

**THE PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
ABDERRAHMANE MIRA UNIVERSITY OF BEJAIA  
FACULTY OF LETTERS AND LANGUAGES  
DEPARTMENT OF ENGLISH**



**Organized Crime During Prohibition Era in Hickman Powell's  
*Lucky Luciano : The Man Who Organized Crime in America* (2015) and  
Coppola's *The Godfather* ( 1972).**

A dissertation submitted in partial fulfilment of the requirement for a **Master degree in  
Literature and Civilization.**

**Submitted by:**

**Ms. Lynda AGUENIHANAI**

**Mr. Adel AZZOUNE**

**Supervised by:**

**Dr. Nouara Touche- kharouni.**

**Board of Examiners :**

**Chair : Dr. Chioukh-Ait Benali Ounissa**

**Examiner : Mr. Yousfi Mahdi**

**Academic Year: 2020-2021**

## **Abstract**

During the prohibition era (1920's), America witnessed the birth of one of the most notorious gangsters that the country has seen, such as Lucky Luciano and Al Capone. Depending on Michel Foucault's concept of power and the new historicist theory, the aim of our thesis is to show how prohibition contributed to the rise of Organized Crime, and how gangsters became more organized after prohibition profits in the light of Hickman Powell's book *Lucky Luciano: The Man Who Organized Crime in America*. The 1920's was known as the gangster era. Organized Crime had a huge impact on the American society, from newspapers to the headlines, it became the country's number one topic. With such an influence and popularity, these criminals attracted Hollywood industry. The public was so fascinated by their stories, and dozens of films were made in their honour, either fictional or non fictional films. In our thesis, we will discuss the impact of gangsters on Hollywood movies, and how fictional works can recreate reality through analyzing Francis Ford Coppola's movie *The Godfather* and Hickman Powell's book *Lucky Luciano: The Man Who Organized Crime in America*.

**Key words:** new historicist theory, Lucky Luciano, Organized Crime, prohibition, The Godfather.

## **Dedication**

I dedicate this work to my brother and my best friend Amayas Aguenihanai, I am so blessed to be your sister and I am so lucky for the years we spent together, I will cherish them forever. I love you to the moon and back and I just wish you were here my angel.

I also dedicate this work:

To my beloved family, especially my mother who is my army.

To the love of my life.

To my dear friends and everyone who supported me and has been there for me.

## **Acknowledgements**

First, and for most, we would like to thank God for His blessings, grace, and strength. We shall thank God for all the times we felt discouraged and yet received His words of wisdom and carried on.

We also would like to thank our supervisor Dr. Nouara Touche-Kharouni for all the hours, days, and (all the emails) that it us took to conduct this thesis, as well as her support and dazzling advice.

We are also thankful for all the teachers who have contributed in our education starting from primary school to the University.

## Table of Contents

Abstract.....	I
Dedication.....	II
Acknowledgement.....	III
Table of Contents.....	V
General Introduction.....	1

### **Chapter One: The Foundation of Prohibition and Organized Crime: Myths and Reality as Represented in Hollywood Industry**

Introduction.....	7
• <b>Historical Background.....</b>	<b>7</b>
• 1.Prohibition.....	7
1.2.The Rise of Organized Crime.....	11
• <b>The Representation of Gangsters in Hollywood.....</b>	<b>15</b>
• 1.The Hollywood Industry.....	16
2.2.The Mafia and the Film Industry.....	17
• 3.The Mafia between Myths and Reality.....	20 <b>3.</b>
<b>Literary and Theoretical Background.....</b>	<b>22</b>
• 1.Hickman Powell’s Biography.....	23
• 2.Francis Ford Coppola.....	24
Conclusion.....	26

### **Chapter Two: New Historicist Analysis of Hickman Powell’s *Lucky Luciano: the Man***

*Who Organized Crime in America* and Francis Ford Coppola's movie *The Godfather*  
Introduction.....28

- **The Historical Context of Hickman Powell's *Lucky Luciano: The Man Who Organized Crime in America*.....29**
- **The Historical Context of Francis Ford Coppola's *The Godfather*.....30**
- **Power Relations.....31**
  - 3.1. Power and Resistance.....32
  - 3.2. Power in Circulation.....33
- **Context .....35**
- **Textuality.....40**
  - 5.1. Fiction and Reality.....41
  - 5.2. Literature and Film.....45
- Conclusion.....48
- General Conclusion.....49**
- Works Cited..... 52**

# **General Introduction**

## **General Introduction**

We believe that probably no phenomenon since the Second World War has influenced the American society more than Organized Crime. In the beginning of the 1920's, the Eighteenth amendment restricted the production, sale, and transportation of liquor across the United States. America went dry, and the consumption of alcohol in the country has dropped, but it did not stop Americans from drinking. This new law divided the country in two parts, the ones who supported this law and those who were against it. A high demand for illegal and rare liquors meant high prices, and high prices meant making a lot of money. Gangsters quickly understood that prohibition is the path to fortune and power; it was a life time opportunity for the Italian American immigrants who took advantage of the situation to realize their American dream. American cities flooded with speakeasies and taverns, and gangsters such as Lucky Luciano and Al Capone dominated the illegal market and made a big fortune. They divided the country into territories and shared the benefits between them. It was the era of the American gangster.

Intended to benefit the common good and stop the spread of alcohol and its evil acts into American cities, and preserve the citizen's beliefs and morals, the prohibition law ended up backfiring and giving America an era of notorious mobsters. Organized Crime marked the history of the United States. The influence of the Mafia on the American society was beyond expectations. The public was fascinated by these gangsters and their stories. This popularity attracted the attention of one of the biggest industries in the country at that time. Gangster movies invaded Hollywood, and dozens of films were made in their honour.



## Review of Literature

*The Godfather* since its release in 1972 still captures audiences all over the world. This popularity is due to the representation of a fictional mafia family in a well made manner by Francis Ford Coppola. The movie made such great success that the director decided to release a sequel that was even popular than the first one, the third part was not a box office hit, yet this trilogy remains one of the most accurate gangster-based movies in cinema.

In *Rewriting the Mafioso: The Gangster Hero in the Work of Puzo, Coppola, and Rimanelli* by Marissa Sangimino, we find a complete explanation of the emergence of the gangster to the screens of the Americans especially with *The Godfather* which focused on the American-Italian Mafia. In this regard, Sangimino explains that “The shifting of the gangster identity in and out of heroism illustrates the consistency with which history and fiction reshape and forge Italian-Americana in the twentieth century” (9). For her, *The Godfather* both in the book and in Coppola’s movie helped audiences understand the real identity of the gangsters that emerged in the twentieth century. She argues that the movie offers an image about the ethnicity of the Italians who had to adopt another citizenship in order to integrate society, but above all the movie centers on the importance of the family, “The central conflict of *The Godfather* is how to keep the family together” (12).

Coppola affirmed when he was interviewed about his fascination about the mafia that he was not trying to glorify the Mafia in his movie. However, he failed in doing so because his movie inspired the mafia and the audiences. In Nick Browne’s *Francis Ford Coppola’s Godfather Trilogy*, the character of Micheal Corleone is described as one of cinema’s glorified figures, and real life gagsters admired him for his cold blood behaviour and intelligence, and audiences loved him for his family and loyalty characteristics. Nick Browne argues that “as the protagonist of the

trilogy, Micheal Corleone is the modern successor to the prewar ways of his father, with both a war experience and a college degree” (15). Furthermore, Nick showed that the movie represented the other side of the underworld, because after all those people founded their empires on blood and crime. As they say there are two sides to a story and the writer made sure to expose both the good and the evil side, as he continues to say “Micheal’s rise to power and his operational legitimacy is founded on murder. He must still operate between the old Sicily and new America” (12).

*The Godfather* is not only popular for its theme and characters, it is also known for its editing and directing skills offered by Coppola. Saja Khalil Najjar in her Master thesis *A Stylistic Analysis of Francis Ford Coppola’s Trilogy Movie The Godfather* focused on the movie’s stylistic side, and on the cinematic techniques used by the director to produce such a masterpiece. Saja argues that the technique of shadowing and contradictions of light and dark in the movie showed the difference between good and evil, yet it focused mainly on showing the concept of power “the characters in the movie are captured either from above or from the side without the use of fill light to draw dark to the other side of the face” (50, 51).

In *Interpretation of the Film the Godfather From Sound Effect, Movie Frame, Filming Technique and Narrative* by Juncong Lu the movie is examined through its filming techniques with the analysis of the narrative. Juncong focused on the title of the movie and its religious representation. He argues that *The Godfather* is a religious concept, and the film is full of religious symbol (13). The appellation on its own holds a deep meaning for the gangsters because it meant respect and protection. In addition, before *The Godfather* was introduced to the theaters, there were no gangster movies that were based on Italians only. It was the first time that Hollywood made a movie dedicated entirely to the Italian gangster society (12). The Italians before *The Godfather*

were perceived by Americans as uneducated and low class. However, with the release of the movie, the Italian Mafia became famous and their traditions and culture and their image was restored (12).

Hickman Powell's book *Lucky Luciano: The Man Who Organized Crime in America* has only few critics that have done reviews about it. On websites such as Amazon.com and goodreads.com almost all of the users who have bought and read the book gave it five stars. One user by the name of Cynthia B on Amazon says : “purchased for my husband and he thought it was a great read”, another user by the name of J.A Stockbine gave it also five stars and said “strictly about the 1936 Luciano trial, he tells the story of some of the prostitutes who testified against Luciano, which was pretty interesting” (“The Mafia” ), and user Evgenia says “ I think the book is great, I found everything I wanted to know about Lucky Luciano, I think the author has done a great job” (“The Mafia” ).

### **Aim of the study**

This research aims at explaining the role of prohibition in the emergence of the Organized Crime in the 1920s America, and the influence of Organized Crime on the movie industry. In addition, this research will use new historicist theory to analyze the movie *The Godfather* and the book *Lucky Luciano: The Man Who Organized Crime in America* through demonstrating how fiction can affect reality and vice versa.

### **Significance of the Study**

The theme of Organized Crime is a common theme that many authors tackled, however, no research has been made about how the prohibition law affected the emergence of Organized Crime and how this latter influenced the movie industry to create the Italian gangster-based movies. This

research is about bringing light to the events that occurred during the 1920s and their effects on the world of cinema and the on gangster movies genre. In this regard, we are using New Historicist theory and Michel Foucault's concepts of power in order to analyze Hickman Powell's book *Lucky Luciano: The Man Who Organized Crime in America* and Francis Ford Coppola's *The Godfather*.

### **Thesis statement**

Through analyzing both Hickman Powell's book *Lucky Luciano: the Man Who Organized Crime in America* and Francis Ford Coppola's movie *The Godfather*, our thesis aims to shed light on the role of prohibition in creating Organized Crime, and how prohibition era offered a lifetime opportunity for gangsters to organize their illicit activities. We will also discuss the influence of Organized Crime on Hollywood industry, and how fictional works can reflect reality by relying on Michel Foucault's concepts of power in relation to resistance and context.

### **Methods and Materials**

In order to conduct our research we are going to rely on New Historicism to analyse Hickman Powell's book *Lucky Luciano: The Man Who Organized Crime in America* and Francis Ford Coppola's movie *The Godfather* in order to determine how the underworld of Organized Crime spurred and how it influenced the Hollywood industry to own it as a new genre of films. Then, using the new historicist theory we are going to explain the relation between the novel and the movie in terms of fiction and reality.

## Chapter Division

This research is going to be divided into two chapters. The first chapter will trace the origins of Prohibition and the rise of Organized crime in the 1920s, in addition to the emergence of the gangster film in Hollywood industry. This chapter will also discuss the relation between myths and reality surrounding the Italian Mafia according to how they are represented in the movies. Besides it provides the biographies of both the author and the director of our primary sources. The second and final chapter is going to be devoted for the analysis of *Hickman Powell's book Lucy Luciano: The Man Who Organized Crime in America* and Francis Ford Coppola's *The Godfather* in the light of new historicism and Michel Foucault's concept of power in an attempt to show how fiction can influence reality and vice versa.

## **Chapter One**

# **The Foundation of Prohibition and Organized Crime: Myths and Reality as Represented in the Hollywood Film Industry**

## Chapter One

### **The Foundation of Prohibition and Organized Crime: Myths and Reality as Represented in Hollywood Film Industry.**

*“As long as providing things that are heavily in demand is illegal, crime networks of one sort or another are inevitable.”* William Chambliss

#### **Introduction**

After the 18<sup>th</sup> amendment was ratified in the 1919, America was voted dry which meant production, distribution, and transportation of liquor was forbidden. This led to the emergence of crime, violence, and a flourishing of illegal liquor trade. However, while conservatives celebrated their victory, famous gangsters such as Al Capone and Charlie “Lucky” Luciano capitalized and profited from illegal alcohol market. Throughout this chapter we are going to introduce the law of Prohibition and the reasons that led America to go dry. In this chapter we are also going to explain where the contemporary gangsters stand decades after the end of the Temperance Movement because the end of the Prohibition law unfortunately did not stop the Mafia from continuing their illicit activities in modern days. Furthermore, we are going to investigate the representation of gangsters in Hollywood and show to what extent those gangster movies reflect reality.

## **1. Historical Background**

### **1.1. Prohibition**

The foundation stone for prohibition was not built during the 1920s, but it existed centuries long before. In 1630, Puritans arrived from Europe to the new world and they were the first ones to bring cases of beer and wine.

At the beginning of the 1700s, Colonial America had already a drinking problem to the point that Great Britain took measures to prevent the widespread of this immoral act by setting a prohibition. The abusive consumption of Rum and Brandy in Georgia pushed the British parliament to prohibit the transportation of liquors to the colonies. However, this did not stop Georgians from getting illegal liquor from South-Carolina, and Parliament ended prohibition 13 years later (the exact same number of years that Prohibition would last in the two centuries to come). By the beginning of the 19th century, heavy drinking had become a habit of American men, and the average drinking volume of adult men increased from 7 gallons to 12 gallons per year (Miron, Zwiebel 3). President John Adams in 1811 declared that “this Passion” is equivalent to the spread of spirits and taverns (“The Building”). Many organizations protested against the excessive drinking of the period. The Massachusetts Society for the Suppression of Intemperance was one these organizations, soon later cities like New York, Connecticut and other groups followed the movement. Furthermore, President Andrew Jackson’s Secretary of war cancelled alcoholic beverages in food rations given to American soldiers and banned alcohol in military facilities (“The Building”).

In addition, the Washingtonian Movement in Baltimore started by a small group of men who vowed to stop drinking in 1840. Even the young Abraham Lincoln praised the success



of the cut campaign in his “Temperance speech” in 1842 , and asked the crusaders to provide “a drop of honey and moral support” to long term drinkers instead of confliction (Lincoln ). The New Temperance Movement has inspired religious groups from Protestants to Catholics , who believed that drinking is sinful. Maine became the first state to ban alcohol in 1851, setting for a national ban on alcohol . Oregon , Minnesota, Rhode Island, Massachusetts, and Vermont went dry the next year, and by 1855 the other 7 states had banned alcohol. Yet, this ban did not last long, because at that time prohibitionists turned to a larger issue the abolition of slavery. When the Civil War broke out, the federal government needed to levy taxes on spirits and in order to finance the battles in anticipation of the Southern rebellion . Resultantly, all ban states except Maine have repealed their laws (“The Building”).

In the years after the Civil War, the temperance movement was revived, most of which were wives of middle-class and upper-class men. During this period the United States was undergoing wide-reaching waves of immigrants. Those newcomers brought with them their heavy drinking habits, for example Italians brought with them their habit of drinking wine, Germans bought beer, and Irish immigrants brought whiskey. To fight such habits, a movement known as the “women’s war against alcohol” emerged and evolved into near- revolution and became the country’s first peaceful demonstration , that affected future generations all over the world . These women attributed domestic violence and family economic problems to drinking. Thus, they tried to humiliate men , and close many manonly saloons , or “liquor shops”, and wineries through confrontations , demonstrations and sit-ins (“ The Building”).

In 1893, the establishment of the Anti-Saloon League marked a greater change in the road to prohibition . The organization’s prohibition group involved fewer women and

was led by a man, Wane Wheeler. The alliance was established in the progressive era, an era that knew a lot of social changes such as the reformation of civil rights, labor, conservation, industry and political corruption. Wheeler used very strong arguments to convince white American rural residents that those newcomers would corrupt the puritan established morality of the United States with their drinking culture. He succeeded in getting the dry legislator elected in Ohio, followed by almost 50 counties to ban alcohol in 1908. Thus, Wheeler realized that the national ban was within his grasp.

Many urban residents in the United States were dissatisfied with the dozens of saloons in their neighborhoods, which induced laborers to waste money on alcohol and other vices. But for national prohibitionists, the main turning point in their dry movement was the First World War. After the United States declared war on Germany in April, 1917. Wheeler and his union of women's temperance bands (such as WCTU and Protestant church groups) set their sights on a constitutional amendment banning most alcoholic beverages. Wheeler and the crew established a strong national political force in the United States, using patriotism, dissatisfaction with German and American beer manufacturers, and protecting the U.S. military from the temptation of alcohol and saloons. Their first major struggle was to persuade Congress to approve the "war ban", in order to ban alcohol during the war. Activists who supported this momentum, proposed a prohibition amendment to Congress, and planned to lobby the state legislatures to approve it.

When American soldiers were killed on the European battlefield, the U.S. Senate passed the proposed 18th amendment on August 19, in 1917 by a vote of 65 to 20 in favor to the proposed amendment. Subsequently, the House of Representatives passed with 282-128 votes on December 18, in 1917. On January 18, in 1918, the legislature of Mississippi was the first of 36 states (two-thirds of the 48 states) to be included in the constitution to approve the addition of the bill. By the

time voters participated in the midterm elections of local, state, and national candidates on November 5, in 1918 (“The Building”).

The armistice agreement was signed on November 11, in 1918, ending the First World War. With the end of the war and the rise of activists and anti-immigration sentiments, the prohibitionists took advantage of the momentum. A few weeks later, on January 16, in 1919, the 18th Amendment became law after it was approved by the 36th state legislature in Utah. The amendment came into effect exactly one year later. But first, Congress had to pass a federal statute to implement the 18th Amendment and pass legal procedures to prohibit the sale, distribution, and transportation of alcohol with an alcohol content of no more than 0.5%, and it was enforced by the Federal Bureau of Investigation (“Prohibition”). The powerful Wheeler drafted the entire law, which was called the National Prohibition Law. The law is better known as the “Volstead Act”, which was named after the representative of the Republican Party of Minnesota and the chairman of the House Judiciary Committee Andrew Volstead, who passed first the bill. Congress approved the Volstead Act in July of that year. When members of Congress overrode President Wilson’s veto, the bill resisted his veto and passed in October (“Prohibition”).

The Temperance Movement became immediately the Prohibition law as mandated on January 17, 1920. This law banned the production, transportation and selling of alcohol across the nation according to Louise Chipley Slavicek:

At 12:01 a.m. on Saturday, January 17, in 1920, the United States of America became a dry nation. For the next 12 years, 10 months, and 18 days until its repeal on December 5, in 1933, the Eighteenth Amendment to the Constitution

prohibited Americans from manufacturing, selling, or transporting alcoholic beverages. Tens of thousands of distilleries, breweries, and saloons across the country were compelled to close their doors as the United States embarked on one of the most colourful and controversial periods in its history: the Prohibition Era (1).

## **1.2. The Rise of Organized Crime**

Intended to benefit the common good, Prohibition banned the sale and use of most alcohol from 1920 to 1933. But it did not stop Americans from drinking. The widespread public desire for alcohol had the unexpected consequence of expanding violent, organized crime (“Prohibition Profits”). Illegal sources of production and distribution of liquor emerged quickly, and gangsters profited from illegal alcohol market, and controlled competition with guns, murders, corruption of public officials. The growth and the wide spread of organized crime throughout the prohibition era transformed the American cities into violent battlegrounds, and the homicide rate was rising. (“Hparkins”)

Gangsters existed long before Prohibition began. Since the 19<sup>th</sup> century; the social hierarchy has been funded by the political machine bosses of the big cities to control the votes in the neighborhoods, while criminals used betting, prostitution rackets, and public corruption to ensure the continuation of their illegal activities. Those gangs focused on street crimes such as extortion, loan sharking, drug abuse, burglary, robbery and contract violence (“Prohibition Profits”). In cities such as New York and Kansas City, before 1920, members of the Mafia in Sicily (about one of the four million people who immigrated to the United States from southern Italy in 1875) made money with the “black hand” racket—a secret letter, requesting payment from Italians who have threats of

violence or death. The political machine of Tammany Hall in New York sanctioned FivePoint gangs and other criminal organizations for gambling and brothel rackets before Prohibition (“Prohibition Profits”). By the early 1920’s, a lot of liquor smugglers and bootleggers felt the necessity to become more organized (Slavicek 75). In fact, terms such as “organized crime” will not become popular until Prohibition comes into effect (“Prohibition Profits”). This organization was visible by the middle of the decade in the battle that resulted when the Purple Gang took control over the Detroit River smuggling route, and Dwyer and other criminal bosses took control over the New York area Rum Row. Prohibition profits spurred and boosted organized crime rate in America (Slavicek 78).

By the mid 1920s, benefits from illegal production and selling of alcohol were so great that the mobs started to figure out how to be more organized than any time before (“Prohibition profits”). Almost every big city in America was ran by a mob boss, from Boston to Kansas city, St. Paul to Miami, criminals controlled many thousands of illicit speakeasies, refineries and breweries. They additionally employed boat captains, and truck drivers, which led to a creation of tremendous armadas of boats and trucks for shipping contraband liquor all over the country (Slavicek 78). Large numbers of these mobsters, witnessed and took part in the prohibition era.

The notorious Italian-American “Five Families” of New York would emerge from this era (“Prohibition Profits”). New York city was a refuge for a lot of bootleggers, smugglers, and some of the biggest mob bosses in the nation that time such as Charlie “Lucky” Luciano, Benjamin “Bugsy” Siegel, and Meyer Lansky(78). Each city was controlled by one crime family. The Luciano Family-Adams is one of the five notorious families, lead by Lucky Luciano the man who organized crime in America and the creator of The Commissions (“Prohibition Era”). He is an

Italian immigrant from Sicily, he was just 23 years old when prohibition began, he worked for Arnold Rothstein, a famous gambling boss and by the mid 1920's, Luciano made a reputation by becoming a famous bootlegger and gained millions of dollars ("Prohibition Profits").

In the other side of the country, Johnny Torrio and Al Capone created their criminal organization the Chicago Outfit. Torrio had toiled in the brothel racket Big Jim Colosimo before 1920, but after the boss refused his bargaining, Colosimo was killed. Capone's right-hand man, under the clothing of Torrio, carried out thefts, brothels and illegal gambling in the downtown and South Windside of Windy City ("Prohibition Profits"). After Prohibition began, the notorious South Side gangster Johnny Torrio had reached out agreements with other Chicago kingpins, furnishing each gang with a part of the city's unlawful alcohol market but their greed for power and money led to violent conflicts between the rival gangs (Slavicek 79).

On December 5th, 1933 the 18<sup>th</sup> amendment was abolished in most states; this meant that Organized Crime activities related to bootlegging were no longer banned from the law. Criminals such as Al Capone and Lucky Luciano have made enough money to secure a future and the good life they ever wanted from what Prohibition has offered. However, the other gangs had quickly switched activities into gambling, prostitution, and drug dealing to maintain their underworld criminal businesses. Louise Chipley Slavicek in her book *Prohibition Era* states that nowadays gangsters' wealth is nothing compared to what they earned from the Volstead Era. She claims that "once the Volstead era ended mobsters quickly moved onto lucrative new operations, such as the illegal drug trade or protection rackets, involving a wide range of urban businesses from restaurants to limousine services" (100).

Therefore, Organized Crime branches did not stop when Prohibition ended. Instead they evolved keeping up with the modern life changes. The Mafia even managed to stay a profitable business to this very day, continuing their illicit businesses, and their ever-changing methods and techniques allowing them to create new underground activities. Moreover, with the increase of technology organized crime has become more organized and its activities grew bigger and more sophisticated. This is evident in the movie “*runner runner*” directed by Brad Furman and produced by Leonardo DeCaprio in 2013. The movie tells the story of a student who gambles online to pay his university fees. However, he discovers that he has been cheated on by the website owners. The movie shows a different kind of criminal activity which managed to keep up with the developments of the new age; online gambling and betting has replaced the typical casinos and bars.

Nowadays, transnational organized crime groups or (TOC) pose the greatest threat to the national and economic security of the United States. The FBI found that removing the bosses of the organizations does not affect the depth and financial strength of the organizations, because they always succeed in managing their illicit activities to adapt to the changes of society (“Transnational Organized Crime”).

The city of Chicago for instance is a battlefield between gangs, their activities shifted from bootlegging, racketing and gambling to drug trafficking, prostitution, money laundering, human trafficking, extortion, and smuggling. Journalist Steve Aduabato, in his one-on-one interview with investigative journalist and author Selwyn Raab asked where is the American mafia today, to which Steve responded that the mobsters were severely wounded after the end of prohibition but not mortally wounded for they kept going by modernizing their ways and techniques, on the contrary to what many believe, the mafia thrives more and more nowadays with the help of internet and technology than it did back in the 70s and 80s (Aduabato).

Mobs controlled the government which helped them stay in command for as many decades as possible. They bribed mayors, police officers, and even politicians. The mafia continues to live on through the decades also thanks to the representation of Hollywood of some of the biggest mobsters that the era has known. The industry sized the chance to make profits by representing the mafia and mobs as heroes not as the monsters they really are. This misrepresentation has led common people to believe that the mafia is the symbol of loyalty and family values.

Organized Crime also managed to survive the years thanks to Luciano who is the father of the Italian mafia. Luciano was very clever because unlike his fellow Irish and Jewish mobsters he managed to organize his people to follow a certain moral code based on family values under the role of one leader; if the leader dies the organization dies (Adubato).

Thus, organized crime was and still is a powerful element of the American culture since the 1920s.

## **2. The Representation of Gangsters in Hollywood**

### **2.1. The Hollywood Industry**

In modern society films have become a source of influence that reaches a larger scale of audiences around the world. Audiovisuals in general influence economics, politics, and society. For example, in the movie *Charlie and the Chocolate Factory*, there is a scene where Willy Wonka introduces his little helpers to his visitors, and his assistants happen to be a little black men that he brought on boats from a jungle while he was visiting their tribes. This scene is an image of the African slavery. Moreover, movies are used to educate, sensitize and guide viewers for example, watching a romantic movie reminds you of the importance of love and your loved ones, whereas war movies raise a sense of empathy and patriotism. According to Robert Rosenstone in his *The Historical Film as Real History*:



The explicit approach takes motion pictures to be reflections of the social and political concerns of the era in which they were made.

Typical is the anthology *American History/American Film*, which finds 'history' in such works as *Rocky* (problems of blue-collar workers), *Invasion of the Body Snatchers* (conspiracy and conformity in the fifties), *Viva Zapata* (the cold war), and *Drums along the Mohawk* (persistence of American ideals) (1).

Movies mirror culture, something the Americans understood very well because the most famous film industry in the world is the Hollywood Industry which they use as a means to promote their culture and to spread propaganda. Hollywood film industry traces back to the early 20<sup>th</sup> century, but according to Benjamin Hale, “the origins of movies and motion pictures began in the late 1800s, with the invention of “motion toys” designed to trick the eye into seeing an illusion of motion from a display of still frames in quick succession, such as the thaumatrope and the zoetrope” (“Benjamin Hale”). Hollywood is viewed as the oldest film industry and a place where the first ever film studios and production companies emerged.

This industry gave birth to numerous genres of cinema such as drama, comedy, action, romance, horror, and science fiction. These films are directed in a way that makes the audiences sit and watch the whole movie from beginning to end. Wanwarang Maisuwong argues in his *The Promotion of The American Culture Through Hollywood Movies to The World* “film is seen as a

global medium that reaches a huge amount of the audience with the same message while the film industry plays the leading role in the global media system”(1).

Hollywood has a huge influence on people around the world. Its influence can be either positive or negative. The positive side is when movies transmit powerful messages that change lives; its negative effect is when the movies contain rude words and aggressive behavior of Americans, which the audience tend to imitate and adopt in their daily life (Maisuwang 2).

## **2.2. The Mafia and the Film Industry**

Prohibition created a whole world of gangsters and outlaws in the United States, who seized a lifetime chance to make their own bloody-business and create what is called “the underworld”. These Mob bosses influenced Hollywood industry and the American culture in general. Many gangster movies were made throughout the years. According to George S. Larke in his book *Screening the Mob Masculinity, Ethnicity and Mobsters from the Godfather to the Sopranos*, the opening for this genre of films in cinema was introduced by Coppola’s 1972 masterpiece *The Godfather* which dominated for years to come, in addition to the television series *The Sopranos* which followed going from 1999 to 2007 (22).

Those Mafia-based movies narrated the stories of both fictional and real life gangsters which managed to successfully capture the public imagination since the 1920s with big names such as Al Capone, Vito Corleone, John Gotti and Tony Soprano. The gangsters were described as family men full of honor despite the fact that they were pitiless and violent men (History). Larke says that “gangster films will be categorized under three interconnecting headings, gangsters as outlaws, gangsters as Mafia families or ongoing businesses, and gangsters as gangs “wannabes”

(22). In this way, this new genre of movies groomed the image of the mafia to appear as honorable fellows, History.com Editors affirm that:

Gangsters were only a tiny percentage of the huge migration of Italians, primarily from the south of Italy, to America in the early 20th century. Still, “The Mafia” has become the primary pop culture expression of the Italian American identity—much to the dismay of many Italian Americans. This is due largely to the enduring influence of Francis Ford Coppola’s 1972 Oscar-winning smash hit film “The Godfather” (based on Mario Puzo’s novel) and its reinvention of the gangster movie genre.

Furthermore, Mafia films narrate the story of gangsters and criminals such as bank robbers, mobsters, underworld bosses, and outlaw criminals who operate illegally, from robberies to murders. These gangsters are ready to eradicate and kill whoever interrupts their illicit activities.

There are different types of crime films: the gangster film, the detective film, the crime comedy, the suspense-thriller, and the police procedural film (“Crime”). However, our interest goes exclusively to the gangster film which emerged as a result of the 1920s prohibition Era which created the Organized Crime.

The gangster film is the most famous of the other genres according to Ron Wilson in his book *The Gangster Film Fatal Success in American Cinema*, because this genre is the primary focus of both popular and scholarly writings in the genre’s criticism. The gangster movies reflect

the American culture and values, such as the pursuit of happiness and the American dream. Thanks to the Hollywood industry such genre became the prime production to depict the gangster life (4).

In addition, those movies show another side to those gangsters which is the “Sympathetic Gangster”, a side that focused on crime itself (19). Crime stories often glorify the ascent and fall of specific criminals, gangs, bank looters, serial killers, and outlaws who have conflicts with order figures and law enforcement, an underling or competitive colleague, or a rival gang. These crime films also follow the life of crime’s victims; they show the struggles they face with these cold hearted criminals from torture to murders. Headline-grabbing situations, real-life gangsters, and crime reports have usually been used in the making of crime films (“Crime”).

Gangster or Crime films are generally set in enormous, swarmed urban communities to give a perspective on the mysterious universe of the criminal: dark night clubs or roads with offensive neon signs, fast cars, heaps of money, sleazy bars, contraband, and fancy houses. Exotic areas for crimes frequently add a component of adventure and wealth (“Crime”). Finally, the romantic gang film also made the list with the movie *Bonnie and Clyde* which narrates a fictional yet real-life based story of two criminal fugitives who captured America’s attention for years in the 1920. Larke asserts that “*Bonnie and Clyde* was hailed as a return to gangster violence and antiheroism on the cinema screen” (qtd. in Larke 26). He continues by affirming that “The success of such a violent and essentially pro-criminal film not only accelerated the demise of censorship and encouraged a new film-rating system instead, but it also placed criminals at the emotional center of the narrative” (26).

### 2.3. The Mafia Between Myths and Reality

America attempted to achieve moralism during the 1920s by passing the dry act, which banned the manufacturing, selling and transportation of alcohol but not drinking itself, which meant drinkers kept consuming booze by all means. These attempts to achieve moralism lead the Americans to one simple unavoidable fact “morality cannot be legislated” (“Loyalty & Betrayal”). The law which was supposed to give back to the Americans their puritan values ended up by giving a big opportunity for criminals to profit from an illegal liquor trade. Thus, prohibition spurred Organized Crime in the 1920s which later inspired famous directors and producers from Hollywood to make movies about it.

By the 1970s and the 1980s the film industry has seized the chance in the making of a genre of movies dedicated only to the Italian Mafia. According to author Mario Puzo, who wrote *The Godfather* in 1969: "Motion pictures are the most crooked business that I've ever had any experience with. You can get a better shake in Vegas than you can get in Hollywood."(qtd. in Duffy). Infact Puzo was right in his statement, because Francis Ford Coppola's cinematic version of the novel *The Godfather* has become the most influential gangster movie of all time, motion pictures are as crooked as the movies they screened. Furthermore, many people think that famous gangsters hate the fact that they are represented as evil on screen, but according to Oxford academic Diego Gambetta in his illuminating *Codes of the Underworld*, gangsters want people to think that they are dangerous and to be afraid of them, it is supposedly good for their business. In addition, all mob films depict a sense of honor, loyalty, and family values even though the films tell the story of dangerous men. This is clear in *The Godfather* where we see Don Corleone as a family man not as an outlaw, violent and an unpredictable fellow that he really is. This is why mobsters did not mind the myths surrounding them which were installed by the film industry.

Gangsters have been inspired by the movies representing them on screen, some violent murder scenes have been reproduced by the criminals in real life such is evident in Tim Adler's book *Hollywood and The Mob: Movies, Mafia, Sex and Death*:

In turn, Raft based his screen persona on Joey Adonis, a New York gangster associate of Charles "Lucky" Luciano. After *The Godfather*, Mafiosi started calling each other godfather- a term invented by the author Mario Puzo- and revived archaic custom such as kissing the don's ring. One Sicilian don even played the theme music of the movie at his daughter's wedding. (9)

In addition, some gangsters were inspired on how to run their businesses from all the mob-based movies, in the movie *The Godfather* producer Woltz refused to give a role to Don Vito's Protégé Johnny Fontane in his upcoming film, so one morning, Woltz wakes up in a blood-stained bed to discover the severed head of his prized horse under the covers at his feet, this scene is said to have inspired real gangsters to copy the same horrific act to intimidate their rivals, in May 1991, building contractors in Palermo found severed horses's head in the company car just as in the movie.

In an interview with the *Insider* an old mob boss named Micheal Franzese was invited to give his reaction on some scenes in mafia movies and state how real the scene might be in reality, *Insider* showed him a scene from *The Godfather* where Micheal Corleone kisses his brother Fredo on the mouth to which Micheal Franzese reacts in his interview with *Insider* by saying " the kiss of death, that was a Sicilian thing, I believe, and certainly something that might've happened in

Italy”, Micheal continues by saying that the scene is close to him because his own brother betrayed the family by becoming an informant to the police and testified against his own father ( 00:02:10-00:03:01). Therefore, the myths surrounding the Mafia that emerged from Prohibition were mostly fictional but that did not stop real gangsters to get inspired from those movies and vice versa.

### **3. Literary and Theoretical Framework:**

New historicism is a literary theory whose foundation is to study and understand literature in the context of the history of authors and critics. Based on Stephen Greenblatt’s literary criticism and influenced by Michel Foucault’s philosophy, New-Historicism not only recognizes that literary works are influenced by the author’s time and environment, but the critic's reaction to the literary work is also affected by its environment, beliefs and prejudice. New historicists examine literature in a broader historical context, study how the writer’s era affects works and how works reflect the writer’s era, and then realize that the current cultural background makes the critic’s conclusions.

New historicism began in the 1980s as a new movement. It was coined by Stephen Greenblatt who is the leading theorist and practitioner. However, new historicism was criticized and practiced by many other philosophers and scholars like Louis Montrose, Catherine Gallagher and Allan Liu in the United States. This discipline is influenced by the French philosopher Michel Foucault and American cultural anthropologist Clifford Geertz in Britain. Similar theories were founded by cultural materialists like Catherine Belsey, Jonathan Dollimore , Alan Sinfield and Peter Stalybrass , all are influenced by the cultural theorists Reymond Williams and Michel Foucault Foucault’s theories of Power/Knowledge and Discourse influenced greatly New

Historicism. His concepts of oppositions, hierarchies, knowledge, truth, and power determine what are “knowledge”, “truth” and “normal” at a given time (“Catherine,Stephen”).

Foucault comprehended power as constantly expressed knowledge and that knowledge consistently supports the situation of the powerful and that knowledge is made by power structures. He put together his approach on both his theory of the limits of collective cultural knowledge and on his technique of examining broad array of documents in order to understand the epistle of a specific time. Hence, following the Foucauldian method of examination, New Historicists try to discover instances of power and manifestation of discursive practices, how they are dispersed within the text and how they add to contribute to establishing the “greatness” or “failure” of a text at a given point of time (“ Michel Foucault” ).

### **3.1.Hickman Powell’s Biography**

Harbeson Hickman Powell was born on November 27, 1900 in Duluth, Minnesota, United States. His father was Roger Sherman Powell, born in Maryland in 1859, and his mother was Rina Powell, born in 1868 in Pennsylvania. In 1886, Roger went to Duluth to practise law with his partner J.Fred Gordon; they had an office in the newly built Exchange Building at Third Avenue West and Superior Street. In 1891, Roger married Rina in Delaware, after a short period, they returned to Duluth. On January 28, in 1895, she gave birth to her first child ‘Roger Sherman Powell, Jr. Roger’s career was very successful, he was respected by the community. In August 1907, Roger had a car accident, and was brought to Saint Luke’s Hospital but he was soon released. A short time after the incident, Roger started to act weirdly and he was brought back to the Hospital where they found that his mind was affected. This injury led to his death on November 28, in 1907 (“ Ouse”).



Hickman attended Duluth Central High School for his junior years; he was a member of Glee Club, Mandolin Club, participated in oratory. He joined the University of Wisconsin, Madison and graduated in 1923 (“Powell”).

In 1923, Hickman worked as a copy reader and soon became a reporter for the Duluth News Tribune. He worked there for about a year prior tolerating a revealing position at the Minneapolis Tribune (“Ouse”). In 1920, Hickman worked as a reporter for the *New York Herald Tribune*, Powell’s first experience with Organized Crime began before the appointment of Mr. Dewey as a special prosecutor to investigate the rackets and public corruption in New York, and he already covered the Seabury Commission Investigations in New York for the Herald Tribune newspaper. After his association with Mr. Dewey his experience and knowledge of the underworld grew bigger. Powell followed prosecutor Dewey and covered his investigations to the racketeering trials and corruption including that of Charles Lucky Luciano. These investigations resulted in his book *Lucky Luciano: The Man Who Organized Crime in America* (“Powell”).

Hickman worked for Dewey as a researcher and later as a volunteer speechwriter for his campaigns for the white house. Powell then took a position as a staff aide in Dewey’s staff before his retirement (“Powell”). During his career, Powell wrote books such as *The Last Paradise*, *Lucky Luciano : The Man who Organized Crime in America*, *What the Citizen Should Know About the Coast Guard*, and *Lucky Luciano: His Amazing Trial and Wild Witnesses*. He died on December 22, 1966 in a medical center in New Jersey (“Ouse”).

### **3.2. Francis Ford Coppola**

Francis Ford Coppola, born on April 7, 1939 in Detroit, Michigan, United States. He is an American film director, producer, and screen writer (“Barson”). He spent his youth in New York

City surrounded by an artistic and supportive Italian-American family. His mother is an actress called Italia Coppola, and his father a musician called Carmine Coppola (“Francis”). Coppola is the middle of three children: his older brother was August Coppola, and his younger sister is Talia Shire.

Francis Ford Coppola joined Hofstra University and graduated with a degree in drama, he then went to the University of California where he studied filmmaking, and graduated with a Master of Fine Arts degree (“Francis”). While working as an assistant with filmmaker Roger Corman, he convinced him to set up 20,000 dollars to finance his first executive work, *Dementia 13* (1963), a horror movie dependent on a script that Coppola had written (“Barson”).

During the following four years, he contributed to the writing of several script collaborations, he wrote in association with Fred Coe, and Edith Sommer an adaptation of *This Property is Condemned* by Tennessee Williams. He also wrote screenplays for *IS Paris Burning?* (1966) and *Patton* (1970), this movie enabled Coppola to win an Academy Award for Best Original Screenplay (“Francis”).

Coppola and George Lucas set up American Zoetrope in 1969, an independent movie production company situated in San Francisco. Produced by Coppola and directed by Lucas *THX 1138* (1971) was the company’s first project (“Francis”).

Coppola’s biggest work is the movie *The Godfather* (1972), a masterpiece, and one of the highest earning films in history. The movie is based on Mario Puzo’s novel of the same name (“Barson”). A gigantic film industry hit (the fifth highest-grossing movie of the 1970’s), *The Godfather* received positive critics from the audience, and was positioned third on the American Film Institute’s 1988 list of the best 100 American movies (“Michael”). Marlon Brando won the

Academy Award for best actor for his adaptation of Don Vito Corleone, and actor Duvall who played the role of his confided advisor was nominated for best supporting actor awards. It was this movie which gained Coppola a nomination for best director, and Puzo won the award for best adapted screenplay (“Francis”).

Coppola’s next movie *The Conversation* (1974) won the Golden Palm Award at the Cannes Film Festival (“Francis”). *The Godfather: Part II* (1974) was a masterpiece and was very successful and won six Academy Awards. Coppola won an Oscar for best director (“Barson”).

In 1979, Coppola started filming *Apocalypse Now*, a Vietnam War epic inspired by Joseph Conrad’s novella *Heart of Darkness*. The movie was filmed in Philippines, and the production was interrupted by natural disasters and star Martin Sheen almost died of a heart attack. Despite the issues and obstacles faced while shooting the movie, it was considered as a masterpiece (“Barson”). *Apocalypse Now* won a Golden Palm Award at the Cannes Film Festival, and two Academy Awards (“Francis”).

Coppola executive produced a lot of movies such as *The Black Stallion* (1979), *The Escape Artist* (1982), *Hammett* (1982), *The Black Stallion Returns* (1983), *Barfly* (1987), and *The Secret Garden* (1993). He is considered as one of the most dynamic and controversial filmmakers in the United States (“Francis”).

## **Conclusion**

This chapter explored America's most colorful and controversial periods of history, the Prohibition Era and the rise of Organized Crime as an aftermath to the era's ban of alcohol. This chapter also dealt with the representation of the most famous and notorious gangsters in the Hollywood industry. First, we tried to trace back the beginning of the prohibition before and after the ratification of the 18<sup>th</sup> amendment. Prohibition's foundation dates back to the 1700s, when Americans already had a drinking problem, and by the 19<sup>th</sup> century heavy drinking became the habit for the adult men. This is what pushed women to revolt against this immoral act by establishing movements that fight against the heavy consumption of alcohol. Soon those movements achieved victory and the Volstead act became a law which set the prohibition that would last for 13 years.

Then, we have explored the foundation of Organized Crime. The passing of the law of Prohibition resulted in the emergence of bootleggers and gangs who took advantage to sell alcohol illegally. Although, criminals existed before Prohibition, their activities became "organized" only during this era, thus, the ban of alcohol caused Organized Crime in the United States. In addition, this chapter examined how criminals continued their illegal businesses even after the end of Prohibition. Finally, this chapter also dealt with the impact and the representation of the Mafia in Hollywood movies, because of the impact of the mirroring of the American culture and Propaganda in films. Finally, this chapter also introduced the theory of New Historicism focusing on Michel Foucault's ideas and concepts which are relevant to the analysis of both the book and the movie in the following chapter.

## **Chapter Two**

**New Historical Analysis of Hickman**

**Powell's Lucky Luciano : *The Man Who  
Organized Crime in America* and Francis**

**Ford Coppola's movie *The Godfather***

## Chapter Two

### *New Historical analysis of Hickman Powell's Lucky Luciano: the Man Who Organized Crime in America and Francis Ford Coppola's movie the Godfather*

*"The measures of a man is what he does with power"*

Plato.

#### Introduction

The 1920s America was marked by a myriad of events which influenced generations to come, starting from the revolutionary roaring twenties to the great depression, the era was described as the era of economic growth and widespread prosperity. However, the latter was also known as the era of temperance and prohibition. Illegal drinking was so rampant during the Volstead Era that Americans actually consumed more alcohol *per capita* between 1920 and 1933 than they had before Prohibition was enacted, which meant that the Prohibition law as a whole was a big failure for it could not stop Americans from drinking. Thus, criminals seized the opportunity to make profit of the situation and organize their illicit activities

The aim of this Chapter is to analyze Hickman Powell's *Lucky Luciano: The Man Who Organized Crime in America* and Francis Ford Coppola's *The Godfather* in the light of the New Historicist theory and we will also focus on Michel Foucault's notions of power. In addition, we will examine how the controversial period of the prohibition and its notorious criminals are represented by the film industry. Finally, we will attempt to show the role of prohibition in the rise of Organized Crime in the United States and its influence on Hollywood industry

## **1. *The Historical Context of Hickman Powell's Lucky Luciano: The Man Who Organized Crime in America***

The book *Lucky Luciano: The Man Who Organized Crime in America* originally published under the title *Ninety Times Guilty* written during the Prohibition Era by the New York Times investigative reporter, Hickman Powell. Hickman highlights the life of the mysterious Sicilian Mafioso Charles "Lucky" Luciano depending on substantive facts, and based on testimonials of persons who frequented and dealt with Lucky Luciano, most of these persons were mainly prostitutes, mafia members, police officers, and interviewing Lucky Luciano in person. While writing the book, Powell was accompanying then prosecuting attorney Thomas Dewey, who was in charge of Luciano's trial, which meant that Powell himself witnessed the rise of Organized Crime era in New York from its beginning to its end.

The main issue of the book is dealing with Organized Crime, and the best way to do that is to talk about the man who coined the term, Luciano the father of the underworld crime and leader of the five families in New York. Powell did not only talk about Luciano's trial, but he wrote about all the gangs that preceded the Prohibition Era and the ones that came after. To put it in his own words:

In the early days of the twentieth century, all of Manhattan was cut out into territories with rigid frontiers. In each of them a gang dominated the streets. The gang territory on the lower east side was divided by the Bowery. East of the Bowery, below Fourteenth Street, the streets were ruled by thousands of hoodlums, led by Monk Eastman, bullet-scarred thug, killer, pimp, opium smuggler, cat lover and pigeon fancier, later to be a World War

hero, sentimentally recalled as “the prince of gangsters.” West of the Bowery, other gangs ruled, chief of them the Five Pointers (83).

Powell continues and affirms that the old gangs were soon replaced by a new generation before Prohibition came into effect. The gangs fell and faded but the gangsters prevailed. Taking advantage of the dry era, gangsters enriched themselves with bootlegging, and crime soon became a business (84). In addition, Hickman states that:

The crime leader is a business man, sobered and weighted by responsibilities. He is a big shot. Just as the old-fashioned neighborhood groceries disappearing, giving way to the A & P chain and the General Foods Corporation, so the old-fashioned gangs and gangsters have vanished, to be replaced by well-articulated confederations of mobs working on an industrial rather than a local basis (84).

The new generation of gangsters Powell was referring to were the Sicilian Mafia that immigrated to the United States, their main goal was to pursue the American Dream and become rich, instead they ended up becoming America’s notorious Mafia until this very day. Hickman then, introduces the father of the underworld Lucky Luciano, starting from his childhood, his glorious days as the leader of the mafia, to his decline when he went on trial in 1936.

## **2. The Historical Context of Francis Ford Coppola’s *The Godfather***

The movie *The Godfather* released in 1972 is based on Mario Puzo’s novel by the same name. It tells the story of a Sicilian immigrant Vito Corleone and his family who founded a



company called Genco Pura Olive Oil Company as a front for his side illicit business. He soon becomes the wealthiest man in New York, Don Vito is also a respected boss among the New York five families. However, after he almost lost his life in an assassination attempt, he hands the commands to his son Michael a war hero who would become the next godfather and carry on the family business. The leading roles in this movie were given to actor Marlon Brando as Vito Corleone and Al Pacino as Michael Corleone. The director introduced two sequels which all together became a trilogy and an important part of the Italian-American heritage.

The movie lifted the cover on America's dark history. It showed how the Italians profited from the Prohibition Era to become years later one of the most feared Mafia in the world. The fictional character of Michael is often compared to real life gangsters, such as Charlie "Lucky" Luciano the man who first initiated a syndicate of the most influential Mobsters to become what is now called The Organized Crime. *The Godfather* influenced many Mafia-based movies that came after, such as *Scarface* (1932) with Paul Muni which in his turn narrates the life of a real Prohibition Gangster Al Capone. Therefore, Hollywood film industry grew an intense fascination with the genre and made a handful of films such as *Goodfellas*(1990) directed by Martin Scorsese, *Married to the Mob* (1988), and recently *The Irishman* (2019).

### **3. Power Relations**

In the first chapter we have explored the genesis of the Organized Crime in the United States during the 1920s, which comes as an aftermath of the Prohibition Era. We have also shown the violence that emerged as a result of gangsters taking over by creating an underworld in order to sell alcohol. All these actions and reactions lead to consequences that neither prohibitionist nor gangsters expected. Michel Foucault is one of the few theorists that understood the notion of

power. This concept pervades all his works and this is evident in his book *The Subject and Power* where he defines power as “a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action” (220). This means that power relations form only when power is in action, for example the Anti-Saloon League and the Women’s Christian Temperance Union achieved victory in their fight against alcohol by putting the power in their hands to effect and make a difference. Therefore, the gangster’s reaction to the ban of alcohol and the violence that followed was a “fight against models of behavior”, just like in physics and mathematics every action is followed by a reaction. The power relation between prohibitionists and the Mafia is the law, which means that the dry act was a power technique, among other techniques for governing, that the temperance movement opted for to force citizens (mainly men) to stop the consumption of alcohol. In the words of Brito, et al:

Michel Foucault opposes to the conception of power as locus, fixture and stabilization of an individual over the others, he deconstructs this notion and presents the concept of “power” as something fluid, disperse, relational, and which contains not only repressions but also resistances to its action (3).

Thus, power always entails a set of actions performed upon another person’s actions and reactions. Although violence may be a part of some power relationship, but Foucault confirms “in itself the exercise of power is not violence” (Discipline 220). Meaning that the exercise of power is not always violent, however, in some cases actions have violent reactions and resistance.

## 2.1. Power and Resistance

Resistance is considered a natural response to power. It is a defense mechanism necessary for humans to survive. For example, police in the line of duty sometimes abuses of power given to them and it becomes “police brutality”. This leads to a reaction and a response from the simple citizen. It can be through organizing peaceful manifestations, a march, champagnes... However, the reactions are not always peaceful, as it is with Organized Crime and the Italian Mafia.

Powell in his book argues that the Prohibition gangsters, unlike the gangsters before this era, were more violent and determined to organize their criminal activities. Italians when they immigrated to the United States they were discriminated and hated, yet this only made their union stronger because they entered, thanks to Prohibition, the underworld from the big door. In Powell’s own words: “they were as murderous and ruthless gang as the underworld had ever known. It was they who started the fashion, popular in that period, of putting the bodies of murder victims in barrels and trunks and shipping them away on the railroads” (86). Therefore, we can say that Americans could not make of the immigrants they hated so much law abiding criticizes, instead they made them pitiless and dangerous then they were when they arrived to the United States.

Another example of resistance is evident in *The Godfather*, when Michael Corleone was abused by a corrupt police officer, he was angry to the point where he offered to his brother Sonny to kill the police officer for revenge. Sonny Corleone refused to kill a police officer, for he was afraid of retaliation from the whole police department, but Michael looked at his brother and said “this is not personal, Sonny, it is only business” (01:15:44). Michael achieved his revenge and killed both the police officer who humiliated him and his father’s number one enemy in a bloody scene in a restaurant (01:29:22- 01:29:55).

## 2.2. Power in Circulation

As opposed to what many think, power does not reside with politicians, the police, and the lawyers, it rather follows a principle of circulation which means that power goes from A to B, where everyone participates in the maintenance of power.

The United States faced a tremendous wave of immigration from Europe during the 1920s, which upset many puritans who were afraid of the customs and traditions brought by the newcomers. The first movement to denounce heavy drinking was the temperance movement initiated by women, who were fed up with their husbands biting and abusing them when they were drunk. The movement soon had a name and convinced the government to ratify the 18<sup>th</sup> amendment in their favor. Power logically speaking is supposed to be with the government. However, women shared that power with the government to achieve victory over drunk men. Power then again circulated in favor of the Organized Crime, as soon as the ban of alcohol was an official law, gangsters profited from the situation to become the new law makers. New Historicists believe in this circulation of power through organizations such is evident in this statement:

Power must be analyzed as something that circulates or rather as something which only functions in the form of a chain. It is never localized here or there, never in anybody's hands, never appropriated as a commodity or piece of wealth. Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising their power and suffering its action; they are never the idle or assented target of power, they are always the center of

transmission. In other words, power is not applied to the individuals; it goes right through them. (qtd. in Brito et al 4,5)

*The Godfather* opens with a scene of an Italian immigrant undertaker Bonasera asking Don Corleone the Godfather, to help him get justice against the young men who have assaulted and tried to rape his daughter; they have escaped with a suspended sentence. He says, “I believe in America. America’s made my fortune. And I raised my daughter in American fashion. I gave her freedom but I taught her never to dishonor my family. “The courts have failed him so he is turning to Don Corleone because “for justice, we must go to Don Corleone” (00:01:1700:03:35). Don Corleone is the power for the underworld and in this case when the real justice failed, the crime lord took on his shoulders the responsibility to achieve justice.

In Hickman’s book we see another circulation of power, the gangsters who profited from Prohibition soon had to face karma, the wheel of life turned on them and many of the most notorious gangsters went on trials. Powell with his book restored the image of justice when he narrated the trial of one the most famous a dangerous Mafiosi Lucky Luciano, this time the real hero was Thomas E. Dewey the special prosecutor of rackets in Manhattan and later district attorney in New York, “ Dewey made for himself a big reputation by accomplishing what was apparently impossible. He convicted racketeers of racketeering; he smashed whole mobs” (28). His big success came when he won his case against Lucky Luciano and convicted him 30 to 50 years in prison.

### 3. Context

Like Cultural Materialists, New Historicists reject the New Critical precept that texts are autonomous units that should be examined without bringing in what New Critics termed the intentional fallacy or the historical fallacy. New Historicists argue that texts are always intimately connected to their historical and social context, especially perhaps when texts attempt to repress that context. To put it in another (psychoanalytical) way, history serves as the repressed unconscious of literature.

In addition, interpretation of literature is always done according to the milieu from which it emerged. In this case Hickman's book emerged during the 1920s, and it deals with the most notorious gangster of the era. Thus, socially this book reflected an era of Prohibition, crime, depression, and violence. The first social element that influenced Powell is his career as a journalist for the *Herald-Tribune* newspaper which created in him the urge to investigate and unveil the truth. The second social element is his friendship with prosecutor Thomas E. Dewey in charge of investigating the underworld. Yet, the deciding social element for Powell is his one-on-one interview with Lucky Luciano in person. Such is evident in the Foreword written by John William Tuohy:

Hickman Powell writes like the insider he was during his long and impressive career as a journalist. He covered the Seabury investigations for the old *Herald-Tribune* newspaper, and was with prosecutor Thomas E. Dewey's investigation into the New York underworld from its very beginning until its end (qtd. in Powell 7).

The book's main theme is recounting the trial of Lucky Luciano. However, Powell knew very well the whole historical background of the 1920s which is beyond the tail of just one man that is exactly why he started his book by introducing a prostitute named Nancy (a key witness in the trial of Luciano). The context of Prostitution was very imminent next to other crimes at that time. Gangsters' most favorite activity (besides their illicit crimes), is spending some quality time with prostitutes. Nancy was one of the few prostitutes who dealt with Luciano very well, according to Powell she was young and beautiful and she knew she could use that in her favor, he writes "It was then, I suppose, that she really became a prostitute. The men never knew the difference. She was too good an actress for that. She always took pride in her professional skill" (Powell 36, 37).

Moreover, Powell was an author born and raised during the 1920s which positioned him as the right person to narrate the era's events, for he was somehow an eyewitness. He lived and worked in cities where the Mafia controlled everything. Besides his career as a journalist allowed him to get first-hand information on everything that was happening all around. His fascination for the underworld and working for the prosecutor Thomas E. Dewey allowed him to uncover mysteries surrounding the underworld. In his book he dedicated a whole chapter for gangsters of the Italian Mafia, tracing back old gangs and new ones (Unione Siciliana, the Black Hand...). He also narrated the hideous crimes he had heard and investigated on (82, 95).

Powell's influence comes from his interview with the leader of the underworld Luciano. Accordingly, his book is considered to be the most accurate narration of what really happened in the trial. This is what John Williams Tuohy confirms:

As a result, *Lucky Luciano: The Man Who Organized Crime in America* is a clear, complete, and perhaps only accurate version of the trial. Powell

interviewed Luciano firsthand, and knew, personally, the quirky cast of underworld characters who helped to usher Lucky Lucifer, as they called him behind his back, off to prison (qtd. in Powell 7, 8).

Additionally, Organized Crime and its social, economic, and political milieu ended up influencing the motion picture industry. It became a genre in films dealing mainly with gangsters, Mafia, and crime. The Italian American mafia has kept its image within society until now, being one of the most mysterious and charismatic characters in American history. During the prohibition era, gangsters became America's number one topic. They topped Forbes magazines as richest men in the country and news papers hit the headlines for years. Furthermore, they invaded Hollywood and they have been and continue to be the subject of movies and series, in fact Powell states that:

After the trial Warner Brothers' motion picture firm was much interested in trying to get film material out of the Luciano trial. Dewey would not have anything to do with exploiting the case itself, but here seemed to be an opportunity for Flo and Mildred to make a start and an honest living. Out of their experiences they could probably supply material for gangster pictures. They could be expert advisers (355).

However, Francis Ford Coppola is the first director to make a gangster-based movie which remains a success to this day. This is confirmed by George S. Larke in his book *Screening the Mafia, Masculinity, Ethnicity and Mobsters from the Godfather to the Sopranos*. The author states that "In 1972 *The Godfather* was an international box-office record breaker. For this reason alone,



the film has had a profound effect on all gangster films made after this date” (29). The movie was based on Mario Puzo’s book *The Godfather*. Puzo grew up in Hell’s Kitchen in New York surrounded by Italian families; the neighborhood was under the control of mafia that time. We can see the influence of these gangsters on him through his book *The Godfather* which events take place in Hell’s Kitchen and New York City. Puzo himself confirmed that his work is a fruit of a lot of research on the mafia and the underworld.

Furthermore, being an Italian American, Coppola wanted to make the movie an authentic representation of the time period and the Italian culture. He admired the Corleone’s family values and was more interested in themes such as power and authority, family, strong character, and culture. This is what pushed him to direct and screenwrite *The Godfather* and make it a chronicle family movie. Coppola collaborated with Puzo on the writing of the screenplay of the movie, because these two men had a huge respect for one another, they shared their visions and ideas and contributed to the making of one of the best movies in history.

Undoubtedly, the movie in its turn managed to influence society with instances of power and wealth. Since the movie is about the Mafia, it is impossible not to talk about power. This power is seen through the movie in the scene when Johnny Fontane went to Don Corleone seeking help getting a new film role. Don Corleone said his famous sentence: “I’m gonna make him an offer he can’t refuse”. In the next morning, the head of the studio woke up with the head of his horse in his bed covered with blood. Indeed, it was an offer he could not refuse (00:33:0200:34:12). Thus, during the 1920’s, Organized Crime dominated the country, their authority and power was undisputable. The *Godfather* movie also reflected this authority when Michael decided to buy Moe Greene’s Hotel and Casino (02:22:09-02:25:35).

Organized Crime influenced society with its representation of family values as being important; Coppola himself admired the Corleone family values. As a result family and its importance were seen in a lot of scenes in the movie. It first occurred when Don Corleone said: “A man who doesn’t spend time with his family can never be a real man” (00:24:20-00:24:29). Besides, Coppola wanted to create a strong character in the movie, in fact he succeeded to create this character. Michael Corleone is considered as one of the greatest film characters in history. Michael’s power appears in the baptism scene when he kills the heads of the other families and all of the Corleone’s enemies. He went from a war hero to a cold blooded criminal (02:37:05-02:42:06). Coppola managed to show the other aspects of Italian American immigrants, it is true that the movie was full of violence and blood scenes, but the major themes were family, loyalty, and love. This movie changed the vision of the world within Italian American immigrants. It reflected the social, economic, political influence of the era on society as a whole.

In conclusion, texts have a close relationship with their social and historical context, and in our case Hickman Powell’s book is directly relate to the trail of Lucky Luciano, who is a leading figure in Organized Crime, as it is the case for Francis Ford Coppola whose movie is all about the inside world of a Mafia family. Both works reflected the historical background of the 1920s, and the social era of Organized Crime. In our case , we have been influenced while reading Powell’s book, our passion for Organized Crime and the underworld has grown. Besides, we have also learned a lot through Francis Ford Coppola’s masterpiece *The Godfather*, this work has a huge influence on the society, not only the Italian Americans.

Thus, both these two works inspired generations, and we are glad to be part of these generations.

#### 4. Textuality

Textuality in New Historicism is to consider any work of art as part of history, a book telling the history of Organized Crime is as important as a movie released mainly for entertainment. JieXiu argues that:

According to Louis Adrain Montrose, historicity of texts meant to “suggest the historical specificity, the social and material embedding, of all modes of writing—not only the texts that critics study but also the texts in which we study them”(260).

Louis Adrian Montrose is famous for his statement “historicity of texts and textuality of history” which suggests that texts reflect a social phenomenon or event thus creating a relationship between literature and history. For example, a researcher can understand a historical era through the official history of any given country, or through films, songs, music videos, and sometimes even through art. In this case, Powell’s book is as revealing as the movie *The Godfather*, when it comes to the understanding of Organized Crime. In addition, textuality is like context, because both concepts focus on the social background of both literature and history and their influence on society. As a result, the text is created under the influence of the historical background and the writer’s own life experience, while the text exerts influence on readers in the then historical context.

#### 4.1.Fiction and Reality

When we hear the word fiction one word comes to our minds ‘imagination’. Many know fiction as any literary work based on imaginary characters, events, and places. In fact fiction is a response to reality; it is a representation of the society and its culture through fictional characters and events.

Many fictional books and movies portray the reality in a way that makes us ask this question: Is this really fiction? The events and characters look so real and close to society than ever. After watching the movie *The Godfather* which is a fictional work, and reading Powell’s book *Lucky Luciano: the Man Who Organized Crime in America*, we can say that the movie highlighted the experiences of the Italian American immigrants in a realistic way.

Based on real events and characters, *Lucky Luciano: the Man Who Organized Crime in America* covers the underworld cretins in New York, and the rise and the fall of Lucky Luciano and Organized Crime in USA. In like manner, *The Godfather* movie follows the life of the Corleones and its rise to become one of the powerful Mafia in New York. Thus, the fictional events of the movie were maybe inspired from realistic events. Hickman Powell exposed some of the notorious gangsters that New York knew, but the main figure is Lucky Luciano who is considered boss of bosses, “he was a very lucky fellow. He also had foresight” (97). Above all he was the leader of Organized Crime and as Powell described him:

He had qualities of leadership. He was of phlegmatic disposition, calm and firm in times of danger, never emotional or flighty as were so many of his Latin confreres. He spoke slowly and always thought before he spoke.

Ruthless with his enemies, he was, like any good politician, one who would go down for his friends. He was never stingy with his money, but cultivated the free and easy generosity of the gambler. That made him popular (100,101).

This is the same with Don Corleone in *The Godfather* who is represented as the head of a powerful family in New York. This is evident in the opening scene when Bonasera said to Don Corleone “be my friend, Godfather” and he kissed his ring as a sign of respect (00:06:3600:06:49). These two characters share a lot of things in common, being both Italian immigrants who started from nothing, they made their way to the world of Organized Crime and built an empire through illicit activities.

In addition, Powell portrayed the hideous murders the Mafia executed on members of their gang and their rivals; he exposed the true colors of the underworld, the crimes included killings of the rival gangs and the killings among the Italian Mafia known as the “hits”. This is evident in Powell’s own words “during the next few weeks, there were several other mysterious Italian murders” (95). Those retaliation killings were portrayed in *The Godfather* as well, when Michael took the lead after his father’s death he made sure to kill everyone whom he suspected of betraying his family, or simply he took revenge from his father’s enemies. The scene is well put by Francis Ford Coppola for he used parallel editing and cross cutting. This technique allowed him to show the calm Michael Corleone at his nephew’s baptism parallel to his men executing the hits he ordered on his enemies, and the music from the church played in perfect harmony with the gunshots (02:37:00-02:42:06).

Furthermore, the restaurant scene from *The Godfather* where Michael killed Sollozzo was inspired by true events (01:29:22-01:29:43), such is evident when Powell said:

Scarpato, in whose restaurant Joe died, told the cops that he had been out for a walk when the shooting occurred; and shortly after this he abandoned his business and went to Sicily (95).

This is exactly what happened to Michael when he killed Sollozzo, he directly ran to Sicily in order to wait until things get better and safe for him.

Additionally, fiction and reality intertwine again when Powell described the famous meeting between the Mafia as the most important event in the history of Organized Crime, because this meeting helped the Mafia members to discuss about stopping the bloodshed between them and install peace and fair separation of territories amongst them. In his own words Powell argues that:

The aim of the Atlantic City Conference was to establish peaceful cooperation in the underworld instead of warfare. One disturbing element had been a group commonly called “greasers” who were very influential in the *Unione Siciliana* one old-line, unassimilated Italian leaders and recent immigrants. Out of that conference grew the movement to modernize the underworld or, as some expressed the idea, to Americanize the mobs (93).

*The Godfather* on the other side portrayed a meeting between the five families in which all the important mafia leaders were present. Don Corleone began thanking all the families by name and territory they occupy, then, he thanked the other families from all over the country.

Don Corleone and the other families agreed on a compromise which dictated that there will be peace between the Italian Mafia members and that Michael Corleone would be back from his exile safe and sound, Don Corleone on his turn agreed to put to service the political protection he was benefiting from to all his fellow Mafiosi. Thus, the meeting ended with a hand shake and a hug between Corleone and Tattaglia as a settlement of their differences (02:06:46-02:12:34).

Finally, both the book and the movie dealt with the police corruption, Hickman in his book affirms that Lucky Luciano controlled politicians and the police officers. Such is evident in Powell's own words:

Police venality and political influence were apparently as rife in Italy as Luciano had found them during most of his career in New York. Before many weeks had passed the erstwhile American racket boss was ensconced in Rome in a fine apartment on the banks of the Tiber. Within less than a year he arrived in Havana, with proper Italian passport, and installed himself in the penthouse suite of one of Cuba's finest new hotels, and made a series of calls to New York and other American cities (20).

Powell continues to say that “the police often did not know much about racket crime and when they did they were smart enough not to talk about it” (90), even the crimes were covered by the police, “and what the police knew they did not tell. The murder remained a mystery” (94, 95).

The movie also dealt with the corruption of politicians, judges, and police officers. They were under the control of the Mafia and it is obvious that Don Corleone controlled a lot of politicians, this is evident in Sollozzo’s conversation with his friend as he said: “ I need a man who has powerful friends, I need a million dollar in cash, I need Don Corleone those politicians who you carry in your pocket” ( 00:36:07- 00:36:24). The corruption of the police is best shown with Mark McCluskey a corrupt Irish-American police captain in the service of the Tattaglia family and Vegil Sollozzo. In a scene Michael Corleone is shown in front of the hospital protecting his father from Sollozzo’s men. However, McCluskey came to the hospital when he heard this to dismiss Micheal and help the criminals to finish the Don. Micheal insulted the captain by questioning how much he was being bribed by Sollozzo to let his men kill his father, to which the captain replied by beating him and breaking his jaw (01:09:35- 01:09:51). From the discussion above, we can conclude that, fictional works are very close to reality than we think; indeed creating reality in fiction is possible. Now we can learn facts about the real world through fictional works. They are valuable sources of truths and insights of real life features such as society, culture, and religion.

#### **4.2.Literature and Film**

It is obvious that literature and films are two distinct fields but both are closely related, because often films are based on a literary work brought to life by actors, visual effects, and sound. Literature has always been a way of expressing ideas since the dawn of time. However, film



industry came in the 20<sup>th</sup> century to breathe life into all the long forgotten characters and make them real enough and visual. Critics tend to name everything that is not “high literature” as non-literary. Yet, as we have already mentioned, Powell’s book is as important as Coppola’s movie because both narrate valuable information about the Prohibition era and Organized Crime. Catherine Gallagher and Stephen Greenblatt in their co-authored book argue that:

The notion of culture as text has a further major attraction: it vastly expands the range of objects available to be read and interpreted. Major works of art remain centrally important, but they are jostled now by an array of other texts and images. Some of these alternative objects of attention are literary works regarded as too minor to deserve sustained interest and hence marginalized or excluded entirely from the canon.

Others are texts that have been regarded as altogether nonliterary... (9).

What Greenblatt and Gallagher explained in their book is one of the basis characteristic of the new historicist theory, which is to consider literary and non-literary texts as the same and that they circulate the same. Hickman himself showed the importance of films in the reflection of Organized Crime when he said that:

The newspapers have been unable to publish, or even to obtain, a complete picture. They are bound by the laws of libel and of demonstrable fact; and even so the partial facts come to the surface only now and then, like brief glimpses of a sea monster too fabulous for belief.

The most complete presentation of the underworld has come through the motion pictures; the gangster films, against carping opposition, have done more than any influence to awaken the nation to the fact of life (27).

Undoubtedly, by this statement Powell confirms that the Prohibition era and Organized Crime could not be best represented by gangster films that lifted the cover and showed what was really happening. Furthermore, Robert A. Rosenstone explained perfectly the relation between history and film. He said that historical films are dismissed by historians because they tend to fictionalize reality, but as we have seen above fiction and reality are not as separate as we might think. Rosenstone explains that:

Why, you may ask, discuss such films? Why take time for works few people want to or can see? Because, as I have argued elsewhere, such works provide the possibility of what might be called a "serious" historical film, a historical film that parallels-but is very different from the "serious" or scholarly written history, just as the standard Hollywood film parallels more popular, uncritical forms of written history, the kind history "buffs" like . At its best, history as experiment promises a revisioning of what we mean by the word history! (3).

Accordingly, understanding history can come from a non-literary text, as it is the case for *The Godfather*. Following the Corleone family allowed us to understand how the underworld functioned. Besides, the subjectivity of history is one element that new historicists discuss when

other non-literary elements are dismissed for their obvious subjectivity. In this context, Jie-xiu argues that:

History could not be guaranteed objective since it was narrated by human being, who was impossibly objective in the narration all the time. Since history was mostly recorded in the form of narration, historians could access history in the form of textuality as well (262).

To sum up, books and non-literary texts such as films construct history just like official documents of history do, the facts narrated in a fictional film unveil history as much as the official history documents written by historians. The gangster genre is full of truths and facts about the Mafia; it mirrors society as much as the official history or realistic books do.

## **Conclusion**

This chapter has covered the analysis of both Hickman Powell's book and Coppola's movie *The Godfather* in a new historicist view. We have used the important concepts of New Historicism to showcase the influence of Organized Crime on society such as the concept of power relations between prohibitionists and the gangsters, and also how this concept of power has backfired with resistance and circulation. Throughout the analysis of the book and the film we have demonstrated how literary texts intertwine with non-literary texts to reflect history. In addition, we have shown that *Lucky Luciano: the Man Who Organized Crime in America* is a realistic narration of prohibition gangsters. However, even *The Godfather* movie, which is a fictional narration of the gangster life, can be used to understand the historical era and background of the mafia.

# **General Conclusion**

## **General Conclusion**

Focusing on Michel Foucault's concept of power and the new historicist theory, the present research shed light on the role of prohibition in the emergence of Organized Crime in the 1920's America, and the influence of Organized Crime on the movie industry. In addition, our research demonstrated how fictional works can reflect reality through analyzing the book *Lucky Luciano: the Man Who Organized Crime in America* and the movie *The Godfather*.

This research is divided into a general introduction, two chapters, and a general conclusion. The general introduction is a general overview of our research paper. We started by introducing the main theme of our research which is prohibition and Organized Crime in America during the 1920's. Then, we dealt with the review of literature of our primary sources, the book *Lucky Luciano: The Man Who Organized Crime in America* and the movie *The Godfather*. Thirdly, we introduced the aim of our study, which is the importance of prohibition in the emergence of Organized Crime, and how Organized Crime influenced Hollywood industry. In addition, we revealed the theory that our work is based on, which is New Historicist theory. Then, this research demonstrated how fictional works can reflect reality.

The first chapter dealt with the historical background of prohibition and Organized crime, we explained how prohibition started and the reason behind it. Next, we demonstrated how prohibition spurred Organized Crime in America, and how prohibition profits changed those criminals and pushed them to become more organized. Then, we dealt with the representation of gangsters in Hollywood. We started with a short introduction of Hollywood industry, and then we demonstrated the impact of the Mafia on Hollywood with the

emergence of the gangster film genre. In the last part of our research we have introduced the theory of New Historicism relying mainly on French writer and Philosopher Michel Foucault.

The second and the final chapter dealt with the analysis of both the book and the movie relying on selected concepts of Michel Foucault and the New Historicist theory. We began our analysis with the concepts of power in order to showcase how criminals and the law are related by power relations. Then, we have shown that power is always in circulation and that the Prohibition law failed in maintaining the order because power shifted in favor of the Mafia. Criminals during the dry era showed a great resistance towards the law; they profited from the situation and made themselves the new representatives of power. After dealing with the concepts of power our interest shifted towards the one of New Historicist important concept which is context; we have analyzed the book and the novel according to the social milieu from which they emerged. We have traced back the reasons which pushed the writer Hickman Powell to investigate and write a book on Lucky Luciano. We did the same with the movie by stating the social elements which influenced Coppola to direct *The Godfather* movie, such as his Italian origins, his fascination with Organized Crime, and friendship with the writer of his Movie Mario Puzo. The last concepts dealt with the comparison between some scenes of the movie and some passages of the book in order to demonstrate how fiction intertwines with reality. In addition, according to the concept of textuality films and literature go hand in hand when it comes to narrating history, Coppola's movie and Powell's book are both used to tell and reflect a historical era.

Through analyzing Hickman Powell's book *Lucky Luciano :The Man Who Organized Crime In America* and Coppola's movie *The Godfather*, we found that prohibition is the origin behind the emergence of Organized Crime, and prohibition profits are the main reason behind the Organization of those mobsters. Furthermore, this research proved that Organized Crime and criminals in general had a huge impact on Hollywood industry and on the Americans.

Finally, after a deep analysis of the two works, we found that fictional works can also reflect reality and vice versa.

## **Works Cited**



## Primary Sources

Powell, Hickman.ed. *Lucky Luciano: The Man Who Organized Crime in America*.2037

LemoineAvenue : Barricade Books Inc.2015.Pdf.

*The Godfather*. Dir. Francis Ford Coppola. Prod. Albert S. Ruddy. Perf. Marlon Brando, Al

Pacino, Robert De Niro, Diane Keaton, and James Caan. Paramount Pictures. 1972. Film.

## Secondary Sources

“Crime and Gangster Film.” *Filmsite*. N.p, n.d. Web. 26 Jul. 2021.

“Francis Ford Coppola Biography”. *IMDb*. Web. 21 Aug 2021.  
[https://www.m.imdb.com/name/nm0000338/bio\\_](https://www.m.imdb.com/name/nm0000338/bio_)

“Loyalty & Betrayal: The Story Of The American Mob (Full Documentary).” YouTube,  
uploaded by The Gangster Times, 7 Apr. 2021. Web. 10 May 2021.  
[www.youtube.com/watch?v=vhXsxbZxLlw&t=795s](http://www.youtube.com/watch?v=vhXsxbZxLlw&t=795s).

“Prohibition Profits transformed the mob.”*Prohibition as an Interactive History*.  
TheMobMuseum,n.p. Web. 15 May.2021.

“The Building blocks Of Prohibition.” *Prohibition an Interactive History*. The MobMuseum. Web.  
9 May.2021. [www.prohibition.themobmuseum.org/the-history/the-road-toprohibition/why-prohibition-happened/](http://www.prohibition.themobmuseum.org/the-history/the-road-toprohibition/why-prohibition-happened/).

“Transnational Organized Crime.” *Federal Bureau Of Investigation*. N.p, n.d. Web. 5 Jul.  
2021.[www.fbi.gov](http://www.fbi.gov).

Adler, Tim. *Hollywood and the Mob: Movies, Mafia, Sex and Death*. A&C Black, 2008. pdf.

Aduvato, Steve. "The Impact of the American Mafia Today." YouTube, 14 January 2020. Web. 23 June 2021. [www.youtube.com/watch?v=o4e79Expq1Q](https://www.youtube.com/watch?v=o4e79Expq1Q).

Barson, Michael. "Francis Ford Coppola". *Encyclopedia Britannica*. 3 Apr. 2021. Web. 28 Jul 2021. <https://www.britannica.com/biography/Francis-Ford-Coppola>.

Brito, Lydia Maria Pinto, et al. "Michel Foucault: analysis of power relations in entrepreneurial and innovative initiatives in Brazil." *Athenea digital: revista de pensamiento e investigación social* 20.1 (2020): 0013.Pdf.

Browne, Nick, ed. *Francis Ford Coppola's The Godfather Trilogy*. Cambridge University Press, 1999.Pdf.

*Charlie and the Chocolate Factory*. Dir. Tim Burton. Prod. Brad Grey and Richard D. Zanuck. Perf. Johnny Depp, Freddie Highmore and Helena Bonham Carter. Warner Bros. Pictures. 2005. Film.

Duffy, Micheal. "Why Hollywood Was Married To The Mob." *The Sydney Morning Herald*. N.p, 13 Sep 2010.Web. 25 Jul 2021.

Insider. "Ex-Mob Boss Rates 13 Mafia Movie Scenes/ How Real is it?" YouTube, 17 Feb 2020. Web. 2 Jul 2021.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Duke University Press, 2007.Pdf.

---."The subject and Power." *Critical Inquiry* 8.4 (1982): 777-795.Pdf.

- Gallagher, Catherine, and Stephen Greenblatt. *Practicing new historicism*. University of Chicago Press, 2000.Pdf.
- Gambetta, Diego. *Codes of the Underworld*. Princeton: University Press, 2011. Pdf.
- Hale, Benjamin. "The History Of Hollywood: The Film Industry Exposed." *History Cooperative*, 12 November 2014. Web. 22 Jul 2021.
- History.com Editors." The Mafia in Popular Culture." *History*. A&E Television Networks. Web. 29 Oct 2009.[www.history.com/topics/crime/the-mafia-in-popular-culture](http://www.history.com/topics/crime/the-mafia-in-popular-culture).
- Hparkins. "Prohibition and the Rise of the American Gangster". *National Archives Pieces of History*, N.p,17 Jan 2012. Web. 16 Aug. 2021.
- Jie-xiu, L. I. U. "Historicity of Texts and Textuality of History—On The Virginian From the Perspective of New Historicism." *Journal of Literature and Art Studies*4 4 (2014): 257263.Pdf.
- Najjar, Saja Khalil. "A Stylistic Analysis of Francis Ford Coppola's Trilogy Movie The Godfather." MA Thesis. Hebron University, 2019.Pdf.
- Larke-Walsh, George S. *Screening the Mafia: Masculinity, Ethnicity and Mobsters from The Godfather to The Sopranos*. McFarland, 2010. Pdf.
- Lincoln, Abraham. *Speeches & Letters of Abraham Lincoln, 1832-1865*. No. 206. JM Dent & Company, 1894.Pdf.

- Lu, Juncong. "Interpretation of the Film the Godfather From Sound Effect, Movie Frame, Filming Technique and Narrative." *2020 International Conference on Language, Art and Cultural Exchange (ICLACE 2020)*. Atlantis Press, 2020.Pdf.
- Maisuwong, Wanwarang. The promotion of American Culture Through Hollywood Movies to the World. Diss. Faculty of Political Science, Thammasat University, 2012.Pdf.
- Ouse, David. "Hickman Powell". *Zenith city online*, (2012-2017). Web. 21 Aug 2021.<https://zenithcity.com/archive/people-biography-hickman-powell/>
- Polenghi, Simonetta. "Film as a source for historical enquiry in education. Research methods and a case of study: film adaptations of Pinocchio and their reception in Italy." *Educació i Història: revistad'història de l'educació* (2018): 89-111.Pdf.
- Rosenstone, Robert A. "The historical film as real history." *sinecine: Sinema Araştırmaları Dergisi* 9.1 (1995): 159-181.Pdf.
- Runner Runner*. Dir. Brad Furman. Prod. Leonardo DiCaprio et al. Perf. Justin Timberlake, Ben Affleck, Gemma Arterton, Anthony Mackie. 20<sup>th</sup> Century Fox. 2013. Film.
- Sangimino, Marissa. *Rewriting the Mafioso: The Gangster Hero in the Work of Puzo, Coppola, and Rimanelli*. Diss. Boston College. College of Arts and Sciences, 2015.Pdf.
- Slavicek, Louise Chipley. *The Prohibition era*. Infobase Publishing, 2009.pdf.
- Wilson, Ron. *The Gangster Film: Fatal Success in American Cinema*. Columbia University Press, 2014. Pdf.