horizontal stroke that tapers to the right.

## ABSTRACT

Involved in filmmaking more than four decades, Elia Kazan had been a witness and an influence for significant change in the American film industry. His final phase includes four films, respectively, *America America*, *The Arrangement*, *The Visitors* and *The Last Tycoon* which are his most neglected films in film studies, compared to his previous successful films such as *On The Waterfront*, *A Streetcar Named Desire*, *East of Eden* and *Splendor in the Grass*. This thesis has focused on two of his late films for mainly two reasons; to fill the gap in the literature and present analyses of Kazan's two most structurally different films regarding their mutual narrative complexities with the concept of realism. Realism is one of the key concepts to study Kazan in the research field, but distinctively, I have tried to find the realism within the *mise en scène* and ambivalence in the narrative.

**Key Words:** *Elia Kazan, Realism, Mise en scène, Ambivalence, The Last Tycoon, America America, Cinematic Analyses.*

## ÖZET

Elia Kazan'ın yönetmenlik kariyeri kırk yıldan uzun bir süreyi kapsar. Kazan, bu süre boyunca Amerikan film endüstrisindeki değişimlere hem tanıklık etmiş hem de katkıda bulunmuştur. *On The Waterfront*, *A Streetcar Named Desire*, *East of Eden* ve *Splendor in the Grass* filmleri Kazan'ın finansal başarı sağlamış ve eleştirmenlerce olumlu değerlendirilmiş filmleridir. Yönetmenliğinin son döneminde çektiği *America America*, *The Arrangement*, *The Visitors* ve *The Last Tycoon* filmleri ise finansal başarıyı yakalayamamış ve eleştirmenlerce olumsuz değerlendirilmiştir. Bu filmler aynı zamanda literatürdeki Elia Kazan çalışmalarında göz ardı edilen filmlerdir. Bu tez kapsamında yönetmenin son dönemine ait *America America* ve *The Last Tycoon* filmlerine iki temel sebeple odaklanılmıştır. Bunlar; Kazan'ın yapısal olarak en farklı ancak anlatı ve gerçekçilik bakımından paralel iki filminin analizini sunmak ve bu alanda literatürdeki boşluğu doldurmaktır. Film çalışmaları alanında Kazan filmleri sıklıkla gerçekçilik kavramı üzerinden incelenmiştir; bu tezde ise diğer çalışmalardan farklı olarak Kazan'ın filmlerindeki gerçekçilik, mizansen kuruluşu ve “ambivalence” (iki taraflılık, zıtlık) kavramı üzerinden analiz edilmiştir.

**Anahtar Kelimeler:** *Elia Kazan, Gerçekçilik, Mizansen, Ambivalence, Zıtlık, The Last Tycoon, America America, Film Analizi*

## ACKNOWLEDGMENTS

Before all else, I'd like to thank my supervisor Lalehan Öcal and co-supervisor Ayla Kanbur. They trusted me in every way, and I felt precious. Feeling that, I trusted myself and found something - actually a lot - to say. My voice was scared, it was buried under me. They dug it out.

Lalehan Öcal truly listened to me. She gave her time generously and backed me up in this battle. She taught me that there could be suspicions and doubts, but you have to carry on. Once you start writing, things will flow. She gave me faith, which without, I could never have finished this work. Thank you for the good vibes and your generosity.

Ayla Kanbur blocked the fire several times; so that I could cross over and find the right way. She said: "You shall not pass!" to the dangerous fire as once Gandalf did to protect Frodo. Every time I felt I was up against a brick wall about the dissertation, I came up with a different idea that led to this version of the thesis. I became more creative, stronger and confident each time she cleared my way and lovingly walked me through the endless paths. Thank you for blocking the fire my beloved mentor, hope you always will.

This work could not be completed if it weren't for Nazife Güngör. I could never forget her help through the way and will always remain grateful.

Dear Gözde, it all started with your gifts; call it magic, call it true. Your energy is fulfilling and I'm so lucky to be your student and friend.

Mom, you nurtured me, as always. You are my best friend, always have been, always will be. You are my gal.

Dad, thank you for holding on. Despite everything, you fought for me. In your silent battle, I'll always be fighting beside you.

Baran, my beloved little brother, you fed me with your music. How lucky I am to have a deep soul beside me, making music all the time.

And love, you know everything I did, I did thanks to you. You put me back on track. I will be forever indebted.

## TABLE OF CONTENTS

### APPROVAL

### PLAGIARISM

ABSTRACT.....	i
ÖZET.....	ii
ACKNOWLEDGMENTS.....	iii
INTRODUCTION.....	1

## I. REALISM AND THE FILM.....6

1. Film Is Not Magic.....	6
1.1 From Documentary to Fiction .....	6
1.2 Italian Style.....	8
1.3 American Way.....	11
2. Equilibrium.....	14
2.1 No More Silence.....	14
2.2 In the Search for the Truth: Color.....	16
2.3 Widescreen: A Broder Sense.....	18
3. Realism and Aesthetic: More Than One Realism.....	20

## II. ELIA KAZAN'S REALISM.....24

1. From Theatre to Film.....	24
1.1 Light on a Life.....	24
1.2 Hollywood is not Broadway.....	32
2. Kazan's Realism within Ambivalence and vice versa.....	35
2.1 Out of Studio, Into the Life.....	35
2.2 Psychology into behavior (The Method).....	38
2.3 Representing two things at once: Ambivalence.....	40

<b>III. CINEMATIC ANALYSES OF KAZAN'S SELECTED FILMS.....</b>	<b>46</b>
1. <i>America America</i> (1963).....	46
2. <i>The Last Tycoon</i> (1976) .....	61
<b>CONCLUSION.....</b>	<b>76</b>
<b>REFERENCE LIST.....</b>	<b>83</b>
<b>FILMOGRAPHY.....</b>	<b>87</b>



## INTRODUCTION

“A little learning is a dangerous thing;  
drink deep or taste not the Pierian spring:  
there shallow draughts intoxicate the brain,  
and drinking largely sobers us again.”

Alexander Pope

“At the very beginning, films were treated as straightforward commodities to be sold on the open market like pieces of cloth...” this is the first sentence of Michael Chan’s “Economic Conditions of Early Cinema”. From commodities to art, film has transformed immensely in the hundred-year-and-counting history of cinema. A hundred years is not that a long period of time, as we know from the flow of the history. However, from the outset of the 20<sup>th</sup> century, grasping of time has been idiosyncratic. In the beginning of the last century, there were amazing scientific and technological feats: Albert Einstein’s Theory of Relativity, the first silent movie (*The Great Train Robbery*), first powered flight and so forth. In the 1910s began the World War I, lasting for four years and ending with more than forty million (estimated) casualties. Ten years later, women won the right to vote for the first time in the history. In 1930s, The Great Depression hit the world hard and Nazi Germany in Europe rose followingly. Within ten years, there was the World War II and millions of Jews were murdered in death camps. The Soviet Union developed the atomic bomb, China became communist, Mahatma Gandhi was assassinated, and the U.S dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki.

A quick shift first to 1980s then to 1990s, the Cold War ended, and it was soon followed by the fall of the Berlin wall. Capitalism got more brutal and Mikhail

Gorbachev became the leader of the Soviet Union. The decade was coming to the end, ahead was the dissolution of the Soviet Union and Tim Berners-Lee invented the World Wide Web.

It was such a condensed era that conflicts arouse accordingly. When things get so concentrated, they are likely to explode. In 20th century, things exploded in many different ways and cinema, being born into that era, got its share. But how did cinema explode? What is that idiosyncratic share?

Today we know and accept for a fact that film is both an art and a medium for entertainment. It is no longer a vehicle for documentation only but is now an object of cultural and social analyses. Some films attract masses while others do not. Films are a way to escape, while some are not. What makes the difference? When does one say that film has depth and is 'realistic'? When does one think the film is unrealistic? Is the division between industrial and artistic cinema, if there is one, that thick or is it evanescent?

Edwin S. Porter, D.W Griffith and Georges Méliès, the greatest pioneers of early cinema, thought they could make something out of the magic box, something beyond magic and closer to reality. The pioneer directors did not only document but interfered and made something else out of what existed. It was high time the escape and magic of the cinema was unraveled. *The Times They Were A Changin'* now and it wasn't going to be long until films had their own grammar, and that grammar required the need to be dissected. It was 1960s and film studies was just beginning to attain respectability; the studies of an art born in and as part of the age of realism (Andrew, 1984).

“Realist cinema dominates our screens”, as Dudley Andrew puts it (1976). Bazin also contributes to that by saying that the realist tendency always existed in the cinema since the Lumières and even Muybridge (2005). What is put on the screen is not the reality itself, however, it is the closest it could ever get. And again, Bazin is the one to tell there is more than one realism. He claims that every era tries to find its own realism via technique and aesthetic.

If it were possible to find one thing that all realist filmmakers and critics seem to agree upon, the answer would be finding the truth. This criterion of truthfulness can even be seen within a fiction film, as its filmmakers want the film to be realistic, however fantastic it may be (Williams, 1980).

My aim is to go over the literature, starting from the first form of cinema, which is documentary, and then through Flaherty, Grierson, Vertov and Eisenstein, find the roots of realism in cinema. After the roots, review Italian Neo-Realists, make a stop at America at its best, 1940s. Reviewing the literature, I would like to chase down how the idea of realism changed and sprouted in relation with social events and cultures, with times a changin’ and its belongings. This chase shall lead the work to the great American stage and film director Elia Kazan’s realism and how his way of representing it differs.

If things are, Rossellini would ask, ‘why manipulate them?’ Kazan was deeply influenced by the acclaimed director, Roberto Rossellini of the Italian neo-realism, whose film *Paisa* is directly referenced in one of *America America*’s most appalling moments. But however deeply influenced by Rossellini he was, he had a different sense of realism. His films are also greatly influenced by grand directors such as John

Ford, William Wyler, Jean Renoir and Alexander Dovzhenko (Young, 1999). In Kazan's film, we see clearly effects of those filmmakers.

A prevailing narrative technique in Kazan's films is ambivalence. There would no more be good and bad, love and hate, heroes and villains. Both emotions exist; both concepts exist at the same time. As an essentialist, a poetic realist and a realist, all things, all at once, -ambivalent himself- Kazan's realism included ambivalence which is compatible with defining the spirit of 20<sup>th</sup> century by its ideas and beliefs. Kazan caught something, and I would like to define that "catch" and its importance by analyzing his films and a director himself.

The thesis is divided into three main chapters, respectively: Realism and the Film, Elia Kazan's Realism and Cinematic Analyses of Kazan's Selected Films. In the first chapter, my aim is to break the spell, in other words, say film is no magic and dive into the ocean of realism in the companionship of Italians and Americans, after the journey with Grierson, Flaherty, Griffith, Vertov and Eisenstein. Deep are the roots, documentary and is a short way to fiction.

With the elements enhancing realism, sound and color, occurred a different balance and the revolutionary equipment determined the future. I would like to argue how these changes affected film and realism within. Afterwards, I will argue Bazin's theory of 'not one but several realisms' and how aesthetic and realism together makes a film cinematic (Bazin, 2005).

In the second chapter, I will go after the track Elia Kazan followed from Broadway to Hollywood. The Group Theatre, in which Kazan started his own acting career, already collapsed and Kazan thought there was a need for a studio for actors. Kazan's method, greatly influenced by Stanislavsky but different than his, created a

generation of realist American actors in Actor's studio, including Marlon Brando, Harvey Keitel, Warren Beatty, Robert De Niro, Jo Van Fleet and so forth. The impact of Russian theater practitioner Stanislavsky and his Method Acting changed a great deal in theatre and realism in drama. This method being transformed and applied on cinema, changed a great deal in realist acting. In the same chapter I will also try to decipher ambivalence within realism and how classical American realist film differs from Kazan's contemporary realistic approach. This will lead to understanding Kazan's film language; how it evolved out of studio, into the life; how with the method he turned psychology into behavior, how he was both formalist and a realist and how he divided realism into a basic and a poetic level.

In the third and final chapter, I aim to synthesize the literature and Kazan's realism in order to analyze two of his films, all shot in color and after wide screen. Realism is one of the key concepts to study Kazan in the research field, but distinctively, I have tried to reveal his realism in his relatively less studied films by focusing on the *mise-en-scène* and ambivalence in narration. Not only has the realism lived in with social contexts and story in Kazan's films -as it widely accepted- but also with the effect of "The Method", in which the use of objects is principal; ambivalence, which combines opposite emotions, characteristics and plot. The contribution to the field will be that this dissertation on Elia Kazan is the only comprehensive work in Turkey's academic field. It will also open new paths for further researches on why Kazan is considered the greatest stage director in America and one of the greatest directors in film history through a new point of view on his way of representing realism.

## CHAPTER I

### REALISM in CINEMA

#### 1. Film Is No Magic

##### 1.1 From Documentary to Fiction

First films ever made are accepted as documentaries, which as a cinematic form, seems more convincing regarding reality. With Lumière brothers' travelogues begins the documentary realism and goes on its way with Dziga Vertov, Robert Flaherty and John Grierson. In 1920s, there was the Russian movement and British documentary school followed in 1930s. In 1930s, John Grierson founded the British documentary film movement. Within the movement, life itself is prior and to capture it without any interference makes the film more real. The studio films are criticized for their artificiality and closing the paths for screening the real world. Grierson's remarks on life and film is closer to documentary form of realism (Williams, 1980: 17).

According to Williams, Grierson tries to synthesize his filmmaking with elements from Flaherty and the Russian cinema of 1920s. Grierson believes Russia's social and industrial material and their social situations determined their cinema. Being different from the British both socially and culturally, Russian filmmakers constituted a distinctive sense of rhythm. Grierson remarks that their necessity of making films were not less than Russians and then he both criticizes and praises them (Williams, 1980: 105). "The man is with the camera, not the camera with the man," would say Grierson and refuse to accept *The Man with the Movie Camera* (1929) as a

film. For him, it is only a snapshot album and there is no narrative at all. He also criticizes Eisenstein for looking at Russia's drama from the outside, although wisely done (Grierson, 1966: 122-127).

When it comes to Robert J. Flaherty, however, Grierson seems to find both narrative and crude reality in *Nanook of the North* (1922). It took Flaherty ten years to explore the Eskimo country, two years to study Samoan life and another three years in the South Seas. All these Grierson finds realistic because Flaherty "soaked himself in his material" (Grierson, 1966: 141). Flaherty himself believes that a story must not come out from individuals but of peoples' lives. In the same vein realist film theorist Siegfried Kracauer defines that plot must come from the reality itself for no individual initiates a plot (Kracauer, 1960: 248).

"In documentary a primary motivation is realism," as Bill Nichols remarks and he regards realism as the most characterizing style in documentary. He continues his argument by comparing this notion to fiction. It is not so simple to say this for fiction but that does not mean in fiction the primary motivation cannot be realism. Different than documentary, realism in fiction is more linked to aesthetic (Nichols, 1991: 165). Eisenstein in this context could be regarded as both a bridge to fiction and aesthetic. Eisenstein's montage theory, trying to create a film system in which all the elements - story, lighting, composition and so forth - should be equal, in other words *neutralized*, is based on getting rid of the crude reality of storytelling along with supporting elements (Andrew, 1976: 47). Images can be combined with other images in countless ways and they form a new aesthetic series every single time. And the only way to arrive at the realism is to crash reality as it is, through artifice with a method. That method in fiction film is aesthetic .

Italian neorealism, another national movement, of c.1940 to c.1955 is the bearer of realism after the Russian movement and the British documentary school. Although the movement is alive with fictions, most of the films include documentary style. Fiction films, like documentaries, may tell their stories in a historical reality whereas:

In fiction, realism serves to make a plausible world seem real; in documentary, realism serves to make an argument about the historical world persuasive. Realism in fiction is a self-effacing style, one that deemphasized the process of its construction. The vision or style of a realist filmmaker emerges from the rhythms and textures of an imaginary world, from aspects of *mise-en-scène*, camera movement, sound, editing, and so on that seem at first natural, inevitable, or simply at the service of the story (Nichols, 1991: 165).

With Italian neo-realists, one can witness how the “argument about the historical world” come together with the aesthetic of “imaginary world” in harmony. Furthermore, far from the “imaginary world”, neo-realist filmmakers tried to attain realism through artifice, which, for Bazin, is the only possible way (Bazin, 2005).

## **1.2 Italian Style**

Bazin draws a sequence of realist filmmakers, beginning with von Stroheim and Flaherty in the silent period, Jean Renoir in the 1930s, 1940s with Italian neo-realists and American filmmakers. In this sequence, all the directors used a specific technique that made them primarily realist and Italian neo-realists take an important place among these filmmakers. The Italians aimed to show the world as it was and still keep the aesthetic sense. According to Williams, “Their aesthetic is one which ‘integrates reality’ into the film; the realistic material (provided by reality) permits the artist to discover realistic means of expression” (1980: 35).

It can be claimed that this “integration” helped the Italian directors find their way through a wreck called World War II. The war had devastating effects on people

socially, economically, culturally and psychologically. As widely known, Europe and Asia fell into ruins after the war. Borders were being redrawn. People, both celebrating the end of the war and looking ahead the threatening uncertain future, were soon forced into prostitution, theft, kidnapping, smuggling and human trafficking because of poverty. It was time to rebuild everything that was lost but it was going to cost. There were dues waiting to be paid and it was going to be paid by the same people who have already gone through the war.

Cesare Zavattini is one of the central theoreticians of neorealism and his writings on realist film theory were extended by Bazin and Kracauer in the 1950s. According to Zavattini, the cinema must tell the reality but it must do it as a story does. That story must look like life itself and between what is on the screen and what is in life, there mustn't be any gaps. By virtue of Italian neorealism, the true protagonists of life came forward and the reason why they are true is because they are inspired from real life (Williams, 1980: 29-31).

To find out what happened in Italy after the war, we turn to Roberto Rossellini, Vittorio De Sica, Luchino Visconti. These filmmakers have substituted for some kind of historians, historians with movie cameras. However, in contradistinction to merely documenting the damage done, these directors added cinematic content to their films. But how does one define what is cinematic and the other is not?

One of Kracauer's notable thesis in broad strokes is that merely the realistic is cinematic. While for Kracauer realism of cinema's raw material is a constraint on the material's potential different kind of cinematic forms, Andre Bazin, the first critic to powerfully challenge the formalists, thought the quite opposite. Unlike Kracauer's

question of “what is cinematic,” Andre Bazin focuses on the question “what is cinema?” (Andrew, 1976: 130-150).

What both theorists agree upon is the connection between realism and aesthetic. Kracauer’s understanding of realism was on importance of content and he claimed that it was a material aesthetic. Bazin, on the other hand, intensifies his theories on aesthetic of space, in which ‘cinema... registers the spatiality of objects and the space they inhabit’. (Andrew, 1976: 137)

From documentary to fiction, aesthetic attached, the link to Italian neo realism emerges. There are similarities between neorealism and documentary style but likewise there are major differences. Along with other determinants, these very differences also play a role in defining neorealist fiction films and the filmmakers’ approach to aesthetic and reality:

... Neorealism, as a fiction film movement, accepted the documentary challenge to organize its aesthetic around the representation of everyday life not simply in terms of topics and character types but in the very organization of the image, scene, and story. Its success and limitations help sharpen the difference between fiction and documentary (Nichols, 1991: 167).

Italian neorealist aesthetics of the late 1940s came into existence with location shooting, natural lighting, the use of local people also professional actors and plot lines based on society’s reality. Films like Roberto Rossellini’s *Roma: Citta aperta*, *Paisà*; Vittorio de Sica’s *Ladri di biciclette* and Luchino Visconti’s *Rocco and His Brothers* share a view of aesthetic and this created ‘critical expectations as to what the cinema (generally) should look like’ (Stam & Miller, 1999: 264).

For Bazin, Italian filmmaker Rossellini’s work objectives and form are bound together the tightest compared to other directors. Hence, Bazin focuses immensely on Rossellini’s filmmaking and neorealism as a movement through his films. He

analyzes Rossellini's acclaimed film *Paisà* in detail and explains what's realistic and cinematic about it (Bazin, 2005: 34-39).

Rossellini, who started his career as a documentary filmmaker, had a huge impact on succeeding filmmakers not only in Italy but also in France, with *French New Wave*, and ultimately all over the world. As Bert Cardullo puts it, Rossellini introduced Italian neorealism to the world (Cardullo, 2009).

Bazin's in his letter *In Defense of Rossellini* (1958) to Guido Aristarco, Italian film critic, author and editor-in-chief of *Cinema Nuovo*, feels the need to defend Rossellini and neorealism because of the heavy criticism of *Cinema Nuovo* on Neorealism. For Aristarco neorealism changed the aesthetic and narrative with less concern for social realism. Aristarco blames Rossellini for his "moral deafness" and distorted understanding of social realities (Brunette, 1996: 147) Nevertheless, Bazin emphasizes the universality in Rossellini's films as well as his realist aesthetic. He calls *Paisà* realist and Rossellini's direction neorealist (Bazin, 2005: 94-100)

Rossellini proves Bazin right and has clear thoughts on these matters:

... Neo-realism is also a response to the genuine need to see men for what they are, with humility and without recourse to fabricating the exceptional; it means an awareness that the exceptional is arrived at through the investigation of reality. Lastly, it's an urge for self-clarification, an urge not to ignore reality whatever it may be. This is why I've tried in my films to reach an understanding of things and give them their true value. It's not something easy or lightly undertaken, but a highly ambitious project, because to give anything its true value means grasping its universal meaning (Williams, 1980: 31).

### **1.3 American Way**

Although American film didn't develop as an art form but as an entertainment industry (Stam & Miller, 1999: 205), it still managed to give birth to directors in a

few decades like William Wyler, Orson Welles, John Ford and many others treating cinema as a form of art as well as an industry.

In the late 1920s and 1930s, major directors had the right to cut their own films. They could develop the shooting script with the writers. But in the mid-1940s, the power began to shift and the industry was increasingly becoming dominated by producers (Cornfield, 2009). Big studios dominated Hollywood film production and films were produced primarily for profit. In the 1950s, however, there was the break-up of the studio system and therefore film directors were forced to find new sources of film-financing. A decade later, films became more varied and socially critical as a result of this break-up. Directors became more independent financially and artistically which gave them the opportunity to create new cinematic styles (Stam & Miller, 1999: 205 - 213).

Bazin points out that certain American filmmakers used specific techniques that made primarily them realist. Americans', particularly Orson Welles and William Wyler's, realism derive from the use of deep-focus cinematography together with some other techniques. Through these, American film finds 'the aesthetic equivalent of human perception in the real world' (Williams, 1980: 36)

The European cinema was immensely influenced by the war and the idea of reality, which it brought about. Neorealist filmmakers not only lived through the war but also created an aesthetic realism out of it. Although the war and its consequences were not as intense in Hollywood, there were several directors who were able to find an interpretation through the preponderant realism. William Wyler himself took part in the war and he believed that the war had a huge effect on him and the other directors as well, Frank Capra and George Stevens. He remarked that he wouldn't be

able to make his films as he did if it weren't for that experience (Williams, 1980: 40-45).

The reason Bazin puts particular emphasis on Orson Welles and William Wyler is that they challenged their predecessors in a specific way. They introduced the shot in depth opposed to shot-reverse-shot in between 1930 and 1939. Scenes could then be covered in one single take without the camera moving. He also accepts that neither Wyler nor Welles "invented" the in-depth shot but they used it as a tool in the evolution of the language of cinema (Bazin, 2005: 33-35).

Comparing and contrasting Jean Renoir, Orson Welles, William Wyler and Roberto Rossellini's styles and filmmaking practices, Bazin tries to show how various realisms can occur. He analyzes and dissects each filmmaker's works and tries to see what is mutual and what is not. Welles has vanishing perspectives and low-angle shots while Wyler wishes to see everything in frame and avoid cuts. Renoir's style in France and Rossellini's in Italy are quite different than both Americans and each other but they all preeminently try to integrate the highest reality they can. In the end, Bazin will come to a conclusion in which tearing realism and aesthetic apart is pointless and each filmmaker seeks for the truth individually and uniquely:

There is nothing more false or absurd than to set 'realism' and 'aestheticism' in opposition to each other, as was frequently done in regard to the Russian or Italian cinemas. There is not, in the true sense of the word, a more aesthetic film than *Paisà*. Reality is not art, but a realist art is one capable of creating an aesthetic which integrates reality... Jean Renoir, Orson Welles, Roberto Rossellini and William Wyler are of the same mind in their frequent use of deep focus or at the very least 'simultaneous' mise-en-scène... and they have left their stamp on everything that actually counts in cinematographic realism, in the use of a technique which proceeds from an aesthetic of reality (Williams, 1980: 40-43).

## 2. Equilibrium

### 2.1 No More Silence

In an orchestra, instruments from different families gather and each instrument plays its part. There is a conductor leading the orchestra and he or she makes sure that the tempo is set and harmony is kept intact. If one compares an orchestra to a film, there too various elements come together in order to make a whole. Color, sound, lighting, framing, editing, dimensions are all parts of this whole and they serve specific purposes in film.

Sound as one of these techniques is powerful for many reasons:

- It engages a distinct sense mode
- Sound can actively shape how we perceive and interpret the image
- Film sound can direct our attention quite specifically within the image
- It cues us to form expectations
- The filmmaker can mix any sonic phenomena into a whole and with the introduction of sound cinema, the infinity of visual possibilities was joined by the infinity of acoustic events (Bordwell & Thompson, 1997: 316-318).

Color, sound, and screen dimensions links the technology of film with the art of the film. Hence when silence was broken in the world of film, ‘aestheticians rose up everywhere to debate the new direction which cinema should take after sound has disturbed its equilibrium’ (Andrew, 1976: 13). Not only aestheticians but also filmmakers believed that the silent cinema had some kind of a balance within. For instance, Arnheim believed that the silent cinema of the twenties was the peak point in cinema history. Eisenstein, another formative theorist, remarked that this “realistic” invention would actually provide a certain “illusion” and sound will be commercially exploited if a “contrapuntal use” of sound isn’t applied (Andrew, 1976: 35-53).

For French filmmaker and theoretician Jean Epstein, sound cinema had dramatic and poetic usefulness. When he uttered the words, “let nothing remain mute

anymore!” he knew the change was on its way and the sound film was inevitable. The developments sound could bring to film were more than one could grasp at that time but sooner or later, Epstein knew sound would transform the art of film (Keller & Paul, 2012: 365-367). Likewise, Bazin reckoned sound was another element, like color, adding reality to film. He claimed that the arrival of sound helped cinema head towards realism. Aestheticians who believed the balance in artistic film was in danger rose up because they were restless; the realism of the sound could bring something chaotic. But quite the contrary, sound came of age and “it came not to destroy but to fulfill the Old Testament of the cinema” (Bazin, 2005: 23).

When Stam defies the “historical” argument that sound came subsequently and film at first existed as an image, he is fair and right historically. As a matter of fact, the “silent” cinema was accompanied by piano and/or orchestra before recorded sound. Cinema did not exist as an image first; sound was always a companion. From a companion to a cinematic element, the change ahead would be the transformation of sound and its effects on realism and aesthetic (Stam, 2000: 23).

In the late 1950s portable and synchronous sound recording equipment became available and speech was free from postproduction in a studio. Sound was a mobile part of the film and filmmaker was then more than a recording eye. There was voice within. As in real life, he or she could experience seeing, listening and speaking at the same time (Nichols, 1991: 44). Availability of portable and synchronous sound equipment was indeed a huge transformation. This had, concurrently, considerable impact on film aesthetic and therefore the debates on realism.

## 2.2 In the Search for the Truth: Color

Some realist filmmakers seek to find the truth and throughout this journey, they go through some phases more or less similarly in Christopher Vogler's book *The Hero's Journey*. The development of new technologies, color in this case, calls them to adventure from the ordinary world and they can no longer remain in peace; they keep wondering about the new possibilities it could bring to film. At first, they are in doubt and refuse the call. This refusal means reluctance and fear of unknown, including financial difficulties preeminently. But when it becomes affordable and it is introduced by a mentor, new points of views emerge, and filmmakers begin to think if color could actually be useful and improve the film. The mentor, be it the filmmaker shooting in color or film theoretician defending it, opens new paths and shows how color can be used to increase realism. This is the first and the most difficult threshold as all the new technological advances are initially judged by the part they shall play in shaping realism. Crossing the first threshold, tests, aliens, enemies and demons await. To what ideological purposes does color serve? How can it increase realism when it is distracting the audience with color in nature and color on the screen being so different? But still, the Inmost Cave must be approached. This is the second major threshold and it is often crossed; one-way or another (Vogler, 2007).

It is possible to say that the development of film technology plays a large part in determining the ways of making films. As filmmakers are offered various options in technique by technology, films are shaped and constructed. These constructions, therefore, are both aesthetic and technological. In consequence, aesthetic and technology become inseparable (Williams, 1980: 174).

Until color took on a new significance, the introduction and use of color engendered opposing discourses. Several film theorists and scientists believed that color was merely an attention diverter and destroyed the unity of film. Rudolph Arnheim claimed color was not a fundamental element at all in determining film's realism (Andrew, 1984). Color, at first, had an immense problem; it showed everything glamorous and attractive on the screen. In musicals, cartoons, adventures, historical extravaganzas, westerns, costume romances and so forth, color added an impression of charm. As a technical advancement, color became to be recognized for accentuating the 'unreal'. Because of this, "realistic dramas were thought to be unsuitable vehicles for color" (Giannetti, 2007: 25).

Yet these genres did not confine color to stay the way it was, on the contrary, they paved the way for new possibilities. Color had the very potential in various realms and it could move on from decorative use to aesthetic use:

Color cinematography assumed a crucial role in the narrative itself. There was a phase when filmmakers realized color's potential for dramatic and aesthetic purposes. They started to accept the idea that color could be (Sklar, 2001) used within realist narratives and could become an essential element to emphasize 'drama'. Color was here useful in the way that it could help to describe a character, or to represent a mood or emotions... It thus became an important element of the narrative (Vaz da Costa, 2014: 227).

Color became a norm only in the 1950s and from then on it enabled portraying life and nature as it was (Sklar, 2001: 172). The arrival of sound spoke to the auditory sense and increased realism. Films by then already had tendency towards complete realism, on the journey for establishing an equilibrium. With the next step, advent of color, films were able to "duplicate faithfully all the auditory and visual sensations" (Turner, 2002: 88).

### 2.3 Widescreen: A Broader Sense

The technological history of film, from one point of view, evolved towards realism. At first, there were drawings, photographs and projected images. The evolution went on and brought in sound, color and widescreen. Film was silent in the beginning and it was unavailable in color, yet much as it was available in sound and color, the realism which film embodied did not stay the same. When introduced for the first time, technological advances and their use can be coarse, shapeless and vulgar. This is due to the fact that there is no previous experience or know-how; filmmakers have to find their own way. For instance, 1950s' use of color was excessive, disturbing and unrealistic. Back then it was considered realistic but soon enough use of color was modified entirely and became part of an aesthetic reality (Aumont & Bergala, 1992: 109).

Widescreen was called for, but the call was not even close to the realist aesthetic of years to come, same as in the case of color. The entire studio system was collapsing in the early 1950s for the television had taken away the mass audience from the film theatres. In city centers, cinemas were closing down because of the newly invented television's rising popularity. The film industry was struggling and searching for strategies to deal with the popularity of television. All Hollywood majors were trying to find strategies to solve the television problem since the industry was going through a significant downturn. People did not go to the movies as they used to and this put not only studios but also film manufacturers, equipment and post-production services into a lot of trouble. The film industry had to abandon old studio system and adopt a technology to attract the audience back. Moreover, there had

already been a revolutionary modification in film with advent of sound and color, and now the bell tolled for widescreen (Belton, 1992).

First widescreen technology, Cinerama, required three cameras for production and three projectors for exhibition. It tripled the screen's initial width, had surround sound system and filled almost the entire human range of vision. Using three 35mm cameras shooting 27mm lenses, with an aspect ratio of 2.59, film was projected on a deeply curved screen. This new production and exhibition method wanted to put the audience in the picture, as was promoted, and aroused physical senses together with the feeling depth and motion. *This is Cinerama*, the first film of Cinerama, was a roller coaster ride and it succeeded quite well in putting the audience in the picture. As the roller coaster moved forward, so did the audience. People were surrounded with peripheral images, which created an extraordinary sense of depth. There had been a shift to a new and participatory form and Cinerama was a huge success; running for two years at the Warner Theater in New York City (Smith, 2013).

However, Cinerama was burdensome and expensive; moreover, it was not a concept of realism but a spectacle. There were many films, travelogues and so forth but it would take ten years when Cinerama would be used for a dramatic film; in the end only for two films. Serious practical and financial reasons led the industry to search for a different type of widescreen process. Instead of using three cameras, CinemaScope (1953) required a single camera and an anamorphic lens, which recorded a wide angle of view onto standard 35mm film. CinemaScope was indeed a commercial innovation and most of the early Scope films were crude. However, "since then a great number of serious and/ or intimate films have been made in

Scope... Early ones included *East of Eden* (Elia Kazan) and *River of No Return* (Otto Preminger)” (Barr, 1963).

In his essay “Will CinemaScope Save the Film Industry”, Bazin is convinced that CinemaScope could provide a continuity of time and space and therefore add to realism while he was critical of early widescreen film mostly due to their optical defects and mundane narratives:

The closer conditions of filmic vision get to natural vision, then, the more dimension of depth will appear; and in this respect, the CinemaScopic screen helps in that it gives us, instead of today’s narrow window, a widened surface whose angle formed with the viewer’s eye is closer to the normal angle of vision... Its effect is undoubtedly sensational, especially when combined with stereophonic sound, which is required on account of the huge dimensions of the screen (Bazin, 2014: 77-91).

Thus, from a passing fad, widescreen evolved into a perpetual element of film production and projection. Widescreen allowed the image to become more similar to reality with regard to its size and by filling the total field of human vision a grand sense of realism could be achieved. During the early cinema period, widescreen was thought as a wonder of science and an item of novelty. But its fate differed from that of 3-D, so to speak, and just like sound and color; it “transformed the face of the cinema establishing a new set of technological and aesthetic norms” (Belton, 1992: 15).

### **3. Realism and Aesthetic: More Than One Realism**

Technological innovations such as color, sound and widescreen had widened the filmmaker’s scope of choices and they continue to do so. Realist filmmakers and theorists have evaluated these advances as a progress towards cinematic realism. For V. F. Perkins, technology increases the filmmaker’s range and faculty of selection. Filmmaker’s artistic accumulation is continually being broadened with technological

developments. Because of the variety, they have to choose one mechanism over the other and this generates an artistic form via technical development (Perkins, 1972: 43-55). Along with the technical developments, the importance of techniques and styles is massive and films can be grasped through their styles. Italian cinema, for instance, founded its aesthetic on realism through artifice, which is the only way to attain realism (Bazin, 2005). Not only Bazin, but nearly all realist theorists accept that by the use of aesthetic device reality is conveyed by the use of aesthetic device: “realism in fiction relates primarily to sensibility and tone: it is a matter of an aesthetic” (Nichols, 1991: 166).

Dudley Andrew concludes that Arnheim were not right and cinema did not derive its power from its unreality. Because if it did, realistic developments as sound, color and widescreen would diminish, not stick with film. But these advancements lasted for a reason; they were called for. Bazin claimed that these inventions were needed, “by the desire for perfect representation of reality” (Andrew, 1976: 139). As a reminder, Bazin points up that it is completely absurd to set realism and aestheticism apart, he claims that aesthetic which merges reality is able to create realist art. Although there has been critiques on Bazin’s naivete, Robert Stam claimed that he was not a “naïve realist”, neither is Kracauer he adds, and states, “he was well aware of the artifice required to construct a realist image” (Stam, 2000: 77).

Kracauer puts emphasis on a balance between realist and formalist tendency and claims that the filmmaker ought to be more than one thing. The obstacle each filmmaker faces is how they have to be on one side of the iceberg, top or bottom, realist or formalist, two opposites. Kracauer rejects this notion and point outs that as long as realistic tendency lead, the filmmaker should be both formalist and realist

(Kracauer, 1960: 38 -39). From one perspective Bazin, too, to some extent is a formalist, “in that he is less concerned with any specific ‘content’ than with a style of *mise-en-scène*” (Stam, 2000: 77).

A critique of realism is possible via study of representation and “there can only be a representation of reality in the cinema” (Williams, 1980: 41). This is the exact point where the aesthetic problem begins; the method of this representation. There is not one but several methods as “there is not one but several realisms. Each era looks for its own, that is to say the technique and the aesthetic which can best capture it, arrest and restore whatever one wishes to capture of reality” (Williams, 1980: 42). A filmmaker has an everlasting choice and whatever the occurrences are, a *mise en scène* is created with not *that*, but *this* choice. Bazin points out that there is always another choice and that can entirely change the subjective facet of the reality. There is the reality of everyday life, which the filmmaker captures subjectively, and then there is also a greater reality. Filmmaker captures this greater reality via representation. Things appear to the eye in various ways and the representation of these appearances result in film as the use of *mise en scène* (MacCabe, 1976: 10). According to Nichols what realism represents is life itself and cinematic devices are quite apt to it:

The vision or style of a realist filmmaker emerges... from aspects of *mise-en-scène*, camera movement, sound, editing, and so on that seem at first natural, inevitable, or simply at the service of the story... The camera and sound recorder are well suited to such a task since – with proper lighting, distance, angle, lens, and placement – an image (or recorded sound) can be made to appear highly similar to the way in which a typical observer might have noted the same occurrence. Realism presents life, life as lived and observed. Realism is also a vantage point from which to view and engage with life (Nichols, 1991: 165).

Hollywood, Italian neorealist cinema, French New Wave and all the others; filmmakers struggle to find their feet and cut their teeth. They want to represent

reality as efficaciously as they can. In the search for the representation of truth, filmmakers create their own styles and unique understandings of reality. In their uniqueness, they present a method, trying to balance film's elements; including sound, color and screen width. This method, when called aesthetic, becomes a point of compass in creating their idiosyncratic way of filmmaking (MacCabe, 1976: 8).



## CHAPTER II

### ELIA KAZAN'S REALISM

#### 1. From Theatre to Film

##### 1.1 Light on a Life

Why Elia Kazan? How is he linked to realism and what do, or can he and Neorealist filmmakers possibly share? How did sound, color and widescreen affect Kazan's films? What can be said about Kazan's understanding of documentary and to what extent did he make use of it in his films? In what ways did American realism lead the way to Kazan's films with John Ford, William Wyler and Orson Welles? What equilibrium did the director's films reach - if they could? Is there more than one realism? Are realism and aesthetic inseparable? How do they merge? What are their reflections on Kazan's films? What are the reasons French film critic Michel Ciment utter these words: "If Griffith and Ford are the ultimate references of the classical Hollywood cinema, it can be contended that Welles in the forties and Kazan in the fifties have been the most important disruptive forces in modern American cinema" (Ciment, 1973). I aim to find some answers to these questions in this chapter.

An Anatolian Greek, Elia Kazan was born in Kadi-Koi, Istanbul, on 7 September 1909. He spent his early childhood in Istanbul and then was brought to America in 1913. Son to Yiorgos and Athena Kazanjoglou, Kazan kept changing homes, Berlin first, back to Istanbul and New York. He was four years old when the family finally settled to New Rochelle and established a rug business with which, a few years later, Kazan's father was quite successful. Half American, half Anatolian,

Kazan grew up on the American streets and was educated in American schools. He went to Mayfair Elementary School, New Rochelle High and Williams College. From 1926, when he entered the Williams College, the territory of WASPs, where he questioned himself in American life and society. Kazan referred to himself as a “nigger” back then and believed he was an Anatolian outsider. At the end of the Williams years he became interested in films and Sergei Eisenstein and Alexander Dovzhenko had great impact on him. This was the first time films started to become a part of Kazan’s life (Kazan, 1988).

After his graduation in 1930, he entered Yale University School of Drama in 1932. His father forced him to inherit the rug business and get on with work but Kazan had other plans. He did not want to become like his father, commuting to work every single day to earn money. What Kazan wanted was to have control over time, still earn money but also have some kind of freedom. In Yale School of Drama, he found what he looked for and handled quite well working with sets, lights and props. He also appeared in nine plays but was not considered a good actor. At Yale, he did not only act but studied costuming, production and lighting. Just as bad he was with acting, he was quite good at scenery crafts, so good that in the following years he would earn the nickname “Gadg” as for gadget, a handy man. When he withdrew from Yale because he thought his talents were overlooked, he joined the Group Theatre which was going to affect his whole life as a filmmaker (Chafi, 1998).

The Group Theatre was a political and artistic gathering founded by Lee Strasberg, Cheryl Crawford and Harold Clurman based in New York City in the 1930s. The Group employed a permanent company of actors for almost ten years and functioned until 1940. The theatre company, an ensemble, included young amateurs

and some experienced directors, actors, playwrights, and producers. Elia Kazan, Stella Adler, Clifford Odets, Lee J. Cobb, John Garfield were involved in the group among many others. This collective of young theatre artists carried the desire to have a positive effect on depression-affected America. Those were hard times; the Great Depression had a devastating impact on American people. The United States economy went into an economic recession and people were hopeless, futureless and poor. They were trying to escape the realities of the tragedy and therefore light and cheap entertainments dominated in order to make people forget their ongoing pain. The only theatre existed was based on superficial entertainment, but the Group had a dream of transforming the American theater and they were in fact going to be the pioneers of American acting technique. The social issues and tensions of 1920s and 1930s shaped the ideas the Group held, and the company's purpose was to stage American plays with social relevance. Group members held left-wing political views and hence they presented contemporary social protest plays in a specific style from the left's point of view (Chinoy, 2013: 13-33).

The Group's pivotal aim was to establish a new national theatre and apply a specific approach to acting with the Stanislavsky method. The Russian director, actor, teacher and co-founder of the Moscow Art Theatre, Konstantin Stanislavski, developed one of the most influential actor-training system in the western history (Blum, 1976). The system, that became known as "The Method", was widely practiced in Soviet Union and then in United States by the Group. In "The Method", actors search for inner motives to trigger their inner real emotions and bring them to surface through their performances. They dig into their past and feed on their private lives to present a realistic stage performance with a series of physical actions (Gordon, 2010: 40-60). Kazan was a part of this major theatrical turning point in 1932, as a

stage manager and aspiring actor. His association with the Group had great influence on his career as a stage director and filmmaker. He defined the Group as a collective in which trends of the era came together and generated reformist productions:

The whole idea of the Group Theatre was to get poetry out of the common things of life. That was fired by the Depression and our reaction to it. We felt that the whole basis of society had to be changed. Then there was another element: the Stanislavsky system made us see more in the lives of human beings, and it became our mission to reveal greater depths... All these trends came together in the Group Theatre: the political Left, the introduction to Freud and Marx, the absolute, idealistic dedication and determination towards a new world (Ciment, 1973: 26).

While working with the Group, Kazan was a member of the Communist Party for eighteen months in the early 1930s. There were several reasons that led Kazan into left politically and become a member of the Party; one of them was the poverty that was much more visible after Depression. Kazan was indeed in a low economic state, but the main reason was Kazan's past chasing him. His years as an immigrant, then working as a dishwasher and a waiter at Williams College and at Yale among the elites and privileged Americans shaped Kazan's future. Not being an American but an Anatolian, it was a fact that Kazan was an outsider and this notion remained vividly in him all his life. Because he felt as an outsider, he developed some kind of need to be sheltered (Young, 1999). The perfect shelter was the Group along with the Party where all the unprivileged met, worked, lived and produced as one with a sense of unification:

... For the first time in my life, I didn't feel *outside*. Even though they were all from a world within which I'd never moved -Yale was never like this- still I felt that here were my own kind, a league of outsiders, people not assimilated by the society, rebels, a bunch of who, below the surface, had their own off-center characteristics. They weren't "regular" any more than I was. Perhaps I'd found my own kind at last (Kazan, 1988: 59).

However, when the Party began dictating artistic terms to the Group members Kazan started to suspect communism and the Party. The Party began to interfere with the Group's policies and demanded more control over the members. Kazan did not cooperate and in 1936, he quit the Party after two years of membership, which was soon to have a crucial effect on his personal and professional life. In April of 1952, he described his experiences in the Party and named the former fellow party members - all of which were previously known- to the House Un-American Activities (HUAC). In the period of McCarthyism, America was in hunt for Communists in the country and the entertainment industry was the major focus of this hunt. McCarthyism signified the intense anti-Communist movement in American history from the late 1940s to the late 1950s; the "Red" hysteria was extreme. As a result, Hollywood studios blacklisted many communist writers, directors, and actors. Most of them could never work under their real names again (Neve, 2009: 60-74). Kazan's testimony against his fellow party members have stayed as a controversy ever since. The study will not review the hearings' effects any further since the scope of this study is to discuss and analyze Kazan's artistic works in the context of realism.

When the Group Theatre collapsed in 1940, it left a considerable void in the members' lives and it was as if they "were brought to life by a cause and the cause disappeared" (Ciment, 1973: 27). By then, Kazan had worked as an assistant stage manager in two plays of the Theatre Guild, a theatrical society in New York, and formed a sense of art of his own. Utterly different from the Group, these professionals had another kind of technique, which Kazan believed he could combine with techniques of "The Method". They focused on external action, which was to be controlled every minute while The Group was built on revealing intense emotions that are in the subconscious. Kazan's intention was to bring the two opposite traditions

together and perform life on stage, behavior so to say, with all its complexities and completeness. This wholeness consisted of several elements arranged properly in a rhythm: the lights, the music, the acting, the costumes, the scenery and so forth. He criticized the Group for their definition on directing as merely coaching actors. Furthermore, he claimed that shaping the scenes with lighting, props, and other visual elements along with creating the right compositions had the same importance (Kazan, 1988).

Kazan was eager to try his directorial skills and see what he had within him as an artist. When offered to direct *The Skin of Our Teeth* in 1941, his life changed, as he knew it. The play was a huge success and from then on, he began to be known as “the white-haired boy of Broadway” and all of a sudden quite in demand, which lasted for fifteen years (Ciment, 1973: 28). Kazan was the most famous influential theatre director on Broadway from 1940 to 1955 and staged the best new American plays of the time such as *A Streetcar Named Desire*, *Sweet Bird of Youth*, *Death of a Salesman* and *Cat on a Hot Tin Roof*. Although involved in the theatre successfully, he always had the ambition to make films. He was very much impressed by Soviet docudramas of the 1920s and 1930s like Sergei Eisenstein’s *Battleship Potemkin* and Alexander Dovzhenko’s *Aerograd* during his college years and for the first time, he passionately wanted to make films. Hence, when Kazan’s early Broadway successes expanded his reputation in America, Hollywood offered him an opportunity in 1944. He accepted the proposal to direct *A Tree Grows in Brooklyn* for Twentieth Century-Fox. Then his Hollywood adventure began but Kazan’s visual sense was not so strong that he directed scenes as if he was on stage. He did not know anything about shooting in studios or appreciate specific visual elements. However, when he began to be fascinated by the highly accomplished American film director John Ford throughout

the years, he realized how much a picture could tell. Then he started to lessen dialogues, which made a vast difference in his filmic narrative. He was beginning to develop his unique style of films in which realism would play the leading role (Cornfield, 2009).

In 1947, Kazan conceived the idea of a Stanislavsky inspired school with brand new techniques, which was soon to be called the Actors Studio. One of the main reasons for the establishment of the Actors Studio was to preserve and develop the new American acting style and create a non-profit organization that would provide a premiere workshop in which professional actors, without the commercial pressures of casting, could work on their performances. After the World War II, there was nothing to substitute for the Group Theatre. There was no place for actors to meet, to experiment; there was no home for actors in New York. At first Robert Lewis, Cheryl Crawford and Elia Kazan decided to start a small studio, not a theatre, but things got substantial and the Actors Studio continued the revolution that the Group Theatre started. From that moment on, the Group Theatre's true successor was the Actors Studio. A few years later Kazan casted Actors Studio alumni for his films: Marlon Brando, James Dean, Eli Wallach, Lee Remick, Jo Van Fleet, Geraldine Page, Karl Malden, Julie Harris, Eva Marie Saint, Carroll Baker, and Robert De Niro (Dombrowski, 2011).

After the first ones, Kazan became both the producer and the director of his films. When his stint with Twentieth Century-Fox finished, Kazan refused to be a studio-contract worker; instead, he wrote his scripts, did the casting, costuming and the music without a producer standing over. Hollywood studios' working style did not match what he had on his mind at all and he had to learn this through infuriating

experience. The financial and critical success of *On the Waterfront* allowed Kazan's break away from Twentieth Century-Fox and embark upon independent filmmaking with Newtown Productions (Kazan, 1988). He needed real streets out of studio, contemplate on contemporary social issues and work with actors emotionally triggering. He wanted to contribute to his films with his unique voice:

In the late 1920s and 1930s it was the unquestioned right of the major directors to cut their own films. They developed the shooting script with the writers. But by the time I got to Hollywood in the mid-1940s, the power was shifting. The industry was increasingly dominated by producers. Everyone at MGM served the wishes of the elite producers, and these producers did everything upside down as far as I was concerned – they bought the novels and plays, commissioned original screenplays, oversaw the writers, and when they had what would pass for a shooting script, they found the director. The director of course should have come first, for he is the one to enforce unity of intention (Cornfield, 2009: 278).

Kazan directed thirty-two plays and nineteen films between 1931 and 1977. His professional career spanned more than six decades of great change in the conditions of the American film industry. His role as a part of the changing process of filmmaking is significant for he became a director in Hollywood at a time when the transition between the studio era of the 40s took place. Following World War Two, the studios were interested in socially conscious stories. Kazan was quite familiar with those as he had been involved in social issues since the Group Theatre. In the mid-Fifties, “under first the influence of Italian neorealism and then the pressure of American television, he was a leading force in developing the artistic possibilities of location shooting (*Boomerang, Panic in the Streets, On the Waterfront*) and Cinemascope (*East of Eden, Wild River*)” (Michaels, 1985).

It is possible to say that there are four key points that shaped Kazan's life as an individual and a filmmaker. The first one is that Kazan was an immigrant. Although he felt as an outsider all his life he always kept his desire to tell a story

about the country he was brought to, America. The films he made represented more than the themes of immigration and alienation. He gradually understood what America meant to him and discovered America's political and cultural position in the world. The second key point is Group Theatre and respectively the third, the Actors Studio and the last one his break away from Hollywood to become an independent filmmaker.

### **1.2 Hollywood is not Broadway**

It can be claimed that film has hybrid qualities deriving from photography to novel; painting to sculpture and music to theatre. While film embodies theatre, theatre does not act the same; it does not hold a unique technological base as in the case of cinema. Theatre differs immensely from film in many ways and one of the most crucial element would be the use of camera specific to art of motion pictures (Williams, 1980). From another perspective, Bazin defined stylization and convention as the essence of the theater, which isolated it from cinema. He claimed that film was born out of the need for representation and corresponded to a psychological need than that of theater's. While in cinema the screen appears a window, the stage is a door reminding the audience of theatre décor and the drama being played out (Andrew, 1976: 148). This tension between cinema and theater appears in Kazan's life.

When Kazan's Hollywood adventure started in 1944, he already had a rich theatrical experience on Broadway. However, having worked on the stage brought both advantages and disadvantages for him in film making. First as stage then a film director, Kazan directed actors as if on a stage in dramatic arrangements in his first films. He photographed the scenes with the camera mostly in medium shot. His stage experience was soon a handicap –not a blessing anymore- when Kazan began to

realize that a film is not a play. From then on, he knew he had to learn the specific skills for this new art to him. Kazan's visual sense was not strong enough for the cinema yet; it didn't take so long until he had to figure out how much a picture could tell. When he began to cut out dialogues and lean on film's visual elements, there became a vast difference in his work. "Thrown into directing right from the New York stage" (Kazan, 1988: 24), Kazan quickly became fully aware that this new medium, cinema, was completely different than theatre. Soon enough, theatre, he saw, did not have to be a realistic art and stated "leave that to films" (Cornfield, 2009: 259).

Kazan's theatre education, he believed, was against him in films and that he often stayed too close to scripts (Cornfield, 2009: 16). Trying to step outside the world of theatre while still directing plays, Kazan saw Hollywood as a place where certain techniques for motion picture could be found. What Hollywood taught Kazan was to understand the political economy surrounding the business, rather than giving him a sense of art. For instance, his deal with Twentieth Century Fox obliged him to sign in a contract for five years to make a film every year without the rights for cutting and casting. He did have consultative rights but that did not mean much for the director who wanted to create an entire new world while making films. In the late 40's, Kazan began to work on film projects that indicated more control, also unveiling the possibility of independent productions (Neve, 2009).

American people were frazzled and they wanted to fulfill their suspended desires after a decade of Depression and World War II. Average income of American family nearly tripled between 1945 and 1955, leading to the greatest individual wealth ever seen in Western civilization history. The more time and money Americans earned, the more they become self-oriented. It was the onset of a new era;

the nation's captivation was soon to become "individual", leaving "society" afar. America's economic and political power instigated self's importance and from the external, public discourse altered from the external to internal. Subconscious and psychology became major terms; what happened inside one's brain and interpreting their reflections through human science led Kazan also to focus on the subtext (Lev, 2003). In all of Kazan's films, there is a story on the surface, easily perceivable, and a deep-down subtext, which actually creates the "spine" of the film. His films reveal the story through human emotions with his psychological approach to realism and understanding of the subconscious.

On *Gentleman's Agreement* (1947), Kazan's fourth feature film he was still in the producer's system, where the producer stayed on top; had complete power and divided the work as pleased. Until his tenth feature *On the Waterfront* (1954), which received twelve Academy Award nominations and won eight of them including Best Picture, Best Actor and Best Director, he did not have absolute rights on his pictures. The success of *On the Waterfront* brought him independence, greater involvement and control, and he became the producer for his next film *East of Eden* (1955) (Ciment, 1973: 58).

Kazan's persistent efforts to free himself from Hollywood's total control over his films won through only when he received Academy Awards, ironically, by Hollywood. The freedom he longed for was given to him by the very industry that doomed him at first place. Nevertheless, the film industry is not a place for a filmmaker to be free and become entirely independent. An independent filmmaker is still inside the industry with the distribution costs, screenings and funding; it can be claimed that it is not possible to stay out of the system. Therefore, what Kazan tried

and could only achieve was to earn his rights as a director within the system but escaping its tyranny to some extent. This breakaway resulted in formulating his use of cinematic elements: location shooting, use of objects (props, items) and ambivalence of characters. These components shaped his films and directorial style; they are the ones that formed his understanding and practice of realism.

## **2. Kazan's Realism within Ambivalence and vice versa**

### **2.1 Out of Studio, Into the Life**

From 1947 to 1960, American film industry underwent a vast transformation. In the 1950s, it was severely challenged by the introduction of new technologies and the rise of television. Although there were several attempts to bring the audience back to the theatres, such as Cinerama, Cinemascope etc., the studio system was still collapsing. Furthermore, because of the political chaos of the early 1950s with “McCarthyism” and HUAC investigations, Hollywood studio films were restricted on subject matter. It was dangerous for a filmmaker to employ social issues in films; even pointing to the concern for social problems would cause serious trouble. In 1952, Kazan made a comment that people working in film industry were afraid to do their very own jobs (Lev, 2003: 11-20). Ten years later, things changed the opposite way and the decline of the studio system led to the rise of independent production and new overseas productions. In this period mostly described as “transitional”, the star system was strong, there was a strict control over screen morality and Hollywood was still a part of classic studio era, which began in 1920. However, at the end of the decade, the circumstances began to change, and independent production became the standard, while screen censorship loosened. The studio system was shaking up and the period was to become transitional as Lev fairly described. The five “major” Hollywood

studios (MGM, Paramount, Fox, Warners, and RKO) and two minor studios (Columbia and Universal) were all struggling with substantial industry changes but some of them made their way back into the market successfully. Independent production was soon to become the order of the day; the trend toward this order already began to accelerate in 1950 and 1951 (Lev, 2003: 20-35).

It was not until *East of Eden* (1955) could Kazan's films be entitled "An Elia Kazan Production". By the time he first got to Hollywood in the mid-1940s, producers already were dominating the film industry. Kazan, believing the director should come first and be independent in financial, politic and aesthetic terms at all costs, refused to be a studio-contract worker, started writing, and molding scripts, do the casting and costuming, directing and producing (Cornfield, 2009: 278-291). Despite Kazan's efforts and some freedom he gained after the great success of *On the Waterfront*, to what extent could and was he an independent filmmaker? Can an independent filmmaker be independent at all? What does this much-used but rarely defined term actually mean? Even though there is much discussion on the definition of independent filmmaking, this passage of Peter Lev's gives a thorough point of view:

In historical context, the phrase independent production refers to a move away from a factory-like system where all aspects of a production are handled by studio employees and toward a flexible, free-lance system where the personnel and other elements of a production are assembled for each individual film... Studios no longer control every aspect of a film's production, but they do generally provide the crucial elements of financing and distribution... Independent production was never entirely independent; it was always a negotiation. (Lev, 2003: 25).

As the independent production increased and factory-like production receded, in few years, filmmakers were in greater control. These independent filmmakers included Elia Kazan, Alfred Hitchcock, John Huston and Billy Wilder who formed

their own production companies and declared creative control. The studios could no longer dictate all the terms but were forced to meet halfway so that both sides could profit. However, filmmakers were still dependent on the studios when it came to finance and distribution. The more free filmmakers became, the more tied down to studios they were, for they now had a direct financial responsibility and more to lose in monetary terms (Mann, 2008: 10-25). Elia Kazan, being a former Hollywood contract director, established his own production company but unlike the other producers, his priority was aesthetic, not finance:

According to Kazan, his primary motivation for forming his own company was less about profits and more about gaining greater artistic freedom, which for him meant the right to find and develop a suitable screenplay and to maintain “final cut” (authority over the final edited version of the film). Determined to assert greater control over the films he directed, starting with *East of Eden*, Kazan formed his own production company, Newtown Productions, in 1956, which he saw as a forum for autonomous filmmaking removed from the capitalist clutches of the studios and through which he produced, as well as directed, all his subsequent films of the 1950s and 1960s. These included... *Wild River* (1960) and *American Beauty* (1963) (Mann, 2008: 156).

The rise of independent filmmaking played a substantial part in reformist filmmaking along with influence of Italian Neorealism. This gave opportunity to independent filmmakers like Kazan to explore new aesthetics and experiment ways of showing reality. Lisa Dombrowski in her work *Kazan Revisited* (2011), explains how location shooting served as a form of realism especially in postwar films. Location shooting allowed Kazan to work with a freedom from studio's domination in an aesthetic way out of studio and into the life. *Panic in the Streets* (1950) was the first film for Kazan to liberate himself from studio but still, not from the production entirely. He made the whole film outside of the studio, talking to John Ford and getting his advice for the locations. It opened up a new way of thinking, which Kazan believed the only way he could make films was to get closer into the life

(Dombrowski, 2011). Kazan linked location shooting with the “obviously natural and dramatically realistic effect attained in so many foreign films” (Neve, 2009: 26). Most of Kazan’s films are seen in the context of social-problem film.

It is noteworthy to remember although films were mostly conservative in 1950s there were also film noir, social problem films and Method Acting. Method Acting is crucial in the way that it brought a completely new perspective to acting and helped the diversity of films to increase. The more the pressure was the more break away took place. Two opposing forces continuously battled and there was the seed emerging fracturing conservatism in aesthetics and politics (Lev, 2003).

## **2.2 Psychology into behavior (“The Method”)**

In his study *Great Directors at Work* (1987), David Richard Jones describes Konstantin Stanislavsky, Bertol Brecht, Elia Kazan and Peter Brook as the most influential artists and theorists of the theatre in their time. As widely known and accepted, theater in the twentieth century would go to a completely different direction if it were not for these four leading directors. According to Jones, Kazan was clear and plain in his directing and “as one of America's foremost Stanislavskians during the 1940s and 1950s, he influenced thousands of contemporaries through theatre, film, and the Actors Studio he helped found” (Jones, 1986: 8-15). Russian director, producer, actor, theorist and theatre practitioner Konstantin Stanislavsky tried to achieve a naturalistic acting by the psychological power and identification of the performers. Kazan was, to a degree, the *American Stanislavsky* as he molded and altered the Stanislavsky System into “The Method”, which is the American adaptation of the acting discipline. Method acting based its teachings on Stanislavsky’s principles but it was soon to become interdisciplinary with a new methodology in

America, as the culture and socio-political dynamics were much different from Russia (Cornfield, 2009: 273-280).

In Russia, Konstantin Stanislavski and the Moscow Arts Theater started a revolution in acting. Kazan was the prominent practitioner in America and he brought “The Method” from theatre to film mainly by using the action and use of objects, in which the essence of the Stanislavsky method dwelt. The action meant that the performer would no longer merely act but trigger real feelings by experiencing the part (Young, 1999: 14). The performers developed not only their acting but also their senses and imagination so as to arouse emotions closest to real:

... When someone felt or experienced something, our feeling -and our theory- was that this emotion would never become “of” the theatre unless it were expressed as a need, a hunger. And it is of this need, of this hunger, that such-and-such a precise action sprang incarnated as expression of this hunger. The play became a series of progressions, each of which consisted of the fact that a person did a certain thing that responded to a certain want. We stressed the word “want” and we did our best to emerge on the word “do.” In short: To do. To want. To do (Cornfield, 2009: 273).

Although “The Method” was not just based on coaching actors, Kazan, as a stage and film director soon became to be known as the actor’s director. Everybody in the film industry believed that Kazan had an extraordinary power to make an actor great; but he was quite disturbed by that reputation for what he aimed was to be a filmmaker, not just an actor’s director. He insisted and paid attention on other parts of Method acting as well as directing actors. Kazan reckoned the use of objects (props, items) was very central to “The Method” but was underrated for quite some time. The objects always appeared as a symbol of one thing or another and actors dealt with them in all of Kazan’s films so that the feeling, desire, wish of the performer would come alive through the use of object. It was as if the object and the performer became as one and the object came to life; something constantly the audience can see move,

break, sold, captured, eaten, thrown away and so forth (Ciment, 1973: 45). The performers concentrated on the objects and therefore concentrated on themselves. The object could also be a person as it was in many scenes of *On the Waterfront*:

How can you look at a pigeon's egg and then look at the boy who gave it to you and not play it right? You cannot. So you've done the emotional direction by giving the actors physical actions. That is the way I always try to work. I was brought up as an actor in Stanislavsky Method. That has to do with objectives, with conscious emotions and objects, objects, objects (Young, 1999:143).

Physical meaning was, to a considerable extent, equal to realistic meaning and the truths the filmmaker searched for were revealed via concrete props. For Kazan, telling the main story through the externals meant directing; it was turning psychology into behavior. His entire work would be "to turn the inner events of the psyche into a choreography of external life," and this idea surrounded all his films starting with his first independent picture *On the Waterfront* (Jones, 1986: 186).

The action and the use of objects are crucial as they form and shape Kazan's understanding of filmmaking and directing along with his shift to independent filmmaking. The first time his films start to have their own voices and originate a language occurs at the same time as he moves out of studio and creates a visuality. One last but not least element will be one of the key points to grasp and analyze the realism within Kazan's films: ambivalence.

### **2.3 Representing two things at once: Ambivalence**

According to the Oxford English Dictionary, ambivalence is "the coexistence in one person of contradictory emotions or attitudes (as love and hatred) towards a person or thing." So, it is possible to say it includes contradiction, but it cannot be defined merely as contradiction. The Merriam-Webster Dictionary defines ambivalence as "simultaneous and contradictory attitudes or feelings toward a person,

an object, or action,” resulting in “continued fluctuation (as between one thing and its opposite), and uncertainty as to a certain approach.” It is a human phenomenon involving contradictory feelings and attitudes towards a person or an object. It can be summarized that two contradictory feelings and tones simultaneously exist in the concept ambivalence; it is a coexistence of opposites.

There are concepts like ambivalence other than “contradiction” and “ambiguity” is one of them. However, “ambiguity” is different than “ambivalence” too, because the latter is about character’s psychology. “Ambiguity”, however, as Bordwell points out, is about the plot and processing events in the film (Bordwell, 1985). The term is also distinct from conflict. Oxford English Dictionary defines conflict as “serious disagreement or argument, typically a protracted one”. However, “ambivalence” is not about a disagreement, rather, to repeat, it is about coexistence of opposite feelings. In Kazan’s films, ambivalence occurs within the characters and their ambivalent actions determine the flow of narration. His “method acting” is based on turning psychology into behavior and this helps to transfer the characters’ ambivalence to actions in the film. Ambivalence as a concept fits in with Kazan’s films because Kazan constructs his characters with conflicts which causes psychological complexity. It is not resolved in the end and creates ambiguities in the narrative.

For Bazin, ambiguity is a value which cinema should preserve because it makes people aware of cinema’s possibilities. He gives Orson Welles as the perfect example for he used a specific style successfully and altered the notion by enhancing what was before considered not cinematic. Welles bewildered the spectator with his depth-of-field in that “it forces the spectator to make use of his freedom of attention and forces him at the same time to sense the ambivalence of reality” (Andrew, 1976: 163). Like

Welles, Kazan presents reality with his own cinematic style. By ambivalence, in which not plain uncertainty rules but conflicting values and situations exist, this single technique predominates. Cal Trask in *East of Eden*, Chuck Glover in *Wild River*, Stavros Topouzoglou in *America America* and Monroe Stahr in *The Last Tycoon* share one common characteristic towards their individual environments: they are all ambivalent. Cal loves and hates his father at the same time; he wants to buy his love but also wants his father to love him unconditionally. Stavros both wants to help locals and the government he is working for, but he knows those ends will not meet. The more Monroe runs away from life by overworking, the more he chases love to feel alive. While the characters are torn between opposite feelings and situations, the audience also becomes divided. They face the dilemmas that the characters face which keeps them awake and makes them think of all the Cals, Chucks and Stavros's in their real lives; connections with real life is being made. Therefore, if the audience is in an ambiguous feeling, they connect it with reality in which they live.

Ambivalence brings them closer to life; it does not numb but arouse emotions.

Elia Kazan had a changing aesthetic philosophy that followed a path from clarity to ambivalence that can be regarded as a progression. When Kazan made his first films, he believed in total thematic clarity, which caused over-simplification and lack of dimension of cinematic elements in his films. His first films such as *A Tree Grows in Brooklyn* (1945), *Boomerang!* (1947), *Gentleman's Agreement* (1947) and *Panic in the Streets* (1950) were criticized for their over-simplification whereas his later films brought out a new dimension starting from *On the Waterfront* in 1954 (Dombrowski, 2011). As Kazan's directoral skills advanced, the lack of cinematic elements gave way to just the opposite and created a kind of depth when ambivalence as an approach started to dominate.

According to David Bordwell, realist films include narrative ambiguity which is never allowed in the classical Hollywood narrative. This is the major difference in narrative form between Hollywood and art cinema. He claims that “the art cinema defines itself as a realistic cinema” and shows the audience real locations and psychologically complex characters (Braudy & Cohen, 2009: 651). For Bordwell, realism is also created through inconsistencies in time and open-ended narrative in art films. Although this study does not consider Kazan’s films as art films, realism is created through similar elements in Kazan’s films such as narrative ambiguity, location shooting, psychologically complex characters, episodic structure and lack of clear causal chain.

Why Kazan’s films are considered transformative in postwar American cinema is due to his dense consideration of human behavior. His films represented ambiguity through his directing of actors, use of contemporary themes and sticking to his own creativity with his insist on making films that are more personal - financially and thematically -. The more his films became his own and altered, the more they expressed ambivalence. He believed in contradictions in values and reflected it through his stories and characters. These contradictions were actually the essence of the Stanislavsky system. The drama dealt with contradictory feelings within the audience and put them into a position where they did not know who or what was right or wrong:

... Conflict does not mean a thing if it is mechanical and physical. It means something when the conflict is general, when it is not only between two forces but between values. That is what we face all the time in life. When you decide in favor of “A” you are not deciding in favor of “B.” You are losing something when you decide. That is what makes a decision difficult; that is what drama is about. There’s a loss and there’s no way of getting out of it (Young, 1999: 250).

Kazan would prepare his work based on “the spine”, the main action, and then “the subsidiary actions that come off it like ribs” (Ciment, 1973: 31). This was his version of Stanislavsky system and it served the ambivalence in several ways. One of them was that the characters in his films have psychological complexity but are not (entirely) out of control. These characters are not in a static state but dynamically changing throughout the film, sometimes for the better sometimes for the worse. It is noteworthy that the characters never act as if they are heroic; another point the Stanislavsky system emphasizes, but on the contrary, act as if there is a hero in every man. American myth of heroic man is challenged by the realistic representation of personality: they become ordinary characters who do not have one strong sound feeling but have all kind of feelings and ready to make mistakes. There is a central character who has a conflict – or many conflicts - within and therefore he or she is divided. That character is not intact, so to say, complete and that lacking serves to create ambivalence (Neve, 2009). There are several examples in Kazan’s films; Cal in *East of Eden* is as ordinary as a young rebel can be, yet he has the urge and will to transform himself and find the hero within. Eddie Anderson in *The Arrangement* is a successful and ordinary advertising executive who has a life seemingly intact until he realizes that his life has been worthless, and he does not have a single idea what to do with life. He is ready for a change, to become an entirely different person and start all over, for this he digs into himself and tries to find his own power. *The Last Tycoon*’s Monroe appears to be the genius of the studio, the shining star who has tremendous power and is capable of doing everything. Nevertheless, the real Monroe is weak and fragile; he lets life pass him by until he falls in love and wants to be born again. He is too, like Cal and Eddie, ready to transform and search for the hero under cover.

Kazan's ambivalence towards America is another aspect of the dominating narrative in his films. Although he is very much sentimental about America, he is also quite critical of American myths and establishments. Kazan had both emotions; he loved America and resented it to a great extent. He loved it because he believed that if it were not for America, he would be another rug seller in the Grand Bazaar in Istanbul, as was his father. He resented it because he clearly saw how corrupted American institutions were and how its imperialist and capitalist power ruled the world by myths and lies in the name of democracy (Dombrowski, 2011). This notion is another source of ambivalence in the way that it tries to find a way to reveal hidden reality; hidden so it seems, but also quite obvious. As can be seen in *America America*, America is a salvation for many immigrants but one has to give up everything he has or does not have in order to start a brand new life, with again, nothing. Stavros made it all the way to America but he did bring his Anatolian Eastern soul to West. Like Stavros, being an Anatolian immigrant, Kazan belonged with both Eastern and Western culture and his experiences were shaped accordingly. He had social and moral ambivalences that can especially be seen in his two films to be analyzed. Ambivalence is the key word to Kazan's films and it unlocks the door to the cinematic realism.

## CHAPTER III

### CINEMATIC ANALYSES OF KAZAN'S SELECTED FILMS

#### 1. America America (1963)

*"Get it out of your set. It will inspire you, just look at it."*

John Ford

*America America* won an Academy Award for Best Art Direction-Set Decoration and two Golden Globes for Best Director and Most Promising Newcomer (Stathis Giallelis). It also received three Academy Award nominations for Best Picture, Best Screenplay and Best Director (IMDb, 12.12.2018). Kazan wrote, directed and produced his own film and at long last achieved independence from the studio system. He left behind the collaborations with well-known writers in his films such as Tennessee Williams, Arthur Miller and William Inge, and chose an increasingly personal approach. This achievement began with *East of Eden*, Kazan's first production, and continued afterwards. However, *America America* had serious financial problems in production and marketing. As mentioned earlier, Kazan was eager to make his films independently, but as the producer walked out on the project last minute when the shootings already started, he had to turn to majors for some budget on production and distribution. All the majors rejected it because it was not an easy sell. In the mid-1960s, an uncomfortable film with a main subject on minorities in Anatolia with no stars and in black and white, would not attract any attention. After Warners agreed to finance the film for the sake of the director's previous profits to the company, Kazan made sure that he would have the rights to cast, to edit, to write the screenplay and work with the crew he wanted. Basically, the film would be financed and distributed by Warners but they would not have any rights on the artistic

side. Warners left Kazan to his own devices and lost a million and a half dollars on it (Ciment, 1973: 146). Although a few critics and Kazan himself considered *America America* one of the director's best films, Kazan's film career - critically and financially - started to decline after the release of the film. Distancing himself from the studio system made Kazan's films more personal and private which did not raise the audience's attention as his earlier films used to. According to Richard Schickel, the hardship Kazan went through actually served the film:

*America America* is one of those rare films—the works of John Cassavetes are like this—in which the difficulty of the production is warped into the very grain of the film and becomes an earnest of its authenticity. This palpable reality is so strikingly unlike what we expect from American films, generally so slick and easy in manner, that we begin unconsciously to root for the filmmakers struggling against their obvious difficulties (Schickel, 2006: 396).

*America America* is based on Elia Kazan's real-life story and it is the first screenplay he wrote by himself. It is the director's most personal work in the way that its subject matter came from Kazan's own life. Harmonizing documentary and fictional elements, documentary style is dominant in the film given the true events and its choice of cinematography; use of black and white, hand held shots, extreme long shots of the scenery, vivid images on board ship, extreme close ups of human faces, back streets, daily life of Constantinople and the Italian neo-realist elements. He uses a non-professional actor for the lead role to play his uncle Joe Kazan and “returns to his own American take on the Italian neo-realist tradition” (Neve, 2009: 191).

Kazan's immigrant experience lays the basis for *America America*'s subject matter and there are only few elements which have no reference to real experience of him. Although the film's main focus is Kazan's uncle Avraam Elia Kazanjoglou's – later to be known as Joe Kazan – journey from Anatolia to America,

the film also stays close to the social dynamics of the local culture. Joe Kazan immigrates from Greece and Anatolia to the United States alone, like thousands of other Greeks in the beginning of 20<sup>th</sup> century. This serves to the representation of historical background and the authenticity of scenery. The film begins with Kazan's voice-over narration and it announces the impending changes in Anatolia:

*My name is Elia Kazan. I am a Greek by blood, a Turk by birth... and an American because my uncle made a journey. This story was told me over the years by the old people in my family... Anatolia was the ancient home of Greek and Armenian people. But 500 odd years ago, the land was overrun by the Turks... and from that day the Greeks and Armenians lived here but as minorities. The Greek subject people. The Armenian subject people. But the day came, here in Anatolia, as everywhere there's oppression... when people began to question. There were bursts of violence, sudden and reckless. People began to wonder, and some to search for another home.*

As the narration flows, the film introduces the audience Stavros Topouzoglou, the protagonist, whose burning desire is to get to America. He is a determined young man whose only aim is not only to survive but also succeed and chase his "big plans". His also big Greek family of ten members has high expectations of him; they are aware that the subject people are no longer welcomed in Anatolia and a greater danger is approaching. Their only chance to survive is to get out of the country and start a new life in another land. Stavros will be their savior; every value the family has is tied on the back of a donkey and entrusted to their eldest son. He is sent to Constantinople to become partners with his cousin's rug business and earn enough money to bring his family members one by one to Constantinople. On his way throughout the film, Stavros undertakes whatever comes with the only aim to take his family to America. He kills, gets beaten, carries hundreds of kilos, almost dies and sells himself for money.

Stavros is played by an unknown actor new to motion pictures, Stathis Giallelis, who in real life, had similar personal experiences to Stavros's. When Kazan

first met Stathis, he could not speak English but like Stavros, he wanted to get to America. The director turned him down in Greece, nevertheless, Stathis arrived in New York City with thirty-five cents in his pocket. As he told about his past and traumas to Kazan, the director realized how much Stathis and Stavros had in common and was convinced to give the part to Stathis. Although he auditioned flamboyant stars in France and England, he found them too 'actorish' and believed they were not the right ones to fit in. Stathis, however, looked like he was made for the part and carried the essence of Stavros with his considerable determination (Young, 1999: 277). Just as in Method Acting, Stathis was expected to trigger the real feelings he already had with his past experiences. The rest of the actors were Jews and Greeks because Kazan believed that they all knew what oppression meant and that would contribute to film and reality. In several scenes, the extras were locals or workers as in the case of Ellis Island scene; they were real refugees. To stress out the reality effect, Kazan stated that if he had shot that scene in Hollywood, it would've been dead (Ciment, 1973: 153).

In the beginning of the film, Stavros wants to run away and go to United States of America before his parents send him to become partners with his cousin's rug business in Constantinople. Stavros's first attempt to leave his home village is trying to get money from his grandmother. She lives like a savage upon a hill in a house out of rocks she made herself. His grandmother puts a knife in Stavros's hand which belonged to her husband and says that he will need it more than money for the journey. But Stavros gets furious, the only thing he wants is money; he searches for it frantically while his grandmother watches him and then says she has kept it under her clothing. Stavros holding the knife in his hand, gives her a threatening look but she calls his bluff. Stavros is not that tough yet -not in the beginning- he is still his

father's boy, obedient and timid. His grandmother is only testing him if he is man enough determined to take the money on her and whether he is different from his father. The knife symbolizes manhood and determination; later it also becomes his savior when he kills a bandit with it to stay alive.

Just like the knife, throughout the film several objects (props, items) are filled with meanings and from the very beginning they become motifs. Some objects as motif are recurrent elements in the film while others contribute to one particular scene. On his way down the mountainside, Stavros meets a young man named Hohannes, who is determined to get to America even if he has to walk there barefoot. Stavros feels ashamed and weak when Hohannes says he will get there with the help of Jesus on foot and with nothing. Stavros is not as brave as he is, not even close; he suddenly takes off his shoes and gives them to Hohannes. The shoes now represent Hohannes's ticket to America; the same shoes will be Stavros's ticket to America in the end, as if it was once to Hohannes. Stavros only then will get the chance to get rid of the land he has been oppressed by for so long. The shoes represent salvation and also fill the time gap, ellipsis in narration. During the film, if an object is given to someone at a particular time and place, it reappears in entirely different places after time has passed. The objects help us to understand the turn of events and how the character involved with it changed.



**Figure 1.** Stavros looking at his grandmother's picture on the wall.

As Stavros gets ready for his journey from Greece to Constantinople, the family prepares to give him every value (objects) they have. His mother gives him a precious necklace that belonged to her mother, which Stavros's sister was supposed to wear in her wedding. She shows the picture of their grandmother on the wall wearing the necklace to all her children and Stavros is caught between a rock and a hard place: the picture and his family. He is responsible of even his ancestors; his grandmother looks as if she is watching him whether he will be worthy of the necklace or not (Fig. 1). Another precious item his mother gives to Stavros is a coat which belongs to his father. The mother has sown the money and necklace into the lining jacket and tells Stavros to keep the coat on even when he sleeps. It represents his last chance if things go wrong and that he will be carrying his family with him. The coat becomes a constant reminder that his family is waiting, and he is the one to save them.



**Figure 2.** Stavros on a bollard waving hands and shouting at shipmen to see him.

When Stavros finally arrives in Constantinople, he is penniless. A bandit called Abdul deceives him along the way and Stavros has lost everything. He looks around trying to get to know the city and sees harsh working conditions of hamals<sup>1</sup>.

---

<sup>1</sup> A porter, bearer or servant in Middle Eastern countries.

Just behind the hamals, who are a foreshadowing of his future job, there is a ship ready to depart for America and there are two Americans on the deck. He climbs up on a bollard and tries to make himself heard as he shouts ‘America, hey America!’ (Fig. 2). The shipmen simply are not aware of him, as no one was throughout his journey. Within the context that can be interpreted as ‘even the shipmen on board do not hear him, let alone America’. He is up on the bollard and can see everything below clearly, while still, he is positioned under the shipmen. The camera is hand held and shaky, the shot is unstable. It is as if Stavros will fall down of the bollard; in fact, he will fail several times on his way to fulfill his dream of America. America is not a land of total freedom as in the dreams of Stavros and he learns it in a tough way; he realizes that nothing differs in any country, any city for poor people like him.

The fact that Kazan tried to make the film “feel like a legend” (Cornfield, 2009: 220) succeeded in several ways and that especially helped with the ambivalence. The story is as real as it could get, but it also gives the feeling of a legend to the audience as the story is too dramatic to be true. The film reveals its power at this point, anything real has to be molded and presented by getting rid of the crude reality of storytelling along with supporting elements (Andrew, 1976: 47). These elements, including costumes, lighting and objects as motifs, create the prevailing aesthetics in *America America*. The ambivalent legacy in *America America* can be seen in the way that a modern epic is told as a legend but at the same time it is realistic: it is a legend with its aesthetics, while it is realistic with its content. The film is not about an illusory success story in which the protagonist is a hero who embraces and defeats all, instead, it is a story of a determined immigrant who is trying to find his way against difficulties.

After seeing his cousin's rug business is not doing well at all, he is offered to be introduced to the daughter (Thomna) of a wealthy merchant, Aleko Sinnikoglu since now he has no money left to invest to the business. Stavros storms off and starts working as a hamal instead; eating garbage to save money. He goes through real hardship, he even gets shot and is piled onto a wagon with corpses. When he is saved by falling off the wagon, he crawls back to his uncle with his last strength. Only then he accepts to marry for money to Thomna Sinnikoglu. Thomna is a young and innocent girl of wits and sensitivity; she understands that Stavros is different, and she does not know how to deal with him. When Stavros's future father-in-law strikingly describes how a wealthy life Thomna and Stavros will lead, Stavros feels like a bird in a gilded cage (Fig. 3). Thomna's wishes and dreams are equal to his father's whereas their happiness is Stavros's pain and confinement. That is the sharp ambivalence of life and death; whenever he is wealthy, he is far from troubles but as much as he is in a comfort zone, he is not free.



**Figure 3.** Stavros is in suspense and looks uneasy while Thomna places her trust in her father and looks at him in open admiration.

Stavros starts working in Thomna's father's (Aleko) rug store. One day, a rich rug importer from America and his wife Mrs. Keabian (Sophia) come to the store. Sophia, who was born in Anatolia and brought to America twenty-five years ago

when she got married, is introduced to audience. Aleko introduces Stavros to Miss Kebabian as his future son-in-law and inheritor of the rug business, despisingly saying that Stavros's dream is to go to America. But Mrs. Kebabian feels the urge to protect Stavros by saying 'people have done it before' while Aleko says 'but not a boy like this'. Stavros is ordered to help Sophia with the packages to home. After they arrive, Stavros asks her about America and she shows him magazines, newspapers, pictures and articles on the land. Stavros is deeply engrossed in everything Sophia tells and shows him about America. Likewise, Sophia is interested in Stavros; a young handsome man filled with youth and dreams. She sees Stavros standing in front of the mirror trying on a straw hat, which becomes a symbol of his passion for America (Fig. 4) and later, it will be Sophia's last present to him. Stavros reminds Sophia of her lost dreams and youth; while Stavros is looking at the mirror with hope and desire, she is also looking at herself and trying to figure out if there is any desire left (Fig. 5). The mirror as an object unifies the two characters and they both reflect their passions on the mirror. It is the ambivalence of desire together with the use of hat as a meaningful object; Stavros sees his rosy future while Sophia sees her lost youth and past. She realizes how America turned her into a miserable lady whereas Stavros believes America will grant him happiness.



**Figure 4.** Stavros putting Mrs. Kebabian's hat on to see if he looks like an American.



**Figure 5.** Sophia watching herself in the mirror to see if she has any youth and beauty left in her.

After Sophia gives Stavros money to buy the ticket for America, he meets Hohannes by chance in the ticket office to buy the tickets to America. He and seven other boys are going to be taken to America by a business man to shine shoes for two years without pay. Stavros, seeing how clean Hohannes managed to stay, detests himself thinking that he killed and became a hamal. In the very next scene with a jump cut, echoing French New Wave practice, Stavros is without his moustache (Fig. 6). The first time Stavros grows moustache is after his near-death experience and before his acceptance to marry Thomna. This short period of having mustache is shown together with Stavros trying to save money to buy the ticket to America and his need to look more masculine and fit in with the rich people. But after he gets the money he needs, he gets rid of the moustache which represents his old life that is about to fade away.



**Figure 6.**



**Figure 7.**



**Figure 8.**

In the next scene Stavros is speaking to Thomna for the last time and says to her he will go to America ‘no matter how’ (Fig. 6). At first he crouches, as if he is

ashamed of Thomna's innocence and goodwill but then suddenly rises during the dialogue between them (Fig. 7):

**Stavros:** What is right or wrong is for the rich. You can afford it, I can't.

**Thomna:** You come from a good family.

**Stavros:** Yes, who are now waiting for one piece of good news at last. One piece of good news!

**Thomna:** But your father Stavros...

**Stavros:** I don't want to be my father, I don't want to be your father! I don't want that good family life, that good family life! All those good people they stay here and live in this shame. The churchgoers who give to the poor, they live in the shame. The respectable ones, polite ones with good manners! But, I am going! No matter how. No matter, no matter... I am going! I told you to come here because I wanted to speak of the truth before I left. The truth of what I am, so you don't go on thinking about me.

...  
**Thomna:** What will happen to you?

**Stavros:** I believe... I believe that, in America... I believe that I will be washed clean.

As they speak, Stavros rises and bristles with rage and Thomna has to block the light coming through the window in order to see him. It can be interpreted that light represents the truths and Thomna is not strong enough to see Stavros's truths yet (Fig. 7). Next, Stavros crouches again; he knows he will never find anybody like Thomna (Fig. 8). The characters are entangled in contradictions during the sequence: Stavros is determined to go to America, but he is also grateful to Thomna and feels ashamed to leave her. Thomna understands Stavros and sympathizes with him, but on the other hand she does not want to lose him. The ambivalence of actions and feelings emerge as the contradictions are unmasked.

*America America* has the episodic plot structure; it has series of stories linked together by the same character and theme (Schickel, 2006: 396). The story is told as if in chapters and the meaningful bridges between them are usually cut which compels the audience to infer the intervening events. Dramatizing Stavros's entire life, Kazan expresses that he had to "weigh his life as a whole and still point events toward the culmination, the final resolution of that experience. In order to do that with Stavros'

life, I chopped it (the bridges) up” (Young, 1999) for dramatizing Stavros’s entire life. The film runs close to three hours and despite its length, dramatic incidents overlap with the rhythm of the film; it does not include redundant dialogues and misleading impressive scenery to fulfill the time. Because Kazan had to cover lot of ground, he cut the bridges, which tie scenes together. These abrupt transitions astonish the audience and create a sense of wonder. According to Haden Guest, “the film inaugurates and exemplifies the new formal complexity with its use of expressive, often ironic abrupt cuts and Soviet-style “intellectual” montage (Dombrowski, 2011: 192).

Kazan stated that he followed the example of Bertolt Brecht’s epic theater in which the action is broken up into powerful chapters. Mainly, he leaves Anatolia, goes to Constantinople, gets married there and goes to America to work as a shoeshine boy. Like in Brecht’s works, episodic approaches can be seen, but also Kazan keeps the unity of subject and theme is held together (Young, 1999: 275). For instance, in Stavros’s goodbye scene to Thomna (Fig. 6, 7, 8), he says that he believes in America where he will be ‘washed clean’. In the very next scene, there is a cut to a wave breaking and Stavros is shivering on the ship’s deck to America. This cut helps create the continuity, makes transitions and ellipsis meaningful. Abrupt cuts and the pace of the film diminishes disadvantages of a very long movie, also reminding of French New Wave practice (Neve, 2009: 154). Using alternating rhythms throughout the film, Kazan also stages alternating emotions that creates the sense of ambivalence:

I wanted every episode to have a different feeling... I played with tempo for the first time. When a tempo is uniform it begins to seem slow. When the rhythm is the same it becomes monotonous even in fast-moving things... If you alternate a slow scene and a fast one, the fast scene seems faster, and the slow scene seems deeper. In *America America* I alternated violence and tenderness (Ciment, 1973: 154).



Figure 9.

Figure 10.

Figure 11.

Apart from alternating rhythms and emotions, “Kazan repeatedly juxtaposes contrasting images and sounds in the film to emphasize the disjunction between Stavros’s reality and his dreams” (Dombrowski, 2011: 191). In the scene which American health department officials come on board to examine the immigrants whether they have any kind of disease, Hohannes has a terrible chronic cough and is afraid he will not be allowed into America. At that point, Mr. Kebabian, who knows about Sophia and Stavros, informs the shipmen to send Stavros back to Constantinople as he has no permission to enter the land. In the corridor, Stavros is at one end and Hohannes is at the other. Stavros wishes he were in Hohannes’s shoes for he has a sponsor and therefore be allowed into the country. For a minute, Stavros wants to turn him over to take his place, but he cannot go that far in the end (Fig. 9). While the health official checks Hohannes, Stavros wants to hear him cough (Fig. 10, 11) although in the previous scene he encouraged Hohannes to cover his ears and told him to remember that the coughing was only out of excitement. Without any dialogues, Stavros’s face and the sound of the imaginary cough brings forth the ambivalence. Stavros has an inner conflict and reveals his dark side; he is facing his final moral crisis.

The next scene opens with Stavros and Hohannes on the deck. Without any hope left, Stavros has made up his mind to swim to America. Suddenly, first-class

passengers appear on the deck with a classical music band. Class divisions are made clear as Stavros is fighting to death for his life and first-class passengers are there only to have fun and dance. Stavros goes mad and starts dancing frantically; it is his dance of death before the swim. Hohannes as a morally right figure in the film, witnesses everything in Stavros's life and especially on the deck. Aware of his health condition, Hohannes wants to help Stavros and moves over to the rail, takes off his clothes and shoes and jumps into the ocean. Those shoes were once Hohannes's ticket to America and now it is again Stavros's ticket. The pair of shoes on the edge tells Stavros can now take Hohannes's place as a shoeshine boy. The object is again a motif and also acts as a flashback. As Young posit, Kazan structured this part of the film similar to Rossellini's *Paisà* in which the last sequence is about objects telling the audience what has happened (1999: 285).

When the ship arrives port of New York, Stavros is renamed as Joe Arness inside the immigration center, losing his already lost identity and becoming another minority in another land. The last thing Stavros does in the film is to throw a quarter tip up in the air and catching it in the shoeshine parlor where he now works. He goes after the money; if he will be 'washed clean' or not is not clear; it is ambiguous. A quarter (coin) as an object represents Stavros's transformation from a naïve young boy into a cynic man.

At end of the film, the audience is called into a question: what is good and bad if most bad is done in the name of good? Stavros kills in order not to be killed, he hurts himself so that the others will not get hurt and sells his body so that he can go to America. The ambivalent good and bad helps create a "convincing visual testament to immigrant lives and experiences of the turn of the century" (Neve, 2009: 154). In the

name of many other immigrants, the first thing Stavros did on the ship to America was to take off his fez and throw it in the ocean. That was the symbol of leaving oppression behind and starting a new life. But is the oppression he left behind by throwing up the quarter in the air?



## 2. The Last Tycoon (1976)

“All that glisters is not gold.”  
William Shakespeare, *The Merchant of Venice*

Inspired by the Hollywood's real history in 1930's, *The Last Tycoon* is based on the life of chief of production, Irving Thalberg, also known as “Boy Wonder” of Hollywood. It is a screen adaptation of F. Scott Fitzgerald's unfinished novel “The Last Tycoon” written by Harold Pinter and Elia Kazan. Unlike *America America*, Kazan did not prefer to write the script by himself, but his contributions to the story was significant. Because it is not Kazan's own script and he co-produced rather than producing himself, it is particularly distinctive from his earlier films as it is also a studio picture of a legendary Hollywood producer's life shot in Hollywood. Nevertheless, the film is a persistent product of his autobiographical turn that started with *America America* and like his other late personal films, the film failed commercially.

1930s and 1940s are considered the Golden Age of Hollywood when the studio system was at its peak. However, the effects of economic calamity of Great Depression on Hollywood was inevitable (Balio, 1993: 15-20). Based on the real characters and places -Irving Thalberg and MGM production- *the last tycoon* Monroe Stahr's production company go through hardships but they manage to thrive thanks to the ‘boy wonder’s talents. He is characterized as an extremely talented producer, a “production genius” who can tell whether a film is a “quality picture” or not. Supervising all the studio's productions and makes the final decisions, he is indeed the last tycoon to pursue the aesthetic and narrative quality of pictures; things will

not be the same and the shift of production system in Hollywood will coincide with Monroe's departure.

*The Last Tycoon* can be considered as Kazan's summing up of all his knowledge on filmmaking and Hollywood. It is a reflexive and a "self-consciously Hollywood art film" (Neve, 2009: 188) in the sense of criticism on Hollywood. The film within a film notion existed earlier, which is conceptualized as *mise en abyme*, but it was after the 1970s Hollywood started to become critical of itself (Weissenborn, 1998: 135). Kazan's last film was one of these critical films. It did not seek to return the audience to the golden days of Hollywood but instead take them "to the very essence of the cinema itself" (Michaels, 1982: 113).

Although Kazan applied Stanislavsky's technique to his many films, he had a broad vision of his work and surpassed "The Method" when necessary. It is not stardom but performance central to Kazan's films and therefore he casted both professional and non-professional actors in the name of realism. In *America America*, Kazan casted a non-professional for the leading role. In *The Last Tycoon*, he casted Robert De Niro -a rising Hollywood star back then- for the tycoon role. *America's* Stavros and the actor Stathis Giallelis had a lot in common; Kazan triggered Giallelis's real past experiences as widely done in Method Acting. On the other hand, in *Tycoon*, De Niro and the protagonist Monroe Stahr were entirely two different characters; De Niro was the tough Italian kid and Monroe was the intellectual upper-class producer. De Niro was a rising star, Giallelis was not; De Niro did not have anything in common with Monroe while Giallelis was made for the Stavros part. As can be seen in two films, above all other factors, merely the performance of the actor mattered.

The opening shot of the film is from a black and white footage reminding of classic Hollywood films. Throughout the film, black and white footages are films within the actual colored film. In the very next scene, the audience sees the back of a man in a projection room deciding on the fate of raw film material. He makes statements and gives orders about the raw material: “it kills the surprise”, “make it shorter”, “stay on her, don’t go to him”, “she’s the one we are interested in”. This man, the audience will soon discover, is the protagonist, Monroe Stahr. Throughout the film, it is suggested that via Monroe, how to make motion pictures is explained. The films within the film also foreshadow future events in Monroe’s life as well as contributing to the layers of the narrative of film.



Figure 1.

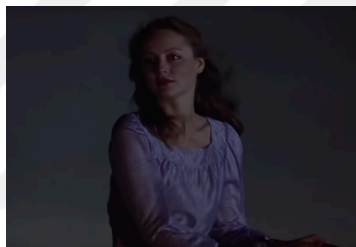


Figure 2.



Figure 3.

Monroe sees Kathleen Moore for the first time while she is clinging to a prop, head of Shiva (Fig. 1). Shiva is the god of destruction in Hinduism and as we will see at the end, the head as a symbol foreshadows Monroe’s ultimate downfall. An earthquake hits the studio and there is a flood on the back lot. The head as a prop glides over the water, Kathleen, alone in the frame, comes into sight; she symbolically takes the place of the god of destruction (Fig. 3). Throughout the film, specific objects establish emotional and psychological implicit meanings and the metaphorical use of some objects appear as symbols, which form the integral part of mise-en-scène.

Floating down a flooded studio set, Kathleen's entrance is spectral. The soft lighting on her face makes her an apparitional figure, as if she is not human (Fig. 2). The use of twice-reflected light on Kathleen is important because it helps the audience to see the ghostlike effect on her. Kathleen is also identical to Monroe's ex-wife, Minna Davis, who was once a famous actress who died very young. Her ghostlike entrance explicitly reminds the picture of Minna Davis in the previous scene; a studio guide takes a group of visitors to the studios to show Minna's dressing room. Her portrait is at the heart of the frame, helps the audience to establish the resemblance between her and Kathleen. Another portrait of Minna, in which she looks like a ghostly figure, is behind Monroe's desk, a constant reminder that she is "watching" Monroe (Fig. 4). In *America*, there was a picture on the wall. It was Stavros's dead grandmother and it was as if she was watching him. Similarly, in *Tycoon*, it is as if dead Minna is watching Monroe. Kazan repeatedly uses various props as an integral part of mise-en-scène and this contributes to the narrative.



**Figure 4.**

Monroe is aware of cinema's capacity to shape and transform the reality in reality; he transforms his own life and shapes others, he ascribes qualities to Kathleen that she does not possess. Monroe sees his life parallel to films; he tries to place Kathleen in the "scene". Devoted to the studio and filmmaking, Monroe can't think of any life beyond props, sets and lighting. He has to control everything in his own life and films; from pre-production to post-production. His existence is almost only in

films and he wants someone who would accompany him in his own film, which is doomed to fail. The denial of reality will hit him hard when Kathleen only wants a “quite life” in contrast to Monroe’s colorful, audible and complicated way of living.



Figure 5.

Monroe is precise, experienced and insightful about his work but his excessive involvement in pictures makes it hard to build a life of his own outside of cinema. He is ambivalent in several ways; he is sensitive and ruthless, violent and tender, an intellectual artist and an executive all at once. As will be seen in the following scenes, he is aware of economic dynamics and still not afraid to lose money to produce a “quality picture”. He is trying to mediate between art and entertainment when he is at the top of his career, but he will see that the effort to harmonize culture and profit will not work after the moguls discharge him from the studio. Monroe’s judgement, passion and sensibility about films distinguish him from the merely money-driven moguls. He struggles to strike a balance between the pressures of economy and his artistic values.

In one interview, the co-producer of *The Last Tycoon*, -independent film producer Sam Spiegel-, shared Kazan’s vision of the film and said that he wanted to “do something that hasn’t been done in a long time - a gentle picture” (Kahn Atkins, 1977: 108). Spiegel was referring to increasing violence in productions and believed those films were not “quality pictures”. Monroe shares the director’s and the co-producer’s vision which illuminates the structure of film industry; producers who

have artistic endeavors will not survive, Hollywood is not a place to make prestigious pictures filled with artistic aspirations. It functions as a corporate and institution which is nature of Hollywood. Nevertheless, Monroe's cinematic achievements and his skills to make the moguls "swallow pictures of questionable profit for the sake of quality" (Callahan, 1978: 212) is noteworthy. Due to him, the production company makes tremendous profits; hence they let him make some quality pictures:

**Mogul 1:** What about the South American picture?

**Monroe:** We're going ahead with that.

**Mogul 1:** With the same budget? It's out of proportion. With that budget, we have no chance.

...

**Mogul 2:** But you have a budget of a million, seven-five-o and you say you expect less than that in grosses? What about prints and advertising? Distribution costs. Interest on the money... and some profits.

**Monroe:** I'm not even sure we'll gross a million.

**Mogul 1:** Do I understand you to say that you expect to gross a half a million short of your budget?

**Monroe:** It's a quality picture.

**Mogul 1:** "Quality picture."

**Mogul 2:** What the hell are we...?

**Monroe:** We've played safe for two years now. It's time we made a picture that isn't meant to make money. Pat Brady (mogul 1) is always saying at Academy dinners that we have a certain duty to the public. Okay. It's a good thing for the company to slip in a Picture that'll lose money... write it off as good will.

A man willing to do many things for the sake of art, even if that means to lose some money, maneuvers in corporate battles but will not be able to carry on with his desires and dreams. Therefore, his existence is ambivalent; his mind rejects the reality surrounding him. His rejection includes social realities, as well.



Figure 6.



Figure 7.



Figure 8.



Figure 9.



Figure 10.

After the first encounter with Kathleen, he goes back to his humble mansion, opens the door and sees Kathleen dressed up as his ex-wife in an imaginary take (Fig. 5). In the next scene, Monroe makes several phone calls in order to find Kathleen (Fig. 6). His search scene is intercut with dailies (Fig. 7), which suggests that as if he is editing two films at the same time; his own life and the film he is working on. He is then in the projection room watching the raw material as he answers a call and gives information about Kathleen (Fig. 8). There is an intercut to dailies again (Fig. 9) and in the following scene, he hears the news that her address is found (Fig. 10). During the sequence, the telephone as an object bind the scenes together. Alternating between the scenes, the abrupt cuts serve the elliptical narrative as the narrative of one film is interrupted by another. The audience watches a film within a film; one named “Monroe’s Search for Kathleen” and the other classic Hollywood picture.



Figure 11.



Figure 12.

The supporting roles played by acclaimed but fading actors such as Tony Curtis, Dana Andrews and Jeanne Moreau, adds further sense of reflexivity to the film. Curtis as Rodriguez and Moreau as Didi are movie stars in the film within *The Last Tycoon*, which sharpens the sense of reflexivity. Apart from *The Last Tycoon*, the audience has the knowledge of once rising stars are now in supporting roles merely acting like stars, which is a moment of the film's reflexivity. The shift from the actual film to classic films are with abrupt cuts; at first, the audience can't tell whether he or she is watching the film within or the film itself. The director yells "cut!" (Fig. 11) and, the black and white scene switches to the color motion picture film set (Fig. 12). The film crew are in a rush to get the set ready for the next scene but Didi seems restless. In a minute, she is talking to the director and says that she wants to play the scene again. It is crucial that the viewers get the chance to see the film universe from inside with its defects and artifices.

It can be interpreted that the film consists of two layers: the first layer is the actual film; the second layer is Monroe's film which he interferes. Film shooting adds another diegetic world into the diegetic world. The storyline gets interrupted with another stotyline. In the layers, events are not upfront; all is "happening underwater" (Kazan, Silver, & Corliss, 1977. 43). These underlying meanings are conveyed mainly by various elements of mise-en-scène; such as setting, objects, lighting, acting, movement and composition.

Monroe convinces Kathleen to meet him and takes her to his unfinished beach house. The house is just a raised wooden platform, a roofless scaffold, reminding an incomplete stage set. It could be viewed as a metaphor for a life of vast possibilities, but also the possibility of self-destruction. In the end, the house will also be the

metaphor for Kathleen's and Monroe's incomplete relationship. Kathleen moves around in the beach while Monroe "watches" her and she asks him about a particular part of the house. Monroe answers that part is for the movie projector and Kathleen gives a pain smile. In the following scene, she tells him that she only wants "a quiet life" in contrast to Monroe's reality. Monroe falls in love with Kathleen instantly, but he can't help thinking what the mystery is. He knows that each film has one or several mysteries to keep audience alert and interested. As if they are in a film, Monroe asks Kathleen what she hides. His questions also raise suspicions in the audience and engage their curiosity. Before they leave the beach house, they have the dialogue below which indicates the romance between them will not survive Monroe's unhealthy and obsessive relationship with films. His life is his job and he can not separate his life from the movies:

**Monroe:** Do you ever go to the movies?

**Kathleen:** Oh, not much.

**Monroe:** Why not?

**Kathleen:** Should I?

**Monroe:** Millions of people do.

**Kathleen:** Why?

**Monroe:** Because movies are necessary to them. They give them what they need.

**Kathleen:** What you need.

**Monroe:** It's my life.

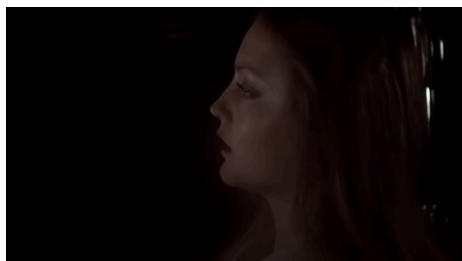
Monroe's vision of the world is revealed in this dialogue; he gives the audience not what they want but what he wants. As such, he sees Kathleen the way he wants to see which will lead to a tragedy and his downfall. After they make love, Kathleen discloses the mystery; she was once married to a real king who quit being one and became alcoholic. Kathleen ran away, an American man brought her to California and saved her life. She will marry him because all she wants is "a quiet life" where kings and chaos do not exist. For her, Monroe looks like a king more than her husband once did and she can foresee that Monroe is not a man of simpler life:

**Kathleen:** ... He wasn't really much like a king. Not nearly as much as you... But then none of them were... I want a quiet life.

**Monroe:** I can't stop looking at you. I don't want to lose you.

**Kathleen:** I want a quiet life.

Monroe's answers are ambiguous, for he does not know if he can meet Kathleen's needs. Kathleen on the other hand is very precise, like Monroe, when he is dealing with motion pictures. He fears pursuing Kathleen and eventually will lose her because of his unwillingness to commit to a quiet life. The next time they meet, Kathleen has decided that she will marry the man that saved her life, but Monroe is not ready to give up yet. He "directs" Kathleen with script dialogue; "stop walking, come back, closer, open your cape, open your eyes". She does what he says, and gives him the last chance to commit to her, but Monroe fails to take it. The next scene in the car, Monroe and Kathleen drive around for the last time. Kathleen, who does not feel safe, speaks with allusions, each of the sentences corresponding to her vague relationship with Monroe. The audience sees her in the strange refracted light again, ghostlike, the same way when Monroe first saw her (Fig. 13). Foreshadowing that she will soon disappear, Kathleen describes how night falls in California so fast without any twilight and, hopes some parts of America are gentle. When Monroe impatiently asks if she is leaving California and Kathleen answers she might, he suddenly stops the car.



**Figure 13.** Twice reflected light on ghostlike Kathleen.

Trying to make up his mind, he says "listen" with determination and looks at Kathleen, whose face reflects high expectations of him (Fig. 14). She waits for

what Monroe has to say, but he fails to take the opportunity; Monroe is not prepared to “undertake” any woman. Accepting what he is, he gives up and says “nothing” without looking at her. Kathleen is at a loss (Fig. 15), she does not say a word but the audience might “read” her face as if she were speaking. Just like in *America* when without any dialogues Stavros’s face and the sound of the imaginary cough brings forth the hesitation and uncertainty; with a few words, Kathleen feels in her bones Monroe’s conflicting feelings towards her. He does not want to lose her but he is not capable of being with her either. In most of Kazan’s films, including *America*, dialogue is a supplementary element rather than a central one. As Neve brilliantly pointed out about Kazan’s films, “the important thing is in what is not said” (Neve, 2009: 183). Images, movement, composition and other visual elements allow Kazan’s style of ambiguity to occur whereas dialogues limit many possibilities.



**Figure 14.** “Listen.”



**Figure 15.** “What?”



**Figure 16.** “Nothing.”

Monroe is unable to move from the world of spectacle to the real life relationships that require vulnerability, risks and commitment. Back in the world of stars, the end of the Didi-Rodriguez film is on the screen (Fig. 18). The heroine, who echoes Kathleen’s situation, has to make a choice between her husband and lover. Didi sings a song: “my ghost by day, my heart by night, you had the choice today” and the lyrics foreshadow that Monroe will lose his chance. A cut to Monroe in the projection room (Fig. 19) makes it clear that the film affects him personally,

especially when Didi says “I owe it to him, I must go to him” referring to her husband. Kathleen and Monroe’s love affair reverberates the characters in black and white footages and furthermore, concurrent allusions to classic films call attention to the reflexivity of the film.



**Figure 17.**



**Figure 18.**



**Figure 19.**

Monroe realizes that he has lost Kathleen for good and his is no longer in charge of his film. He lost Kathleen; and piece by piece, he is losing himself. Devastated, Monroe gets drunk and cannot handle the business deal he was supposed to take care of. The moguls announce his dismissal; they suggest Monroe take a long vacation because they no longer consider him competent. The last dialogue they have is very brief: Monroe says, “This studio will fall without me”; while the moguls are certain that everyone will see that the studio does not fall. The conflict between the moguls and Monroe is grounded in the dissonance of old and new Hollywood, where aging producers and the “boy wonder” come into conflict. He is concerned with quality filmmaking more than the commercial success, which money-oriented executives will never understand.

Back in his office for one last time, Monroe starts hearing dialogues from earlier scenes that belong to different moments of the film. Looking back, the audience can recognize that these iterations hint at several events to come and at specific themes as well. The first dialogue Monroe hears is a talk between him and a screenwriter where Monroe explains how she wants the heroine to be. The

screenwriter does not quite understand what he wants and asks: “So how do you want the girl?”, and Monroe answers “perfect”. The question echoing in his mind, he realizes he cannot have her – Kathleen – the way he wants. She is not a character in a film. Kathleen’s dialogue comes next; she says, “I want a quiet life”, as she did for several times which Monroe did not respond. The last flashback is the question by his doctor who came to examine him and asked “Any pain?” to which he answers “some”. He is in fact in pain more than “some” and it is all coming back to him now. He wanted to ignore the pain but now he feels everything strikingly. The dialogues that he remembers act as visual flashbacks and the second layer of the film starts to rise to the surface.



Figure 20.

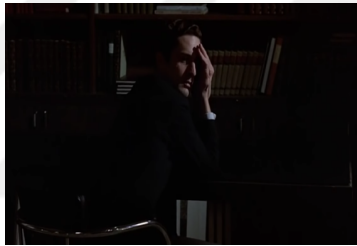


Figure 21.



Figure 22.

After the dialogues, there is a short silence. Right after, Monroe looks directly into the camera and breaks the fourth wall (Fig. 20). He retells a story of an earlier scene; in which he invented a short narration to show to a screenwriter, Boxley, the secrets of filmmaking. Monroe says what Boxley wrote is “just talk” and they would “lose the audience”. However, Boxley says “the men are dueling” when the conversation takes place, implying there is action. Monroe, ready to “show” how to make pictures, makes up a story:

**Monroe:** Suppose you're in your office... You've been “fighting duels” all day. You're exhausted. This is you. A girl comes in. She doesn't see you. She takes off her gloves. She opens her purse. She dumps it out on the table. You watch her. This is you. Now... She has two dimes, a matchbox and a nickel. She leaves the nickel on the table. She puts the two dimes back into her purse. She takes the gloves... they're black. Puts them into the

stove. Lights a match. Suddenly, the telephone rings. She picks it up. She listens. She says, "I've never owned a pair of black gloves in my life." Hangs up. Kneels by the stove. Lights another match. Suddenly, you notice... there's another man in the room... watching every move the girl makes.

**Boxley:** What happens?

**Monroe:** I don't know. I was just making pictures.

**Boxley:** What was the nickel for?

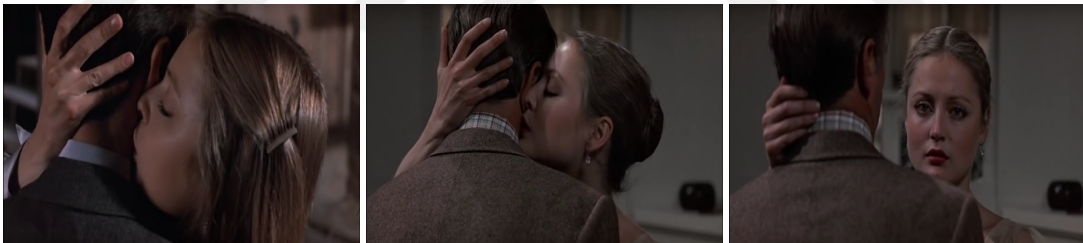
**Monroe:** Jane (another screenwriter), what was the nickel for?

**Jane:** The nickel was for the movies.

**Boxley:** What do you pay me for? I don't understand the damn stuff.

**Monroe:** Yes, you do... or you wouldn't have asked about the nickel.

This time, it is Kathleen in the leading role, burning not the gloves but letters Monroe sent her and the other man watching is her husband. Monroe repeats his story while the film cuts to insert shots of Kathleen, in one of them kissing her husband (Fig. 24) the exact same way he kissed Monroe before (Fig. 23). Then the audience –and Monroe- hears Boxley ask, “What happens?” with which Monroe concludes, “I don’t know. I was just making pictures.”



**Figure 23.**

**Figure 24.**

**Figure 25.**

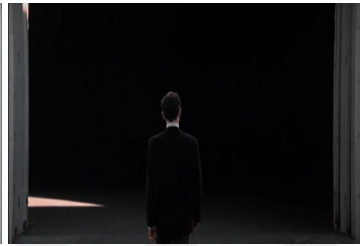
In the following scene, there is a cut from a frontal close-up of Monroe (Fig. 22) to a matching close-up of Kathleen, (Fig. 25); it is as though are looking at each other. Monroe talks to her “through the audience” and says, “I don’t want to lose you”. His voice-over on the studio’s image echoes through the same sentence; he does not want to lose studio either (Fig. 26). Kathleen’s eyes, looking directly at the audience -breaking the fourth wall as well-, are filled with tears. They are both looking at the camera to evoke a sense artifice; that they are merely film characters.



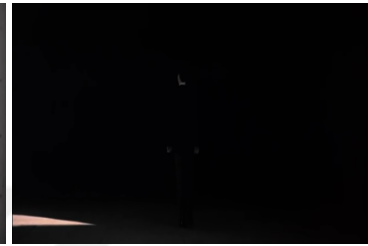
**Figure 26.** Monroe's voice echoes: "I don't want to lose you."



**Figure 27.**



**Figure 28.**



**Figure 29.**

The film's final image is a long shot of Monroe entering huge, dark and empty sound stage (Fig. 26). The only life he has is in pictures, his own life becomes a picture and he watches his own film. As the both films end, Monroe himself turns into a ghost, being swallowed up in the darkness of the studio (Fig. 27). He is "engulfed in his environment finally, and that's where the moguls die. They get engulfed in their environment; they go lower and lower" (Kazan et al., 1977: 41). But before he goes, he catches the coin Stavros threw up in the air. It is the nickel and the nickel is for the movies.

## CONCLUSION

Involved in filmmaking more than four decades, Elia Kazan had been a witness and an influence for significant change in the American film industry. By the time he first got to Hollywood in the mid-1940s, producers were dominating the film business. Following World War Two, studios were interested in producing socially conscious stories which Kazan was familiar with since his Group Theatre days. He made several social issue films (*A Tree Grows in Brooklyn*, *Gentleman's Agreement*, *Pinky*) under his contract to Fox for five years. However, these films were socially relevant within the Hollywood's limits; shot in studios, imposing morality, and reproducing -to a certain extent- the American hero myth. But Kazan was soon going to break free from the studio system and surpass Hollywood's limits. In the coming years, his films would be built on the ambivalence regarding the filmic narrative and form. During the late 1940s, his films were under the influence of Italian neorealism. The aesthetic possibilities of location shooting (*Boomerang!*, *Panic in the Streets*, *On the Waterfront*) did not only affect his filmic narrative, but also allowed Kazan to portray an image of life in his films. Free from studio's domination, the director chose to tell about life outside the studio in a certain aesthetic way.

Few years later in the beginning of 1950s, when the rise of television challenged motion pictures, a new widescreen system was introduced. Kazan explored Cinemascope's unique artistic possibilities (*East of Eden*, *Wild River*) and embraced the pictorial experiments; he did not use this new technology to compete with small-screen television as the Majors did, on the contrary, he gained a new perspective and expanded his knowledge on making pictures. His films reflected

these technological and contemporary changes both with their narratives and aesthetic compositions.

In the mid-1950s, when studio system collapsed, independent production became the standard of the day. The production moved away from a factory-like toward a flexible, free-lance system and the studios could no longer control every aspect of a film's production (Lev, 2003). Kazan's persistent efforts to free himself from the studio system and Hollywood's total control over his films won through only when he received Academy Awards, ironically, by Hollywood again. The financial and critical success of *On the Waterfront* allowed Kazan's break away from Twentieth Century-Fox and embark upon independent filmmaking with Newtown Productions. Kazan's understanding of independent filmmaking was less about profits and more about gaining greater artistic freedom. For him, the right to develop a screenplay he wanted to shoot and to maintain "final cut" was crucial. However, filmmakers were still dependent on the studios when it came to finance and distribution. At the height of his fame and powers (1950-1961), he formed his own production crew and started to make films that reflected his own creative vision. During the 1960s, his films developed a personal approach and he started writing his own scripts as well as producing his own films.

In 1940s, 50s, and early 60s; Kazan's commercially and critically acclaimed major films challenged commercial demands of the studio system in several ways. He chased freedom in art and believed that the cinema was a medium for artistic expression. He offered brave films that carried powerful artistic visions despite the specific obligations of Hollywood products. In defiance of Hollywood classical narrative mode, he resisted against the easy quick finales that left no room for

ambivalence. Kazan created his characters in deep inner conflicts; counted on the performance of the actor rather than stardom and accepted to earn less money in order to make “quality pictures”. In *Tycoon*, Monroe Stahr is characterized as an extremely talented producer, a “production genius” who can tell whether a film is a “quality picture” or not. He pursues the aesthetic and narrative quality of a film at the cost of losing money. Parallel to Monroe, Kazan has tried to mediate between art and entertainment several times throughout his career; he chose his films over money when he had to. Kazan’s personal ambivalence, like Monroe Stahr’s, derives from his inner conflict about Hollywood. Although critical of it and feeling like an “outsider” there, he is still inside the universe of Hollywood where film-making is “business” and everything is money-oriented.

Nevertheless, Kazan knew he could not have it both ways; starting with *America America* (1963), Kazan’s downfall began. In the mid-1960s, a disturbing black and white film about minorities in Anatolia with no stars did not attract any attention. As his films took an autobiographical direction, they became more ambivalent, and the ambivalence would soon be equal to financial failures. It is important to point that Kazan was famous for his works in the fifties, not after 1960s. His films after 1960s are the films with which Kazan had critical and financial failures, but they are also his most ambivalent and creative works. His final phase includes four films, respectively, *America America*, *The Arrangement*, *The Visitors* and *The Last Tycoon* which are his most neglected films in film studies, compared to his former successful films such as *On The Waterfront*, *A Streetcar Named Desire*, *East of Eden* and *Splendor in the Grass*.

With *America* and *Tycoon*, Kazan advanced his skills to create a visually stronger cinema in which he graduated from “being a director of dialogue to a director of pictures” (Ciment, 1973: 62). In addition, while his earlier films framed famous Method Acting performances, his last works express the character’s relationship with environment through staging, movement and composition. It is not the stars who attract the audience’s attention the most, on the contrary, acting becomes another cinematic element contributing the same amount to filmic equilibrium. As the acting rather than stardom also becomes an aesthetic tool just as important as other elements, the films grow more unpredictable and the director’s ability to define the aesthetic and narrative spines of the text and the sub-text become evident. Hence, it is possible to say that the *mise-en-scène* starts to come forth in Kazan’s films.

It should be clarified that all of these elements mentioned above are parts of the *mise-en-scène*. They certainly exist in all films, but what makes them different in this study is their contribution to Kazan’s realism in a particular context. There are similar aesthetic schemes that are composed of recurrent elements such as use of particular props as motifs, ambivalence in narrative, elliptical narration, personal stories, in-between protagonists and alternating rhythms in editing. These narrative features have played a significant role in creating Kazan’s realism. Fundamentally, the arrangement of the *mise-en-scène* elements have determined both the narration and aesthetic in Kazan’s films.

It can be claimed that the realism is not the reality or the truth itself. It is a construction of the fiction film and a form of representation. This construction is not the reality, rather, its components help the film establish a realistic representation.

Fiction can not be reality itself, it can only be more convincing. And in contrast with conventional Hollywood, Kazan's late films embody ambivalence in the narrative.

*America* and *Tycoon* represent the realism emerging from the conflict in the characters and between the external forces surrounding him/ her. In *America*, Stavros is torn between the harsh realities and his dreams; Monroe in *Tycoon* is also caught in the middle, his passion for filmmaking will not/cannot outweigh making money.

So, it can be claimed that a convincing drama takes place when there is inner conflict. These conflicts with ambiguities, complex individual personalities of characters that are not stereotypes, open-ended stories and therefore, create an ambivalent product. Bordwell claims that classical Hollywood never allows ambiguity in narrative. If there is ambiguity in the narrative, psychologically complex characters exist; and if there are inconsistencies in time and open-endings, that film can be called an art film. According to Bordwell, art films motivate their narratives by realism (Bordwell, 1985: 205-228). I have also claimed that Kazan's films can not be considered classical Hollywood films because they allow ambivalence in the narrative along with other elements mentioned. But Kazan's films are not considered as art films in this study either. His films are considered realistic in the sense that they break certain rules of classical Hollywood and become anti-Hollywood films. This also creates an ambivalence because Kazan behaves like an outsider in Hollywood whereas he can be not; he is still inside the Hollywood. In *Tycoon*, we can see this conflict clearly.

This thesis has focused on two of Kazan's late films for mainly two reasons; to fill the gap in the literature and present analyses of Kazan's two most structurally different films regarding their mutual narrative complexities with the concept of

realism. Realism is one of the key concepts to study Kazan in the research field, but distinctively, I have tried to reveal his realism in his relatively less studied films by focusing on the *mise-en-scène* and ambivalence in narration. To do this, I have gathered different ideas on realism in film in the first chapter. This helped me find a way to explain in what ways Kazan's films can be considered realistic and what ways it can be not. In the second chapter, I have tried to explain the components that generated Kazan's realism. To strengthen my argument, I have analyzed his most ambivalent and mature works in the last chapter.

It is also possible to say that Kazan's late films are disruptive and critical because they self-consciously draw attention to experiences and real life events that constitute realistic narratives. *America* and *Tycoon* are self-conscious films in the way that the first one deals with American dream critically and the latter with Hollywood. Thomson stated that Kazan along with few native directors made films that "so persistently dealt with American problems and subjects, or that were so absorbed in the American regard for sincere intensity of performance" (2014: 1256). Moreover, Kazan's films were appreciated universally too; the more he leaned on individuals, the more universal his films became. The psychological states and emotional complexities of his characters made it possible to touch different cultures as well as the narratives that took their materials from real life events. A cinema that lets the images talk rather than words; a direction consisting of "turning psychology into behavior"; an intense narrative enriched with ambivalences; themes of social injustice, survival, tyranny, family pressures; use of particular props as motifs and symbols; metaphors as foreshadowing contributed to universality in his works.

To surpass the common question, “Are you for or against Elia Kazan?” (regarding HUAC investigations) and add a new perspective to literature, this thesis has focused on Kazan’s artistic view as well as the economic dynamics shaping his films. I have argued that what constructs Elia Kazan’s realism as a director is mainly composed of the *mise-en-scène* elements, ambivalence in narration and his personal experiences. Particularly in *America* and *Tycoon*, we can observe Kazan’s evolution of his films parallel to his personal evolution as an individual.



## REFERENCE LIST

- Andrew, D. (1984). *Concepts in Film Theory*. New York: Oxford University Press.
- Andrew, J. D. (1976). *The Major Film Theories*. New York: Oxford University Press.
- Aumont, J., & Bergala, A. (1992). *Aesthetics of Film*. (R. Neupert, Ed.). University of Texas Press.
- Balio, T. (1993). *Grand Design: Hollywood As a Modern Business Enterprise, 1930-1939*. (C. Harpole, Ed.). New York: Simon & Schuster.
- Barr, C. (1963). CinemaScope: Before and After. *Film Quarterly*, 16(4), 4–24.
- Bazin, A. (2005). *What Is Cinema?* (H. Gray, Trans.) (2nd ed., Vol. 1). University of California Press.
- Bazin, A. (2014). *Bazin at Work: Major Essays & Reviews From the Forties & Fifties*. (B. Cardullo, Ed., A. Piette & B. Cardullo, Trans.). Routledge.
- Belton, J. (1992). *Widescreen Cinema*. Harvard University Press.
- Blum, R. A. (1976). The Method: From Stanislavski to Hollywood @Bullet the Transition of Acting Theory in America from Stage to Screen (1900-1976).
- Bordwell, D. (1985). *Narration in the Fiction Film*. The University of Wisconsin Press.
- Bordwell, D. (2009). *Film Theory & Criticism*. (L. Braudy & M. Cohen, Eds.) (7th ed.). New York: Oxford University Press.
- Bordwell, D., & Thompson, K. (1997). *Film Art: An Introduction*. (Cynthia Ward, Nancy Blaine, & Curt Berkowitz, Eds.) (5th ed.). McGraw-Hill.
- Brunette, P. (1996). *Roberto Rossellini*. University of California Press.
- Callahan, J. F. (1978). The Unfinished Business of “The Last Tycoon.” *Literature Film Quarterly*, 6(3), 204–213.
- Cardullo, B. (Ed.). (2009). *After Neorealism: Italian Filmmakers and Their Films; Essays and Interviews*. Cambridge Scholars.
- Chafi, N. M. (1998). *Elia Kazan: A Director's Journey From Adaptor To Creator*.

Case Western Reserve.

Chinoy, H. K. (2013). *The Group Theatre: Passion, Politics, and Performance in the Depression Era*. (D. Wilmeth & M. Barranger, Eds.). New York: Palgrave Macmillan.

Ciment, M. (1973). *Kazan on Kazan*. (C. Williams, Ed.). London: Secker & Warburg.

Cornfield, R. (Ed.). (2009). *Kazan on Directing*. New York: Vintage Books.

Dombrowski, L. (Ed.). (2011). *Kazan Revisited*. Connecticut: Wesleyan University Press.

Giannetti, L. (2007). *Understanding Movies* (11th ed.). Prentice Hall.

Gordon, M. (2010). *Stanislavsky In America: An Actor's Workbook*. Routledge.

Grierson, J. (1966). *Grierson on Documentary*. (F. Hardy, Ed.). University of California Press.

Jones, R. D. (1986). *Great Directors at Work*. University of California Press.

Kahn Atkins, I. (1977). Hollywood Revisited: A Sad Homecoming. *Literature Film Quarterly*, 5(2), 105–111.

Kazan, E. (1988). *A Life*. New York: Knopf.

Kazan, E., Silver, C., & Corliss, M. (1977). Hollywood Under Water: Elia Kazan on The Last Tycoon. *Film Comment*, 13(1), 40–44.

Keller, S., & Paul, J. N. (Eds.). (2012). *Jean Epstein: Critical Essays and New Translations*. Amsterdam University Press.

Kracauer, S. (1960). *Theory of Film*. Oxford University Press.

Lev, P. (2003). *History of the American Cinema: Transforming the Screen 1950 - 1959*. (C. Harpole, Ed.). New York: Charles Scribner's Sons.

MacCabe, C. (1976). Theory and Film: Principles of Realism and Pleasure. *Screen*, 17(3), 7–28.

Mann, D. (2008). *Hollywood Independents: The Postwar Talent Takeover*. University of Minnesota Press.

- Michaels, L. (1982). Auteurism, Creativity, and Entropy in *The Last Tycoon*. *Literature Film Quarterly*, 10(2), 110–118.
- Michaels, L. (1985). Elia Kazan: A Retrospective. *Film Criticism*, 10(1), 32–46.
- Neve, B. (2009). *Elia Kazan: The Cinema of an American Outsider*. I.B Tauris.
- Nichols, B. (1991). *Representing Reality: Issues and Concepts in Documentary*. Indiana University Press.
- Perkins, V. F. (1972). *Film as Film*. London: Penguin Books.
- Schickel, R. (2006). *Elia Kazan: A Biography*. Harper Perennial.
- Sklar, R. (2001). *Film: An International History of the Medium* (2nd ed.). Prentice Hall.
- Smith, D. (2013). Reading the Robe: Bazin and Widescreen. <https://doi.org/10.3366/para.2013.0079>
- Stam, R. (2000). *Film Theory: An Introduction*. Oxford: Blackwell Publishing.
- Stam, R., & Miller, T. (Eds.). (1999). *A Companion to Film Theory*. Blackwell Publishing.
- Thomson, D. (2014). *The New Biographical Dictionary of Film* (6th ed.). New York: Alfred A. Knopf.
- Turner, G. (Ed.). (2002). *The Film Cultures Reader*. New York: Routledge.
- Vaz da Costa, M. H. B. (2014). Thinking about color and the ‘Reality Effect’ in the cinema. *Revistas Unisinos*, 16(3), 215–227. <https://doi.org/10.4013/fem.2014.163.07>
- Vogler, C. (2007). *The Writers Journey: Mythic Structure for Writers*. (P. Norlen, Ed.). Michael Wiese Productions.
- Weissenborn, U. (1998). “Just Making Pictures”: *Hollywood Writers, the Frankfurt School, and Film Theory*. Tübingen: Gunter Narr Verlag.
- Williams, C. (Ed.). (1980). *Realism and the Cinema*. London: Routledge.
- Young, J. (1999). *Kazan: The Master Director Discusses His Films* (1st ed.). New

York: Newmarket Press New York.



## FILMOGRAPHY

- *A Tree Grows in Brooklyn* (1945)  
 Director: Elia Kazan  
 Producer: Louis D. Lighton  
 Script: Tess Slesinger and Frank Davis,  
 Cinematography: Leon Shamroy  
 Production Company: Twentieth Century-Fox
  
- *Boomerang!* (1947)  
 Director: Elia Kazan  
 Producer: Louis de Rochemont  
 Script: Richard Murphy  
 Cinematography: Norbert Brodine  
 Production Company: Twentieth Century-Fox
  
- *Gentleman's Agreement* (1948)  
 Director: Elia Kazan  
 Producer: Darryl F. Zanuck  
 Script: Moss Hart  
 Cinematography: Arthur Miller  
 Production Company: Twentieth Century-Fox
  
- *Pinky* (1949)  
 Director: Elia Kazan  
 Producer: Darryl F. Zanuck  
 Script: Philip Dunne and Dudley Nichols  
 Cinematography: Joe MacDonald  
 Production Company: Twentieth Century-Fox
  
- *Panic in the Streets* (1950)  
 Director: Elia Kazan  
 Producer: Sol C. Siegel  
 Script: Richard Murphy  
 Cinematography: Joe MacDonald  
 Production Company: Twentieth Century-Fox
  
- *A Streetcar Named Desire* (1951)  
 Director: Elia Kazan  
 Producer: Charles K. Feldman  
 Script: Tennessee Williams  
 Cinematography: Harry Stradling  
 Production Company: Group Productions, for Warner Bros
  
- *On the Waterfront* (1954)  
 Director: Elia Kazan  
 Producer: Sam Spiegel  
 Script: Budd Schulberg  
 Cinematography: Boris Kaufman  
 Production Company: Horizon Pictures, for Columbia Pictures

- *East of Eden* (1955)  
 Director: Elia Kazan  
 Producer: Elia Kazan  
 Script: Paul Osborn  
 Cinematography: Ted McCord  
 Production Company: Warner Bros
  
- *Wild River* (1960)  
 Director: Elia Kazan  
 Producer: Elia Kazan  
 Script: Paul Osborn  
 Cinematography: Ellsworth Fredericks  
 Production Company: Twentieth Century-Fox
  
- *Splendour in the Grass* (1961)  
 Director: Elia Kazan  
 Producer: Elia Kazan  
 Script: William Inge  
 Cinematography: Boris Kaufman  
 Production Company: Newtown Productions/NBI, for Warner Bros
  
- *America America* (1963)  
 Director: Elia Kazan  
 Producer: Elia Kazan  
 Script: Elia Kazan  
 Cinematography: Haskell Wexler  
 Production Company: Athena Enterprises, for Warner Bros  
 Cast: Stathis Giallelis (Stavros Topouzoglou), Frank Wolff (Vartan Damadian), Harry Davis (Isaac Topouzoglou), Elena Karam (Vasso Topouzoglou), Estelle Hemsley (Grandmother Topouzoglou), Gregory Rozakis (Hohannes Gardashian), Lou Antonio (Abdul), Salem Ludwig (Odysseus Topouzoglou), John Marley (Garabet), Joanna Frank (Vartuhi), Paul Mann (Aleko Sinnikoglou), Linda Marsh (Thomna Sinnikoglou), Robert H. Harris (Aratoon Kebabian), Katharine Balfour (Sophia Kebabian).
  
- *The Arrangement* (1969)  
 Director: Elia Kazan  
 Producer: Elia Kazan  
 Script: Elia Kazan  
 Cinematography: Robert Surtees  
 Production Company: Athena Enterprises for Warner Bros
  
- *The Visitors* (1971)  
 Director: Elia Kazan  
 Producer: Chris Kazan, Nick Proferes  
 Script: Chris Kazan  
 Cinematography: Nicholas T. Proferes  
 Production Company: Chris Kazan–Nick Proferes Productions
  
- *The Last Tycoon* (1976)  
 Director: Elia Kazan  
 Producer: Sam Spiegel  
 Script: Harold Pinter

Cinematography: Victor Kemper

Production Company: Paramount

Cast: Robert DeNiro (Monroe Stahr), Tony Curtis (Rodriguez), Robert Mitchum (Pat Brady), Joanne Moreau (Didi), Jack Nicholson (Brimmer), Donald Pleasence (Boxley), Ray Milland (Fleishacker), Dana Andrews (Red Ridingwood), Ingrid Boultong (Kathleen Moore), Theresa Russell (Cecelia Brady), Peter Strauss (Wylie), Tige Andrews (Popolos), Morgan Farley (Marcus), John Carradine (Guide), Jeff Corey (Doctor), Diane Shalet (Stahr's secretary), Seymour Cassell (seal trainer), Angelica Huston (Edna), Bonnie Bartlett (Brady's secretary), Sharon Masters (Brady's secretary), Eric Christmas (Norman), Leslie Curtis (Mrs Rodriguez), Lloyd Kino (butler), Brendan Burns (assistant editor), Carrie Miller (lady in restaurant), Peggy Feury (hairdresser), Betsy Jones-Moreland (writer), Patricia Singer (girl on beach).

