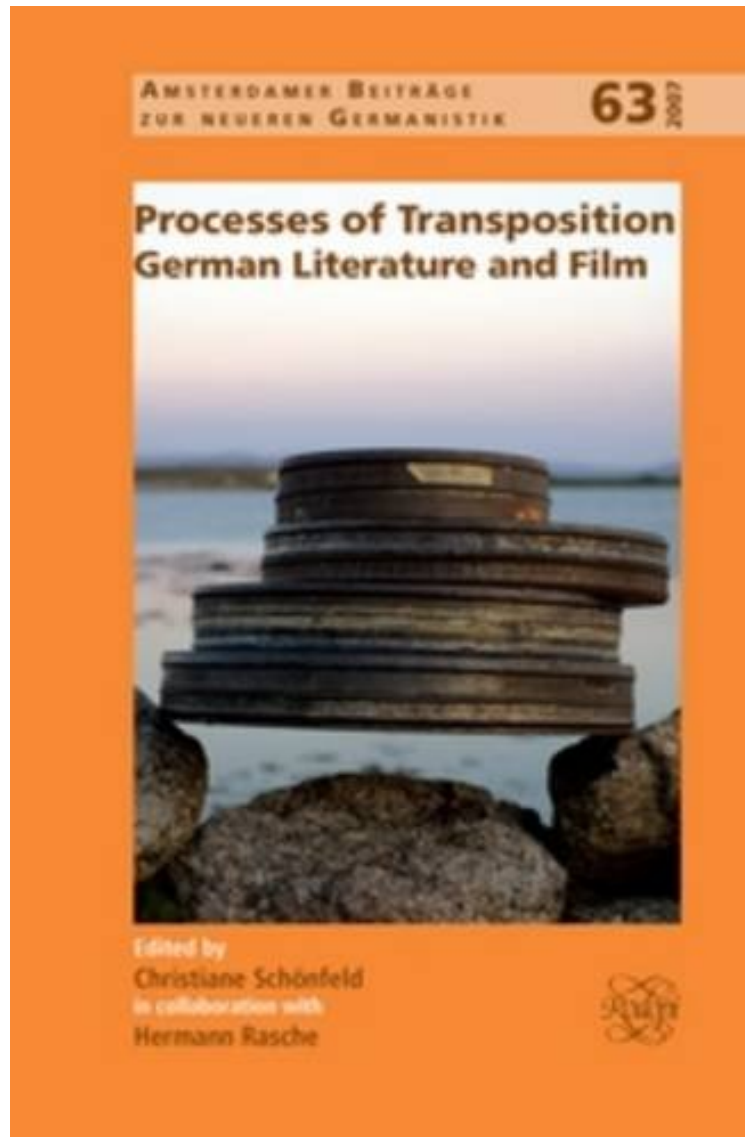


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Christiane Schnfeld (Ed.), Hermann Rasche (co-editor)

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The essays collected in this book focus on the multi-faceted relationship between German/Austrian literature and the cinema screen. Scholars from Ireland, Great Britain, Germany, Switzerland, Luxembourg, Portugal, USA and Canada present critical readings of a wide range of transpositions of German-language texts to film, while also considering the impact of cinema on German literature, exploring intertextualities as well as intermedialities. The forum of discussion thus created encompasses cinematic narratives based on Goethe's *Faust*, Kleist's *Marquise of O...*, Kubrick's film version of Schnitzler's *Dream Story* and Caroline Link's Oscar-winning adaptation of Stefanie Zweig's novel *Nowhere in Africa*. The wide-ranging analyses of the complex interaction between literature and film presented here focus on literary works by Anna Seghers, Hans-Magnus Enzensberger, Nicola Rhon, Gnter Grass, Heinrich Bll, Elfriede Jelinek, Rolf Dieter Brinkmann, Erich Hackl, Thomas Brussig, Sven Regener, Frank Goosen and Robert Schneider, as well as on adaptations by filmmakers such as Friedrich Wilhelm Murnau, Max Mack, Josef von Sternberg, Max W. Kimmich, Fred Zinnemann, Paul Wegener, Alexander Kluge, Volker Schlndorff, Hansjrgen Pohland, Hendrik Handloegten, Michael Haneke, Christoph Stark, Karin Brandauer, Joseph Vilmaier, Leander Haumann and Doris Drrie. Table of Contents** List of Contributors** Acknowledgements** Christiane SCHNFELD: Introduction** Osman DURRANI: *Filmed Fausts: Cardboard Cut-Outs or Blueprints of the Soul?*** Ricarda SCHMIDT: *The Swan and the Moped. Shifts in the Presentation of Violence from Kleist's "Die Marquise von O..." to Christoph Stark's Julietta*** Siobhn DONOVAN: *"Inspired by Schnitzler's Traumnovelle": The Intersemiotic Representation of Figural Consciousness in Eyes Wide Shut*** Hugh RIDLEY: *Reflections on the Literary Antecedents of Murnau's Tabu*** Gerald BR: *Perceptions of the Self as the Other: Double-Visions in Literature and Film*** Gilbert CARR: *"Mit einem kleinen Ruck, wie beim Kinematographen". From the Unmaking of Professor Unrat to an Unmade Der blaue Engel*** Yahya ELSAGHE: *German Film Adaptations of Jewish Characters in Thomas Mann*** Birgit MAIER-KATKIN: *Literary and Cinematographic Reflections on the Human Condition by Anna Seghers and Fred Zinnemann*** Eoin BOURKE: *Two Foxes of Glenarvon*** Thomas MARTINEC: *Perspective and Reality: Cinematic Transformation of the Narrative Perspective in Schlndorff's Die Blechtrommel*** Carrie SMITH-PREI: *"Their Adam's Apple Put Them on Screen": Hansjrgen Pohland's Cat and Mouse and the Narrative of the Male Body*** Gisela HOLFTER: *From Bestseller to Failure? Heinrich Bll's Irisches Tagebuch (Irish Journal) to Irland und seine Kinder (Children of Eire)*** Jan RHNERT: *A German Poet at the Movies: Rolf Dieter Brinkmann*** Alasdair KING: *"Literatur und Linse": Enzensberger Goes to the Movies*** Muriel CORMICAN: *Thomas Brussig's Ostalgie in Print and on Celluloid*** Claudia GREMLER: *"But Somehow it Was Only Television": West German Narratives of the Fall of the Wall in Recent Novels and their Screen Adaptations*** Juliet WIGMORE: *Sex, Violence and Schubert. Michael Haneke's La Pianiste and Elfriede Jelinek's Die Klavierspielerin***

these essays provide insight into intermedial interactions and transpositions[]another helpful resource to the growing body of recent edited volumes in Germanic Studies that contain case studies of filmic genres or processes in: *Germanistik in Ireland, Vol. 3, 2008*"