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Still the Moving World: "Intolerance, Modernism and "Heart of Darkness (Literature and the Visual Arts)

Jordan Leondopoulos

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Nearly three-quarters of a century of criticism - much of it misguided, sometimes even wrong-headed - has obscured a crucial facet of D.W. Griffith's accomplishment in *Intolerance*. This original and lucid study argues that *Intolerance* is, like Joseph Conrad's *Heart of Darkness*, a proto-modernist text. Both works exhibit an ahistoric consciousness of disorder, destruction and skepticism, and reflect - to different degrees - the aesthetic experimentalism of the early 20th century. Through a close analysis of Griffith's film and its manifold affinities with Conrad's tale - and more cursorily with the works of other exponents of modernism in the traditional arts - the author demonstrates that, contrary to the conventional criticisms of *Intolerance* as a cluttered, disjointed text, the film's eccentric form and unruliness are among the vital components of its meaning and modernity.

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