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BAKALÁŘSKÁ PRÁCE

Selected American Drama Adapted to Film

Vybraná americká dramata a jejich filmové adaptace

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Poděkování

Rád bych touto cestou poděkoval PhDr. Christopher Koy, MA, Ph.D. za odborné vedení této bakalářské práce, jakožto i pomoc a podporu při jejím zpracování.

Anotace

Cílem této práce je provedení analýzy tří světově proslulých amerických dramát a jejich moderních filmových adaptací. Analyzovanými díly jsou *Anna Christie* od Eugena O’Neilla, *Čarodějky ze Salemu* od Arthura Millera a *Láskou posedlí* od Sama Sheparda. Student porovná jejich kulisy, jednotlivé scény a dialogy, a najde provedené změny. Následně provede jejich analýzu.

Abstract

The goal of this bachelor thesis is to analyse three world-renowned American dramas, namely *Anna Christie* by Eugene O’Neill, *The Crucible* by Arthur Miller, and *Fool for Love* by Sam Shepard and their modern movie adaptations. The stage settings, scenes and dialogues will be compared in order to locate the differences between the two. Subsequently, the analysis of the changes will be made.

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1. Introduction

In this thesis, analysis of three well-known American dramas: *Anna Christie* by Eugene O'Neill, *The Crucible* by Arthur Miller and *Fool for Love* by Sam Shepard and their movie adaptations will be provided. The main goal, however, is the comparison of the original drama and its movie adaptation and description of the changes made.

The thesis will be divided into three equally structured chapters – one for each drama. Each of the chapters will include author's biography (which consists of general overview of author's life and their most important works), description of the drama (consisting of basic information, characters and plot), description of the movie adaptation (for example film crew information, cast, premiere and box office numbers) and differences between the original play and the movie adaptation.

The main sources for this thesis are the dramas and movies themselves, as well as several different anthologies of American literature. – most notably Norton and Cambridge anthologies.

The comparison itself will be conducted by simultaneously watching the movie and reading the printed play. After listing the changes made, they will be analysed and assessed in context, including the thought process of why they might have been implemented and what the changes bring to (or take away from) the movie, play and/or both.

The beginning of Chapter Two will be focused on one of the foremost American playwrights - Eugene O'Neill. It will describe both his life and works, as well as the milestones he achieved, such as being the second American laureate of the Nobel Prize in literature or winning the Pulitzer Prize four times. The next part will deal with one of his most important dramas, *Anna Christie*, describing the background of its creation as well as its characters and plot. The following part will handle the description of the movie, presenting the reader with its crew and cast, the two language versions and award nominations. The end of the second chapter will cover the differences between the movie and the theatre play. It will list out the changes and describe them in further detail.

Chapter Three is going deal with Arthur Miller's biography and his personal life. It will present us his works and their character, as well as awards, he received for them – most notably the Pulitzer Prize, and the Tony Award for best play. Both prizes were won by his play *Death of a Salesman*, which is also described. The next part will describe his play *The Crucible* in detail, its premiere, great public reception, plot and honours, as it won the Tony Award. The play also was one of the reasons why Miller was imprisoned, because it criticised the government. The third part will present the crew and cast of the movie, its box office reception and award nominations. Lastly, the differences between the two productions will be listed and analysed.

Fourth chapter's beginning will deal with the life and work of the multi-talented dramatist Sam Shepard. His family will be presented, as it helps us understand his characters better. His acting endeavours as well as his screenplays and plays, for which he received numerous awards, will also be noted. One of the playwright's best-known plays, *Fool for Love*, will be presented in the next part, detailing its characters and plot. Its movie counterpart will follow, detailing its crew and cast, box office numbers and awards. The last part will describe and analyse the differences between the movie and the play.

2. Anna Christie

This chapter is dedicated to the play *Anna Christie* by Eugene O'Neill. The author's biography, the play itself, its characters and plot, the movie adaptation as well as the differences between the adaptation and the theatre play will be mentioned in the following subchapters.

2.1. Eugene O'Neill

Eugene Gladstone O'Neill was born on October 16, 1888 into the family of James O'Neill, an Irish-American actor who was a part of travelling repertory company, and Mary Ellen Quinlan, whose father was a reasonably wealthy businessman. James' most notable accomplishment was Alexander Dumas's *The Count of Monte Cristo*, in which he starred as Edmond Dantès approximately five thousand times.¹

Eugene did not share his father's passion for theatre acting and later was sent to a Catholic boarding school. After graduating, Eugene enrolled to the Princeton University to study law. He left the school after just one semester. After his 6-month-stay at Princeton, O'Neill got married and had his first child, Eugene Jr. He also started drinking and spent several years sailing, visiting South America, Africa and England. His marriage to Kathleen Jenkins lasted only 3 years. During this time, he met several radicals, most notably John Reed, the founder of Communist Labor Party of America.

In 1912-13, he was hospitalized in a sanatorium, as he suffered from tuberculosis. During his time in the sanatorium, he quit drinking and started working on his first plays. They were not very successful – even his father did not like them.

One year later, Eugene met the actors from *Provincetown Players* ensemble. For them he wrote his first publicly performed One-act play *Bound East for Cardiff*. The play was

¹ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 1607

successful, therefore the *Provincetown Players* performed 15 more O'Neill's plays between the years 1916-22.

In 1918, O'Neill married again. This time, even though Agnes Bolton bore him a son, Shaun, and a daughter, Oona (who later married Charlie Chaplin), their marriage lasted only 11 years.

Meanwhile, he tried to succeed on Broadway. Because of the commercial environment of Broadway, the plays he wrote were of varying quality. At first, most of his plays were gloomy one-act plays, based on his sailing endeavours.²

Between the years 1920 -1923 both of his parents and his brother died. Perhaps that is why around 1920, his writing style changed. He started experimenting more, moved by Freudian ideas.³ The actors wore masks, two actors played one role, used Shakespearean-like monologues, he experimented with lights, the duration of his plays became very unexpected – some of them lasted even nine hours.⁴

Also, *The Emperor Jones* and *Beyond the Horizon* premiered. The latter being his first critically acclaimed play, as he received the Pulitzer Prize for it. In 1921 came another great success (and with it, one year later, another Pulitzer Prize), *Anna Christie*. 8 years later, O'Neill got married for the last time. He stayed with Carlotta Monterey until his death.

Around 1926, he started working exclusively for one of the best Broadway institutions, *The Theatre Guild*. One of his best-known plays, *Mourning becomes Electra*, premiered in 1931. In it he tried to modernize the antic myth.

For Eugene, the 1930's marked the beginning of his end. He developed a rare disease of the nervous system and started losing the ability to write. Even his plays were less and

² BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 1608

³ PECK, Alexander M. & Eva PECK. *Americká literatura*. Český Těšín, 2002. p. 92

⁴ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 1608

less successful. Later, he tried to dictate his plays but realized that he was unable to work that way. From that point, he lived in a relative seclusion.⁵

Eugene O'Neill died on November 27, 1953 in a hotel room in Boston. His last words being: "I knew it. I knew it. Born in a hotel room and died in a hotel room."⁶ *The Iceman Cometh*, a play, which was upon its release in 1946 was deemed unsuccessful, reappeared in 1956. It became popular and reignited O'Neill's fame.

America's first major dramatist's plays usually have psychological undertone. He was the first author to explore serious motifs, such as estrangement, guilt, illusion, lust and disappointment.⁷ He depicted family relationships destroyed by hate, incestual love and infidelity. The feeling of guilt leading to murder, suicide. His plays portrayed both naturalism and realism, as well as bits of both expressionism and symbolism.⁸

O'Neill won the Pulitzer Prize four times, but his undoubtedly most prestigious award came in 1936, when he became the first American dramatist, who won the Nobel Prize. He was, in fact, only the second American laureate of the Nobel Prize in literature after Sinclair Lewis.

2.2. The Drama

Around 1920, O'Neill wrote a play called *Chris Christopherson*, in which he tried to use the theme of novels and adapt it into drama. The author himself declared that the play failed because he tried to do the impossible.⁹ One year later, he rewrote the play, the focus

⁵ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 1609

⁶ SHEAFFER, Louis. *O'Neill: Son and Artist*. New London, 1973.

⁷ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 1607

⁸ JAŘAB, J., MASNEROVÁ, E., NENADÁL, R. *Antologie americké literatury*. Praha, 1985. p. 168

⁹ JAVORČÍKOVÁ, Jana. *Žánrové paralely v dramatické tvorbě Eugena O'Neilla*. České Budějovice, 2008. p. 61

shifted from Christopher Christopherson, Swedish-born sailor and a father, to his daughter Anna, so with that, *Anna Christie* was born.

The four-act play premiered on November 2, 1921. Although the it became very successful and reached 177 re-runs, the initial responses to the play were mixed. Perhaps the reason for the “hesitance” with which the play was received was the fact that Anna, a former prostitute, had her own happy end. Therefore, the reviewers considered it a comedy, although with naturalistic and realistic styling. Despite that, O’Neill insisted that the play was, in fact, a tragedy.¹⁰

The melodrama could in today’s time be considered a telenovela or a soap opera, as the main protagonist is young and gorgeous Anna “Christie” Christopherson, who has a troubled life and later finds love. In the script of the play itself, the first time we meet her, she is described in a following way:

“She is a tall, blonde, fully-developed girl of twenty, handsome after a large, Viking-daughter fashion but now run down in health and plainly showing all the outward evidences of belonging to the oldest profession. Her youthful face is already cynical beneath its layers of make-up[...].”¹¹

The other two pivotal characters are Mat Burke and her father, Old Chris, who is a Swedish-born sailor. Now Chris owns a coal barge called *Simeon Winthrop*. He left Anna when she was 5 years old and has not seen her since. He speaks broken English with a heavy Swedish accent.

“He is a short, squat, broad-shouldered man of about fifty, with a round, weather-beaten, red face from which his light blue eyes peer short-sightedly, [...] His large mouth, over-hung by a thick, drooping, yellow moustache, [...]”¹²

¹⁰ JAVORČÍKOVÁ, Jana. *Anatómia žánru – žánrový experiment v tvorbe Eugena O'Neilla*. Banská Bystrica, 2015. p. 185

¹¹ O'NEILL, Eugene, *Four Plays by Eugene O'Neill*. New York, 1998. p. 170-171

¹² O'NEILL, Eugene, *Four Plays by Eugene O'Neill*. New York, 1998. p. 161

Mat Burke, a young Irish sailor, whom Chris and Anna saved. Even though he is exhausted from saving himself and his friends, he downplays his heroism and immediately starts flirting with Anna. He is, as well as Anna, the epitome of a melancholic hero.

“[...] stripped to the waist, he has nothing on, but a pair of dirty dungaree pants. He is a powerful, broad-chested six-footer, his face handsome in a hard, rough, bold, defiant way. He is about thirty, in the full power of his heavy-muscled, immense strength.”¹³

The last noteworthy character is Chris' partner Marthy Owen. After finding out that Anna is coming to town to live with Chris, he asks Marthy to leave. She is the first person we see Anna talking to when she gets to New York.

“She might be forty or fifty... Her thick, grey hair is piled anyhow in a greasy mop on top of her round head. Her figure is flabby and fat; her breath comes in wheezy gasps; [...]”¹⁴

The first act is set in a bar in New York City. It is divided into two rooms – the bar and the saloon.

The first act is set in a bar in New York City. It is divided into two rooms – the bar and the saloon. Christopher and Marthy get a letter from the bartender which states, that Anna, Chris' daughter, is coming to New York to live with him. Chris then asks Marthy to leave his coal barge, as Anna is supposed to move in with him.

Anna arrives precisely when Christopher goes out of the bar to get some food around the corner. The first person she meets is therefore Marthy, who soon realizes that she is speaking to her partner's daughter. Anna reveals to her, that she was a prostitute and even jailed after police raided the brothel. When Chris gets back, Marthy leaves hastily so that

¹³ O'NEILL, Eugene, *Four Plays by Eugene O'Neill*. New York, 1998. p. 190

¹⁴ O'NEILL, Eugene, *Four Plays by Eugene O'Neill*. New York, 1998. p. 163

she can pack her things up and leave the barge. Then we see the father-daughter reunion, after which Anna agrees to come live with him.

In the second act, we find Anna, Christopher and a young Swedish deckhand Johnson aboard the coal barge in the outer port of Provincetown, Massachusetts.

Chris tells Anna that all sailors are fools and tries to discourage her from the ocean in general, as he is worried, that she will marry a sailor.

Then they hear shouting and navigated in the fog by voices only, they save four sailors, who spent five days in a dinghy after their steamer sank. One of them, Irishman Mat Burk is tended to by Anna. He starts flirting with her immediately and even proposes to her. Chris then interrupts them and tells them to go to sleep, after which he blames the sea for bringing a sailor into his daughter's life.

Act three plays out also on the deck of the barge, docked in Boston. Anna goes ashore and meanwhile Mat and Chris are talking. Chris is determined to keep the sailor away from his daughter, so when Mat tells him, that he will marry Anna, the old man jumps up at him with a knife in his hand. Mat is too strong for him though.

When Anna gets back, she notices the overturned chair. Eventually, she learns that they have been fighting over her and after they start quarrelling again. Mat keeps insisting, that he will marry her no matter what. She gets mad and tells them, that she was a prostitute and blames it on Chris. Mat does not keep his promise and storms off. Chris goes ashore as well, as he needs a drink too. The setting of the fourth act is the same as in the previous act. Chris comes back after 2 days of drinking, saying that he signed on a steamer, the Londonderry, which goes to South Africa and goes to sleep.

After that, Mat returns as well and tells Anna that he signed on a steamer, the Londonderry, which goes to South Africa as well. He says that if she had never loved any other man beside him, he might forget about what she was doing before. He makes her swear on his late mother's cross, that he is the only man she had ever loved.

Chris finds them hugging each other after they agree to marry in the morning. Both men drink together as Anna tells them, that they are going to be the shipmates aboard the Londonderry.

2.3. Movie Adaptation

The movie is directed by Clarence Brown. The screenplay is written by Frances Marion. The cameraman of this movie is William H. Daniels. The soundtrack is written by William Axt.

The movie's cast is Greta Garbo as Anna Christie, Charles Bickford as Matt Burke, George F. Marion as Chris Christofferson, Marie Dressler as Marthy Owens, James T. Mack as Johnny, the Harp and Lee Phelps as Larry. The running time of the movie is 89 minutes.

Anna Christie, distributed by Metro-Goldwyn-Mayer, was, in fact, the first talking movie in which Greta Garbo starred. Therefore, its advertisement slogan became "Garbo talks!". It was very well received and had great reviews.

It was even nominated for 3 Oscars - Greta Garbo as the Best Actress in a Leading Role, Clarence Brown as the Best Director and William H. Daniels for Best Cinematography.

Alongside the English version, a German version of the movie was made. It used the same set and the same costumes as its English counterpart. The only person, who played in both versions was the star – Garbo. Together, both language versions made *Anna Christie* the highest grossing movie of 1930 (approximately 1,5 million dollars).

The only actor that played in the original theatre play was George F. Marion. Both in the movie and in theatre, he played Chris.

2.4. The Differences

One of the main differences between the play and the movie is at the very beginning. The pages 159-161 are not used in the movie. In those pages, we see the bartenders and two longshoremen drinking. Then, a postman enters the scene and gives a letter addressed to Christopher Christopherson to the bartender. It came from St. Paul, Minnesota and was clearly written by a lady. The bartenders joke about it, until they realize, that Chris has a daughter in the west.

In the movie, nothing until 5:58 is to be found in the written play. In the very beginning, the scene is set with a short shot of a harbour. We see Chris trying to cure Marthy's hiccup on the barge and then their drunken stumbling to the bar instead. Marthy must wait in front of the Ladies' entrance first.

This would not have been possible to be recreated in the play, as it would require completely different set than the bar we see in the play. The director of the movie scrapped the original scene, as he wanted the viewer to be engaged from the beginning – and this scene also provides us with comic relief.

On page 173, Anna describes the raid on the “joint” she was in and that is the first clue that she was a prostitute. This clue is missing in the movie (20:30). In 26:04 in the movie, Anna tells Marthy her intentions of going back to St. Paul and keep doing what she was doing before after she rests up. This information is missing in the play.

178 pages into the book, two pages of dialogue between Anna and her father are moved to later in the movie (35:45). Therefore, this dialogue does not play out in the bar, but aboard the coal barge. During this exchange, Anna tells Chris that he is like a stranger to her and asks him why he never came to visit her. Chris admits to spending all his money after every voyage. When he realized that he should come visit her, it was too late, and he had no money. He blames it on the sea, as it also drowned Anna's two brothers.

Another interesting part of dialogue missing in the movie (30:00) comes on the page 180. Anna asks Chris why he never married again. He answers that he loved Anna's mother so much, that he never married again. Anna then asks about her mother, as she is unable to recall anything about her. Chris says that he will tell her anything, but not now.

Some of these dialogues are missing from the movie because it helps the general flow of the movie, as they are not that important to the story and do not evolve the characters very much. The dialog that was moved to a different part of the movie fit better the different settings. Perhaps the director thought it made more sense for this scene to be later in the movie, as the confrontation is much harsher when the characters got to know each other better first. The dialogues added either fill in the information that was left out and the director wanted to express it in a different way, or the director used it to add emphasis on something, that would otherwise not be as noticeable.

In the play on page 185, the setting is Provincetown, Massachusetts. The father advises Anna to go to her cabin, read a book and go to sleep. She refuses and tells him that she hated living on the farm.

We move to “tow off New England” on 36:53 in the movie. The movie presents us with a storm and very wavy sea in 38:36. In 39:16, Anna goes out of the cabin onto the deck to check on her father and brings him back to the cabin. Chris is delighted and says, that she might like him, at least a bit. This scene is missing in the play.

In 40:30, we move to “an outer harbour along the Massachusetts coast” in the movie, which corresponds to the plays’ setting of the second act - foggy Provincetown, Massachusetts.

The setting change added into the movie (tow off New England) was there so that the viewer would realize that there was a giant storm near the coast. This storm actually sank Mat’s ship. In the play, he only talks about the storm. In the movie, we actually see it, albeit from the point of view of Chris and Anna, who probably were just on the edge of the storm.

41:43 presents us with a scene, which is missing in the play. Chris tells Anna that they will sell the barge and buy a house inland. She says that she does not want to leave the sea.

This scene was not added so that we would realize that Chris wants to protect his daughter from see and all that is connected to, which is established several times throughout the

whole movie. It is added because we see that Anna is falling in love with the sea which foreshadows her relationship with Mat.

Another scene we do not see in the play, as it happens off-stage, is the rescue of Mat Burke and his companions, which would also be nearly impossible to recreate in theatres.

This happens from 43:30 to 44:30. On page 193, there is a missing scene in the movie, when Mat reasons, that Anna is Chris' prostitute. The movie reconnects with the book again on 47:34, where Burke holds her and wants to kiss her.

Then there is a four-page-long dialogue (196 – 200) missing in the movie. Anna wants Mat to tell her about the wreck. He says that two weeks ago, a storm made a hole in the boat and they had hoped to get to Boston before they sink. Ten days ago, another storm came, worse than the one before. It lasted for 4 days, during which he stopped a mutiny. When four of the sailors got onto a dinghy, the boat sank and everyone else drowned. Anna then says that everyone in her family was either a sailor or married to a sailor. Burke replies, that the only girls that sailors meet are prostitutes. Anna turns pale and Mat thinks that he has offended her with such talk. Then he proposes to her. Chris interrupts the proposal.

This would have been an amazing scene if we could see the ship sink during Mat's monologue about what happened, but it would be way too challenging and expansive to shoot. It would also probably be way too long.

Another major scene added to the movie, is a carnival, which Mat attends with Anna (50:00-1:01:45). They ride on a rollercoaster, Mat wins a strongman game several times, measures his lungs and tries to hit targets with a ball. Then Marthy interrupts their dinner. She thinks, that Anna started "working" again. Anna denies, that she knows her. These scenes would have been impossible to recreate in a theatre, so there is another scene in the play, substituting it (which is obviously missing in the movie). On pages 202-205, Chris blames Anna for going ashore, to the movies and having fun with "the damn sailor

fellar”¹⁵. He says that he is no good. Anna asks him, whether he does not want her to be happy. Chris says that he does, but not with Mat. She replies, that someday she is going to get mad and tell him things he does not want to hear.

The fight scene between Mat and Chris is shortened in the movie (1:03:50-1:07:32). On page 207, for example, Chris laughs at Burke and says, that Anna made a fool out of him, because she told him she cannot marry him. On page 209, Mat tells him, that he would never leave her, and that Chris would see her more than in the past 15 years. Chris blames the sea again and says that he thinks, that Anna would be better off inland. At the end of the fight (212), Mat tells Chris that he will beat him, if he attacks him again, even though he is Anna’s father. As this scene is already approximately 3,5 minutes long in the movie, it would have simply been too long.

After Anna tells the men that she used to be a prostitute, Mat gets very angry. A little scene is left out of the movie (224-225), where Anna says, that if he wants to kill her, she will be grateful for it. Mat replies that he cannot, but he has every right to do so, because she destroyed him and broke his heart.

The beginning of the fourth act is also a little different. The movie misses a bit of the dialogue (228-229) between Chris and his daughter, where he sees that she packed her things and asks her, whether she is going back to prostitution. After Anna says that she is, Chris realizes, that she really loved Burke. He then apologizes and says, that if Anna wants to marry him, he will allow it. These scenes are left out, because they are not necessary for the movie. In it, we already know that Anna is arguing with Mat and that Mat is hurt. We see her packed suitcase when Chris returns. He sees it too; he just does not confront her.

Pages 230-232 are also missing in the movie. Chris says, that his pay from the Londonderry will be given to Anna, so that she would not have to do what she did before.

¹⁵ O’NEILL, Eugene, *Four Plays by Eugene O’Neill*. New York, 1998. p. 204

Anna then finds a revolver in Chris' coat and confronts him. He says that he bought it as he wanted to kill Mat, but he changed his mind immediately and did not even buy bullets for it.

This is substantial, as in the scene in which Mat comes back (233, 1:23:36), Anna has a revolver (in the play). It is a shame that the revolver is not used in the movie. It does not change the plot, yet it would add so much to the drama of the situation.

The last thing missing in the movie is from pages 239-240. Anna says that she has never loved anyone else, only Mat. He has every right to believe everything bad about her, but he must believe that. He says that he will change her, until the things she did will turn into nothing. That it might not have been her fault, but Chris'

The differences in *Anna Christie* are mostly very subtle and the director managed to stick to the original play incredibly well. Still, it is not only the original drama shot on cameras, but the director managed to imprint his own style on the movie.

The most noticeable changes were implemented in order to make the movie a little more interesting for the viewer, as working with things that the playgoer would not be able to see brings much more to the mix.

Most of the other changes are in dialogues, where a sentence or a whole part of the dialogue is left out. This was made so that the dialogues would not be as cumbersome, and the movie would have a better flow.

3. The Crucible

This chapter is dedicated to the play *The Crucible* by Arthur Miller. The author's biography, the play itself, its characters and plot, the movie adaptation as well as the differences between the adaptation and the theatre play will be mentioned in the following subchapters.

3.1. Arthur Miller

Arthur Asher Miller was born October 17, 1915 into the family of German-Jewish businessman with textile. At the beginning of the 1930's, during the Depression, the family lost most of its fortunes. He graduated high school in 1932 and in 1934 enrolled on the University of Michigan to study journalism. In order to finance his studies, he had to work in a car factory. He depicts this in his play *A Memory of Two Mondays*.¹⁶

Between the years 1936 – 1938, his first theatre and radio plays were performed. Subsequently he became a member of the Federal Theatre Project in New York, a Roosevelt Administration program during the Great Depression.

When the Second World War broke out, he was unable to take part in it because of the injuries he sustained during a high school football match. In 1940, Arthur married his first wife, Mary Slattery. They were together for sixteen years. Five years later, his first novel *Focus* was published.

In 1947, Arthur's very successful play *All My Sons* premiered. It dealt with family relationships and the profitability of business during the war. In 1949, another play, this time even critically acclaimed, arrived. Miller's landmark tragedy *Death of a Salesman*, one of his best works, won him a Pulitzer Prize.

¹⁶ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 2326

The Crucible premiered on 1953. In this historical play, Miller describes the Salem witch trials of 1692. With it, he indirectly criticized Senator Joseph McCarthy and his anti-communist methods in the Senate Committee on Un-American Activities. Miller combined historical materials with current events by producing multiple content-related and thematic references.¹⁷

In 1955, Miller introduced *A View from the Bridge* and *A Memory of Two Mondays*. A year later, the famous actress and singer Marilyn Monroe became Miller's wife. He wrote screenplays such as *Let's make Love* (1960) or *The Misfits* (1961) for her. They divorced in 1961.

The following year, he married the Austrian photographer Ingeborg Morath. In 1964, after 9 years of waiting, during which Miller did not write a single theatre play, the plays *After the Fall* and *Incident at Vichy* premiered. In his personal marital drama *After the Fall* he dealt with the question of individual guilt in a social drama.¹⁸

Repeatedly his plays point out several disturbing aspects of modern capitalism and industry. For example, the already mentioned *Death of a Salesman* deals with an unsuccessful businessman, who believes in "American Dream." He later kills himself in order to provide money to pay off the mortgage and help his son from the gains in his life insurance. He thinks that this will make people come to his funeral, but barely anyone shows up. These "wrong" values are presented analytically and closely follow the naturalistic style of the Norwegian playwright Henrik Ibsen. Miller deals with serious moral and social themes quite often.¹⁹

¹⁷ PECK, Alexander M. & Eva PECK. *Americká literatura*. Český Těšín, 2002. p. 136

¹⁸ BERCOVITCH, Sacvan and Cyrus R. K. PATELL. *The Cambridge history of American literature*. New York, 2005. p. 35

¹⁹ JAŘAB, J., MASNEROVÁ, E., NENADÁL, R. *Antologie americké literatury*. Praha, 1985. p. 282

Miller's plays, however, such as *All My Sons* and *Death of a Salesman* were, by some considered dangerous during the Cold War, mainly because of the author's political views.²⁰

Miller has many times tried to point out the importance of history – and learning from it, perhaps even using the associations on current events, and *The Crucible* is one of the best-known examples. Another came in 1968 with *The Price*, in which two brothers enact old hostilities.²¹

Many of his plays were adapted into films with famous actors – for example *All My Sons* (1948) with Edward G. Robinson and Burt Lancaster, *Death of a Salesman* (1951), *A View from the Bridge* (1961), *The Misfits* (1962) with John Houston and Marilyn Monroe, *Death of a Salesman* (1985) with Dustin Hoffman, *Everybody Wins* (1990) or *The Crucible* (1996) with Daniel Day-Lewis and Winona Ryder. In addition, many of his works have been adapted for television.

In 1987, the then 72-year-old writer published his autobiography under the title *Timebends: A Life*. Miller won countless prizes all around the world, both for his literary and humanitarian work. In 2002 in Oviedo, Spain, Miller became only the third non-Spanish-speaking writer to receive the prestigious Spain's Principe de Asturias Prize for Literature. The American playwright Arthur Miller, nowadays considered as one of the greatest playwrights, died on February 10, 2005. He died of heart failure after a long battle with cancer.

²⁰ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 2327

²¹ BERCOVITCH, Sacvan and Cyrus R. K. PATELL. *The Cambridge history of American literature*. New York, 2005. p. 37

3.2. The Drama

The Crucible is a four-act play which premiered on January 22, 1953 at the Martin Beck Theatre, now known as the Al Hirschfeld Theatre, in New York. It was produced by Kermit Bloomgarden and staged by Jed Harris.²² The first staging was not well received by the New York reviewers. Despite that, the play won the 7th Tony Awards for Best Play in the same year.

Later, the play was included amongst the pivotal works of American drama and literature in general. *The Crucible* describes the Salem witch hunt of 1692. The author tried to stay as historically accurate as possible – he even researched the trials directly in Salem. In “*A Note on the Historical Accuracy of this Play*,” he describes his creative changes:

“This play is not history in the sense in which the word is used by the academic historians. [...] The fate of each character is exactly that of his historical model, and there is no one in the drama who did not play a similar – and in some cases exactly the same – role in history. As for the characters of the persons [...] they may be taken as creations of my own [...].”²³

The Salem trials were not the only theme of the play, though. He also, indirectly, points out McCarthyism, which lasted through the 1950’s in the US. The “witch-hunt” on communists, interrogation of undesirable people, who were forced to accuse other people of being “Russian spies”, often falsely and without evidence.

Ironically, because of *The Crucible*, the playwright was questioned by the House Un-American Activities Committee. He refused to testify about his connection to the Communist Party or name people he knew were members of the communist party who worked on Broadway or in Hollywood. As a consequence, Miller was sentenced to two years in the federal prison system. In 1958 he was rehabilitated. Vaclav Havel and Arthur

²² MILLER, Arthur. *The Crucible*. New York, 1982. p. 147

²³ MILLER, Arthur. *The Crucible*. New York, 1982. p. 2

Miller became friends as both were politically prosecuted and imprisoned playwrights. Havel later lectured at the Arthur Miller Drama School at the University of Michigan after retiring from politics.

Later he said that before writing *The Crucible*, he read a book about the witch trials, in which it stated, that:

“[...] the main point of the hearings, precisely as in seventeenth-century Salem, was that the accused make public confession, damn his confederates as well as his Devil master, and guarantee his sterling new allegiance by breaking disgusting old vows – whereupon he was let loose to rejoin the society of extremely decent people.”²⁴

The play begins with Reverend Parris praying at the bedside of his ill daughter Betty. He confronts his niece, Abigail, about last night, when he caught her, Betty and several other girls in the forest performing pagan ritual with Parris' slave Tituba. Betty and another young girl, Ruth Putnam, consequently fell asleep and cannot wake up.

After the doctor says, that the cause of the illness is probably unnatural, Parris invites his colleague Reverend John Hale, an expert on witchcraft, to Salem. When Betty finally wakes up, she screams about her mother and tries to jump out of a window. The girls catch her before she manages to get to the window. She collapses again afterwards.

Halfway through the first act, we learn that John Proctor, local farmer, and Abigail, who served for some time at the farm, had an affair. Proctor regrets it and wants to stay with his wife, Elizabeth. Abby, on the other hand, wants to have John for herself. During their conversation, a psalm can be heard from the window. When the name of Jesus is sung, Betty wakes up screaming. This is branded as a clear sign of witchcraft.

²⁴ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 2326

When Reverend Hale arrives, he examines the ill girls and questions Abigail about the ritual. She blamed it all on Tituba and said, that she made them dance and drink blood. Tituba is caught and she renounces the Devil. Then all the girls start saying who they saw with the devil. With that, the witch-hunt begins.

The second act unfolds in John Proctor's house. He talks to his wife about trivial matters of life on a farm. When their servant, Mary Warren (also one of the witch-girls), returns from Salem, she tells them all that happened and gives Elizabeth a poppet. There are more and more people arrested and even more accused of witchcraft.

She also tells them, that even Elizabeth was accused by Abigail. After that, John Hale appears, and they talk about the accusation. Proctor tells him, that Abby told him, that it has nothing to do with witchcraft.

Later, they find out, that Rebecca Nurse and Martha Corey were also arrested. Few moments later, a court clerk Ezekiel Cheever arrives. He tells them, that Abigail was stabbed, and she blamed it on Elizabeth and accused her of being a witch. Cheever then finds the poppet with a needle in its belly, which Mary gave to her and arrests her.

Next act is set in Salem's courtroom, where Martha Corey is questioned. Her husband, Giles, alongside with Francis Nurse and John Proctor, storms in and tells the judges Danforth and Hathorne, that Mr. Putnam accused his wife only because he wants his lands.

Mary then tells the judges, that she made all the things about the Devil, spirits and witches up. Reverend Hale believes her, but the judges are not easily persuaded. They want Mary to pretend to faint as well as she fainted before, when she told them that she felt the Devil. She is unable to do so.

John is then forced to reveal the affair with Abigail and says, that she does all of this because she wants her revenge on Elizabeth. The judges ask Elizabeth, whether John has really cheated on her. She wants to protect her husband's honour and denies it. Afterwards, Abigail pretends to have another vision and breaks Mary, who then accuses John of threatening her and says, that he is the Devil. John is therefore arrested

In the final act, it is revealed that Abigail, alongside with one of her friends, ran away. Elizabeth is summoned in front of the judges, who want her to soften her husband and make him sign a confession, so that they would not have to hang him. She agrees and meets up with Proctor. After a while, he agrees and confesses himself. After seeing Rebecca and Martha, he changes his mind and refuses to confess. The play concludes with John, Rebecca and Martha being transported to the gallows

3.3. Movie Adaptation

The movie is directed by Nicholas Hytner. The screenplay was written by Arthur Miller himself. The main cameraman is Andrew Dunn. The soundtrack is made by George Fenton.

The cast of the movie is Daniel Day-Lewis as John Proctor, Winona Ryder as Abigail Williams, Paul Scofield as Judge Thomas Danforth, Joan Allen as Elizabeth Proctor, Bruce Davison as Reverend Samuel Parris, Rob Campbell as Reverend John Hale, Jeffrey Jones as Thomas Putnam, Peter Vaughan as Giles Corey, Karron Graves as Mary Warren, Charlayne Woodard as Tituba, Kali Rocha as Mercy Lewis, Rachael Bella as Betty Parris, Frances Conroy as Ann Putnam, Ashley Peldon as Ruth Putnam, Elizabeth Lawrence as Rebecca Nurse, Tom McDermott as Francis Nurse, George Gaynes as Judge Samuel Sewall, Mary Pat Gleason as Martha Corey, Robert Breuler as Judge John Hathorne, Michael Gaston as Marshal George Herrick, Ruth Maleczek as Goody Osbourne and William Preston as George Jacobs, Sr. The running time of the movie is 123 minutes.

The Crucible, distributed by 20th Century Fox, was, based on the box office, not a great success. With its estimated budget of \$25,000,000 the movie made only around 7,34 million dollars, making it only the 139th highest grossing movie of that year. In comparison, the most successful in this regard was *Independence Day* with over 306 million dollars.

The movie received 2 Academy Awards nominations- Joan Allen as the Best Supporting Actress and Arthur Miller for Best Adapted Screenplay. Daniel Day-Lewis, the star of the movie, met the playwright's daughter Rebecca Miller while working on the movie. They fell in love and married in November of the same year.

3.4. The Differences

The very beginning of the book is different to the movie. The movie begins with girls dancing in the forest, so that men would love them. Abigail gets undressed and smears blood all over her face, while Tituba sings her Barbados songs. Reverend Parris catches them, and the girls run away. Around the 6-minute mark, the book starts.

This scene was an obvious addition to the movie. In the play, the whole setting would have to be changed in order to show the playgoers the ritual itself. For a scene this short, it would make no sense. In the movie, however, we actually get to see the thing that set the whole story in motion.

Another thing missing from the book comes in 06:31, with Betty laying still in her bed and Abigail trying to wake her up by shaking her. Because she cannot wake, Abigail goes in the movie at 07:25 to fetch a doctor. The doctor is not at home, as he went to examine Ruth Putnam, because she cannot wake as well. In the book, however, the doctor has examined Betty even before the beginning of Act One.

The scene at 07:28 of the movie unfolds in the Putnam's house, where doctor at Ruth's bed says, that he has never witnessed anything like that – he does not have any medicine for her. Parris claims that Betty has the same symptoms and considers it the work of the Devil. In the play on page 14, Betty's bed is surrounded by Mr. and Mrs. Putnam and Reverend Parris – there is no doctor, because he, as stated above, has examined her before the play started. During that, however, Susanna says that the doctor claimed that they

should focus on the “unnatural things for the cause of it.”²⁵ In the movie, however, this is said by Goody Putnam. On the very same page (9) in the play, we find out that Parris has sent for Reverend Hale of Beverly. These changes were applied so that the viewer can see the doctor examining the girl, which is much more interesting than just hearing, that the girl was already examined.

Another quite common difference between the movie and the play is that several dialogues play out outside, instead of inside. This is because of the theatre stage set for indoors setting, such as rooms. It would be near impossible to move the theatre dialogue outside of said rooms. One example is the dialogue at around 08:30 and at 8:40, when the crowd that gathered outside the house questions the doctor (which is entirely missing in the book). The aim of this added scene in the movie is to show the feeling of uneasiness which creeps into the town. We hear common folk mentioning witchcraft for the first time while the doctor tries to get away from them.

The pages 15-17 are missing in the movie. In those, Mrs. Putnam talks about how she buried her 7 children and that Ruth is the only one, that is left. She also claims, that Tituba can speak with the dead. She sought her help in order to uncover who killed them. Thomas Putnam insist on the fact, that there is a witch in Salem and that Parris should publicly announce it. Parris, however, does not want to do so. The scene was dropped, because this is not very important for the story and it is a set-up for a later scene, which is also missing from the movie.

On pages 17-18 of the book then Parris, Mr. and Mrs. Putnam leave. Only Marcy, Betty and Abigail stay on the stage. Whereas in the movie Tituba is there instead of Marcy. They try to wake Betty up. This is a minor difference. The movie probably uses Tituba because we have seen her before and know her. Introducing too many characters would make it harder to remember the characters who actually contribute something to the story.

²⁵ MILLER, Arthur. *The Crucible*. New York, 1982. p. 9

After 11:13, several scenes are missing in the play. John Proctor and his boys mow the lawn using scythes. They are told that Parris called a meeting and that the two girls cannot wake, as they might be bewitched. Then there are shots of people going to the meeting and then the meeting itself, which happens on 13:45. Parris announces, that he invited Reverend Hale. When everyone starts praying, Abigail and the other girls, witches, leave. They go to Betty. The book picks up at 15:30, page 18.

These scenes would have been tough to recreate in a theatre, because there is yet another setting, which would have to be built, and also a mass of people. It is meant to show us the whole town getting together and trying to solve the situation, or at least to get some information about what is going on.

The next difference between the adaptation and the play is on page 20 (17:22). In the movie, Betty screams “Mama!” for the second time, which the whole town meeting hears and run outside, just to find Betty screaming and being held in the window by the other girls so that she would not jump down. The play describes it differently. Betty screams “Mama!” just once, then we read the scene between Proctor and Abigail, which is described at pages 20-24. Then a psalm is heard from outside. When Betty hears Jesus’ name, she starts screaming – with which the movie and book get back together (17:55, page 24).

Four pages later, at 20:33 in the movie, John Proctor leaves the scene during a dialogue between Rebecca, the Putnams and Parris – then we get the scene between Proctor and Abigail in the movie as well. Another minor difference happens on page 36 and in the 24th minute of the movie, where Reverend Hale arrives. In the book, he is welcomed by Parris, in the movie, however, Hale is welcomed by Proctor, as Parris is one of the participants of a background quarrel, which happens on pages 28-32 in the book.

Betty’s screaming is actually quite similar in both versions, because in both, there are people who hear the girl and rush in. The movie, however, had the town meeting set up, so they used the whole mob of people, who gather under the window. Also, the director had obviously a different idea about where John and Abigail should meet. In the movie,

they meet in a forest, which is more mysterious as well as romantic than talking beside a bewitched girl's bed.

The beginning of the Second Act, which happens between the pages 49 and 50, is also not in the movie. In this scene, John Proctor talks to his wife, Elizabeth. This dialogue is not of great significance; that is why it was left out. It concerns their dinner and the farm. They also mention Mary Warren, who went to Salem as an official of the court.

In the movie, there are several extra scenes around 40:30, which show the arrival of judge Danforth, his speech, that the Devil will not rule over Massachusetts and Sarah Osborne and Goode at court. In the play, the scenes are condensed into Mary Warren, describing what happened in Salem to the Proctors. The Mary Warren scene is also later in the movie (47:30-49:50). Here, the director can show us the things we would otherwise only hear about, such as the behaviour of the two accused at court. This makes the whole experience much more personal.

The scenes between 43:50-47:20, in which several people are arrested, would be nearly impossible to recreate in theatre, therefore they are missing in the book. By showing them to the viewers, the director can much better illustrate the wave of madness and injustice, that appeared in Salem. The first woman is arrested after saying "Devil take you all!". Then, a mother and her little daughter are arrested after looking at a cart that broke down and scattered wood all over the road. An old man, who greeted a young man by raising his cane, was also arrested, because as he raised the cane, the fire started burning more. Furthermore, the old man was accused by Putnam's daughter Ruth of rape.

Another difference is on pages 60-62, where Elizabeth tells his husband to go and meet Abigail and talk her out of accusing Elizabeth. This scene is made differently in the movie, as in 50:25, Abigail meets Proctor, who then threatens her, that accusing Elizabeth will be her end. After this confrontation, we see Abigail stumbling through the streets with a stab wound in her belly (53:04). Again, the movie shows us the actions, that are in the play just talked about – which is both more interesting for the viewer and more personal.

After that, the movie really is basically the same as the play, until 1:33:47, with several minor exceptions. Several minor sentences of low importance are missing in the movie,

so that it would have a better flow. A scene 1:14:44 into the movie shows us the witch-girls running after Mary, which is not in the book. Similarly, in 1:27:50, Mrs. Proctor is transported from a jail to the court, which is also missing in the book. This shows us more action again, as well as the pressure building up between the girls and Mary. The first subtle sign that shows us that Mary might crack and join the girls again later in the story. There is another difference on 1:33:47. In the movie, all the girls run out of the courtroom and jump into the water. In the book, they just run out of the courtroom, in which Mary stayed. After 1:34:51, when Mary tells Proctor: “You’re the Devil’s man!”, the book is the same as the movie.²⁶ With this, the director showcases the beautiful town and nature, gives us more action and also points out how manipulated the girls are, because they literally jump into cold water whenever Abigail does.

In the beginning of the Fourth Act from pages 121-123 the conversation between Sarah Good, Tituba and Herrick about the Devil is also missing from the movie. This was left out intentionally, as it does not develop the story. It just shows the mental state of those arrested.

Another extra scene in the movie is between 1:36:58-1:39:40, when there are many people named by Parris. We see them being excommunicated and we see their executions. For example, the execution of Giles, between 1:38:28-1:39:26, when he was crushed by stones after saying “More weight!”. In the book, Elizabeth describes this scene to Proctor on page 135.²⁷ This is style-wise very similar to the scene, where several people were arrested. With it, the director illustrates the wave of madness and injustice that appeared in Salem yet again, but now it is on another level, which scares even the townsfolk themselves. This is shown after Giles’s death, when all the people present remove their hats.

²⁶ MILLER, Arthur. *The Crucible*. New York, 1982. p. 118

²⁷ MILLER, Arthur. *The Crucible*. New York, 1982. p. 135

1:42:14 into the movie shows us a scene, in which Abigail, together with Marcy Lewis, runs away. After that, Abigail goes to see Proctor and offers him a chance to run away to Barbados together. John replies, that „It’s not on ship we’ll meet again, Abigail. But in hell.”²⁸ This, yet again, gives us more action, as the fact that Abigail ran away is only talked about in the play. The director added another scene, which illustrates Abigail’s selfish love. She wants John for herself, even though he wants to be with his wife. She loves him – that’s why she offers him the chance to leave with her, but she is selfish – she left him in the dungeons to die.

On page 145, the curtain falls. The movie, however, continues for several minutes after that. It shows us our heroes – John Proctor, Martha Corey and Rebecca Nurse, their way to the gallows, as well as their death with the Lord’s Prayer – *Our Father* on their lips. This scene is one of the most emotional scenes of the whole movie and both Miller and the director were well aware of that. The scene evokes in the viewers Jesus’s crucifixion. Three people, waiting for their death. One by one, their voices stop reciting *Our Father*. The last one dies before finishing the prayer – John Proctor.

In *The Crucible*, the changes to the script were made by Arthur Miller himself, who wrote the screenplay for the movie. The biggest changes originate from this fact only - Miller was well aware of the limits of theatre play.

Miller was also unusually experienced in writing screenplays. He had written screenplays to movies such as *Death of a Salesman*, *Everybody Wins* or *The Hook* before working on *The Crucible*

In this movie, he showed the viewers much more than he ever could in a play. Thanks to the movie, the things that are only talked about during the play can be seen, such as one of the pivotal moments of this story – the actual ritual.

²⁸ HYTNER, Nicholas (dir.) *The Crucible*, Perf. Daniel Day-Lewis, Winona Ryder, Paul Scofield, Joan Allen, Bruce Davison, Rob Campbell. DVD. 20th Century Fox, 1996. 1:42:14

Most of the changes are to the setting, as there is no longer the need to stay in one room for the duration of the whole act. In the movie, we can admire the beautiful scenery of an old town in nature.

Some of the scenes were added purely to enhance the viewer's emotions. Such as the scene, where we see the townsfolk being (wrongfully) excommunicated and we see their executions.

4. Fool for Love

This chapter is dedicated to the play *Fool for Love* by Sam Shepard. The author's biography, the play itself, its characters and plot, the movie adaptation as well as the differences between the adaptation and the theatre play will be mentioned in the following subchapters.

4.1. Sam Shepard

Samuel Shepard Rogers III was born on November 5, 1943 in Fort Sheridan, Illinois. Both his father, Samuel Shepard Rogers, Jr., and mother, Jane Elaine Schook, were teachers. However, his father was also World War II bomber pilot and an officer.

Because of work, his father constantly dragged his family from one air force base to another. Shepard himself later described his father as an alcoholic. Their relationship was far from ideal. This was projected into his plays *The Curse of the Starving Classes* and *Fool for Love*.²⁹

He spent his whole youth on a ranch in California. Therefore, it made sense, that he started studying agriculture.

Sam left the school rather quickly after getting into contact with theatre, joined the Bishop's Company Repertory Players and in 1963 moved to New York. Then, he started writing his first plays for off-off-Broadway theatres while working as a waiter at the Village Gate.³⁰

²⁹ BERCOVITCH, Sacvan and Cyrus R. K. PATELL. The Cambridge history of American literature. New York, 2005. p. 53

³⁰ BERCOVITCH, Sacvan and Cyrus R. K. PATELL. The Cambridge history of American literature. New York, 2005. p. 53

Theatre Genesis presented his first plays, which were just short one-act plays. They were, however, just the beginning, because afterwards, he won 11 Obie awards.³¹

After the series of one-act plays, Shepard's first full-scale play, *La Turista*, arrived in 1967.

The 1960's music was very attractive for Shepard. The biggest indicator being the fact, that he became drummer of *The Holy Modal Rounders* for a while. He even joined the Hippie movement.

In 1969, he wrote his first screenplay - for a movie called *Zabriskie Point*.

The same year, he married O-Lan Jones, an actress and theatre producer. A year later, his first son, Jessie, was born. The marriage was divorced in 1984.

In 1971, Shepard moved to London, along with his family. There he wrote numerous pieces, which were very successful in the underground scene. During that time, he was befriended The Who and The Rolling Stones – he even was drummer for one of Jagger's projects.

Four years later, Sam moved back to the US. There, he collaborated with another giant of the music industry – Bob Dylan, with whom he worked on the Rolling Thunder Revue.

Up until that point was Sam Shepard known only as an author and musician. But that year, he started acting. And at the end of the 1970's, he started acting on a regular basis.

The famous Pulitzer Prize was won by the playwright's drama *Buried Child* in 1979. The 1983 *True West* and 1984 *Fool for Love* were both nominated in their respective years but did not manage to win.

³¹ BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 2960

In 1982, another woman came into Shepard's life. He met his partner Jessica Lange on set of the movie *Frances*. Even though they never married, they stayed together for 28 years.

A movie called *Paris, Texas* came out in 1984. The screenplay to said movie was written by Sam Shepard. *Paris, Texas* won the Cannes Palme d'Or.

1987, brought him the role of Peter in Woody Allen's *September*. The director hated it and later reshot it with different actors.

In 1988, first movie directed by Sam Shepard, *Far North*, premiered. Five years later, in 1993, came another, *Silent Tongue*.

Thanks to his exposure as an actor in hit movies, such as *Right Stuff* (1983), *Steel Magnolias* (1989) or *Black Hawk Down* (2002), became Shepard one of the best-known American dramatists.³²

During his life, Shepard wrote 44 plays, acted in 63 movies and television movies.

One of America's best playwrights was charged with drunk driving twice – in 2009, after which he had to attend alcohol education classes and serve community service and in 2015.

Sam Shepard died on July 27, 2017 at the age of 73, after battling ALS.

4.2. The Drama

The Fool for Love premiered on February 8, 1983 at the Magic Theater in San Francisco. It was directed by Sam Shepard. The original cast was Kathy Baker as May, Ed Harris as Eddie, Dennis Ludlow as Martin and Will Marchetti as The Old Man.³³

³² BAYM, Nina. *The Norton anthology of American literature*. 7th ed. New York, 2007. p. 2959

³³ SHEPARD, Sam. *Fool for Love*. San Francisco, 1979. p. 11

This drama is set to a motel room on the edge of the Mojave Desert in the Southwest of United States.³⁴

The play *Fool for Love* boasts a twisted father figure, so typical for Shepard – The Old Man. He is an old drunk, completely disconnected from his family. He is having two families at once – living with one for several months, then disappearing and living with the other.

The main protagonists are no doubt Eddie, a cowboy, who reminds us more and more of his father's behaviour, and May, Eddie's lover, who is lonely and sick of waiting for Eddie. The last character in this drama is Martin, May's boyfriend.

The play begins with Eddie getting to the hotel to May, his lover. They have a very turbulent relationship. May accuses him of cheating on her. Eddie denies it and makes her an offer of going to Wyoming with him, to live in a trailer. May refuses, as she has a job and that Eddie always takes off after a while anyways. She does not believe him when he says, that he would not leave her.

Then she asks him to leave, as she is waiting for her boyfriend – Martin. When a car arrives, someone shoots at them. May is adamant, that it was the Countess, with whom Eddie had an affair. Then another car comes, this time with Martin. Eddie goes get a drink with Martin before May gets ready for their movie date.

While drinking, Eddie uncovers his side of the story. The Old Man, father of both Eddie and May, lived a double life with two families. Once, he went with his father and saw May. They fell in love instantly. May comes to the bar as well and is very angry, because Eddie told Martin the story. She then starts explaining, how her mother needed to find

³⁴ SHEPARD, Sam. *Fool for Love*. San Francisco, 1979. p. 13.

The Old Man. When she succeeded and the siblings fell in love with each other, May's mother killed herself because of it.

Then a ball of fire appears. Eddie says that he is going to check the damage and disappears. May then packs her suitcase and leaves as well.

4.3. Movie Adaptation

The movie is directed by Robert Altman. The screenplay is written by the author himself, Sam Shepard. The main cameraman is Pierre Mignot. The soundtrack is by George Burt.

The cast of the movie is Sam Shepard as Eddie, Kim Basinger as May, Harry Dean Stanton as Old Man, Randy Quaid as Martin, Martha Crawford as May's mother, Louise Egolf as Eddie's mother, Sura Cox as Teenage May, Jonathan Skinner as Teenage Eddie, April Russel as Young May, Deborah McNaughton as The Countess and Lon Hill as Mr. Valdes. The running time of the movie is 106 minutes. *Fool for Love* is a movie distributed by Cannon Group, who was known for making movies with lower budgets.

Based on the box office, the movie was not very successful. Altman's movie made only around \$850,000, which, considering its budget of 2 million dollars, is bad. Even the reviews were mixed. Put into perspective: the highest grossing movie of 1985 was *Back to the Future*, which made, in the US only, over 210 million dollars. *Anna Christie* (the English and German language versions put together), for example, made almost twice the amount of money as *Fool for Love* – and it was made 55 years earlier.

The movie was, however, nominated for the Palme d'Or at the Cannes Film Festival in 1986. Sam Shepard wrote both the original play and the screenplay to this movie. Furthermore, he starred in the movie alongside Kim Basinger in the lead role which means he was in the film to save on costs.

4.4. The Differences

The movie begins way earlier than the book. We see Eddie driving around in his car, May is hiding from him. He drives around once again and gets out of the car. May is still hidden. Eddie recognizes her slipper on the ground, which she forgot to hide, and he breaks through the door. Eddie sits on the bed and waits until May goes out of the bathroom, which happens at 11:20 in the movie. The Old Man meanwhile goes through Eddie's stuff in his car. There's a little dialogue between Eddie and May.

In these scenes, the director was able to introduce the characters and their relationship without them saying a word (at least until May goes out of the bathroom). The whole movie is riddled with such moments, where everyone is silent and the situation speaks for itself, or with extremely slow monologues, supported by the movie's visual storytelling.

The time 14:15 is when the printed play is finally reflected in the film. Another scene missing from the book comes around 15:32. Eddie leaves the room, yelling at The Old Man, who goes through his stuff. This is a minor change and it simply serves as an introduction to the character of The Old Man.

The time during the dialogue, which is happening in the play in the only room the stage has, fills the movie with subtle visual aids for what is going to come. For example, at 16:50, Eddie unloads the horses while a car with motel guests arrives. The guests are added in the movie and are actually of great significance, even though the viewer thinks for the bigger part of the movie, that they are just random unimportant people.

A scene which is missing from the movie, unfolds on pages 24-25 May tells Eddie: "You never had a hold of me to begin with. How many times have you done this to me?"³⁵ May's monologue on page 28 (33:30 in the movie) works better with the movie's spatial

³⁵ SHEPARD, Sam. *Fool for Love*. San Francisco, 1979. p.24

condition. In the book, both are in the same room, whereas in the movie, Eddie is behind a window, watching May in a bathroom. She does not know that he is watching her. This evokes entirely different emotions in the viewer.

At 40:55, the guests of the hotel close their door without noticing their little daughter, who is now locked out. This is missing from the play. On page 34 (44:00 in the movie), in the printed play, Eddie and May are still in the same room (and adjacent, from the audience non-visible rooms), but in the movie, Eddie leaves in his car and May is blocking him with her body. Eddie leaves anyway. May then hugs the little girl who is locked out of her room. These scenes add so many emotions to the movie – and both Shepard and the director are fully aware of it. They could afford to incorporate these things into the movie, but not the theatre play. The sadness of the little girl being left all alone in front of the closed door. The despair of May trying (and failing) to make her lover stay and then hugging the young blonde girl who in just a few minutes turns out to be her younger self. And it is seamlessly incorporated into the story.

At 48:00, the guests leave. During monologue of The Old Man (page 36), we discover, that the guests were The Old Man himself, his wife and little May. At this point, the director unleashes the power of using visuals during long monologues in full force. Thanks to that, we can actually see the whole story, how it unfolded. This was the most different thing from the play, yet it did not change a single line. It was a brilliant idea, introducing the family to the viewers in such a subtle way and then making them realize who the people really are.

One of the minor changes between the movie and the play, comes between 55:20 and 57:45. Eddie is showboating with lasso in the book. In the movie, he adds a horse to the mix. And with the horse, more action is added to the scene.

From this point forward, the book is almost identical to the movie, except for several small differences. At 1:21:15, the book version of The Old Man drives a Plymouth, whereas in the movie, he drives other type of car - Willys Knight. The last difference comes at 1:42:50. The book describes a loud collision, but in the movie, the fire is caused by the Countess shooting a car.

Fool for Love also benefits from the fact, that the original playwright, Sam Shepard, wrote the screenplay. The changes here are much more obvious and implemented in a very creative way.

Instead of just talking in one room and slamming doors, the protagonists now gain more room to express their emotions. For example, by going outside and blocking the lover's car with your own body, so that he cannot leave.

The crucial change lies in something else, though – in the visual story, that both the director and Shepard implemented into the movie without disrupting the monologues in any way. Seeing May hugging her younger self or both lovers falling in love at first sight enhances the emotions even more. This would have been extremely difficult to reproduce in theatre.

5. Conclusion

Neither movie was an exact copy of the original play. There was always something new, that either the director or the screenwriter brought to the mix, which pleasantly surprised me. Yet all three movies were surprisingly faithful to the original play. Even though they all shortened the dialogues, neither of them scrapped any important pieces of dialogue or altered the story in any way.

Excluding shortened or otherwise slightly altered dialogues, the change of settings was by far the biggest difference between the printed plays and the movies. This is an enormous advantage the movie has over the play. The plays are set in one place, usually a room, for the whole act, whereas the movies take more spatial liberties, move outside and therefore can show us scenes, we would otherwise be unable to witness. In *Anna Christie*, this is used just once. The other two movies, however, use it a lot more. In *The Crucible*, for example, the whole play takes place indoors. Thanks to the movie, big portion of the story unfolds either on the streets or in a forest. *Fool for Love* uses this method a lot as well. In the play, we see one room with several doors and the bathroom. The doors are supposed to be fitted with a microphone, so that every time the actors slam them, the whole theatre booms with sound. In the movie, the same effect is achieved by the actors angrily walking outside, where then the next scene happens. The door-slamming sound is, however, prominent in the movie as well.

Adding either new scenes, or replacing scenes from the original play happens in all three movies as well, although it is used in different ways. In *Anna Christie*, this occurs sporadically - in the opening scene, where it is used as a comical relief and as an introduction to the characters of Chris and Marty, during the storm, with which the authors wanted us to experience the harshness of life at sea as well as using it as a set-up for the scene in which they save Mat and his fellow sailors, and in the carnival scene, which is just barely mentioned in the play. In *The Crucible*, it is used more often, predominantly in the same way as the carnival scene from *Anna Christie* - we actually experience the moments, about which the character only talk in the play. Most notably the ritual scene, with which the whole movie is introduced, and the scenes in which the townsfolk are first accused and arrested without any reason and then later in the movie, where they are

executed. *Fool for Love* did not add scenes per se, it only added visual representation of what was said during the monologues, which added real panache to the movie. It was incorporated into the story so seamlessly, because it was represented by guests, who arrived into the motel and later left – after which their real identities were revealed to the viewer.

In *Anna Christie*, the changes are very subtle. The scenes were either identical, or there were few sentences missing, so that the dialogues would be little faster and the flow of the movie better. When something more noticeable was changed, it was either used as a comical relief – the opening sequence, or for further character development – the carnival scene.

The Crucible, for which Arthur Miller wrote the screenplay as well as the original play, chose a different approach. He used most of the same dialogues as well, but he changed the sets a lot. Moved lots of the scenes outside or even used it in such a way, that it begun indoors, but moved outdoors during the same scene.

Fool for love used the most creative play to movie conversion. It still follows the original script of the theatre play, yet it adds lots of dynamic to it by constantly moving from the bedroom to the driveway of the motel and back during the dialogues. It also presents a story that the playgoer would have otherwise only heard and shows it to the viewer in a new and very compelling way. This expands the story within the movie, mainly in the scenes that explain The Old Man's two families.

6. Summary

Tato práce vznikla za účelem provedení analýzy tří světově proslulých amerických dramát dvacátého století a jejich porovnání s moderními filmovými adaptacemi. Těmito díly jsou *Anna Christie* od Eugena O’Neilla, *Čarodějky ze Salemu* od Arthura Millera a *Láskou posedlí* od Sama Sheperda.

V úvodu první kapitoly je představen cíl této práce. Dále je rozebrána její struktura a prostředky, kterými bude analýza rozdílů mezi divadelní hrou a filmem provedena. Následuje představení nejdůležitějších knižních a filmových zdrojů a popis jednotlivých kapitol této práce.

Druhá kapitola se zaměřuje na první ze zmíněných děl – *Anna Christie* od Eugena O’Neilla. Její úvod je věnován rozboru osobního a pracovního života tohoto autora, společně s představením jeho nejdůležitějších děl. Další část se věnuje samotné hře *Anna Christie*. Popisuje okolnosti jejího vzniku, ohlasy, které vzbudila u široké veřejnosti a také její premiéru. Obsahuje však i popis osob, vystupujících v tomto dramatu a stručný popis děje. Následuje představení štábu a herců filmu *Anna Christie* z roku 1930, přijetí filmu veřejností, ocenění a dvou jazykových variant – anglické a německé, v nichž obou hraje hlavní roli Greta Garbo. Poslední částí této kapitoly je samotný rozbor rozdílů mezi divadelní hrou a touto filmovou adaptací. Film, kromě několika drobných odlišností, jako je například úvodní scéna či scéna na pouti, odpovídal věrně scénáři divadelní hry.

Třetí kapitola je věnována dramatu *Čarodějky ze Salemu* od Arthura Millera. Úvodní část nám přibližuje život a díla tohoto autora, jenž je jedním z nejlepších a nejznámějších amerických dramatiků. Následuje představení divadelní hry *Čarodějky ze Salemu*, popis její premiéry a následných ohlasů. Kvůli této hře, která nepřímou kritizuje McCarthyismus a porovnává jej s honem na čarodějnice v americkém Salemu, byl její autor vyslýchán a následně na dva roky uvězněn. Tato část obsahuje také stručný popis děje této hry. Další část obsahuje představení štábu a herců filmové adaptace tohoto dramatu a ocenění, která tento film získal od kritiků. V závěru kapitoly jsou uvedeny odlišnosti mezi filmem a samotným dramatem. Jelikož jak divadelní hru, tak filmový scénář napsal Arthur Miller,

film věrně kopíruje děj hry. Autor ale využil možností filmu a mnoho scén, o kterých se ve hře pouze mluví, přivedl k životu a umožnil divákovi jejich shlédnutí.

Čtvrtá kapitola nám představí Sama Shepada a jeho hru *Láskou posedlí*. Tato kapitola je nejméně obsáhlá, jelikož i samotná divadelní hra je nejkratší. První část se věnuje autoru, Samu Shepardovi, a obsahuje jeho biografii a nejznámější díla. Jelikož se Shepard nevěnoval pouze psaní her, ale i filmových scénářů a herectví (napsal mimo jiné i scénář k filmu *Láskou posedlí*, v níž i sám hrál), je představeno i několik jeho filmových počínů. Následuje představení dramatu *Láskou posedlí*, okolnosti jeho premiéry, charakteristika osob a stručný popis děje. Další část přibližuje filmovou adaptaci této hry, její štáb a herce, získaná ocenění a přijetí veřejností. V posledním oddílu této kapitoly jsou rozebrány odchylky filmu od scénáře divadelní hry. Až na drobné změny je film věrný jeho předloze. Největším rozdílem je tak, podobně jako u *Čarodějek ze Salemu* to, že do hry bylo mnohem víc zakomponováno okolní prostředí. Nej kreativnější změnou bylo použití vizuální reprezentace příběh v průběhu jednotlivých monologů.

V závěru práce jsou porovnávány tyto rozdíly mezi hrami samotnými, jejich význam a užití, v čem jsou si tyto filmové adaptace podobné a v čem se naopak liší.

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