Goethe on Film: Television Adaptations of *Götz von Berlichingen*, *Egmont* and *Stella*

by

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ABSTRACT

The dissertation argues that literary scholars have unjustly ignored television adaptations of Goethe's *Götz von Berlichingen*, *Egmont* and *Stella* as important works in modern Goethe reception studies. Six selected film adaptations are investigated: Gert Westphal's (Jagsthausen) and Wolfgang Liebeneiner's versions of *Götz von Berlichingen*, Helmut Schiemann's and Franz Peter Wirth's films of *Egmont* and Franz Joseph Wild's and Thomas Langhoff's productions of *Stella*. These films are shown to evoke a wide range of possible interpretations, which are then linked to modern reception of the works, the use of film styles and techniques and cultural norms in East and West Germany.

The thesis examines these television renditions primarily as autonomous works to avoid the limited approach taken by many literary scholars who focus on the transformation from the literary source to the film medium or, more specifically, emphasize primarily fidelity to the original source. Goethe's original play scripts are examined, but only to determine possible interpretations of the works and the strengths and weaknesses in the story line for each film adaptation. In the interest of interpreting the films rather than using them to support a particular theory, the study makes use of a multiplicity of critical approaches. At the same time, the films are treated under common rubrics; each director's use of narrative structures, as well as film styles and techniques provide the dissertation its main focus. The last chapter assesses cultural policies and climates in East and West Germany, norms in the television industry, as well as factors more specific to each film. How such factors impacted these films provides insight not only into Goethe and his age, but also into the people and culture who produced these interpretations.

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DEDICATION

M A R C O

TABLE OF CONTENTS

INTRODUCTION 1

Literary Criticism 1
Challenges of Performance Analysis 1
Film Adaptations 5
Methodological Considerations 11
Live Recordings of Theatre Performances 11
Developments in the Theory of Literature and Film 12
The Stage/Screen Debate and the *Fernsehspiel* 14
Film Criticism 16
Approach 23

CHAPTER ONE 25

Narrative Structures in *Götz von Berlichingen*, *Egmont* and *Stella* 25
Story Lines in Goethe's Play Scripts 26
Götz von Berlichingen 26
Egmont 28
Stella 30
Goethe's Story Lines in Film Adaptations of *Götz von Berlichingen*, *Egmont* and *Stella* 32
The Setup 36
The Confrontation 41
The Resolution 49
Conclusion 51

CHAPTER TWO 53

The Play as a Source for Film Adaptation 53
Modes of Interpretation 53
Götz von Berlichingen 54
Egmont 59
Stella 64
Conclusion 67

CHAPTER THREE 68

Film Styles and Techniques 68
Acting 69
Settings and Decor 70
Costumes 71
Photography 71
Distance of the Shot 71
Angle of the Shot 72
Black and White Versus Colour 73
Mise en Scène 74
Movement 75
Editing 76
Sound 76
The Historical Context 77
Götz von Berlichingen 79
Egmont 82
Stella 84
Conclusion 87

CHAPTER FOUR 88

Film Analysis 88
Opening Shots 88
Götz von Berlichingen 88
Egmont 94
Stella 101
Cinematic Development of Themes and Characters 106
Götz von Berlichingen and His Struggle for Freedom 108
The Protagonist and His World 108
The Contrast of the Bamberg Court 118
The Peasants 123
Imprisonment 125
Egmont and the Daemonic 128
The Protagonist as Politician 128
The Private Hero as a Lover 137
The Matriarchy Versus the Male Fantasy in *Stella* 140
An Isolated World 140
Emotional Distress and Female Solidarity 142
One Man, Two Women 147
The Ending 156
Götz von Berlichingen 156
Egmont 160
Stella 164
Conclusion 167

CHAPTER FIVE 169

Götz von Berlichingen, *Egmont* and *Stella* in Sociohistorical Contexts 169
Cultural Politics 170
Cultural Revolution and *klassisches Erbe* in East Germany 170
The Alternative Cultural Movement and Subsidy System in West Germany 172
Television in East and West Germany 173
General Tendencies 173
Sources of Information on Made-For-Television Movies in East and West Germany 175
Preserving Theatrical Traditions 178
Schiemann's *Egmont* as an East German Tradition 178
Upholding the Tradition in Live Theatre: *Götz von Berlichingen* 182
Women as a Cultural Indicator 185
Langhoff's *Stella* 185
Television's Mandate for 'Balance' 187
Liebeneiner's *Götz von Berlichingen*, Wirth's *Egmont* and Wild's *Stella* 187
Conclusion 191

CONCLUSION 192

BIBLIOGRAPHY 194

Films 194
Primary Sources 195
Cited Works 196
Film Indexes 210

INTRODUCTION

This study will examine selected filmed renditions of Goethe's *Götz von Berlichingen*, *Egmont* and *Stella* produced between 1967 and 1982. Through a comparison of each film's use of narrative structure and themes, as well as film techniques, it will show first that film directors need to go beyond the written text in order to work successfully within this medium. The study will then investigate sociohistorical factors that influenced each adaptation and ultimately demonstrate that the films are an important element for a modern interpretation of these plays.

LITERARY CRITICISM

Challenges of Performance Analysis

Goethe's plays have enjoyed a continuing presence in modern repertoires in Germany, Austria and Switzerland. Between 1988/89 and 1992/93 *Götz von Berlichingen* was performed in Jagsthausen 20 to 22 times yearly and produced by a total of 12 other theatres during the same five-year period. *Stella* also fared well with 30 productions within the same time frame. *Egmont* is the least popular of the three plays; in 1988/89 it was not performed, but in the four years that followed four productions took place.[1] Yet,

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[1] The following statistics were taken from *Was spielten die Theater?* (from 1990/91 onwards *Wer spielte was? Werkstatistik des Deutschen Bühnenvereins*). The first number in each column denotes the number of productions, the second the number of performances:

Year	*Götz von Berlichingen*	*Stella*	*Egmont*
1988/89	4 90	4 90	0 0
1989/90	2 36	5 46	1 44
1990/91	2 45	6 96	1 26
1991/92	3 31	11 198	1 24
1992/93	2 25	4 58	1 23

despite the inclusion of Goethe's plays in many theatre repertoires, researchers still, on the whole, seem hesitant to pursue performance analysis of these plays.

The approach taken by scholars to analyze plays can be understood by first considering how most critics in the past have seen the relationship between the written play and the performance. Erika Fischer-Lichte states that for centuries this relationship posed no serious concern; there did not seem to be a significant difference between the two, as long as a playwright created his or her work with a particular audience, stage and group of actors in mind. But because elements in the theatre have changed from the latter half of the 18th century and each theatre carries with it interrelationships in terms of social and cultural messages, "... it is no longer possible to assume general guidelines determining the relationship between drama and theater: any kind of staging of a play is now conceivable" (Fischer-Lichte, "Performance" 198).

This new direction in thinking among scholars has been fueled by developments in semiotic theory in the last twenty years. Marvin Carlson (*Goethe and the Weimar Theatre* and *The German Stage in the Nineteenth Century*), John Prudhoe (*The Theatre of Goethe and Schiller*), and Michael Patterson (*The First German Theatre: Schiller, Goethe, Kleist and Büchner in Performance*) all attempt to recreate the context in which plays were performed in pre-20th century German theatre and, in doing so, provide valuable information for researchers who seek to pull away from the traditional approach of literary scholars to treat drama simply as literary text. Erika Fischer-Lichte's *Kurze Geschichte des deutschen Theaters* is a valuable study in that it encompasses a broad period, from the Middle Ages to the 1990s, and opens the door to a general survey of performance history.

However, it lacks detailed examination of specific performances of Goethe's plays in modern times, as most of what is said about his work falls into a section on the Weimar theatre, rather than her later chapter on the production of classical plays in the twentieth century.

One comprehensive study of Goethe in recent performance is David John's work on *Egmont.* Although John is skeptical about the absolute primacy of any text, he is careful to avoid the extreme of totally excluding it. In addition to the text then, John suggests that the theory, practice, actors and audiences from both Goethe's time, as well as modern times, must be taken into account. This enters into the field of sociosemiotics and John utilizes a combination of sources such as newspaper articles and live recordings of specific performances. In particular, John's use of recordings attempts to deal with a fundamental problem: the performance, once performed, is irretrievable. As Carlson points out:

> The analysis of theatrical performance has always provided a problem of particular difficulty to semiotic theory, for a variety of reasons--the ephemerality of the event, the complexity of the interrelationships of so many communicative channels, the almost infinite variety of physical realizations that may be generated from a single written script, the phenomenological concerns generated by the physical presence of the event, and the effects upon interpretation of changing historical and social reception strategies. (Carlson, "Invisible" 111)

Live recordings, then, allow scholars such as John to analyze visuals and acoustics more effectively. But John's work is also a positive sign in another respect; while performance

studies have gained an established reputation in some theatre departments with the work of scholars such as Richard Schechner, John has chosen a play that many have claimed is flawed, thus perhaps making some theatre directors doubt its suitability for the stage. Reinhardt, for instance, begins his article on *Egmont* by stating that the play "... ist für die Mitwelt und Nachwelt zum Sorgenkind mit liebens- und tadelnswerden Eigenschaften geworden" (Reinhardt 158). In addition, earlier negative evaluations of *Götz von Berlichingen* and *Stella* were common and may have had similar effects within the theatre world as well: the former was "... received with acclaim by the generation for which it was written [but] has not fared so well with later readers and critics" (Weisinger 211); and with the latter "... hat sich die Goethe-Forschung längere Zeit schwergetan" (Pikulik 88). But in the scholarly community, many arguments made earlier are now challenged. Weisinger, for instance, believes that the negative evaluation of *Götz von Berlichingen* is a result of the inability of earlier scholars to place it in a suitable category and notes that some recent criticism has attempted to establish a convincing category for the play, in order that it may be better appreciated (211). In addition, Fowler challenges earlier accusations concerning the play's disunity, arguing that Goethe provided a neat symmetrical package and that "...it should be pointed out that in this work [he] has succeeded in molding his heterogeneous and refractory material and in apportioning it between the traditional five acts with a remarkable degree of regularity ..." (1). Pikulik contends that some past scholars have misunderstood *Stella*: "... einige Kritiker [sind] entschieden zu weit gegangen, wenn sie in Fernandos Bund mit Stella und Cäcilie den Tatbestand der Bigamie sahen. Vor allem haben sie damit den Sinn und die Differenziertheit der dargestellten Problematik verfehlt" (91). And in the case of *Egmont*,

earlier critics' complaints about the play's apparent aesthetic disunity have been challenged by Reinhardt and others who argue that all of its parts are essential for a complete understanding of the work.

The lack of modern performance analysis on a canon author such as Goethe may seem odd, not only in light of the presence of these plays in modern repertoires, newfound appreciation for texts outside the written text and recent reevaluations of the plays, but also in light of comparable scholarship on Shakespeare. Shakespearean performance analysis started as early as the late 1970s with titles such as Philip C. McGuire and David A. Samuelson, eds., *Shakespeare: The Theatrical Dimension*, and Richard David, *Shakespeare in the Theatre*. More recent contributions include Dennis Kennedy's *Looking at Shakespeare: A Visual History of Twentieth-Century Performance* which deals with the relationship between scenography and international Shakespeare performance in the modern and postmodern eras; *Staging Shakespeare's Late Plays* by Roger Warren, which documents rehearsals of selected performances although the author ensures that "this is not a blow-by-blow rehearsal diary, but rehearsals as a means of exploring the theatrical issues of the plays themselves" (3-4); and most recently, *Shakespeare: An Illustrated Stage History*, edited by Jonathan Bate and Russell Jackson, which contains a wide variety of essays dealing with various aspects of performances from Shakespeare's time to the 1990s.

Film Adaptations

Goethe's works are not only still performed in today's German theatres, but have also caught the attention of filmmakers. The Faust thematic is by far the most popular of

Goethe's material for the film industry, as world-wide there exist over 40 versions of it.[2] These films have been the focus of a number of studies.[3] Beyond this, articles focus on Goethe adaptations that have been produced by renowned directors such as Wim Wenders and Peter Handke (*Falsche Bewegung*, based upon *Wilhelm Meister*), or Egon Günther (*Die Leiden des jungen Werther; Lotte in Weimar*).[4] However, except for the *Faust* renditions, none of these articles deals with film adaptations of Goethe's plays.

The lack of scholarship on Goethe's filmed plays (with the exception of *Faust*) may suggest to some that few such films exist. However, not only have most of his plays been filmed, they have been filmed several times. Table 1 lists films based upon Goethe's plays with the date of each release or production:[5]

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[2] Listings of *Faust* adaptations can be found in indexes by Goble and Lee.

[3] The most complete overview of the some 40 Faust films is Singer's dissertation. Other authors worth consulting are: Prodelliet, Rohmer, and Strobel.

[4] For an analysis of *Wilhelm Meister*, *Werther* and other adaptations, consult studies by Christensen, Harcourt, Heining, Mahoney, and McCormick.

[5] This list was compiled after consulting several bibliographical sources, but is not necessarily exhaustive. The most helpful bibliographies for this study include those by Birett, Klünder and Schmidt. Bibliographical information can also be found in studies by Estermann and Hickethier (*Fernsehspiel*). For full bibliographical information and other resources see **Film Indexes** in the **Bibliography** section.

TABLE 1

Film	Production Date
Vorspiel auf dem Theater	1951, 1963
Die Laune des Verliebten	1954
Die Geschwister	1956
Die Mitschuldigen	1961, 1967, 1982
Götz von Berlichingen	1910, 1922, 1925, **1967**, **1978**, 1981
Clavigo	1959, **1970**, **1978**, **1989** (date of broadcast)
Stella	1954, 1967, 1973, **1982 (two versions)**, **1988**
Egmont	1919, 1922, 1923, 1954, 1962, **1974**, **1982**, **1986**
Torquato Tasso	1909, 1910, 1913, 1914, 1969, **1982**, **1985 (two versions)**
Iphigenie auf Tauris	1968, 1978, 1979, **1982**

Unfortunately, there are enormous difficulties in accessing these films today, partly due to incomplete collections, partly due to the reluctance of film holders to share the material.[6] This was a significant factor in the decision to concentrate the study on three plays: *Götz von Berlichingen*, *Stella* and *Egmont*. In addition, accessible films of these three works include a variety from East and West Germany spanning the period 1967 to 1982. No films from Austria or Switzerland were made available. Table 2 lists the films considered in this study.

[6] They are usually not available on video cassette. Some may be stored in archives, although collections of made-for-television movies are often incomplete (only those highlighted in bold in Table 1 were located at the more than 100 archives or institutions contacted). Some archives charge prohibitive viewing fees (as much as DM 50,- per hour) and copies of films are usually refused due to copyright laws. If a film is not housed in an archive or if a copy is desired, then the television station must be contacted. Acquisition of films from television companies can be enormously expensive, as most charge approximately DM 1000,- per film.

TABLE 2

Film	Director	Year	Country
Götz von Berlichingen	Gert Westphal	1967	FRG
Götz von Berlichingen	Wolfgang Liebeneiner	1978	FRG
Egmont	Helmut Schiemann	1974	GDR
Egmont	Franz Peter Wirth	1982	FRG
Stella	Franz Joseph Wild	1982	FRG
Stella	Thomas Langhoff	1982	GDR

Some reviews of these films exist,[7] but they are not scholarly treatments. In addition to earlier negative comments about the plays themselves is the perception that theatre recordings or adaptations are uninspiring and one-dimensional. In the early days of television after the Second World War, plays by Goethe and other classical authors were filmed *en masse* in order to reestablish literary tradition and cultural continuity, and give a cultural standard to television. Audiences, however, soon doubting the bourgeois cultural values that classical works espoused, gradually developed a distaste for such renditions. The decline in enthusiasm for this type of film continued into the 1960s because television was trying to achieve "klassisches Maß" at all costs. This meant that despite hefty criticism, fidelity to the original was upheld in most cases, making these films seem pale in comparison to new and innovative performances in the theatre where classical perfection was no longer paramount (Hickethier, *Fernsehspiel* 164).

[7] See bibliographical notes for Funke, Henrichsen, Linzer, Michaelis and Schiller.

This attitude seems characteristic of literary scholars as well, since many have ignored television films as an area of research, even though the strong connection to literary sources is well-known. Thomas Neuhauser notes that scholars have not collaborated with those involved in the television industry to develop a theory dealing specifically with the visual interpretations of made-for-television movies (Neuhauser 119). However, scholars alone are not to blame for this phenomenon:

> Die besonderen Möglichkeiten des Fernsehspiels, literarische Werke visuell zu interpretieren, sind allerdings auch in den Fernsehanstalten selbst lange nicht unvoreingenommen gesehen worden. Primär galt und gilt die Literatur als Materialbasis, als Lieferant von Stoffen. Doch hofft man auf genügend fernseheigene Literatur und betrachtet das Fernsehspiel nach Literaturvorlage eher als Übergangs- oder Notlösung denn als Herausforderung. (Neuhauser 119)

Still, most of the Goethe films produced in the 1960s, 70s and 80s received widespread exposure through television broadcasts. Most of the films considered in this study have been televised more than once, each time potentially reaching millions of viewers. Table 3 shows dates of broadcast taken from Klünder's *Lexikon der Fernsehspiele:*

TABLE 3

Film	Television Station and Date of Broadcast
Götz von Berlichingen (Westphal, 1967)	**ZDF**: Aug. 20, 1967 **HR**: Mar. 23, 1978 and Oct. 15, 1988 **BR 3**: Feb. 2, 1979
Götz von Berlichingen (Liebeneiner, 1978)	**BR 3**: Dec. 23, 1981 **1 Plus**: Dec. 3, 1987
Egmont (Schiemann, 1974)	**DDR 1**: Oct. 25, 1978 and May 21, 1980 **DDR 2**: Feb. 13, 1982
Egmont (Wirth, 1982)	**ARD** and **ORF 1**: Oct. 31, 1982 **HR 3**: Nov. 19, 1988
Stella (Wild, 1982)	**ARD**: Mar. 14, 1982 **HR 3**: Nov. 12, 1988
Stella (Langhoff, 1982)	**DDR 1**: Aug. 29, 1982

While some scholars may argue that widespread exposure does not mean that a work deserves scholarly attention, the field of film adaptation has received serious consideration in other disciplines, such as English Literature. Scholarship on Shakespearean film adaptations, for example, is prolific and includes major titles such as: *Shakespeare on Television: An Anthology of Essays and Reviews* (Bulman and Coursen, eds.); *"Hamlet": Film, Television, and Audio Performance* (Kliman); *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa* (Davies); *Watching Shakespeare on Television* (Coursen); and *Shakespeare, cinema and society* (Collick). In addition to these titles are entire issues of journals devoted to Shakespeare and film, as well as numerous individual essays.[8]

[8] See for example *Literature/Film Quarterly*, issues: 1.4 (1973); 4.2 (1976); 5.4 (1977); 11.3 (1983) and the *Shakespeare Survey* 39. In addition, a publication entitled *Shakespeare on Film Newsletter* has been published regularly since 1976.

METHODOLOGICAL CONSIDERATIONS

Live Recordings of Theatre Performances

Although the aesthetic nature of a live performance is altered when filmed, many critics refer to such works as 'theatre on television.' Thus, the debate in the 1950s revolved around the question of whether theatre should be transferred to television, and if so, how? More specifically, this question addressed the extent to which the aura and the uniqueness of the theatrical experience could be preserved (Hickethier, *Fernsehspielforschung* 96).[9] By the 1960s, the tendency was to defend theatre on television as a legitimate form of programming. Helmut Oeller and Karl Holzamer both pointed out the value of television as a chronicler of West German theatre. In the seventies, however, recordings were devalued once again, primarily due to low audience ratings. This was attributed to the development of the more attractive *Fernsehspiel*, which used more sophisticated film techniques. Critics such as Rischbieter posited that television showing theatre recordings could now only function as a sort of archive. However, by the mid-seventies, others, such as Siegfried Kienzle, head of ZDF programming, Volker Canaris and Knut Hickethier ("Schwierigkeiten") sought to show that these recordings could offer more than just documentation,--they could offer new perspectives on various themes.

Two in-depth studies appeared in the 1970s: Klaus Viedebantt's dissertation *Volkstheater im Fernsehen: Unterhaltungstheater im folkloristischen Aufputz*; and Veronika Dübgen's *Theater im Fernsehen*. Viedebantt examines the evolution of folk

[9] See also Knudsen and Möller.

theatre from folk drama, as well as television production, audiences and their sense of nationality, processes of identification and regional ties to the theatre. Viedebantt's main sources include interviews with directors and others working within the theatre and television industries. Dübgen excludes folk theatre, comparing post-1950 theatre and live recordings of performances as two different systems of production and reception. Still, she appears to favour performance, and television's achievement is measured in terms of how well the sense of a theatrical experience is promoted.

In East Germany, the debate did not develop as it did in the West, but discussion on the relationship between theatre and television thrives in united Germany today. In particular, many journals such as *Theater heute* focus on the topic; for example the 1992 year-end issue contains commentaries by famous personalities such as Martin Walser, Volker Canaris and Thomas Langhoff in a section entitled "Theater: Film: Fernsehen."

Developments in the Theory of Literature and Film

Although film adaptation as a legitimate area of scholarly literary exploration in Germanistics is generally accepted today, this acceptance has come with reservation. As a result, methodological considerations (other than fidelity to the literary source) have developed primarily in the last 20 years. In West Germany, as well as other countries, earlier scholars tended to approach film and literature analysis conservatively by concentrating mostly on plot, theme or character. This was done under the assumption that film depends on literature, thus making any adaptation a ". . . transference, translation, reshaping, modernization, influence, exchange [or] 'giving a personal signature to the original'. . ." (Silberman "Ideology" 198).

In the 1950s a plethora of dissertations examining the differences between film and literature began to emerge.[10] Alfred Estermann's *Die Verfilmung literarischer Werke* (1965), for a time one of the standard works for many scholars in the field of German film and literature, is an example of a simplistic approach that treats film adaptations of some well-known works such as *Faust, Der zerbrochene Krug, Minna von Barnhelm* and *Buddenbrooks* primarily along literary lines. Although Estermann recognizes the autonomy of film in formal and stylistic terms, he limits his study to thematic transfers (from book to film) and how factual events are portrayed in pictures. As a result, adaptation is reduced to a dualism of word and picture representation. Comparisons of this nature can, however, be expected when we consider that "... the cultural model which the cinema represents is already treasured as a representation in another sign system" (Andrew, *Concepts* 97). Thus, until recently, most scholars, at least in German film studies, applied literary critical categories to film analysis. This, writes Silberman, is flawed, because it implies an unreflected similarity between the filmic and literary works: "Such an approach carries with it the same prejudices characteristic of the original theoretical framework: the establishment of a classical canon, the focus on history to the neglect of the processes of production and reception, and the tendency to cling to the dichotomy between form and content, between technique and scenario" (Silberman, "Ideology" 199).

[10] See Brosche, Kruschewski, Rach, Estermann, Fischer, Schneider and Reif. Although the titles indicate that these works all deal with literature and film, I did not find it necessary to acquire them all for the purpose of this study.

Since the 1980s, scholars have attempted to avoid explicit or implicit devaluation of film adaptations. Irmela Schneider's *Der verwandelte Text: Wege zu einer Theorie der Literaturverfilmung* and Monika Reif's *Film und Text*, attempt to provide a semiotic framework for film adaptation analysis. Thus, theoretical studies have signaled the desire for a new direction among Germanists, but not necessarily its implementation.

The Stage/Screen Debate and the *Fernsehspiel*

The notion of fidelity in literature and film theory impacted the stage/screen debate as well, since certain conventions govern both stage performances and film. In general terms, both media present sight and sound to a watching audience; both are interested in relating stories; both recreate worlds by using actors, props and sets; and in each movement is essential. But differences in the nature of each medium have become more apparent with the introduction of film sound, colour, mobile cameras, and so on. We will consider four main points: First, spatial limitations in the theatre have given film the advantage of being able to present panoramic images as well, which in the theatre can only be invoked in spectator's mind. As such, meaning in film occurs most often through pictures, whereas verbal communication, exaggerated movement and expression give the theatre its primary meaning. Second, the type of perspective varies between the two, neither of which is ideal: on the one hand, film offers the viewer various perspectives (close-ups, long shots, etc), but forces these upon him or her; on the other, the theatre spectator can choose focus, but the distance between the audience and the stage is constant, thus limiting the spectator's range of perspectives. Third, the scene, the basic unit of construction in the theatre, roughly corresponds to real time, whereas in film this is not necessarily the case. In addition, time usually moves forward in the theatre and

temporal dislocations common to film, like the flashback, are rare. And lastly, the theatre facilitates a face-to-face interaction, as opposed to the one-way communication characteristic of film. A theatre performance is an event; the actor and audience must gather together at a specific time and place. The cinema may be considered an event; however, if the film is watched on television, the viewer can follow events without leaving his living quarters.

Many film adaptations of plays are broadcast on television (none of the films in this study was shown at the cinema), and these fall into a more specialized field known as *Fernsehspiel* adaptations or made-for-television movies. However, many earlier scholars pursued the analysis of television movie adaptations in the same way Estermann approached literary film adaptations. Such an example is Saad Elghazali's *Literatur als Fernsehspiel*, which appeared the same year as Estermann's book. In a chapter on filmed theatre, Elghazali describes the changes in various scripts from the point of view of time, character constellation, and structure of the plot. Hellmuth O. Berg, in *Fernsehspiele nach Erzählvorlagen*, works within categories of quantitative (plot, dialogue, etc.) or qualitative (time, space, etc.) aspects. Some more recent scholars who look at different types of television movies have not gone much beyond these studies. Werner and Rose Waldmann's *Einführung in die Analyse von Fernsehspielen*, for instance, offers little more than a general description of the different ways in which plays may be shown on television and lists the usual *Fernsehspiel* categories.[11] Thus, while the difference between stage and

[11] Films are most commonly split up into the following categories: pure documentation of a live performance; a quasi-filmic adaptation done in an electronic studio; and film adaptation with inside and outside recording (can be done with either electronic or filmic equipment).

screen has been described as reductive and problematic, few studies of television movies venture into areas such as the processes of production and reception. Reasons for this phenomenon will be discussed in more detail in chapter five.

Film Criticism

Silberman notes that problems in considering adaptations of plays merely as transfers arise in part from the absence of a theoretical framework for dealing with the components of the film medium. However, the film field has entertained many schools of thought and the number of scholarly publications has increased dramatically within the last 20 to 30 years. The following overview intends to outline general trends in order to introduce and clarify the methodology used in my study.

We will begin with the *auteur* theory, which influenced many critics in the 1950s and 60s. Based on the notion that a director infuses an entire film with his or her personality and point of view, this type of film criticism focuses on how similar styles, techniques and themes characterize all of a director's films. This type of criticism, however, usually ignores films as a product of a distinct time and place, and overlooks the contribution of several hands in the production process, as well as the influence of technological developments. It also tends to argue *a priori* judgments and categorizes films as good or bad, mostly based upon the director's reputation. Thus, some films may be overlooked simply because the director's total output is not well known or liked among critics, or conversely, a mediocre or poor film by a cult director may be overvalued because of past masterpieces.

In the 1970s, the *auteur* gave way to structuralism, which defines our perception of reality through the relationship between objects instead of the objects on their own. By understanding the structures that the mind imposes upon the world around us, structuralists seek to understand the operations of the human mind and structures of our psyche. This school of thought is connected to semiotics, which had a greater impact upon film theory than structuralism itself. Semiotics examines the way in which individual signifiers create meanings through their interrelationships with other signifiers in a particular usage. In film, we can apply semiotics to any of the verbal levels, such as dialogue, written text, and so on, or to various visual codes within the frame, such as fashions, interior decor, gestures of the characters, and so on. Ultimately, proponents of this theory seek to understand the way information is exchanged between characters or communicated to the viewer. Theorists in the 70s began regarding the semiotic system of film as consisting of signs that represent conventional codes which allow the interaction of the spectator's conscious and unconscious. Also referred to by Bordwell as the subject-position theory, many theorists began to believe that the process of using codes was a vehicle for promoting particular ideologies: "Through film technology, through narrative structure, through "enunciative" processes, and through particular sorts of representations (for example, those of women), cinema constructs subject positions as defined by ideology and the social formation" (7-8). However, many scholars today consider this theory to have fallen to the new perspectives on cultural trends of the 1980s. Feminists and leftists point out that the subject-position theory fails to explain how social factors criticize and resist ideology. Indeed, semiotic, ideological, and psychic approaches tend to produce a narrow set of causes and functions. Moreover, the subject-position theory did not take

into consideration the many other forms of human activity that might be related to the cinema.

The late 1980s appeared to offer solutions to these frustrations through theories of post-structuralism, postmodernism, multiculturalism and "identity politics," such as gay / lesbian / queer studies, all of which can be grouped under the heading "culturalism." While cultural consideration itself is not novel,[12] in the 1980s it became more theoretical. Unlike the subject-position theory, culturalism takes into account permeative cultural mechanisms that influence the social and psychic functions of cinema. Moreover, culturalists seek to avoid the analysis of texts themselves, focusing instead on the uses made of texts, or, more specifically, reception studies. As Graeme Turner explains:

> In such instances, film is not even the final target of enquiry, but part of a wider argument about *representation*--the social process of making images, sounds, signs, stand for something--in film or television. Odd as this might sound, what emerges is a body of approaches to film that is rich when applied to film but which is not confined to the analysis of film. In effect, film theory becomes part of the wider field of disciplines and approaches called cultural studies. (40)

Instead of pulling out different meanings from a text, meanings are located within the audience by examining of factors such as "... advertising campaigns, exhibition circumstances and multifarious discourses that circulate through a culture" (Bordwell, "Contemporary" 10).

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[12] Bordwell cites several artists and critics from different periods who were interested in cultural and political functions of the film medium. Among them are: Kracauer, Brecht, Benjamin (all pre-1950s) and Sarris ("Contemporary" 9).

Bordwell classifies the subject-position theory and culturalism as "Grand Theories," but all of the sub-theories of these two groups, being doctrinal in nature, are subject to shortcomings in their application because they work within frameworks that incorporate very broad explanations of societal, linguistic and psychological features (Bordwell, "Contemporary" 3). "The theory was put forth as the indispensible [sic] frame of reference for understanding all filmic phenomena: the activities of the film spectator, the construction of the film text, the social and political functions of cinema, and the development of film technology and the industry" (Bordwell and Carroll xiii).

Bordwell and Noel Carroll, as well as the other contributors to the book *Post-Theory: Reconstructing Film Studies* advocate instead the application of intensive research on particular films as opposed to using examples of films to support and justify a particular theory. This is termed by Bordwell as middle-level research because films are studied by asking both empirical and theoretical questions. Bordwell cites empirical studies of filmmakers, genres, and national cinemas as the most established areas of middle-level research. He also describes historiographic research which has based much of its findings on journals, newspapers and publications circulated within the film industry and has considered questions relating to factors such as economic forces, management, film exhibition practices and the stylistic history of cinema. "Because all these varieties of middle-level research are problem rather than doctrine-driven,' writes Bordwell, "scholars can combine traditionally distinct spheres of inquiry. Middle-level questions can cut across traditional boundaries among film aesthetics, institutions, and audience response" (Bordwell, "Contemporary" 28-29). In addition to these approaches, scholars have developed theories of particular phenomena instead of general theories of subjectivity,

ideology, or culture. Bordwell lists the categories horror, suspense, emotional expressibility, genres, specific questions of feminism, as well as narratology and spectatorial activity among the valuable lines of inquiry (29). His conclusion then is: "Middle-level research programs have shown that an argument can be at once conceptually powerful and based in evidence without appeal to theoretical bricolage or association of ideas. ... In particular, we do not need to understand a film by projecting onto it the semantic fields "privileged" by this or that theory" (29).

The shift towards such middle-level research in German film analysis has left its mark particularly in the popular realm of New German Cinema. A broader approach can be found in *Film und Literatur: Literarische Texte und der neue deutsche Film* which includes essays on some of Germany's more famous directors and their works (Fassbinder, Syberberg, Kluge and Schlöndorff, to name a few), as well as form and ideology, language and image. In *German Film and Literature: Adaptations and Transformations*, Rentschler includes sociological, theoretical and historical dimensions; in his *West German Filmmakers on Film: Visions and Voices*, directors themselves comment on diverse topics such as institutional challenges, popular approaches and national identity. Timothy Corrigan's *New German Film: The Displaced Image* suggests how the socio-historical climate in the postwar years contributed to various cinematic codes and then analyses the contemporary German film industry. He argues that factors such as the American dominance in the film field and an ineffective system of state subsidy have left their mark on many German films. And finally, in *Framing the Past: The Historiography of German Film and Television*, editors Bruce A. Murray and Christopher J. Wickham offer essays from scholars who attempt to go beyond a mere documentation of the changes in German

cinema and television by assessing which factors motivated these changes. Murray suggests that while analysis of changes in the selection and treatment of historical subjects in German film is necessary, determining precisely the factors that motivated the changes is the real challenge. He lists institutions, contingency, censorship laws, political and economic events, and historical conditions under which the films were made as possible areas of investigation (Murray and Wickham 7). Some historical facts needed in this type of analysis may prove hard to come by, making the analysis seem arbitrary, but such factors need to be identified and discussed if scholars want to interpret films in a more complete way. Murray also believes that it is difficult to provide answers to questions regarding the relationship between the production of films dealing with the past and their reception (7). Challenging as it may be, this sort of inquiry can be more concrete than some critics believe because, in addition to the possibilities and probabilities of particular traditions playing a role from the outset of the film's creation, a viewer of a particular period has a limited set of options through which he or she might view a film: "It is the relative stability and coherence of these sets of norms that enable viewers to learn and apply various schemata of narrative comprehension" (Bordwell, *Narration* 150).

Still, while many scholars are using interesting approaches to analyze German film, there are nevertheless many gaps that result from the historical groupings that Silberman describes in the opening lines of *German Cinema: Texts in Contexts*:

> ... historical overviews of world cinema emphasize three German contributions to the international canon: the innovative use of the camera in expressionist films of the early twenties; the unprecedented politicization of the entire cinema apparatus

during the Third Reich; and the emergence of a 'new wave' cinema in the seventies that combined innovative aesthetics with socially conscious narratives. (ix)

Silberman not only examines films from many periods--Weimar, the Third Reich, the early postwar years, East Germany and the New German Cinema, but also lesser known films. His essays serve to show how Germany's historical traumas and anxieties are reflected in visual style, modes of narration and generic conventions. Also attempting to go beyond the three categories that Silberman identifies is *Perspectives on Cinema*, in which the editors, Ginsberg and Thompson, provide articles on a broad range of topics pertaining to German film, such as political ideology, utopia, gender, the American influence, historiography and queerness.

Unfortunately, such work has been applied primarily to well-known cinema films and not to the types of German films chosen for this study. Once again, Shakespeare scholarship shows some exciting developments; John Collick's *Shakespeare, cinema and society*, for example, examines how the economic and political forces that condition a film's production affect its form, content and cultural position. He boldly states: "... anyone in England or America who creates a Shakespeare movie tends to endorse the established attitude to literature and the hierarchy it has constructed, even if the film is intended to be radical. ... film companies rarely make a movie out of a Shakespeare play simply because they're short of material. There are very definite reasons for reproducing the plays and the tradition to which they belong" (Collick 9-10). He thus divides his study into four sections, and in each treats a film or group of films produced within a specific cultural and aesthetic tradition.

Herbert Coursen focuses on television as a unique medium between theatre and film. He claims that this medium is different from the cinema in its dependency on words: "If TV occurs without sound we expect an immediate "Do Not Adjust Your Set" notice. The problem for TV is that when it does Shakespeare, word and image can compete with one another. The filmmaker eliminates language. The TV director, confronted by Shakespeare, must keep moving his camera in ways that may not be motivated by the language" (Coursen 17). Based on this, he then seeks to examine specifically how we watch Shakespeare on television.

APPROACH

My critical method rejects the notion that a single theory can explain the value of all films chosen for this study and therefore utilizes many different theoretical sources. Each film, however, is treated under the same rubrics of narrative structures, storytelling strategies, aesthetic conventions and cultural factors. Chapter one presents a systematic analysis of the story and plot in each play script. Weaknesses in Goethe's story line that are problematic for film adaptation are highlighted, followed by descriptions of the content changes made by each director. Chapter two discusses various interpretations of the play script in order to demonstrate the variety of choices that may have a profound effect upon the final product. Various film styles and techniques that filmmakers can utilize to make subject matter and abstract ideas relate to one another and interact dynamically are outlined in chapter three. Photography, movement, sound, editing and acting are among the categories discussed. Chapter four includes an analysis of each film as an autonomous work by focusing on the impact of opening and closing shots and the overall cinematic

development of characters and themes. Finally, chapter five considers the films in sociohistorical contexts. The extent to which cultural policies and climates in East and West Germany, norms in the television industry, as well as factors more specific to each film had an impact on these films will be assessed.

The selection of several television films will uncover factors unique to each, as well as common trends. While some of these films may have been ignored and labeled by some scholars in the past as unworthy of examination, I believe that they can contribute to our knowledge and understanding Goethe and his age. At the very least, these films give clues to the German public's perception of the works of an author who has left his mark on German cultural history.

CHAPTER ONE

NARRATIVE STRUCTURES IN *GÖTZ VON BERLICHINGEN*, *EGMONT* AND *STELLA*

The structure of the story in Goethe's scripts determines, to some extent, how much rethinking and redeveloping is required to make an effective adaptation. Derived from the live theatre, the classical paradigm represents the most popular type of story organization in the film industry. This narrative follows the traditional beginning-middle-end pattern or, as Gustav Freytag first diagrammed it in the 19th century, an inverted V structure.[13] According to this model, the beginning section of the script introduces characters and establishes a conflict between the protagonist and antagonist. The middle portion makes up half of the story and consists of about 10 to 20 plot points which cause a rising action. At the midpoint a major reversal of expectations sends the action spinning in another direction. The final part of the story builds to a climax, followed by a rapid, inevitable conclusion. Film adaptation of play scripts with plots that fit the classical model may seem elementary; however, detailed analysis of the story lines in many such play scripts would suggest otherwise. Below is a synopsis of the story lines in the scripts of *Götz von Berlichingen*, *Egmont* and *Stella*, followed by an outline of possible problem areas, as well as changes made by directors who have adapted these works.

[13] Refer to Freytag's *Die Technik des Dramas*, p. 102.

Story Lines in Goethe's Play Scripts

Götz von Berlichingen

Götz is an Imperial knight in the ecclesiastical state of Bamberg, located in south-western Germany. Fighting in the name of freedom, independence and justice, he engages in a feud with the power-hungry Bishop of Bamberg, who has taken one of his men prisoner. Götz captures the Bishop's right-hand man, Weislingen, also an Imperial knight and Götz's childhood friend, in the hopes of securing a mutual agreement for the release of each prisoner. During their first conversation, Götz and Weislingen argue about how each has lived up to their boyhood quest for independence. Both claim to set the example of a noble man, but Weislingen, who soon falls in love with Götz's sister Maria, eventually concedes the Court's corruptness and pledges to leave the Bishop in order to marry Maria. Meanwhile, Götz has received word that Imperial commissioners will be appointed to settle the affair concerning the Bishop's prisoner and decides to set Weislingen free. Weislingen temporarily returns to the Court to arrange his finances. While there the Bishop expresses his disgust at Weislingen's pledge and implores him to return. Weislingen, however, refuses until he meets the beautiful and alluring Adelheid von Walldorf, at which time he wavers and betrays Götz and Maria. His actions renew hostilities; Götz seeks revenge by stealing pepper from the merchants of Nürnberg and suddenly finds his castle of Jagsthausen surrounded by Bamberger forces. When Götz surrenders on terms of a safe-conduct agreement, it is immediately violated by the Bambergers and they take him to City Hall in Heilbronn to appear before the Court Councilors. The Councilors present a public declaration on Götz's behalf that implicates his actions as rebellious, as well as disrespectful to the Emperor and empire. Götz resists

signing the document long enough to be rescued by his friend Sickingen. In the meantime, Adelheid, growing weary of Weislingen and craving more power, sets her sights on the Emperor's son, prince Philip. Eventually, Weislingen convinces the Emperor to ban Götz from any political activity and confine him to a life of domesticity at Jagsthausen. Götz, however, soon becomes restless with this lifestyle and, when approached by the peasants, agrees to act as their leader in the Peasant War. Unfortunately, this decision proves to be an error in judgment, as he is unable to unite the peasants. Resentful of his leadership, a few radicals set the town of Miltenberg on fire as an act of revenge against the nobility. Shortly thereafter Weislingen captures Götz and sentences him to death for violating the Emperor's ban. Adelheid, however, has executed a plan of her own by convincing Franz, Weislingen's squire, to poison Weislingen. Although successful in removing her husband, Adelheid is condemned to death by the Vehmic Court for her crimes. Meanwhile, Maria arrives as Weislingen faces death and succeeds in convincing him to annul Götz's death-warrant just before he dies. She delivers the news to Elisabeth and Götz in prison, but he nevertheless dies with the words "Freiheit! Freiheit!" on his lips (I, 8, 169).[14]

Although *Götz von Berlichingen* is a sprawling work of 56 scenes and has been criticized by scholars for lacking a frame, it still contains the three basic components of Freytag's model for a story. Götz's hostilities with the Bambergers establish the conflict and from this the story progresses in a rising action with events that involve Götz, as well as the main character of the subplot, Weislingen. Götz's capture of Weislingen, his

[14] All quotations from Goethe's plays are taken from the Weimar edition of his works. References include part, volume and page number. Quotations from the films are not referenced unless they also appear in Goethe's text.

reminiscing about their childhood and arguments for freedom, Weislingen's decision to join Götz's forces and proposal to Maria, the release of Weislingen, his desertion and betrayal, Weislingen and Franz's involvement with Adelheid, the siege of Götz's castle and the Bamberger's breach of his safe-conduct when he surrenders are intertwined to lead up to the Emperor's decision to withdraw his protection from Götz. This change of direction makes a negative outcome almost inevitable when Götz violates the Emperor's ban and participates in the Peasant War. These scenes, along with Adelheid's plan to poison Weislingen, the capture of Götz by Weislingen and Maria's plea for him to save Götz escalate the story to the climax. Finally, the denouement occurs quickly with the deaths of Adelheid, Weislingen and Götz.

Egmont

Egmont is set in the Netherlands in the 16th century during the Counter-Reformation. The Dutch are subject to a foreign ruler, King Philip II of Spain, who has stationed his sister, Margarete von Parma, in their homeland. The entire first act is devoted to giving details about the political situation and the protagonist, Count Egmont of Gaure, Knight of the Golden Fleece. The first scene takes place at a crossbow contest, where Dutchmen share their high opinions of Egmont's statesmanship and empathy. The conversation then revolves around his heroic deeds at various battles and his skill and courage in combat. Egmont is a hero who is respected, admired and loved by the Dutch. However, Margarete von Parma, nervous about the political instability of her country caused by riots against the Inquisition, fears that Egmont's free-spirited behaviour will provoke the King. Egmont, unconcerned about his behaviour, pursues a relationship with the burgher girl, Klärchen, which gives him temporary refuge from the political world.

Klärchen is adamant about her love for Egmont, despite her mother's persistent warnings and pleas to consider her patient, reliable suitor, Brackenburg.

In act 2, a group of citizens is roused by the preaching of the street-agitator, Vansen, who claims that the Spanish wrongfully deny the Dutch the privileges and freedoms that their ancestors made law. Vansen's attempt to stir up public opinion results in a fight just as Egmont enters the scene. Upon seeing the Count, the group calms and Egmont instructs them to stay at home away from trouble.

Once Egmont arrives at home, Wilhelm von Oranien, also a Knight of the Golden Fleece and Egmont's close friend, pays him a visit. His purpose is to warn Egmont of the trouble that lies ahead for the Netherlands: King Philip has sent Count Alba, a cold-blooded killer, to replace Margarete von Parma and quash those who disobey the religious edicts. Oranien suspects that the Knights of the Golden Fleece will be in danger and begs Egmont to flee the country with him. Egmont, however, is skeptical of Oranien's predictions and refuses. He carries on as usual and makes a trip to Klärchen's house dressed in Spanish attire and the medallion of the Golden Fleece. Meanwhile, the political situation worsens and Margarete is forced to surrender her position to Alba.

Upon Alba's arrival the citizens become intimidated and are frightened because both the Regent and Oranien have fled. They are, however, relieved to hear that Egmont remains. Shortly after Alba's arrival, Egmont and Oranien are summoned to Alba's residence. Alba's plan is as Oranien had suspected, to take the Knights prisoner. This plan is partially foiled by Oranien's absence, but Egmont still fails to suspect ill-will and is only too eager to defend the Dutch in his discussion with Alba about the political unrest. Alba, after disagreeing with Egmont's bid to grant the people freedom, takes him prisoner.

Ironically, the townspeople, fearing for their own lives, react passively to Egmont's impending death. Klärchen desperately attempts to convince the citizens to revolt and save Egmont, but when her pleas fall on deaf ears, she commits suicide.

Meanwhile, Egmont despairs in prison, wondering why there has been no rescue attempt. When Alba's son, Ferdinand, who also reveres Egmont, pays him a visit, he begs for assistance. Alba, however, has taken every precaution to prevent an escape and even Ferdinand cannot help the prisoner. Egmont, unaware of Klärchen's death, asks Ferdinand to take care of her. In the last scene, he experiences an allegorical vision of Klärchen representing Liberty and her assurance that his death will achieve the liberation of the provinces finally allows him to accept his fate.

Egmont, like *Götz von Berlichingen*, begins with an implied political conflict between the hero and the ruling powers. The rising action is fueled by Oranien's persistent warnings, Egmont's refusal to take the political situation seriously and the riots. Alba's arrival causes a change in the direction of events, as the Regent abdicates, Egmont is imprisoned, and Klärchen, failing to save Egmont, commits suicide. The dramatic build-up culminates in the famous allegorical scene in which Klärchen appears to the sleeping Egmont in a vision, and quickly comes to a resolution with Egmont's implied death.

Stella

Goethe wrote two versions of *Stella*. In the first version, the play's protagonist, Fernando, has loved and left two women, his wife Cäcilie (referred to in the first part of the play as Madame Sommer), and Stella, a young beautiful Baroness. Stella has been living the life of a recluse on her estate since Fernando deserted her and their child Mina died. After three years, loneliness prompts her to hire a lady companion, and

coincidentally it is Lucie, Cäcilie's daughter, who fills the position. The plays starts here with Cäcilie and Lucie's arrival at the posthouse-inn. Fernando, also housed at the inn, is now returning to Stella after an unsuccessful search for his wife. While Cäcilie remains in her room, Lucie meets her father but both are unaware of their relation. Shortly thereafter, she and her mother make acquaintance with Stella, at which time the two abandoned women express their pain and bond almost immediately. When Stella shows Cäcilie and Lucie Fernando's portrait, Lucie recognizes him as the guest at the inn whom she met earlier. Stella, overjoyed that her lover has returned, withdraws to meet him. Cäcilie, shocked by the portrait, reveals that Stella's lover and her husband are one and the same man. While Stella and Fernando reunite passionately, Cäcilie and Lucie plan a hasty departure. Upon learning of the other two women's plans, Stella begs Fernando to speak with Cäcilie in the hope of convincing her to stay. Fernando promises Stella this favour, unaware that he will encounter his wife. Upon meeting, both Cäcilie and Fernando pretend not to recognize each other. As Cäcilie pours out her heart to him, however, he confesses that it is he who caused her so much pain and resolves to join her again. Yet when he returns to Stella to tell her the events that have transpired, he becomes unsure of his decision. It is not until Annchen, the postmistress's daughter, interrupts that Stella becomes aware of the whole truth and faints. After she is revived, solutions of departure and suicide are proposed, but it is Cäcilie's allegorical story about a "Graf von Gleichen" that brings the story to its final conclusion in which all three, Stella, Cäcilie and Fernando are to live together as one.

The opening problem in *Stella* is not one of political danger as in the other two dramas, but rather romantic misfortune. The abandonment the women experienced in

their past sets up the story. It develops with Fernando's arrival and the two women consoling one another. The point at which events change direction occurs when Cäcilie views Fernando's portrait. Her recognition that they are in love with the same man, Fernando and Stella's reunion, Fernando's encounter with Cäcilie, his decision to leave Stella, Stella's discovery of the situation, her loss of consciousness, and the sisterly affection expressed between the two rivals amid their grief develop the plot further. The play climaxes in Stella's despair and the characters' struggle to find a solution, and rapidly concludes with the decision for a ménage à trois. In 1806, Goethe wrote a second version of the ending because the original was thought to promote immorality. In the new ending, both Stella and Fernando commit suicide; she drinks poison and he shoots himself. This study will refer to the first version of the play, since most modern theatre performances accept and follow this version.

Goethe's Story Lines in Film Adaptations of *Götz von Berlichingen*, *Egmont* and *Stella*

The analysis thus far indicates similarities between the plot structure of Goethe's three plays and the classical structure used in most films. However, adherence to the inverted V structure does not guarantee a successful adaptation. While a strong story line is important in a film, a play may prioritize relationships or the characters' inner psychological states. As such, the story can become secondary to the understanding of the characters, therefore making traces of a story thread throughout the work slight and seemingly inconsequential. Plays that handle complex themes or ideas do so by implying events through verbal descriptions. In such cases, most events occur offstage or in the past. While this strategy works well for the theatre, in film too much description can

cause confusion and the lack of action often results in a static effect. Many directors may choose to edit the dialogue, especially if repetitive or drawn out. In the six Goethe adaptations I consider, the quantity of omissions vary, but none of the directors includes all of the text (see Tables 4, 5 and 6 on pp. 35-6). [15] In fact, even the most "faithful" adaptations, such as Westphal, Schiemann and Wild's productions, include substantial cuts. In Westphal's *Götz von Berlichingen* 23 of the 56 original scenes are excluded and, of the 33 he uses, approximately half of the dialogue is omitted. Liebeneiner cuts 24 scenes, but the percentage of dialogue of each included scene averages much lower than Westphal's at only 20%. In the film versions of *Egmont* and *Stella* entire scenes are not eliminated but the differences in cuts are great. Both Schiemann and Wild include approximately 70% of Goethe's dialogue, while at the other end of the scale Wirth uses 35% and Langhoff limits his film to only 20% of Goethe's text.

Omissions may give the dialogue pattern more variety, but this does not strengthen the plot. In fact, implied scenes may become more unclear if too much information is omitted. In addition to cutting, a filmmaker may therefore deem additions to be necessary. Events, actions or characters implied in the play may need to be opened up through new scenes that act out these descriptions. Often deletions and additions can be made without destroying the essence of the material, if this is the intent of the filmmaker. The next

[15] The tables show the percentage of Goethe's text that each filmmaker used. All percentages are approximate and are tabulated by counting lines, not words. The intent here is not to obtain exact percentages, but to show differences in each film's usage of Goethe's material. Since printed sources of the films are not available, all films were viewed scene-by-scene and, in some cases, frame-by-frame several times to identify as much of Goethe's text as possible. Knowledge of the primary material was essential, since many of the filmmakers present it in a different order and sometimes even join dialogue from various scenes. However, regardless of where lines from Goethe's play script appear, they are tabulated in the percentage of the original scene. Dashes indicate no part of the scene was used.

section examines potential problems the three scripts may pose for film adaptation and asks the question whether the makers of the six films attempted to address these problems, and if so, how? The analysis is grouped into the three areas of plot structure: the setup; the confrontation (rising action); and the resolution.

TABLE 4

Götz von Berlichingen

ACT / SCENE	JAGSTHAUSEN PRODUCTION	LIEBENEINER PRODUCTION
I, 1	—	—
I, 2	55%	—
I, 3	55%	17%
I, 4	45%	5%
I, 5	61%	12%
II, 1	47%	8%
II, 2	48%	—
II, 3	—	—
II, 4	58%	58%
II, 5	70%	15%
II, 6	58%	7%
II, 7	17%	—
II, 8	73%	13%
II, 9	—	—
II, 10	—	17%
III, 1	63%	21%
III, 2	50%	32%
III, 3	—	—
III, 4	47%	12%
III, 5	—	—
III, 6	67%	—
III, 7	—	—
III, 8	—	—
III, 9	—	—
III, 10	—	—
III, 11	—	—
III, 12	—	—
III, 13	60%	9%
III, 14	—	—
III, 15	—	13%
III, 16	–	—
III, 17	66%	28%
III, 18	27%	60%
III, 19	41%	2%
III, 20	59%	16%
III, 21	61%	—
III, 22	33%	—

ACT / SCENE	JAGSTHAUSEN PRODUCTION	LIEBENEINER PRODUCTION
IV, 1	—	—
IV, 2	63%	18%
IV, 3	26%	19%
IV, 4	7%	16%
IV, 5	32%	12%
V, 1	replaced	—
V, 2	59%	46%
V, 3	—	27%
V, 4	—	4%
V, 5	48%	20%
V, 6	—	—
V, 7	—	—
V, 8	69%	2%
V, 9	65%	26%
V, 10	60%	12%
V, 11	—	2%
V, 12	—	—
V, 13	35%	46%
V, 14	37%	20%

TABLE 5

Stella

ACT	WILD	LANGHOFF
I	85%	11%
II	62%	20%
III	72%	23%
IV	76%	8%
V	57%	27%

TABLE 6

Egmont

ACT / SCENE	SCHIEMANN PRODUCTION	WIRTH PRODUCTION
I, 1	68%	31%
I, 2	63%	15%
I, 3	56%	33%
II, 1	7%	54%
II, 2	78%	48%
III, 1	56%	37%
III, 2	72%	50%
IV, 1	92%	50%
IV, 2	78%	48%
V, 1	67%	54%
V, 2	65%	9%
V, 3	54%	22%
V, 4	60%	27%

The Setup

Each of Goethe's three plays begins with an opening conflict and therefore fulfills the first criterion of basic story structure. However, for film adaptation, the presentation of each opening conflict presents certain challenges. In the three Goethe plays, the opening conflict relies on some kind of past premise, the details of which the author avoids fully disclosing. In the theatre this may work, but in film the conflict may be weakened.

The contexts in which the stories of *Götz von Berlichingen* and *Egmont* operate depend heavily upon historical events. At the beginning of *Götz von Berlichingen*, the

audience becomes indirectly aware of some key events of the Reformation through the dialogue of a number of characters. But the effect of this political situation on Götz's life is reduced to a vague imposition on his ideal of freedom. In *Egmont*, Spanish suppression of the Netherlands and what it means for the protagonist surface only indirectly and do not seem to greatly obstruct his personal goals. In *Stella* the exact reasons for Fernando's two abandonments, his whereabouts and subsequent return remain vague. For theatre performance, the omission of these details minimally affects Goethe's focus on characters or ideas. However, a filmmaker may consider giving more details of the above phenomena in order to establish a more dramatic opening conflict. Some of the films do not attempt to provide additional background information to enhance the opening conflict, for example, Westphal's production of *Götz von Berlichingen*, Wild's filming of *Stella*, and Schiemann's version of *Egmont*. These directors perhaps assume that audiences do not need to know background details. However, Liebeneiner, Wirth, and Langhoff have opted to deal with Goethe's omissions.

In his adaptation of *Götz von Berlichingen*, Liebeneiner's opening scenes show an event that the characters mention later in the play: the random capture of a page, Wilfried, by the Bambergers. This is followed by the scene in which Götz socializes at a peasant wedding. Here the bride's father tells Götz that he paid a mediator 18 Gulden to settle a dispute between himself and the bridegroom. Upon hearing this, the bridegroom realizes that in paying the same amount to the same assessor, he and the bride's father have been duped. Before even hearing about Wilfried's imprisonment then, Götz is already annoyed with the Bishop and his Court and vows to get their money back. But Götz's irritation intensifies just seconds later when a messenger reports the Bambergers' capture of the

page. Götz declares that he will fight back and pounds his iron hand on the table. Although Liebeneiner, like Goethe, also avoids details of the Reformation, both of these events establish a clear conflict between Götz and the Bishop.

Wirth's production of *Egmont*, on the other hand, narrates the political situation in some detail. A period map in the opening shot draws attention to Spain's occupation of the Netherlands. This is followed by shots showing the members of the court in Spain while the narrator explains the King's difficulty in controlling the provinces. Edicts protecting Catholicism are implemented to counteract the uprisings and Alba is shown as one of King Philip's ruthless participants in the Inquisition. The camera then switches to Margarete von Parma's court, where she is confronted by a delegation of nobles, among them Egmont, that opposes the King's actions and demands the abolition of the Edicts. These beginning scenes not only draw attention to the protagonist, Egmont, and his antagonist, Alba, but also make clear the ideological conflict between them.

The beginning of *Stella* is revamped considerably in Langhoff's version of the play. Set amidst the Napoleonic wars, Fernando (Ferdinand in the film), has sided with the French. He receives orders from his Major to carry out a mission of espionage in Stella's town. In the meantime, Stella's negotiations with a Saxon Major establish a potential political conflict when Ferdinand arrives. The Major introduces her to Schumacher, a new character, who will stay in the village to provide protection and watch for any spies. Stella helps him blend into the setting by giving him the clothes that Ferdinand left behind when he abandoned her.

Even if the director inserts background information to start the adaptation, the beginning of each play may still pose problems. In the first act of all the plays, Goethe

avoids showing the protagonists' actions by engaging other characters in dialogues that describe Götz, Egmont, Stella and Fernando. A convention of the theatre, this technique works when the character's personality plays a central role in the conflict. In film, however, characters telling the audience about others or themselves is not cinematic. Although many of the scenes mentioned above involve the main character, thereby eliminating this problem, the filmmaker must decide whether Goethe's initial scenes still work in the adaptation.

Westphal's production omits the first scene where peasants talk of the hostilities between Götz and the Bambergers. In his production, Liebeneiner eliminates the first two scenes of act 1. These lines describe Götz's life as a knight and the admiration he commands. Liebeneiner replaces these two scenes with the wedding banquet already mentioned above. Approximately 80% of this scene is edited, but it shows first-hand Götz's charisma, his empathy for the people and their frustration with the corruption of the judicial system.

In Schiemann's *Egmont* adaptation, the three scenes devoted to describing Egmont are cut down by at least 1/3. Wirth's *Egmont* removes approximately 2/3 of scenes one and three of act 1 and 85% of act 1, scene 2. A high percentage of dialogue proves unnecessary because, as in Liebeneiner's *Götz von Berlichingen* production, the audience obtains information about Egmont's character first-hand. The first glance at Egmont is accompanied by a narrator who tells us that Egmont symbolizes the Dutch hope for freedom. This observation is then confirmed in the next scene in which Egmont proudly parades through town on horseback, waving to the crowds who jubilate. Then, when he spots Klärchen in a second-story window he blows her a kiss. Next, she joins the cheering

crowd below as he leaves. The edited scenes from the first act of the play follow and serve to show further Egmont's status as a hero and give more information about the political conflict. The following scenes allow the viewer to observe the effects of the King's measures to protect Catholic ideology first-hand. When the peasants congregate at a bar and talk of the Inquisition, two agents of the Inquisition sit and observe each citizen's behaviour. In this way, Wirth is able to cut a substantial portion of the Regent's dialogue which conveys her worries about political instability.

Wild omits little description in his film. By contrast, Langhoff avoids too much character description by introducing characters earlier. Ferdinand and Stella's first appearances occur before the viewer meets Cäcilie and Lucie, thus placing more emphasis here on the two characters involved in the love affair. While these first scenes with Ferdinand in the French military and Stella making a deal with the Saxon Major lend a political backdrop to the story, they also allow Langhoff to give Stella's character added dimension. She displays intelligence and emotional distance in her conversation with the Major, as well as strength, independence and talent in teaching children art. While Stella does mention in the play that she teaches small children reading, writing and arithmetic, this scene shows what she gains from this undertaking.

The changes made to the opening conflict play a vital role in winning the viewer's attention and giving the background information necessary to understand the story that unfolds. The most effective changes are found in productions by Liebeneiner, Wirth, and Langhoff. Liebeneiner incorporates scenes in order to accentuate the conflict between Götz and the Bambergers by showing the peasants' problems and Wilfried's arrest. Wirth makes use of a narrator to make clear the nature of the Inquisition, Egmont's status as a

hero, and his reaction to King Philip's decisions. Langhoff introduces main characters early on, depicts them in their present lifestyle and indicates that a political conflict exists. In the case of the six films examined here, changes made at the beginning often indicate the types of changes made to the remaining text.

The Confrontation

A major problem posed by the middle part of each play's story is that in having so many descriptive or implied scenes, the escalation toward the climax may not seem sufficiently dramatic. The rising action may also make a weak impression if events fail to fall into a cause-effect relationship. Motivations should be plausible so that events flow smoothly, perhaps even with a sense of inevitability. *Götz von Berlichingen* contains rich and lively scenes that lead up to Götz's defeat, but instead of playing an integral role in the story line, many merely make up a tableau of isolated descriptions or events. *Egmont* similarly includes scenes that function more as an historical panorama and character depiction, while *Stella* focuses almost exclusively on the abstract feelings of the three main characters. While events do occur in all three plays, Goethe's script poses a problem for film adaptation; the descriptive nature of many scenes emphasizes the characters' psychological state, not actions or events.

A ready solution for Westphal, Wild and Schiemann is to cut much of the descriptive and emotional dialogue that does not greatly affect the chain of events. This type of editing makes it possible for directors Westphal and Schiemann to include much of a lengthy text within a more reasonable time frame. It does not, however make a stronger rising action to the climax. Westphal is the only filmmaker of the three who adds anything. One new scene shows Elisabeth and Maria with Karl in *Götz von Berlichingen*,

talking about the improbability of Karl following in his father's footsteps. Elizabeth insists that Karl's weak and poor health justifies sending him to a monastery. This change is insignificant as it does not intensify the action or have much consequence for any other events; rather, it merely clarifies Karl's whereabouts for the remainder of the play. More importantly, Westphal decides to substitute act 5, scene 1 with parts of the original scene from the 1771 version of the play, entitled *Geschichte Gottfriedens von Berlichingen mit der eisernen Hand dramatisiert.* In this version, the peasants have captured Otto von Helfenstein and plan to execute him. This scene shows Helfenstein's wife begging Metzler to have mercy and set her husband free. While the change intensifies the peasants' uprising through the crowd's emotional response to Metzler's words and the woman's anguish, many events still occur offstage. In addition, providing more background information on the provocation of the peasants and the introduction of new characters this late in the play adds to the confusion of an already 'busy' story.

The films produced by Liebeneiner, Wirth and Langhoff make drastic changes to the story line, as many of the implied scenes are written into the script. In Goethe's play script of *Götz von Berlichingen*, the most powerful scenes of action, such as Weislingen's capture, the battles, and the peasants' revolt occur offstage. Some of these do not involve Götz directly, making these scenes seem less important to show. However, the subplot involving Weislingen and Adelheid, although a story within itself, directly affects Götz's fate. This being the case, it makes sense that Liebeneiner writes in scenes involving Weislingen. The first of these new scenes involves Weislingen's capture, which is linked to the next pivotal scene in which Götz and Weislingen disagree about freedom and law. The subplot story line continues in a new scene with Maria. In the play Weislingen falls in

love with Götz's sister and decides to leave the Bamberg Court in order to marry her. This decision surfaces rather suddenly, so Liebeneiner includes scenes of Maria casting secret glances at Weislingen, and from her conversation with Elizabeth, Liebeneiner hints that she has been attracted to him in the past. These scenes make their union more plausible. Another problem surfaces with the unclear political motivation for Weislingen's turnabout. While a theatre audience may assume that Götz's words on fighting for freedom in their childhood play a major role in Weislingen's decision, this does not seem a strong motivation for him to suddenly leave the Bishop's Court, since he refuted almost everything Götz said. To account for this, Liebeneiner includes a scene at the beginning of their courtship where Maria asks him about Court life and he begins to reflect on his role there. Here, at least, events suggest the corruption that characterizes life at the Court, allowing Weislingen to logically begin questioning it.

When Weislingen leaves to tie up ends at the Court and does not return, Götz sends Georg to spy. In the play, this occurs offstage and is merely reported to Götz. However, Georg's mission gives information on events at the court that impact the change in Götz's luck, and therefore, Liebeneiner shows Georg watching Weislingen and Adelheid, who appear at mass as a couple, and his meeting with Weislingen the next day. Their conversation follows the basic premise of Goethe's text, but goes further by tying in Wilfried's (Götz's captured page) imprisonment. When Georg asks about Wilfried's whereabouts and release, Weislingen tells him that the prisoner has been transferred to Nürnberg. In the play, this part of the story provides a link to the next implied scene but clear motivations become easily lost. Liebeneiner shows Götz's robbery of the Nürnberger merchants' pepper, an important event that helps Weislingen convince the

Emperor that Götz is a menace to the Empire. A severely tortured Wilfried returns to Jagsthausen and here Liebeneiner makes clear that the purpose of the robbery and kidnapping of two hostages was to pressure the Nürnbergers to release Wilfried.

Approximately at this point Götz's fortune changes when the Emperor, influenced by Weislingen, decides that he should be apprehended and placed under a ban. In the play the impending threat is dramatized through scenes showing Götz insisting that Maria and Sickingen marry quickly and leave before the Bambergers invade. In the film the marriage ceremony, juxtaposed against images of the Bamberger troops marching toward Jagsthausen, serves to heighten the tension. Just as the couple recite their vows, Georg announces the Bambergers' approach. Götz devises a plan to split the army and the next scene shows his men burning down one of the main bridges while he and Selbitz look on.

The scenes that follow show the battle. They are mixed in with Goethe's scene of Georg, perched in a tree, reporting to the wounded Selbitz. The addition of these scenes not only complements Goethe's text, they intensify the action. After the initial battle scene, several more encounters show the struggle between the two sides. A truce is called, allowing Götz to leave, but the Bambergers betray the terms when they net him.

Liebeneiner then turns his attention once again to the subplot where scenes involving Adelheid add emphasis to her cunning and self-interest. In the play, she has her hopes set on the Emperor's son and plans to rid herself of her husband, Weislingen, in order to make material gains. Liebeneiner inserts a scene with these characters dining at the Emperor's table. Here the Prince not only flirts with Adelheid in front of Weislingen, but announces that Weislingen will be sent to Stuttgart. This accounts for Weislingen's presence on the battle field. Adelheid's deceit and greed are emphasized here, making her

decision to poison her husband even more logical. However, the scene also positions Weislingen to capture Götz in the Peasant War.

A potential problem with the play script of *Egmont* is that even with the conflict clearly established, the rising action to the climax may prove a bit slow for a film. Many events occur offstage and function as weak cause-effect links between scenes. Wirth's film, like Liebeneiner's, makes the cause-effect relationship clearer in several spots. However, other than the new introductory scenes, Wirth invents little beyond the events already implied in the text.

The implied event of the uprising by the iconoclasts lies at the root of the Regent's problems, bringing Alba to the Netherlands. In the play, the reasons for such behaviour can become easily lost, making the danger for Egmont seem slight and his eventual downfall incomprehensible for the viewer. Wirth brings this event to the fore near the beginning of the film by showing workers in the printing press making copies of the King's edicts. In the next scene an announcer reads the edicts to the townspeople. After another brief shot of the men at the printing press, an agitator outside succeeds in making the crowd so angry and hostile that they become uncontrollable and storm a Catholic church where they burn, pillage and desecrate everything in sight.

This scene sets up other new scenes that are only implied in the play. In the film the Regent warns Egmont of the stirrings in his provinces and then later meets with all of the Knights of the Golden Fleece in an attempt to convince them to show signs of their loyalty to the King. However, in this scene, Egmont believes the Regent's fears are unfounded. Egmont's attitude manifests itself further in his need of entertainment at parties where wine, dancing and games are plenty. To heighten the tension even more,

Wirth links these scenes to others showing Alba's troops arriving and the Regent and Egmont welcoming the Duke. Here Alba gives Margarete von Parma letters from the King and a document that gives him complete control over the Dutch military. The streets soon become deserted as the citizens flee to their houses and the troops take their guard. Despite the threat, however, Egmont continues his secret rendezvous with Klärchen which Wirth captures by inserting new scenes in Klärchen's house, bedroom, and in the woods. The impending threat continues with Alba's men spying on Egmont's activities. Even at a party where Egmont jokes with Silva, Silva keeps his eye on Egmont's socializing, especially when he whispers something to his page, Richard. Therefore, although Wirth does not add new characters or story lines, he does link the scenes to build up the initial conflict and make motivations clearer.

In *Stella*, the abstraction of feelings of the three main protagonists, Stella, Cäcilie and Fernando, presents potential problems. In the play, little happens in the first and second acts besides an outpouring of feelings by Cäcilie and Stella. After Cäcilie's recognition of Fernando as Stella's lover, the play offers little more than discussion. Since a lack of action and a foggy history of the relationship of the two couples characterize the play, motivations become vague. Langhoff, in addition to opening the film with a more complicated conflict, develops extra scenes, some implied in the text, others not, to let the action rise more dramatically toward the climax. He starts by showing the passion between Stella and Ferdinand, not so much with words found in the text, but with new scenes showing their resistance and attraction to each other. When Stella barges in on Ferdinand napping in his room at the inn, both are momentarily stunned to see each other again; but instead of embracing, Stella runs off. Ferdinand pursues her, loses her, but

eventually finds her locked behind a glass door. Through the glass, they talk although they cannot hear one another. Eventually Stella relents and they embrace. Stella later resists Ferdinand once more when he returns after encountering Cäcilie. Stella's hesitation should make it easy for him to tell her of his decision to leave with his wife and daughter. Instead they both give into their lust and make love. Afterwards Stella contemplates the identity of the man she thought she once knew.

Contrasting the scenes of passion are several new scenes that show the women's contempt for Ferdinand, a feeling that is not conveyed in the play. Most of these scenes convey a new inner strength on the part of the women and emphasize Ferdinand's lack of character. In Goethe's script, Fernando and Cäcilie engage in a long conversation and she tells him of the pain she has experienced. In the film, a brief meeting in the posthouse replaces this scene. Here, as Cäcilie and Lucie wait to depart, Ferdinand enters, recognizes Cäcilie and is stunned. The postmistress encourages him to join the ladies in a farewell drink despite the awkward and tense atmosphere. All remain silent until Cäcilie declares: "Das Bild. Mein Gemahl. Dein Vater," at which point Ferdinand races out of the building and runs toward a forest.

Ferdinand's problems with the two women receive further emphasis through a particularly tense scene at the dinner table. Ferdinand, in an attempt to make conversation, unknowingly makes himself vulnerable for Stella to question his trustworthiness and expose his deceitful nature. After he has been put on the spot, neither of the other two women comes to his rescue. Stella's behaviour here fits into Langhoff's production, as previous scenes showed him lying to both women. Stella eventually leaves

Ferdinand and Cäcilie alone, who by this time are drunk and are singing together, to go upstairs to look at Ferdinand's portrait.

In the play, Stella stops short of destroying the portrait and cries out for forgiveness. In the film, she returns to the dining room and, in front of Ferdinand and Cäcilie, angrily slashes the painting. The next scene shows the two heroines repairing the portrait, while an intoxicated Ferdinand laments his miserable effect on other's lives. Here the women bond again, each willing to let the other have Ferdinand. Meanwhile, burdened with guilt, Ferdinand leans a bookcase on his forehead and when their lamenting becomes too much for him, lets it crash to the ground. While recovering the books, the three discover the story of the Graf von Gleichen. Perhaps excited about the prospect of a solution, they run over to the inn with the book. Their behaviour becomes uncharacteristically more uninhibited, as they obnoxiously make their way across the courtyard. At the inn they awaken Lucie, perhaps to include her in their joyous discovery, and force her to read them the story. As the three of them sit wearily on the edge of Lucie's bed, the postmistress scolds them for behaving so inappropriately in front of a child.

Earlier, while the relationship between the two women and Ferdinand swayed between love and contempt, Ferdinand was reporting back to the French. In spending most of his time dealing with his romantic crisis, he fails his mission, namely, to obtain strategic information on the Saxons. The object of humiliating ridicule, Ferdinand, nevertheless, receives another chance and returns (perhaps against his own will) to Dornleben. The political theme in the subplot continues with the reappearance of Schumacher, the Saxon guard. Until this point, a direct confrontation between the French

and the Saxons has not occurred. Schumacher, however, now comes to discover why Stella has not complied with the Major's plans to meet behind the house. Ferdinand sees him in the clothes that Stella had given him at the beginning of the film and, upset that they belong to him, demands them back. He then declares Schumacher his prisoner, whereupon Schumacher, realizing that Ferdinand has sided with the French, demands his arrest. They argue until Stella blurts out that Ferdinand is her husband, and his wife and child occupy the room. Schumacher, thinking Stella has slipped up, becomes suspicious, draws his gun and enters the room. Ferdinand follows, still demanding Schumacher's arrest and his pistol as well. A struggle occurs and Schumacher is shot accidentally. These scenes resolve the political conflict, as the French then take over Dornleben and Schumacher surrenders.

Directors Liebeneiner, Wirth and Langhoff have all taken liberty to not only edit the middle part of Goethe's text, but to examine it in depth and compose new scenes, many which Goethe only implied. This does not take away from the work; rather, it serves to build a stronger chain of events leading up to the climax. Only Langhoff adds a significant amount of new material in order to make the emotions of the characters less abstract and clearly motivated. In doing so, he has added new dimensions to the story which deal with the same problem areas but allow the events to flow better.

The Resolution

Westphal's *Götz von Berlichingen*, Schiemann's *Egmont* and Wild's *Stella* all end according to Goethe's script. The remaining films continue to insert new scenes for events that Goethe suggests through dialogue. In *Götz von Berlichingen* and *Egmont*, directors Liebeneiner and Wirth respectively show scenes of death only implied in the play.

The story line involving Adelheid in *Götz von Berlichingen* ends abruptly in the play when the Vehmic Court condemns her to death for crimes of adultery and murder. In Liebeneiner's film, she meets her executioner in her bedroom. Crying that she wants to live, her strategy is to reason with the man while dodging him. When this does not stop him, she approaches her bed and attempts to seduce him. He, however, resists temptation and succeeds in using the situation as a way to get close enough to strangle her.

In Wirth's *Egmont*, viewers witness the execution scene with Alba and the Dutch looking on. Leading up to the scene is Egmont's nightmare at the time of Klärchen's suicide, from which he suddenly awakes in prison and cries: "Kläre! Kläre!" This scene replaces the allegorical vision of Klärchen but still indicates some kind of spiritual connection between the two. The film focuses less on Klärchen as a symbol of hope for future freedom and more on the citizens and their potential role in obtaining independence. Before mounting the execution platform, Egmont turns to the citizens and makes one last plea in the hope that they will protect themselves and revolt against the Spanish tyranny. As the blade falls, the camera focuses on the faces of the Dutch, and then on Vansen, who looks deeply concerned. The film closes with a postscript: "Nach Egmonts Tod erhoben sich die Niederländer von neuem, aber es dauerte noch zehn Jahre, bis sich die nördlichen Provinzen von spanischen Joch befreien konnten."

In his *Stella* adaptation, Langhoff is the only director to offer an alternate closing. The controversial ending of a *ménage à trois*, as in Goethe's first version of the play, remains unfulfilled in the end and Langhoff also fails to follow the second version in which Fernando and Stella die. Here the protagonists fail to find an acceptable solution and each of the three parties goes his or her own way. The last scenes, showing Stella and Cäcilie

gazing at each other, emphasize the bond between them. Langhoff does not include any farewell scenes between Ferdinand and the women; instead, viewers witness him clearing some overgrowth to uncover a headstone that is imprinted with the name Weimar, thus adding an entirely new extra-textual reference to Goethe and his age. After observing it he continues on foot while leading the injured Schumacher on horseback. In choosing this type of ending, Langhoff leaves questions unanswered: Did Ferdinand leave voluntarily, or was he rejected by the two women? Did the three parties come to an amicable agreement? What are Cäcilie's reasons for leaving? Why are two political enemies, Ferdinand and Schumacher, now travelling together? And how should we understand the allusion to Weimar?

Although all directors except Langhoff make no major changes to the outcome of each play, additional scenes in Liebeneiner and Wirth's productions make the climax more dramatic or tie together ends that are left hanging in the original play script. Langhoff resolves the immediate conflict, but leaves the ending open.

CONCLUSION

The story lines in Goethe's *Götz von Berlichingen*, *Egmont* and *Stella* are not ideally structured for film adaptation. Still, there is enough workable material in them for a strong story to develop. The nature of the changes made by all directors suggests that extensive dialogue is a common concern. They address this primarily by omitting much of it. Furthermore, in three of the films the use of implied scenes in the original stage texts is modified extensively by actually depicting these scenes in the film versions. They include: Wilfried's capture, battles, the peasants' revolt and Adelheid's execution in Liebeneiner's

Götz von Berlichingen; the depiction of King Philip's Court, the protest from the Dutch noble delegation, Egmont parading through the streets, the destruction by the iconoclasts, the Regent's attempt to discipline the knights, Egmont's social outings, Alba's arrival and Egmont's execution in Wirth's *Egmont*; and political activities of Stella and Ferdinand, Stella teaching, scenes of attraction and revulsion between the two women and Ferdinand, extra scenes showing the two women bonding, Schumacher's political involvement, the French takeover and the departure of Cäcilie, Lucie, Ferdinand and Schumacher in *Stella*. Overall, problems present themselves to filmmakers simply because different structural techniques are used in theatre texts. The story line can remain the foundation of an adaptation, but this must be re-vamped and enhanced by the filmmaker to remain effective. The next chapter will move beyond the dimension of story line to consider how interpretations of the original text can provide the filmmaker with a variety of additional choices.

CHAPTER TWO

THE PLAY AS A SOURCE FOR FILM ADAPTATION

A common pitfall of film adaptation analysis is the division of content and form. Such reductionism characteristically assumes consistency in content, regardless of the medium. As the introduction has already outlined, many scholars in the past have compared the content and form of a particular play to that of its film adaptation in order to make judgments about the degree of fidelity. While this type of measurement is flawed, it does not mean that comparison to the original work should be avoided completely. In particular, scholarly studies of the original work provide insight to plausible interpretations and deeper meanings. The films may support these interpretations or not, depending on changes in content or the techniques that render certain ideas expressive in the film form. Therefore, while the preceding chapter gives a synopsis of each story and examines the basic plot structure, this chapter examines various interpretations of underlying themes and characters, as well as the historical basis for each play, and provides a brief summary of possible techniques and their effect.

Modes of Interpretation

In general terms, each of the three plays thematically incorporates issues of freedom: *Götz von Berlichingen* deals with a hero's inability to survive the clash of two social orders; *Egmont* revolves around one man's error in judgment under foreign despotism in the Netherlands; and *Stella* presents a romantic dilemma involving three major figures. At first glance, it may seem that interpretation of the plays is straightforward, but a closer look reveals the possibility of various approaches.

Götz von Berlichingen

Götz von Berlichingen is most likely best known for its place in the development of *Sturm und Drang* drama; the play's break with foreign influences, in particular, Graeco-Roman tragedies and pastoral plays, as well as the classical aesthetics of French drama, established new conventions. Inspired by Shakespeare's drama, it provided impetus for other playwrights to incorporate frequent changes in setting, a wide variety of loosely related incidents, and an unrestricted time-frame. In addition, the dialogue radically deviated from the traditional classical metric in its use of dialectal and colloquial language. The Germans, then, finally had a play that they could call their own, and according to Fritz Martini, this literary relevance accounts for the attention it receives today (104).

Admiration for Shakespeare during the *Sturm und Drang* movement stemmed not only from what writers perceived as exciting alternatives to the strict rules of dramatic form, but also from the playwright's ability to create characters of depth. The characters typically embodied freedom and nature and expressed emotional and physical power. Shakespeare's influence upon Goethe has prompted some scholars, particularly those writing in the 1940s and 50s, to examine Götz as a 'Naturmensch.' In this light, Götz exemplifies the adolescent German nature, with external forces the main cause of his downfall.

Since the 1960s, the foremost problem has been to find a suitable category for the play. Indeed most scholarly treatments seem to revolve around arguments in favour of the play as either an historical drama or a character drama. Strangely enough, some critics attempt to paint a black-and-white picture; those in favour of labeling it an historical drama believe outside forces are to blame for the tragedy and that the protagonist bears no

guilt, while those who support the notion of the play as a character drama claim that Götz's tragedy stems from conflicting inner forces.

As an historical play, *Götz von Berlichingen* has been criticized for the blatant inaccuracy of its historical content, and for the remoteness of the historical events that serve as a background to the plot. In the first instance, Meyer-Benfey complains that the generally pessimistic atmosphere that contributes to Götz's downfall in the play proves inconsistent with the real period of the Reformation and the humanist movement. He points out that in reality, the Reformation was a time characterized by a richness and zest for life, and that Nürnberg was an important cultural centre during this period, not "... ein Nest von Pfeffersäcken ..." (94).

Others, such as Peacock, are not concerned with the historical accuracy of the play, but rather the unlikelihood that audiences or readers possess enough background knowledge to comprehend the characters' motivations. He points out that its local appeal makes it difficult for non-Germans to appreciate and understand the historical dimensions. In Germany, however, some critics value the play only as a compulsory reading of literary history (Martini 104). Beyond these comments, which doubt the play's topicality, are concerns with the weak impact of the historical material: "... we do not have the real feeling of history in the making, and of the past as a conflict of political forces, with high destinies involved, and far-reaching consequences that stretch even to the present" (Peacock 19). Besides the Peasant War, the events in the play are considered minor due to the sketchy historical details Goethe provides, thereby failing to evoke in readers or spectators the feeling of immediacy needed for a successful play (Peacock 19-20).

An influential article by Ilse A. Graham entitled "Götz von Berlichingen's Right Hand" appeared in 1963, and for the first time drew attention to the role Götz himself plays in his downfall. Graham claims that much of Götz's inner conflict manifests itself symbolically in the iron hand leitmotif. In one respect, it signals vitality, but in another, it makes Götz a cripple and begins the dismantling of a great, independent, individual who could be called 'naturgewachsen.' One year later, Frank G. Ryder described scholarship on *Götz von Berlichingen* as historically too one-sided, and blamed such criticism for creating an unfair, negative evaluation of the play. While not totally discounting studies examining the role of historical events and characters, Ryder concentrates on *Götz von Berlichingen* as a character drama and states that " ... tragic consequences evolve when a specific external force (the Emperor), whose prime quality is not its historicity but its intimate connection with Götz's personal structure of values, changes "valence" and produces a set of *inner* reactions which first immobilize and then undo the protagonist" (60-61). Therefore, although a clash between two social orders exists on the surface, a closer look reveals an enormous conflict within the protagonist.

While some scholars see the main impetus for Götz's destruction within the character himself, Peacock questions the effectiveness of Goethe's tragic figure altogether. He recognizes a discrepancy between the character shown and the one described. The opinions expressed by others portray Götz as honest and brave in his attempt to uphold peace and good-neighbourliness, as a man who holds dear to his heart his faithful wife, his sister, and in a sense, even Weislingen, and as a loyal subject to God and the Emperor. The action in *Götz von Berlichingen*, however, shows the protagonist engaged in petty feuds and behaving in an almost berserk manner before the Court Councilors. Later, in

the Peasant War, he embodies not the idealized leader who arouses admiration, but a disillusioned man who fails to unite the peasants. At first glance then, he seems to represent the last valiant champion of a fine social order doomed to be succeeded by an inferior one. However, in reality, states Peacock, Götz's conception of freedom supports anarchy, making his cause hardly justifiable (22). Peacock wonders, then, in what way readers and spectators should feel his story tragic?

Although Peacock supports his arguments well, other scholars reject the conclusion that Götz condones anarchy. Martini, for instance, believes the hero opposes only the corruption that characterized Roman Law. He argues that Goethe's protagonist defines freedom as responsibility to God, the Emperor, and the self. Responsibility to oneself, Martini maintains, cannot mean anarchy. Thus, Martini believes Götz's behaviour is warranted and does evoke a sense of tragedy among readers and viewers (115).

After some attention to Götz's character, criticism once again turns to the external causes of the protagonist's downfall. Scholars now seem to accept the modifications that Meyer-Benfey finds so appalling and many claim that the historical events and society of the early 16th century function as a mirror of the problems of the *Goethezeit*. Rainer Nägele argues that the plays is: "... historisch realistisch ... in bezug auf die im Text sich artikulierende Geschichte des Bürgertums im 18. Jahrhundert, dessen Ängste und Widersprüche hier deutlich werden" (Nägele 73). Some of the parallels between the play and the 18th century include the artificiality and intrigues of the noble courts, the desperate or extreme actions needed to make political or economic gains, bureaucratic inertia and the fight against negative forces that threaten individual freedom. David Pugh believes

Nägele's interpretation, though clever, "... treat[s] the text as a neurotic symptom and ... overlook[s] its remarkable accuracy as a depiction of the age of nascent absolutism" (261).

Some still do not agree completely with either side. G.A. Wells, tired of the extreme nature of some of the studies described above, states: "This either–or is really rather silly. The behaviour of any person, any animal, any object even, depends partly on its internal make-up and partly on the external conditions to which it is subjected" (88). Thus, the majority of recent contributions seek to integrate findings about Götz's character with political, social and historical dimensions. Martini, for example, examines Götz's social surroundings and finds that other characters fail to display the inner strength and independence that Götz espouses, so long as he remains in his milieu: Brother Martin abstains from his desires; Götz's son is unable to live up to his father's expectations; the Bishop is a scheming but also weak man; the Emperor lacks the ability to govern effectively; the Emperor's Councilors in Heilbronn prove feeble; Weislingen remains weak, blind and incapable of demonstrating loyalty to himself and others; and finally, even the cunning Adelheid destroys any chance at personal happiness with her unscrupulous intrigues (119). According to Martini, these weak characters play a role in Götz's demise, proving that the character drama also qualifies as a social drama (121).

However the play is read, most studies deal with aspects such as the play's appeal to nationalism, the theme of freedom, law and order, loyalty and nature, the symbolic importance of the iron hand, the character constellations between Götz and Weislingen, Elisabeth and Maria, and so on. Filmmakers can therefore present a conservative version

of the play and leave it to the viewer to determine its value (historical significance, literary innovation, and so on), or they can attempt to emphasize one particular reading.

Egmont

Schiller, one of *Egmont*'s earliest critics, expressed difficulty in understanding the cause of the hero's tragedy and, as a result, found fault with his ability to evoke any kind of empathy among spectators. He also disliked the allegorical vision of Klärchen that precedes Egmont's death. Schiller's analysis, which precedes many similar accounts by scholars such as Korff, Böckmann, Keferstein, Brüggemann, Staiger, Keller and Peacock, concentrates on the play primarily as a character drama. The arguments that most often emerge label Egmont a political dilettante and blame his irrational actions on a weakness of character. Peacock believes that, similar to Götz, the protagonist's actions fall short of expectations:

> The Egmont we see does not altogether live up to his own elaborate and sublime imagery of life. What Egmont as Governor achieved and stood for, what his political skill and administrative successes were, what made him beloved, respected, and even idolized, we do not see at all in his personal actions in the 'plot' of the play. All we see is his terrible failure, his rash reliance on his star, his unwise, undiplomatic, unstatesmanlike conduct in a situation of the utmost gravity. ... The Egmont we actually see is either something of a contradiction of the one we have been hearing so much about, or he suffers a sudden, unaccountable decline of his powers. (42)

Peacock continues by questioning the relevance of analyzing the daemonic. Indeed, in light of the confusion that this concept has caused many critics, it is perhaps much easier

to ignore. However, Prudhoe points out that the theory of the daemonic, indicative of Goethe's approach to life, could provide more insight into the life he portrays on the stage. In any case, consideration of the daemonic has led some scholars to view Egmont's political failure in a new light, despite difficulties in securing a clear definition accepted by all critics. Goethe's use of the term does not describe someone possessed by an evil spirit or devil, but rather the contradictory nature of Egmont's personality. In his poem, "Urworte. Orphisch," Goethe elaborates on the concept of the daemonic in the first stanza by describing it as a part of the personality with which each person is born and no one can escape (I, 3, 95). In *Dichtung und Wahrheit* he gives details about the nature of Egmont's character:

> [Ich] gab [Egmont] die ungemessene Lebenslust, das gränzenlose Zutrauen zu sich selbst, die Gabe alle Menschen an sich zu ziehen (attrattiva) ... Die persönliche Tapferkeit, die den Helden auszeichnet, ist die Base, auf der sein ganzes Wesen ruht, der Grund und Boden, aus dem es hervorsproßt. Er kennt keine Gefahr, und verblendet sich über die größte die sich ihm nähert. (I, 29, 175)

Thus, a daemonic nature must not necessarily perform great feats to have an effect upon others, since the personality achieves this alone. The debate should not revolve around whether Egmont has an effect upon various characters; the loyalty of his soldiers (represented by Buyck), Klärchen's love, Orange's devotion, and Ferdinand's fascination with him all clearly demonstrate their love for him. Nor, according to Wells, is Schiller's question of what great feat Egmont achieves relevant. Rather, we should consider the irresistible attraction which emanates from Egmont, as well as the overwhelming sense of confidence he feels due to the admiration and love he receives.

In conjunction with the personality each person is given, is the role of fate. Humankind's powerlessness in this regard is reflected in both the poem "Urworte. Orphisch," in the verse entitled "Nöthigung" (I, 3, 96), and in Egmont's own words about our limited ability to control the direction of the sun-horses (fate), and his consequent desire to live life as he pleases without much reflection (I, 8, 220). Therefore, in combination with his personality, this lack of control that Egmont recognizes also plays a role in his fatal decision to remain in the Netherlands and, in this light, we may hesitate to pass him off as a fool.

It seems then, that the daemonic signifies two main interrelated characteristics that play a role in Egmont's political decision-making process: the love and admiration he attracts and his free-spirited nature. Reinhardt suggests:

> Nicht von einem Begriff ist die Rede, der auf einen Sachverhalt hin explizierbar wäre, sondern ein Name wird eingeführt für eine Macht, ein Rätsel, ein ungeheuer-unfaßliches Wesen. Den Schwierigkeiten der Frage, ob und in welcher Weise das Dämonische beim *Egmont* im Spiel ist ... kann man durch forcierte Vereinfachung nur schlecht entgehen (193-94).

Some scholars such as Keferstein and Grenzmann who do take the concept into consideration, view the play as a tragedy of the non-politician. The individual who possesses this daemonic trait, they argue, cannot possibly become a good politician because ethics, rationality and decisions of conscience make up an integral part of the politician's survival (Grenzmann 74). Other critics, such as Wilkinson, Waldeck and Michelsen, examine Egmont's political competence in a more positive light. Wilkinson,

for instance, attempts to show that Egmont possesses as much political insight as his opposite, Oranien. She refers to his conversation with the Regent, which reveals his ability to see the problems of the iconoclasts and offer solutions. She also argues that Egmont's political perceptiveness allows him to recognize possible dangerous consequences of Orange's plea, namely, it would provide Alba a reason to launch a war of annihilation on the Netherlands.

Discussions of *Egmont* have also considered other aspects besides the concept of the daemonic. Wilkinson points out that: "There is in this play from first to last far more talk about freedom than there is about the daemonic" (66). Marxist scholars typically tie the concept of freedom to its political implications. They place emphasis on Dutch privileges and rights, as well as the burgher revolution as a cause that Egmont truly represents. Horst Hartmann states: "Schon die Wahl dieses Stoffes durch Goethe stellt einen Akt der Parteinahme für die Dichter des Sturm und Drang, die durch die Behandlung der Revolutionsproblematik ihre Überzeugung zum Ausdruck gebracht haben, daß die bestehende Gesellschaftsformation des Feudalismus historisch überlebt ist" (48). Others, however, regard Hartmann's arguments as nonsense and point out that Egmont's tendency to agree at least partially with Alba indicates that he in fact does not really seek to establish freedom of the individual; rather, he merely resists suppression of vested rights. Lieselotte Blumenthal goes as far as to interpret Egmont as a figure representing the outdated feudal system (221).

Many studies concurrent to the above interpretations on the political aspect within *Egmont* search for parallels to Goethe's political thought or phases of his life. Some

critics claim that this approach prevents opposite interpretations of the play's political tenor. While Staiger believes that the political theme reflects Goethe's own political powerlessness (285), Haile goes into more detail by relating Goethe's biography to different parts of the play: acts 1, 2, and 5 reveal Goethe as a speculative enthusiast, act 3 shows traces of his experience in public office as a seasoned minister, and act 4 represents Goethe as a sage artist, detached from the political position described elsewhere in the play (106-07). Finally, Reinhardt links Goethe's trip to Italy as a major influence to the allegorical scene representing the triumph of freedom.

Many studies have concentrated on the importance of the allegorical vision of Klärchen. Schiller, as already mentioned, disapproved of this insertion. Prudhoe believes that although the operatic ending is not entirely satisfactory on its own, musical and pantomimic accompaniment effectively convey the significance of Egmont's death without the use of words or conventional action (166). Staiger dislikes the suddenness of such a stylistic inconsistency, claiming that the change from a drama characterized primarily by the spoken word, to one in which the music and allegorical vision signifying the triumph of freedom dissolve the tragic ending, makes no sense (291). Reinhardt, however, considers the dream an effective way to bridge the gap between the first part of the play, written in Goethe's *Sturm und Drang* style, with the latter half, written during his classical phase. He emphasizes the author's interest in issues relating to the theme of the artist and considers the dream a successful device in bringing this theme into the play without depicting Egmont himself as an artist. According to Reinhardt, Egmont cannot take any other action to change his real situation and therefore, only an allegory can provide the hero the opportunity to reach a higher state of development (177-79).

The scholarship on *Egmont* suggests that film directors must decide the extent to which Egmont's character and the concept of freedom will play in the tragedy. Those directors focusing on character development may use a variety of cinematic techniques in the hope of bringing out the daemonic more strongly, while those concerned with the role of freedom may emphasize either the political world in which the protagonists finds himself, or the burghers' plight. Still, a director may decide that both concepts are essential in order for the tragedy to appear convincing.

Stella

Treatments of *Stella* have been characterized by controversy on a number of issues. During Goethe's time, audiences and critics expressed shock at the immoral nature the romantic arrangement suggested at the play's conclusion.[16] Such reaction stems partly from the perception that the play promotes bigamy, an interpretation that still emerges in some of the more recent secondary literature. According to Pikulik, such a claim constitutes a misunderstanding, since Fernando is married only to Cäcilie, not to both women. Failure to realize this, Pikulik believes, has caused some critics to miss the deeper complexities of the love triangle (91). In the latter 20th century, the issue of the play's immorality is, by and large, outdated, and *Stella* has proved a popular choice in theatre repertoires. Still, scholars typically complain that the play is: "... primitiv in seiner Struktur, unzulänglich in allem, was der klaren Motivierung bedürfte, schwach in der Führung der Dialoge, unscharf und gedankenarm" (Staiger 185).

[16] Pikulik gives full reference information on p. 90, footnote 6.

Some critics assume that *Stella* represents nothing more than the fulfillment of the male fantasy, depicting a polarity between inconsistent, fluctuating masculinity and absolute faithful femininity. However, the constellation between Stella and Cäcilie reveals a deeper dilemma for Fernando, as the two women represent opposite types of lovers: "Wenn Stella ihm das Tor zu überirdisch anmutenden Freuden öffnet, so bedeutet ihm Cäcilie eine Stütze im Leben" (Pikulik 95). Although these two types of love are not of the same kind, they are both of great value. To complicate matters for Fernando, the women display no bitterness, hatred or rivalry toward each other. The drama, then, unfolds not as a battle of characters pitted against each other, but as a mutual attraction among the three protagonists that proves socially unacceptable.

For many critics, Fernando fails as a hero because he is weak, motivated only by finding romantic happiness in this life. Meessen describes him as a man subject to the impression of the moment, first determined to leave with Cäcilie and Lucie, then shortly thereafter uncertain of his decision when he sees Stella (200). Critics may question whether Fernando deserves the adoration that the women give him. However, Pikulik believes that Goethe's criticism of society's destruction of the romantic paradise, most apparent in the symbol of the loss of Stella's child, represents a more valid point of discussion (111). Pikulik concludes that the situation is therefore not only obviously utopian, but also pessimistic, and would logically require a tragic ending (114).

A different perspective on the fantasy theme emerges in Gail K. Hart's study, which points out that Stella was written at a time when dramatists commonly eliminated female characters by the end of the play in order to re-establish male order. At first glance,

Goethe's original version of *Stella* may seem more topical for 20th century audiences, since it is the first to "... deviate from traditional models of bourgeois family drama, not only by creating a situation where women outnumber men--and proposing an outrageous new model for the family--but also by preserving all of its women" (409-10). However, despite Goethe's break with traditional models in his first version, his message, according to Hart, does not necessarily differ from those of other contemporary dramatists': behind the ménage à trois lies "... the patriarchal fantasy of women's natural instinctual need for male dominance and guidance (regardless of the credentials of the guide). Women cannot emancipate themselves from their roles in the authoritarian structure and cannot sustain a substitute analogue order with themselves in positions of authority either in the world or in the family" (417-18). Therefore, this model, whereby a seemingly successful matriarchy shrivels and exposes its female characters as weak, functioned as a vehicle for Goethe's patriarchal ideology.

The studies by Pikulik and Hart outlined here show that the play represents more than the mere fulfilment of male fantasy and bigamy. While some critics such as Staiger claim that the play lacks substance and motivation, others believe that Goethe's technique of eliminating details of the outside world and providing sketchy accounts of the protagonists' past allows greater attention of the characters' immediate experiences. Closer examination of the sisterly love between Stella and Cäcilie, Fernando's dilemma, as well as the immediate environment, shows that interpretation of the play can be more complex than once thought.

Filmmakers, then, have a number of options in presenting the material of this play. Some may consider the extent to which the relationship between the three lovers is utopian and which ending is appropriate. The type of matriarchy, that is, the type of relationship the

women share, may also vary among films, as some directors may find the constellation between Cäcilie and Stella pivotal, while others may not. This, in turn, can affect the overall impression of the male protagonist and the validity of his actions.

CONCLUSION

An examination of the scholarship on *Götz von Berlichingen*, *Egmont* and *Stella* has shown that interpretation of the play scripts can present several challenges. As seen in chapter one, the story line of each play proves in several instances to be weak and as a result, in some cases filmmakers made additions to the plot. In some cases, the characters and theme of Goethe's original also seem weak, or at least run the risk of being problematic for performers. As a result, the filmmaker may also change certain characters and themes, depending on the desired interpretations. These interpretations may or may not be similar to those outlined in this chapter. However, the concept of freedom and the role of internal and external forces in the tragedies of *Götz von Berlichingen* and *Egmont*, and the manner of presentation of male and female characters in *Stella* are all general considerations that each filmmaker must take into account.

CHAPTER THREE

FILM STYLES AND TECHNIQUES

Although awareness of scholarly interpretations set a framework for evaluating the possibilities that the original work offers each filmmaker, equally important are considerations of the film medium itself. Indeed, many of the film techniques available to the filmmaker can enhance a particular element of the desired interpretation. On the other hand, some techniques may unintentionally give the film new dimensions, or may fail to work effectively at all. Therefore, film styles and techniques must be considered and integrated into the film analysis.

Films are often categorized as formalistic or realistic. Avant-garde films represent the purest form of the former, while documentaries represent the purest form of the latter. Most other types of films fall somewhere in between, and are labelled "classical." Yet, even if a film avoids the extremes of realism or formalism, most directors usually tend to lean toward one or the other style. All six films of *Götz von Berlichingen*, *Egmont* and *Stella* are classical films that lean toward the realistic style. Yet differences within this style are still significant and can be examined by analyzing various approaches in technique, or in what theorists often refer to as language systems. The story as examined in the first chapter represents only one of many film language systems. Other film language systems include acting, settings and decor, costumes, photography (distance of

the shot, angle of the shot, black and white versus colour), mise en scène, movement, editing, and sound.[17]

Acting

It may not be too far off the mark to say that theatre is the actor's medium, while film is the director's. The film director possesses great control since he or she can influence the final product to a fine degree after the actor's job is finished. Still, for most viewers, the actor constitutes the main presence in a film. Indeed, much is determined by the casting of an actor and his or her acting style. In general, the actor must fit the character type; some actors are only capable of playing one type, while others have a broader range. Casting plays an important role because it establishes the essence of the fictional character. The director then decides on the acting style according to the desired tone of the film. Acting styles are most often classified by period, genre, national origin and directional emphasis, but these are only general and cannot satisfy every film. I will consider the three most common styles: external style; internal, or method acting; and cinéma vérité. The first, characteristic of British acting, relies heavily upon mimicking external behaviour of characters, and as such is highly technical, requiring training in diction, movement, dialects, fencing, body control, and ensemble acting. The second style, method acting, was established by Constantin Stanislavsky and has been predominant in American films since the 1950s. Stanislavsky believed that an actor should look to the inner spirit and virtually 'live' the role internally, rather than just imitate

[17] My basis for this chapter is Giannetti's *Understanding Movies*, as his work represents one of the most comprehensive practical descriptions of both film techniques and their effect on viewers.

exterior behaviour. The third style, cinéma vérité, depends almost entirely on improvisation in order to achieve a unprecedented degree of spontaneity and realism (Giannetti 249-265; Richards 211-16).

Settings and Decor

Settings and decor offer a filmmaker more that just a mere backdrop for his or her film; they can add to the atmosphere of the movie and reflect theme and character. Depending on the desired effect, the filmmaker can use real locations or studio sets that look realistic or abstract to varying degrees. Giannetti quotes British designer Robert Mallet-Stevens on this topic:

> A film set, in order to be a good set, must act. Whether realistic or expressionistic, modern or ancient, it must play its part. The set must present the character before he has even appeared. It must indicate his social position, his tastes, his habits, his lifestyle, his personality. The sets must be intimately linked with the action. (Giannetti 290)

In the theatre, the audience generally notices the setting immediately after the curtain rises. However, as the characters become the focal point, the stage set soon becomes secondary. A film director has the option of reminding the audience of the setting's significance by returning to shots of the setting throughout the film, or emphasizing a current setting by changing film techniques. Settings can at times be the dominant film language in conveying psychological and thematic ideas, mood, or characterization.

Costumes

Costumes are the moving scenery of a production and also contribute to the theme and character of a film. The cut, fabric, colour and accessories can reveal a person's class, psychological state and self-image, as well as clarify character relationships through similarities and contrasts in dress, or the importance of characters through emphasis and subordination. Costumes may also reinforce the action through the use of symbols, or through the creation of a particular mood or atmosphere. Even in period films that appear true to the time, filmmakers adjust the costumes so that they also fit into the story, not just the historical context (Giannetti 293-301).

Photography

Distance of the Shot

Much of what the actor delivers is modified by other techniques that he or she does not control. Photography refers mainly to the choice of shot, whether long, medium or close up, as well as the angle. It also relates to dark and light tones and colour combinations. All of these can have an impact upon the way viewers perceive the subject matter.

Extreme long shots (the phrase commonly used in the film industry but also termed establishing shots) are effective for making clear the locale, and are therefore often used in films where the place is vital to the story, such as westerns, war movies or historical films. Long shots roughly equal the distance in a theatre between the spectators and the stage. However, a full length body shot is also considered a long shot. Long shots are perhaps the most challenging to execute effectively, since facial expressions are often unclear.

They work well when used for short periods in scenes that involve many people, such as crowd scenes. Medium shots, from the knees or waist up, are commonly used because they work well for scenes where movement and dialogue involve more than one person. Finally, the close up gives the object elevated importance because it magnifies the actual size of the object and shows very little of the surroundings (Giannetti 8-10).

Angle of the Shot

In general terms, the more extreme the angle, the more dramatic it can make the subject matter. The shot that tends to be the norm, and hence the least dramatic, is the eye-level angle. Realist filmmakers most often photograph this way in order to capture the clearest image of an object. Formalists, in contrast, look for ways to distort the image of the object in order to expose its full meaning. Besides the eye level shot then, the four other basic angles that a film director could use include: 1) the bird's eye-view; 2) the high angle; 3) the low angle; and 4) the oblique angle. A filmmaker using the bird's eye-view positions the camera directly above the subject. The viewer's tendency to identify with the camera allows this type of shot angle to make him or her feel powerful, hovering over seemingly tiny and insignificant ant-like people. Giannetti cites Alfred Hitchcock and Fritz Lang as examples of directors who often use the bird's eye-view angle when dealing with the idea of fate. The camera for the high-angle shot is placed on a crane, and is therefore not as extreme as the bird's eye-view. It mostly functions to give the viewer a general overview and often implies that the character is insignificant, powerless, entrapped or doomed to die. To emphasize a character's importance and evoke respect, awe, or fear in the viewer, filmmakers most often use low angles. Oblique angles result from tilting the camera laterally, but because they can disorient viewers, are not used too often. These

types of angles suggest tension, transition or imbalance especially well (Giannetti 10-13; Richards 75).

Black and White Versus Colour

The colour film has been widespread since the 1940s, but some filmmakers still choose to film in black and white. Black and white films can make dramatic use of light and dark, while colour film tends to obscure them. In general, dark contrasts suggest fear, evil and the unknown, whereas light tends to represent security, virtue, truth and joy. This applies to the lighting of settings, as well as actors. The source of the light can also have an impact; for example, when filming an actor, the director might use one of the following lighting techniques to suggest different things: a light source from above creates a halo effect around the head, suggesting spirituality; from one side it leaves the other side of the face dark, suggesting a split self; from below it gives the character a sinister look; and finally, from behind, blocked out by the actor, it usually gives the character a threatening presence (Giannetti 14-19).

Colour can have a substantial effect on emotions and atmosphere, yet it is usually taken for granted by most viewers. Use of colour for symbolic purposes often depends upon the cultural norms of a particular society but there are some effects of colour that seem to be universal. In general terms, cool colours, such as blue, green and violet tend to create atmospheres of tranquility, aloofness, and serenity. Warm colours, such as red, yellow and orange are characteristic of hostility, aggressiveness and stimulation. White can signify purity, virginity, innocence, surrender or goodness, while black can symbolize death, mourning, gloom, fear, wickedness or villany (Giannetti 20-21; Limbacher 78-9).

Mise en Scène

Mise en scène, a term derived from the theatre, refers to the composition within the frame. Directors using classical conventions try to balance the shapes, colours, lines, and textures; however,, because dramatic context usually determines the composition, some directors purposely disturb the composition's equilibrium by, for example, placing the dominant object to one side with little to counteract it. These kinds of compositions usually symbolize erratic characters or events. One way a director achieves the degree of balance (or imbalance) is through contrasts of light and dark or colour. The eye perceives seven to eight objects simultaneously but is first guided to a dominant element and then other subsidiary contrasts that counterbalance it. Another way to achieve contrast is the use of movement versus stationary objects (Giannetti 48-51).

Spatial considerations also represent an important aspect of the mise en scène. The arrangement of people within the frame and how much space they are allotted can suggest their dramatic importance. The positioning of the actor to the camera in either a full frontal view, quarter turn, profile, three-quarter turn or back conveys underlying psychological tones. The more viewers see actors from the front, the more intimate is the feeling with the character. The less viewers see, the more enigmatic and inaccessible the actor seems (Giannetti 60-62).

Shots can be tightly or loosely framed; the former is characteristically shot fairly closely with little room for movement and tends to suggest physical or psychological imprisonment, while the latter tends to correspond to freedom. In addition, a filmmaker can make use of what is known as open or closed forms. In an open form shot the figures and objects have no intentional structure and often the action appears to continue off

screen, whereas in a closed form shot they appear to have been placed deliberately. Hence, realists tend to prefer open forms to emphasize the natural, while formalists favour closed forms to emphasize the unfamiliar (Giannetti 68-72).

Movement

Beyond the photography and composition of the shot, the director also usually pays attention to the movement within a series of shots. Movement, like other film language systems, can embody the film's content and affect the dramatic context. A script might give instructions as to where the character is to move, but ultimately the director decides how the movement will be filmed. Characters who approach the camera, for instance, strike the viewer as assertive and confident. Movement away from the camera tends to impart a sense of detachment and withdrawal. Some movements, such as curved and swaying motions, look graceful, soft and yielding, while others, such as straight and direct motions, seem intense, harsh, powerful and aggressive. Kinetic symbolism, then, also expresses emotions or atmospheres. Much, of course, depends on the techniques of photography and mise en scène outlined earlier. However, the filmmaker does not have to rely totally on the performance of actors to exploit symbolic movements; he or she can affect movement through the use of pans, tilts, crane shots, dolly shots, zoom shots, hand-held shots, and aerial shots. Or a filmmaker can employ techniques that distort movement, such as fast motion, which makes characters seem inhuman, or slow motion, which is often used in tragedies (Giannetti 90-116).

Editing

Each shot carries certain techniques and meanings, but fuller meaning is acquired when the shots are put together. Their juxtaposition is referred to as editing. Generally, editing rids the film of unnecessary time and space, but at the same time, must be continuous and logical, otherwise viewers become confused. It also brings out specific details that can have psychological meaning and forces viewers to notice them. Directors, then, can use editing to suggest events or psychological states without literally showing every aspect of them in real time (Giannetti 118-135).

Sound

Film is more than just pictures--it also makes considerable use of three types of sound: sound effects, music, and spoken language. Sound effects most often contribute to an atmosphere that the director wishes to create, although they can also be used to suggest specific meanings. Symbolic meaning of sound effects is usually specific to the dramatic context, but generally, high-pitched sounds raise the level of tension for the viewer, while low-frequency sounds can evoke a sombre mood, or mystery and anxiety. The volume also produces significant effects: loud sound is forceful and its intensity can come across as threatening. Lower volumes suggest the opposite: weakness and reluctance. Sound effects can also make viewers aware of elements off screen and anticipate what is to come (Giannetti 192-194).

The dramatic needs of the filmmaker can be translated into music in a number of ways. The opening music can reflect the general mood of the film and certain types of music such as country, blues or classical can be associated with certain locales, classes or

ethnic groups. Music can be added to foreshadow, provide ironic contrast, suggest characterizations through its musical motifs, or underline dialogue (Giannetti 198-205).

Spoken language in film is generally more complicated than in literature because of the wide range of tonal possibilities. Unlike spoken language in literature, film and theatre can allow for variations in stress to change the emphasis and possibly the underlying meaning. Giannetti points out that how the actors express the dialogue, not the dialogue itself, often determines its meaning. Besides the tonal nuances in the actor's voice, the director can use other techniques to present dialogue: monologues are useful for condensing events; off-screen narration tends to give the film a greater degree of objectivity; and the interior monologue allows viewers to know what the character is thinking (Giannetti 208-219).

The Historical Context

After an initial reading of each play, a director may have some unique ideas about the general theme, mood and characters, but may also be inspired by evidence from the period. This section highlights some of the historical elements that may have influence on a director's interpretation. Certainly, efforts to make the story appear true to the period partly affect the overall tone of the film and can stimulate ideas about the essence of a character, theme, or particular prevailing attitude of the time. However, not adhering to historical accuracy does not necessarily result in a poor rendition, since factors that a director may deem essential, for example, the internal details of characters, may come forth in other ways. Therefore, the intention here is not to judge the degree of accuracy to

historical fact, but to develop a consciousness towards the historical material as it relates to the overall meaning of the film.

Adherence to historically correct information does not mean that the presentation of the play is prescribed; the filmmaker can, however, use history to expand the play cinematically. The amount of attention paid to historical detail, as well as the way in which it is handled, can produce a wide variety of results. Indeed, many classical plays have been set in different periods which naturally has an impact on interpretation.[18]

Much historical information can be taken from paintings, etchings, woodcuts or artifacts. In the case of *Götz von Berlichingen* and *Egmont*, a director may look at material from the 16th century, since the actual Peasant War in the former play took place between the years 1524-26, and the sentence and execution of Count Egmont occurred in 1567-68. However, for *Götz von Berlichingen*, the protagonist's fight for *Faustrecht* may also require general knowledge of the Middle Ages. *Stella* is not necessarily set in a specific time frame, but a director may still set the story to coincide with Goethe's writing of the play. This section examines historical elements pertinent to each play, providing a basis in this area for the film analysis in chapter four. Ultimately, historical elements are considered alongside other techniques so that their contribution to the play's meaning can be assessed.

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[18] Two recent examples are Shakespeare's *Richard III* (Dir.: Richard Loncraine. With Ian McKellen, Annette Bening, Jim Broadbent, Robert Downey Jr., Nigel Hawthorne, Kristin Thomas Scott. MGM/UA, 1995) and *Romeo and Juliet* (Dir.: Baz Luhrmann. With Leonardo DiCaprio, Claire Danes. 20th Century Fox, 1996). The former is set in England in the 1930s, while the latter takes place in contemporary California with gangs representing the relatives of the two protagonists.

Götz von Berlichingen

Medieval idealism hoped for a Europe united as a Christian commonwealth that would be ruled by both the emperor and the pope. In theory, the emperor would rule in the earthly or temporal realm, the pope in the spiritual. The concept of knighthood was an important feature of the Middle Ages, and Götz von Berlichingen is a typical representative of the noble knight at the end of this era, well known for his numerous feuds in defiance of the King's law for peace, his imprisonment in Heilbronn and later in Augsburg, his fight for Duke Ulrich against the Swabian alliance, his attempt at organizing and leading the peasants in their uprising, and his service on behalf of Karl V against the Turks and French. Most of the portraits printed in biographical studies such as *Götz von Berlichingen: Ein adliges Leben der deutschen Renaissance* by Helgard Ulmschneider, or in studies on the play itself, such as Walter E. Metzger's *Zweimal "Götz von Berlichingen": Der "Historische Götz" und das Schauspiel "Götz von Berlichingen" (illustriert) von J. W. v. Goethe* show a hefty man with heavy features, beard, receding hairline and blond hair. Götz most often wears heavy armour and displays the iron prosthesis that replaced the hand severed by a canon ball in the Bavarian war. As a knight, these accomplishments helped him acquire the honorable reputation that still exists in Germany today. His status is also reflected in the large fortress at Jagsthausen and the family coat of arms. In medieval times, the coat of arms functioned as an aid for identification in battle, the shield being the oldest and most important component. While the design was subject to strict conventions of colours and symbols, it also reflected the bearer's status. The wheel in the Berlichingen coat of arms is also found in many

illustrations commissioned by Emperor Maximilian I, suggesting respect and loyalty to the emperor (Hirth 451, 535; Landau and Parshall 219-20).

By understanding the social realities of 16th century life we gain insight into Götz's abhorrence of the Bamberg Court. Courts across Europe enjoyed an opulent and luxurious lifestyle. Care was taken to add to the beauty and comfort of the immediate environment and daily pleasure, and the most ordinary activities, such as dressing and conversation, became artistic rituals. Most of the clothing worn by the nobility in paintings of the time reflects these manners and values. Costumes were extravagantly detailed with jewels and embroidery and puffed and slashed sleeves to expose a white blouse worn underneath. Elaborately jeweled headdresses and low, square necklines were characteristic for women, while men emphasized their bodies by wearing hose and short to mid-length tunics or doublets. Both sexes wore feathered hats and women not only coiled or braided their hair, but often dyed it or added pieces of false silk hair (Cass 52). These descriptions, however, only represent generalizations of fashion trends in the early 16th century. There were many exceptions, as individuality, rather than homogeneity was the goal.

In addition to appropriate outer appearance, members of the Court followed specific rules of etiquette. Politeness, delicacy and tact were the order of the day and proper behaviour was a requirement for invitation to events of high society such as carnivals, spectacles, sports contests, and processions. Performers at spectacles often wore masks and elaborate costumes to portray the characters of Greek and Roman mythology, and scenery featured highly creative props run by complicated machinery.

Dancing techniques at performances, as well as among the nobility themselves, required elegance, but because of the bulky clothing worn by both men and women, were limited in body movement and simple in footwork (Cass 51-60).

Life for the peasants was much more difficult, making many of the customs of high society unthinkable for this class. The Reformation, however, had a substantial influence on the lower classes because its advocates addressed both religious and social needs. Much of the protest was directed against the church, even though other factors external to the clergy affected social and political conditions. One significant factor was the competition between the rulers of the states and the popes, along with their major political allies, the Habsburg Holy Roman Emperors. Conflicts occurred about control over the courts, law, public support, military power and the collection of tithes and fees. The peasants eventually demanded an end to serfdom, tithes, enclosure of common lands, excessive rents, harsh punishments, and also asked for religious autonomy (*Civilization* 337-340). Consumed with matters of existence, the peasants wore plain and simple clothes and did not fuss with the frivolities of the rich (Kybalova 154).

Music was a great favourite with all classes of people. At the courts, popular instruments included the lute, flute, as well as stringed instruments, and these were used for all forms of indoor music-making, from dance to church music. In particular, high society considered the lute the Court instrument due to its soft and intimate sounds. Brass instruments played in all sorts of celebrations and contributed to the pageantry of royal procession. Finally, the bagpipes, used extensively during the Middle Ages, were instruments of rustic and popular merrymaking (Munrow 52-75).

In *Götz von Berlichingen*, Götz finds himself between two levels of society. He does not support the corruption of the Court, yet he does not live under the same conditions as the peasants either. While he and the peasants fight for individual freedom, their idea of it differs, mainly due to Götz's loyalty to the Emperor. The degree to which the director makes use of historical material can affect the portrayal of not only Götz, but also his surroundings, and may clarify the dilemma by making differences between the various 'worlds' apparent.

Egmont

As in *Götz von Berlichingen*, Goethe bases many of the characters in *Egmont* upon actual historical figures and the historical background of the play follows events that occurred in Spain and the Netherlands. Colour pictures of some of the characters in the play are found in many surveys (for example *Erfgoed van Nederland* and *Civilization Past and Present*). Egmont and Orange appear typically Northern European, with fair and delicate features. Spain's King Philip II, often depicted as slight and somber, generally looks frail and weak, while Alba seems dark and grave. The Dutch, suspicious of the Catholic absolutism promoted by Philip and wary of the destruction of their feudal tradition, became rebellious to his rule. The historical Count Egmont served under Philip, leading the Spanish army to victory in 1557 at St. Quentin and in 1558 at Gravelines. Philip appointed him Governor of Flanders and an advisor to Margarete von Parma, the King's half-sister, who acted as Regent of the Netherlands. Parma proved a capable ruler and, at first, enjoyed widespread popularity because she understood her subjects. However, Philip, unable to understand the mentality of the Dutch himself, adamantly sought to fight heresy and ordered her to implement the Inquisition. The consequences of

this order proved serious; Calvinist mobs began desecrating churches and terrorizing Catholics, despite Parma's small concessions to various religious groups. Philip responded to the uprisings by sending the Duke of Alba and 10 000 Spanish troops. To stamp out treason and heresy, Alba relieved Margarete of her position and established a special tribunal, known as "The Council of Blood." Among its victims were Counts Egmont and Hoorn (*Civilization* 453).

While most of the cultural characteristics of the Renaissance in Germany described in the preceding section on *Götz von Berlichingen* apply to the period and setting in *Egmont*, one significant difference exists, the influence of Spain. Philip attempted to force the Dutch to conform to the Spanish way of thinking. The Dutch burgher suddenly found his relatively free existence suppressed by Spain's dedication to fighting all progressive and reformatory trends, in particular the intellectual freedom espoused by the Renaissance and religious autonomy. Stiff Court etiquette and Court ceremony, introduced by Philip's father, Charles V, were reflected in the uncomfortable dark clothing that restricted lively movement. Rigidity in appearance, as well as in speech and movement, gave a forbidding appearance. Black became the dominant colour in varied forms of the cape, corset and farthingale. High necklines supporting a ruff or high stand-up collar helped to lift the head proudly, but it also seemed to separate it from the body.

Some countries, such as Germany and France resisted the initial Spanish influence, and only later adopted it with modifications. At the Courts in the Netherlands heavier material suited a colder climate and cartwheel ruffs tended to be more exaggerated than in Spain. Ordinary men and women wore clothes much simpler and lighter in colour than the costume of the nobility. However, some Spanish influence, such as white cuffs and

collars, albeit without lace, did take effect among the lower classes (Kybalova 163-175; Yarwood 111-13; 131).

Egmont then, like Götz, is exposed to different branches of society, although in this case, one is foreign. His tragedy is set in the context of Spanish suppression of free thinking and action, a restriction that was reflected in many parts of society. A filmmaker may decide to incorporate aspects of the Spanish world into the environment in which Egmont circulates. This may give the impending threat greater emphasis and audiences may better understand his decision to remain in the Netherlands. In addition, the role of the daemonic may surface more convincingly, provided that the actor reacts in a way suited to the play's context.

Stella

Stella defies any specific political or historical context. In addition, beyond the posthouse-inn and Stella's estate, Goethe makes no references to a specific location. A filmmaker, then, may wish to set the play according to the original date of publication (1775/76) or the revised version (1806) and attempt to determine only the general atmosphere of the author's time. Indeed, some scholars have approached their reading of the play in this way by attempting to prove that Lili Schönemann inspired Goethe in his characterization of both Cäcilie and Stella.[19]

The last four decades of the 18th century mark a decisive turning point in the history of western civilization, a fundamental shift in thought and political life. Before

[19] Scherer examines the similarity between Lili and Stella, while van Jan and Leisering describe similarities between Lili and both female protagonists.

1760, divine-right monarchy and aristocratic society defined accepted norms; after 1800 these political structures became threatened by calls for civil liberty and constitutions. The source of such change can be attributed to a culmination of earlier trends in economic, social and intellectual life: by 1750, the development of European capitalism, an expanding population, growing cities and a rising middle class had undermined traditional monarchies. The French Revolution of 1789 deeply affected old structures across Europe. Not long thereafter, Napoleon changed the nature of warfare and increased state power by embarking on a series of campaigns designed to show France's invincibility. His armies carried with them messages of freedom of the French Revolution, but more importantly, Napoleon destroyed the remnants of the Holy Roman Empire, and in doing so, erased 112 German states. As a consequence, a wave of nationalism prepared the way for the German liberation movement and, after 1806, Prussia in particular underwent a rebirth to enable it to compete with France. Those opposed to Napoleonic dominance and the dehumanizing component of industrialization were more interested in responding to the emotional needs of the soul, arguing that beauty, love, friendship, or anger cannot be rationally defined. From the middle of the 18th century, the aristocracy began losing its power in economic and political affairs to the bourgeoisie.

French influence spread beyond political aspects during the late 18th and early 19th centuries. Culturally, the period up until the French Revolution, known as the Rococo, is characterized by a lack of moderation. The hairstyles of the day, which were so enormous that they sometimes caused neck strain, provide one example of this trend. However, the calm and simplicity of Chinese art, as well as its subtle colours, are also seen in artifacts and paintings from this period. For the first time in the history of European costume the

asymmetrical ornament became acceptable. Straight lines and right angles were avoided wherever possible, and flower patterns became the vogue. Women wore gowns that emphasized a narrow waist and contrasted a curving full bosom with the lower half of the dress. The skirt was flattened and the outline formed an ellipse, forcing women wearing exaggerated versions of this style to enter doorways sideways. At the beginning of the 1770s, women across Europe began to wear English-style gowns that also accentuated a slender waist, but were less constricting than French gowns. Materials usually included satin, silk, taffeta, or velvet, motifs were small and dainty, and colours were pastel. The skirt portion of the dress, often decorated with ribbons, lace and artificial flowers, imitated the stucco decorations on the salon walls. Necklines were low again, causing attacks and criticism from moralists (Yarwood 206; Kybalova 207-221).

The institution of marriage functioned primarily as a practical arrangement according to social standing and economic wealth. Rules for behaviour between the sexes were strict in that marriage was the only accepted context for intimacy and served primarily as a means of procreation. Love was not considered an issue in courting or a relationship and any act of intimacy outside of marriage resulted in grave consequences for the woman.

The period in which *Stella* could be set is much different from the historical setting in *Götz von Berlichingen* and *Egmont*. The ways in which history plays a direct role in this play are not so evident because neither concrete historical events nor figures are used by Goethe as a basis. However, a filmmaker could make extensive use of some of the intellectual and social trends described above to make the dilemma that the three

characters in *Stella* face seem acute and heighten themes of the ménage à trois and the matriarchy.

CONCLUSION

The above outline of various systems of language and historical contexts is meant to provide a general overview and orientation to some of the possibilities available. No filmmaker uses every film technique to its potential all of the time. Indeed it would be ridiculous to expect every filmmaker to do so, since every decision should be geared to the story, theme and mood of the film, not to fulfillment of generic categories. In addition, a variety of techniques, whether they be visual, dialogue or acting and so on, can be used to convey the same ideas and emotions. Thus, two things need to be determined for each Goethe film adaptation: the techniques used and the ideas that are conveyed through these techniques.

CHAPTER FOUR

FILM ANALYSIS

Opening Shots

Generally, the elements that constitute the opening shots of a film vary; in some films the opening shot may consist of only the title and a few minutes of the film, in others it may include the title and approximately 10 minutes. Different approaches fulfill different goals. Within seconds, opening shots can transmit a wealth of visual and aural information and, consequently, shape interpretation early. No doubt the viewers' decision whether to continue watching a film depends greatly upon the effectiveness of the initial shots. Yet, although film openings can reflect the potential quality of the remaining film, such a basis for judgment is not consistently reliable; for example, some films start out weakly or slowly but eventually gather momentum, while others seem to fulfill one set of expectations at the beginning, only to contradict them later on. Still, initial impressions can remain with viewers for the duration of the film and colour their overall interpretation. Therefore, although the opening scenes deserve consideration, the analysis must combine these observations with later findings.

Götz von Berlichingen

At first glance, the opening shots of the two film versions of *Götz von Berlichingen* seem radically different in terms of cinematic style. Westphal films in black and white and confines the setting to an outdoor stage, while Liebeneiner films actual outdoor settings in colour and includes much movement and editing. Despite these obvious differences, both attempt to establish an atmosphere that will support a story

about a hero. One way to achieve such a context is to create an environment that supports this particular character type. Westphal's opening set combines the Jagsthausen fortress on the right and the Bamberg Court on the left, shown at an extreme long shot (figure 1). The illumination of the buildings against the blackness of foliage in the background and the minuscule size of four trumpeters, who stand in front of the tower's main archway, make the dwellings of the characters, especially the tower of the Jagsthausen fortress, seem most impressive and grand. However, the set is not without its weaknesses. At this point in the film, the division of the Bamberg Court and the fortress remain unclear, since the whole set maintains one simplistic and plain style. This is odd, since Westphal uses this set for the entire performance (with the exception of minor changes in some scenes). While the stage set attempts to realistically and credibly present Jagsthausen in a magnificent way, it fails to distinguish visually the different styles of each 'world.' Consequently, the conflict of the two worlds that some scholars believe is vital to this play becomes visually suppressed and the stage set functions only to establish the location and create an initial atmosphere of prestige. It seems then, that beyond the opening scenes, the set will become superfluous to the rest of the play.



FIGURE 1

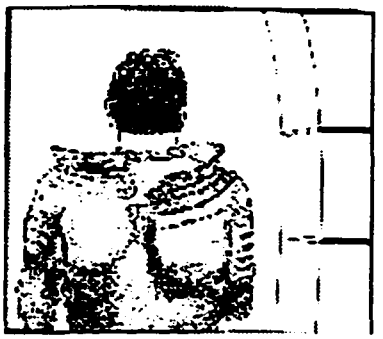


FIGURE 2

The atmosphere established by the stage set continues throughout the next few seconds of the film; the trumpeters begin playing a royal fanfare which is followed by a fade-in of the title *Götz von Berlichingen* in Gothic

script. Silence follows and the camera cuts to a rear medium shot of Götz dressed in armour (figure 2). His broad shoulders, solid, burly physique and heavy armour give the initial impression that he commands authority and is actively involved in some kind of military activity. This impression is reinforced as he slowly turns towards the camera, demanding to know what has been keeping his soldiers (figure 3). In taking a stance, he transfers his body weight to his heels so that his belly protrudes and lifts his head. Resting his body equally on both legs, he separates his feet, giving the impression of vulgarity. While pondering possible reasons for his soldiers' delay, his movements are slow. At this point Götz pauses and says slowly: "Ich muss dich haben Weislingen" and then continues in deep thought: "Vielleicht haben sie ihn verfehlt." Thus, not only does Götz give the impression of an authoritative figure, but also of an experienced, reflective man. His contemplation fades quickly, however, when he calls for Georg, who runs out onto the stage, clinking and clanking in oversized armour. Here the interaction between the boy and Götz establishes a father-son relationship; while the boy's fascination with the lifestyle of the Robber Knight is apparent in his overwhelming enthusiasm towards Götz, Götz shows support of the boy's ambitions, although in a somewhat protective way (figure 4).

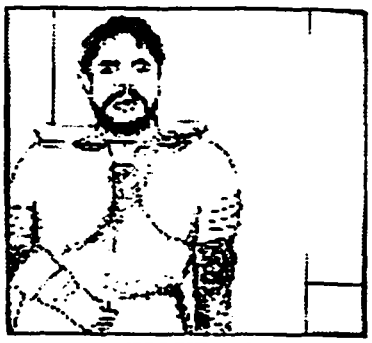


FIGURE 3

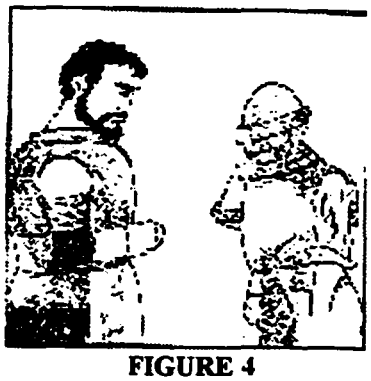


FIGURE 4

The various impressions of Götz as an important person, an authority, an experienced leader, and a father figure are all introduced quickly by the protagonist's

presence and words. However, the accompanying style of photography does not facilitate the well-paced dialogue. While Westphal avoids merely recording the performance at a long shot, up until this point, he restricts shots mostly to eye level medium and medium long (full body length shown). Also, the camera always films from the audience area, not from the stage area or above. In some cases such a style can intentionally convey particular deeper meanings of the text, but for this work, contributes more so to a static effect, especially in combination with other factors, such as restricted movement.

Liebeneiner suggests the protagonist's grandeur with effective use of movement. Before the opening title shot he inserts a one-minute scene that not only introduces the conflict, but also builds up to the title and first viewing of Götz. The film begins with a medium shot showing a horse wading in a river, with the initial focus on the horse's legs. The camera pans upward to capture the rider, who discreetly probes the river with a stick and anxiously looks around for fear anyone might see him (figure 5). It is daytime, the landscape is tranquil, the bagpipe music is soft. The camera then pans to the right, following the horizon over to the shore toward which the rider is approaching. There, three men on horseback appear from behind the shrubbery (figure 6). One of the three exclaims: "Er kundschaftet die Furt aus! Los!" and from this point, the tension mounts. Quick shots and frequent abrupt cuts go back and forth between the rider and the three men on horseback. The camera



FIGURE 5



FIGURE 6

shows the three men turning back to start their pursuit, but then cuts to a shot focusing for a few seconds on the trotting legs of the rider's horse. A high speed pursuit develops. Then we see the horse galloping down the shore line until it is intercepted by the three horsemen (figure 7). In the absence of music, Liebeneiner inserts a close up of the rider gasping in

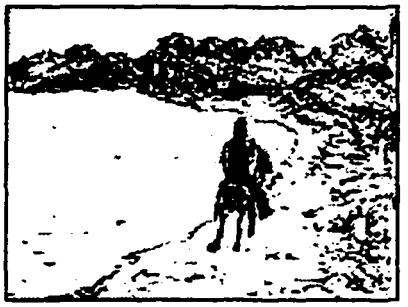


FIGURE 7



FIGURE 8

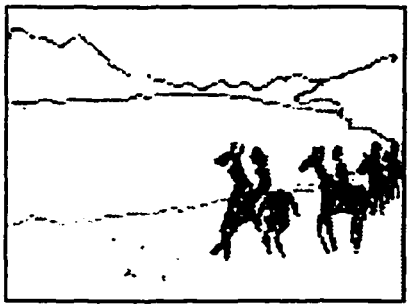


FIGURE 9

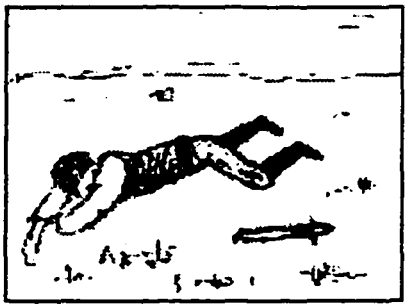


FIGURE 10

surprise, while the horse whinnies and rears back on its hind legs (figure 8). From a long shot, we then see the chase that ensues (figure 9), which now comes back towards the camera until the men in pursuit knock the rider off his horse, causing both to tumble down into a ditch (figure 10). The leader of the three horsemen dismounts and approaches the victim. Until this point, the identity of the characters, as well as the actual conflict, remains unclear. We are soon given more information, however, as two of the captors escort the prisoner off screen and the leader notices a sword that the rider lost during his fall. A close up shot of the sword is accompanied musically by a low, singular tone, suggesting danger. The leader takes the cover off the sword, exposing the Berlichingen coat of arms as he exclaims: "Der kommt von Berlichingen!" (figure 11). The music then quickly

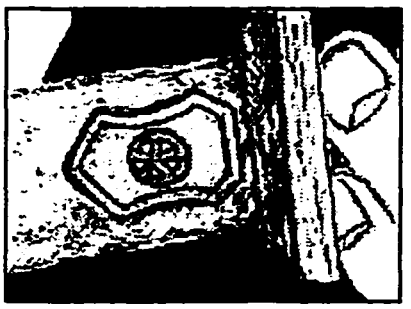
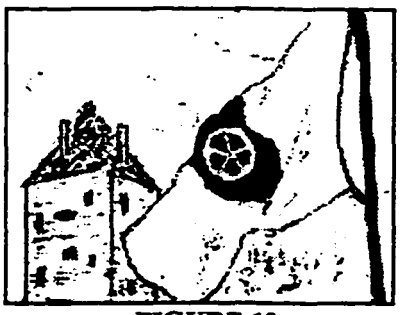


FIGURE 11

becomes a triumphant fanfare in the next shot, showing the same coat of arms being hoisted up a flag pole, the Jagsthausen fortress, and a clear blue sky in the background (figure 12). Accompanied by this triumphant melody, the camera's focus and low angle give the whole setting an air of high profile. In addition, the previous scenes, motivated by a conflict that viewers will soon learn more about, make it apparent that the person at the head of the Berlichingen family represents someone with whom the three riders have had to reckon in the past, and perhaps will also encounter in the future. The fact that the coat of arms appears on a sword indicates that the house of Berlichingen most likely engages in battles. The music then intensifies to a jubilee, as the camera moves to an outside wall of the Jagsthausen fortress and the title appears in the middle. This title, however, in contrast to the one used by Westphal, is plain in its typeface. Still, this is no shortcoming, as the other techniques give the impression that the Berlichingens are well established and respected.


FIGURE 12

The stage set and opening credits suggest that Westphal intends to show the story of a man who holds some importance, as the opening shots underscore Götz's character strengths. The stage set, title, and the trumpeters' introduction reveal his prominence; his armour and physique suggest his ability to fight; his stance gives the impression of his class and authority; his pensiveness points to his experience and his conversation with Georg establishes his role as a father figure. However, in concentrating on these elements, Westphal fails to use devices to create the impression of an immanent threat, and the conservative style of filming emphasizes positive aspects of the hero exclusively. At this

point then, it seems that Westphal might present the drama as a character play, making sociological and historical factors secondary in the protagonist's downfall. If this is the case, the degree to which Götz plays a role in his defeat remains to be seen. Certainly he does not yet display the characteristics of someone tormented by a conflict within himself; rather, he behaves confidently and is only momentarily annoyed by Weislingen and the tardiness of his soldiers.

In comparison to Liebeneiner's film, the acting style, movement and variety in Westphal's production are unimaginative. Liebeneiner's film gives the impression from the beginning that the story to follow will be marked with incident, lively and colourful scenes, and will be well paced. The opening shots showing the aggressive pursuit and capture of a man from the Berlichingen house, followed by parade-like display of the Berlichingen fortress, indicate to the audience that conflict will probably revolve around the ethical man and his fight against immorality. In addition, viewers may expect to see battle scenes, since the producers have attempted to make the surroundings and set as realistic as possible with the use of horses, weapons and outdoor backgrounds. Already these scenes give the impression that the film will reflect the busy pace and variety for which the original is well-known.

Egmont

Many scholars point out that the first three scenes of *Egmont* provide information about the protagonist. They also serve to set the mood of the story that is about to unfold, and help audiences understand Egmont's character by clarifying his exposure to the many different worlds. Both Schiemann and Wirth film in colour, but Schiemann shoots all scenes in the

studio, while Wirth includes both indoor and outdoor scenes. Closer analysis reveals that the general atmosphere and points of emphasis are also radically different.

In Schiemann's film Goethe's signature appears at the top of the screen and then the title of the play fades in. The music, somewhat odd in its use of high-pitched violins, seems more suited to a horror movie. A trumpet plays a few short, gloomy notes before sounding its final atonal note. The music evokes tension and a sense of danger, perhaps in order to give a sense of predestined tragedy. This is not necessarily a poor decision on the part of the production team, provided that the audience is kept in suspense to some degree. If successful, such an opening can then function as an effective foreshadowing device that arouses curiosity about the elements of danger to come. However, some viewers may also associate such unpleasant tones with the protagonist.

The music fades as the burgher scene depicting the crossbow match begins (figure 13).



FIGURE 13

The studio set, although somewhat artificial, looks fairly colourful and jovial, filled with burghers dressed in felt-like material of conservative brown, blue and red tones. After Buyck takes aim and hits the target, the crowd cheers his marksmanship, and Schiemann quickly captures onlookers from five different perspectives. Sportsmanship, laughter and camaraderie among the townspeople are presented as aspects of ordinary life. Socialising and actively engaging in political discussion also seem to be important components of this lifestyle, as the archery group makes its way to the pub. Providing a festive atmosphere, the locale resembles a beer garden decorated with leaves, and pretzels; fruit and wine are plentiful (figure 14). Such attention to



FIGURE 14

detail perhaps gives Schiemann the means to present the burghers in a way that appeals to viewers and helps them become interested in the political situation that the men now discuss. As in the play, the political information is given indirectly and scantily through dialogue. When the burghers talk of Philip's decision to forbid the singing of Psalms, the men in the background begin to hum and softly sing one, giving the impression of solidarity. The transition to the topic of war, which Rysum and a few others glorify, functions almost as a natural progression and evokes the feeling that sentiments of revolution are in the air. In contrast, Jetter, upset that some of the others do not recognise the full implication of their words, becomes full of worry and fear in an extreme close up frontal shot (figure 15). In addition to visuals, Schiemann attempts to evoke feelings associated with war, triumph and victory with audio devices such as a soft military melody with drumming that becomes stronger, or the sound of horses' hooves hitting the pavement. This might evoke nostalgic sentiments for warfare among some viewers.



FIGURE 15

These scenes take approximately 10 minutes and are most likely important to the Schiemann production team, not only in order to present the historical and political framework of the play, but also to establish a particular atmosphere that involves the burghers. A sense of excitement emerges when the men talk of heroic military acts and warfare, suggesting that the concept of freedom will be presented in conjunction with the notion of revolution. Viewers,

then, can expect not only tragedy, but that the burghers will play a significant role throughout the film.

Wirth's opening technique is similar to Liebeneiner's in that a short scene precedes the opening title. The first shot shows a map of western Europe with Spain's territorial assets in 1566, while a narrator explains the political situation. The camera then captures King Philip's Court at a long shot, where the characters, remaining for the most part motionless, project a sense of stiffness (figure 16). The rigidity of Spanish culture at this time is conveyed also by the closed form framing format of most of the shots, which make the Spanish Court seem a self-sufficient world with all the formal elements held in careful balance. The narrator proceeds to describe Philip as a ruthless ruler who denied the Dutch the freedoms that took generations to obtain, and who crushed anything opposed to Catholicism. Meanwhile, the camera gradually shows Philip at closer range using a snap shot style (figure 17). But even though we are getting physically closer to the King as the narrator gives more details of his ruling style, we still feel that we are on the outside looking in. The unexpressive Philip seems to be well protected, surrounded physically by his advisors, the clergy and his vassals.



FIGURE 16



FIGURE 17

A point of emphasis is then made with a change in narrative technique. The narrator briefly pauses to let



FIGURE 18

viewers hear the edicts being read aloud at the Court (figure 18). Wirth positions the reader in the right hand corner of the frame, facing film viewers in a three-quarter turn to the right. The importance of the edicts is made apparent by our attention to the reader and also by the attention he commands from whole Court, who, standing behind him, turn to face him. Viewers know immediately that the few words read before them will play a role in the story's conflict, and this is confirmed by the narrator, who continues by stating that Philip employed vassals to implement the edicts. Here, in a close-up profile, Philip is shown on the left side of the screen, while a medium profile close up of Alba takes up the space on the right (figure 19). This is followed by a close up of the Bishop and then of Alba alone, who intensely looks directly into the camera at viewers (figure 20). Next, we view a similar shot of his son Ferdinand, who, in contrast, looks at us warmly and seems rather harmless (figure 21). Ferdinand represents the only inconsistency (as minute as it may seem at this point) in this setting, making viewers curious as to the role he will play in the story to unfold. Finally, the camera returns to Philip, who blinks and looks downward, bringing the scene to a close (figure 22). The costumes appear accurate to the period but, with the exception of the


FIGURE 19


FIGURE 20


FIGURE 21


FIGURE 22

clergy, are notably black and sleek in design. The costuming contrasts the figures with the plain, white walls, making Philip's men seem sinister. Wirth thus establishes the threat to Egmont's life early in the film. The staunch stiffness and coolness of the Spanish Court provides excellent possibilities for contrast to the protagonist who lives life to the fullest. Such a contrast will help bring out Egmont's free-spirited nature, while the unappealing nature of the Spanish Court establishes Philip and Alba as the evil forces in the play.

The next series of shots takes place at Margarete von Parma's Court in the Netherlands. At first glance, the style of the location looks very similar to that of King Philip's Court in Spain, making the change in setting apparent only because the narrator tells us so. However, the figures are placed randomly and whisper information to each other, giving this Court no trace of Spanish rigidity (figure 23). Margarete von Parma receives orders to stop the riots in the Low Countries, but a delegation of nobles, among them Egmont, appears before her and demands the abolishment of the Inquisition, alleviation of the heretic edicts and the guarantee of Dutch freedom. Here, once again, Wirth uses close ups of the key players, but also includes more movement than in the shots from Philip's Court. Margarete, like Philip, finds herself surrounded by her advisors but does not display the same kind of authority. Rather she appears nervous and unsure of herself, letting her eyes dart around the room in search of advice or a solution. In addition, a narrator often tells the story in order to give the film a degree of objectivity. Here, however, the narrator presents the Spanish Court as evil, and the Dutch as good. Indeed, the techniques of contrasting the seemingly evil Court in Spain

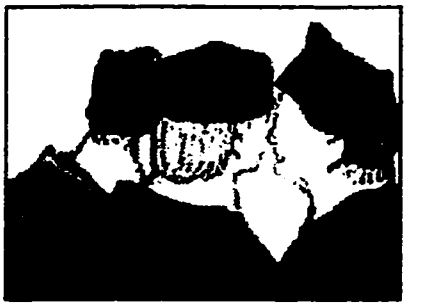


FIGURE 23

with the weaker one in the Netherlands through the use of a narrator gives the impression that the story to follow will unfold in a fairly straight-forward manner and perhaps also end happily.

Wirth's presentation of the title includes some very important scenes for our understanding of the Egmont character. The hero parades through town on horseback, waving to the crowds, who enthusiastically return his greeting. He radiates a smile, nods in acknowledgement to the crowd and enjoys his rapport with his admirers. The captivated crowd adores the fair-haired, handsomely fine-featured, young man in his elaborate costume with ruffled collar and Golden Fleece. The camera picks up colourful red brick houses and cobblestone roads, and trumpeting music accompanies Egmont's majestic procession. Close-up shots capture Egmont from below, emphasizing his strong, positive character, while the background fills with eager citizens spilling out of windows (figure 24). The director also varies shots between Egmont, the crowd and other characters, such as Klärchen and Brackenburg, adding to the fluidity of the scene and establishing the special relationship between Egmont and Klärchen (figure 25).

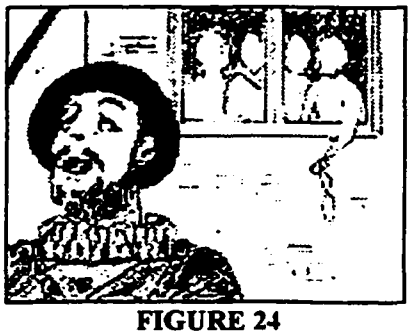


FIGURE 24

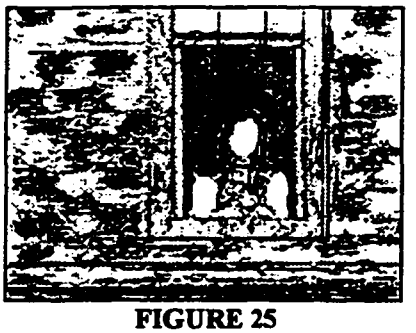


FIGURE 25

The two films of *Egmont* generate opposite atmospheres in conjunction with the protagonist. In Schiemann's film, disturbing music accompanies the title (also the protagonist's name), while in Wirth's production joyous music, parading and admiration for Egmont from the townspeople introduce us to a character who could possibly match Goethe's concept of the daemonic. In Schiemann's production it is too early to assess the type of character that will be portrayed.

Rather, following the plot structure in Goethe's play, Schiemann uses other devices to emphasize the concept of freedom from the burghers' point of view, and to add revolutionary impulses. Wirth makes the impact of the edicts clear as well, but its effect we only witness at the level of the officials. Thus, in Wirth's adaptation, the burghers' fight for freedom may function only as the background to Egmont's story, whereas in Schiemann's film it may come to the fore.

Stella

The two *Stella* film adaptations also differ substantially in film style, as Wild films in a studio, Langhoff on location. Both directors use techniques to suggest an atmosphere of discord that will reflect or directly affect the relationship among the three protagonists. Wild achieves such an effect from the very start. The first shot shows the postmistress standing behind a table folding clothes and humming to herself, while her son drags his feet over to a cot behind the stairs in order to lie down (figure 26). The title of the film *Stella* appears in elegant penmanship, followed by the caption *Ein Schauspiel für Liebende* and then Goethe's name. At first glance, such an opening does not appear out of the ordinary. However, a closer look at these and the shots that follow reveals inharmonious undertones. The set, portraying the inside of the posthouse, is simple in its construction and looks artificial. Its abstract style incorporates many diagonal lines through the areas of glass around the doorway and wooden beams that function as architectural supports. Such unnatural diagonal lines create the impression of dynamic momentum, whereas horizontal lines imply quiet and repose. The post wagon's horn then startles the postmistress and, scolding her son for his laziness, she orders him to help the


FIGURE 26

incoming guests. Lucie enters, followed by Cäcilie, who looks emotionally and physically drained (figure 27). Here the surreal blue sky, the background for Cäcilie, makes the artificiality of the set even more apparent and evokes a sense of displacement. However, artificiality goes beyond the set in the cast's contrived and forced acting styles. The postmistress for example, despairs over the abundance of work and expresses this with body language characterized by stereotyped gestures, such as holding the back of the hand to the forehead and letting out a heavy "Ach!" The portrayal of Lucie, who barely looks more than twelve years old but acts like an adult, also appears as unnatural. In one instance, she stares up longingly at her mother and rests her head on her shoulder like a child (figure 28). In the next, she gives advice on issues concerning her mother's heartache. The actor's precocious demeanour makes the portrayal of Lucie unconvincing, even ridiculous, and makes Cäcilie seem weak in her maternal role. This may pose problems later, since this role sets her apart from Stella.


FIGURE 27


FIGURE 28

At this point, Wild has not taken advantage of techniques involving a wide range of sound, movement, photography, and so on. This may be intentional to convey a feeling of entrapment. First, we can assume that the entire film will take place indoors, since when Cäcilie periodically approaches the window to look at Stella's estate, we are not shown what she sees. Rather, the camera remains focused on her, showing her from the outside of the posthouse, or more specifically, from behind the bars of the window (figure 29). The first two times she stands by the window, she empathetically listens to the postmistress's stories about

Stella's misfortune and says: "Mein Herz bewegt sich nach ihr" (I, 11, 135). Shortly thereafter, she begins to relate to Stella's situation and comments: "Ein Bild meines ganzen Schicksals." The third instance includes the postmistress in the frame as well, as she tells Cäcilie of persistent rumours


FIGURE 29

that Fernando seduced Stella. Cäcilie's gaze over to Stella's estate gives us a reason to anticipate some kind of involvement on Stella's part and arouses our curiosity. Nevertheless, Wild's avoidance of filming from Cäcilie's point of view limits our ability to fully identify with her. But since the shots behind the bars all come at points where Stella's situation is either commented on or related to Cäcilie's, these bars also reflect the confinement the relation among the three protagonists will soon bring about.

Many of the techniques used in this film are more typical of a live theatre performance than a film because of theatrical techniques such as simple indoor stage sets, limited camera movement, and external style acting. Viewers may feel that while an attempt has been made to seal this world off from any kind of natural surroundings, as well as the rest of society in order to examine a problem in depth, it is still difficult to identify with some of the characters.

Langhoff approaches the introduction of his characters and the situation in a different way. First the title appears in white paint on a red background, accompanied by atonal music. This music is not as disturbing as Schiemann's choice; rather, it establishes a sense of general dissonance. After some credits appear, the first scene shows a diagram being drawn in sand, referencing a map placed above it. In these first shots, Langhoff delays showing the characters in question. A man we do not see explains the geographical surroundings (rivers, sun and mountains) in French while using a pointer to draw these features of Thuringia. Not until the

man's face appears on the screen do viewers identify him as an army General serving under Napoleon. He sits in the shadows of an abandoned, ruined building, and instructs a soldier, whom we do not yet see, to give him his uniform (figure 30). When we finally do see the man,



FIGURE 30



FIGURE 31



FIGURE 32

he stands in a dark corner in his underclothing, looking defenceless and weak (figure 31). As he dresses, the general advises him to keep in mind that he is not at home, neither German, nor French, but rather only a soldier. The soldier's irritation surfaces as he tells the general that everything is a game, to which the general replies "pour toi" (figure 32). As it turns out, the soldier is Ferdinand. These scenes, then, serve to provide a reason other than love (although Ferdinand still may be in love with Stella), for the protagonist to return to Stella's hometown. Whatever happens to him will be the result of someone else's decision to send him there, making him seem somewhat helpless. The scene also allows viewers to witness Ferdinand's distrust of the French and point to a potentially shifty, unreliable character.

Langhoff uses a narrator as Wirth does in *Egmont*, not to tell or introduce a story, but to translate each sentence of the general's words from French into German. This technique works well,--it slows down the scene so that the audience can process the information about the immediate situation. While this scene gives basic information, many of the details may be missed because viewers still lack the context. Thus, it is important at this point that Langhoff establishes an antipathy between the general and the soldier, as well as ambiguity about the

latter's identity. After only approximately two minutes of the film, Langhoff has aroused our curiosity about the intentions of the general who coerces Ferdinand into carrying out the mission, and the consequences on the protagonist.

The next shot shows Ferdinand overlooking the town to which he has been sent (figure 33). Through his telescope we watch the Saxon army loading up their wagons with provisions (figure 34). The camera then changes its viewpoint by panning the inside wall of one of the

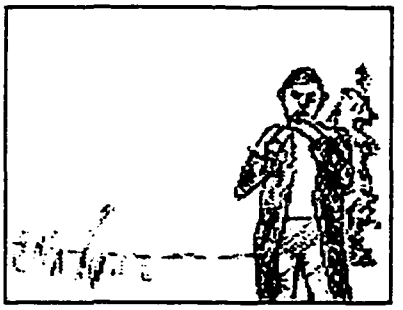


FIGURE 33

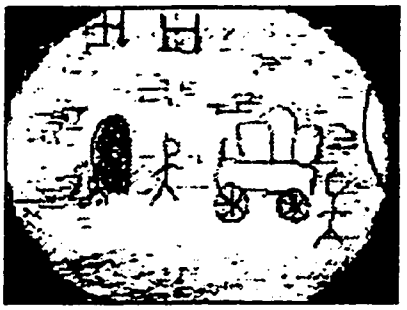


FIGURE 34



FIGURE 35

houses, giving us only glimpses of the soldiers through the windows. Our attention is gradually diverted from the soldiers to those occupying the room. Here, Stella, in giving art lessons to two children, presents herself as neither frail nor weak, but strong and authoritative (figure 35). Certainly her attire of trousers and a headscarf does not exemplify a typical woman from the early 19th century. Her voice is strong in tone as she focuses on the lesson she teaches, and the school children diligently follow her instructions. Stella's upright posture, highly held head and lack of emotion in facial expression project confidence and give the impression that she is emotionally sound and sensible. Langhoff presents Stella as a character who seems to be in control of her emotions, giving us the impression that the women will prove emotionally strong.

The analysis shows that opening shots, even if somewhat short, can reveal much that is meaningful for the work. Briefly, the two *Götz von Berlichingen* adaptations differ in their

emphasis of external and internal factors that relate to the protagonist's situation; the *Egmont* adaptations vary in the kinds of roles characters play and in aspects related to the political and historical situation; and in *Stella*, discord in a removed world is achieved at different points, and the emotional strength of characters varies. Some of these observations can be made partly through examination of the plot, but most depend on the aesthetics of film. Interpretations established from these opening shots will serve as a basis for further analysis of the most significant elements of each film.

Cinematic Development of Themes and Characters

The preceding section examined the opening scenes in each film adaptation. Patterns of similarity and repetition, as well as difference and variation, in the middle portion of each film must now be discussed. The process of creating convincing, interesting and memorable characters who fulfill their function in the overall plot poses some challenges for filmmakers. According to Babson, a character's behaviour can be created on three levels: the physical, what the character says and does; the subtextual, the thought and motivation behind the character's behaviour; and the emotional, what the character feels from moment to moment (Babson 41). All three areas are interrelated and must be consistent with the story, but the last two levels, the subtextual and emotional, cause perhaps the biggest challenge in an adaptation, since much of what the character says and does appears only in verbal form in the play script.

The different major and subtle choices made by each actor, as well as their own preferences, background and training, make each portrayal of a particular character unique. On the physical level, the portrayal of the characters in *Götz von Berlichingen*, *Egmont* and *Stella* contains some consistent moments, but the skill of each actor to

convincingly portray the subtextual and emotional levels differs significantly. These levels of character development become apparent not only in physical characteristics, background, attitudes and beliefs, patterns of behaviour, and dominant traits, but also in the characters' interaction with one another and the overall form of the film. Choices in the form of a film should support the actor's work. While on both stage and screen theme and character often receive reinforcement through the symbolic significance of colour, music, historic objects, and so on, the film director will most likely avoid the kind of excessive and exclusive verbal symbolism that characterizes the theatre. Although the film director has more options than the theatre director to present audiovisual symbols in a variety of ways, the challenge for many is to employ techniques that underscore the story, characters or themes without seeming superfluous, ridiculous or inappropriately overused. In the *Götz von Berlichingen*, *Egmont* and *Stella* adaptations, each director's film techniques vary greatly in type, placement, frequency, length and intensity, making each film treatment of the work unique.

Götz von Berlichingen and His Struggle for Freedom

The Protagonist and His World

The character strengths of authority and leadership in the opening scenes of Westphal's *Götz von Berlichingen* continue to distinguish the protagonist from other characters throughout the film. While these are positive traits, the lack of variation quickly wears thin. It seems that the director's objective is to give a positive account of a national hero by recreating Goethe's story as an historical document. While some critics and viewers may consider attention to historical accuracy an important qualitative criterion, such a notion falsely assumes absolute authenticity, that is, that the historical documentation is correct and that the particular interpretation will match the filmmaker's objectives. Although on the surface Westphal appears to succeed in presenting a strong, positive hero, in reality the protagonist gives little inspiration because of a mismatch between Götz's appearance and his motivation. Since the real Götz was admired and considered a war hero by his contemporaries, the protagonist logically wears armour to exhibit the character's capability in a position of command. However, the actor's (Walter Richter) large body proportions make it seem unlikely that Götz could actively fight in the victorious battles for which he is known. His unfit and unhealthy appearance was perhaps overlooked by the production team because otherwise Richter does indeed tend to remind us of the real Götz. Yet on the most superficial level, we question Richter's suitability for the part, especially in scenes such as the one at the City Hall in Heilbronn. Here, Richter knocks over some tables and attempts to move quickly among his attackers, but his actions seem ridiculously lethargic and non-threatening. The camera does not compensate

in any way with techniques such as quick shots focusing on punches, kicks, weapons, or facial expressions. Nor are there any attempts to use sound effects (which could be used in combination with a darkened set to increase the sense of the unknown and danger), or music to heighten anticipation and fear. Instead, a long shot exposes Götz's physical weaknesses and the unrealistic victory of a man without vigor or vitality. Götz certainly is a seasoned militarist, but in this film he fails to project convincingly any affinity to the lifestyle of the Robber Knight because he mostly delegates and, in scenes that involve him in a more physically active role, he fails to fully and accurately convey the behaviour typical of such a man. In effect, he has removed himself from the very lifestyle for which he fights and leaves us wondering what exactly his cause is.

Certainly Götz should display a degree of conviction, confidence and authority, but viewers must be able to either identify with the character or be able to understand what the character experiences. Because Richter delivers his lines with too much emphasis, viewers have difficulty delving into his psyche. The play's content, as well as the colloquial language, aroused interest among the masses in Goethe's time, but in the film the language loses its expressive power because Richter consistently comes across either as loud and boisterous or slurs his words and speaks quickly under his breath. This buffoon-like delivery makes it difficult to understand the text, ruins Goethe's informal style of expression, and gives few clues about the character's feelings.

Richter's body language fails to improve this assessment, despite a few instances of camaraderie. Small gestures, such as placing an arm around another man's shoulder, or minor variations in positioning, such as sitting with others on the stairs at Jagsthausen, are

perhaps included to give a sense of familiarity and esprit de corps. These few movements cannot, however, compensate for the unnatural and unimaginative body positions and movements that characterize the majority of the film. In addition, the lack of depth in Richter's acting receives little support from film devices. As in the opening scenes, Götz most often remains in a full frontal or profile view and the camera remains primarily stationary at distances equivalent to medium and long shots. Although Richter does succeed in distinguishing his character's behaviour from those who are caught up in the artificial conventions of Court manners, his stylized, artificial acting makes his portrayal illogical. Furthermore, in presenting a harsh and stubborn authority figure throughout the film, the character hardly seems troubled by an inner conflict. In emphasizing dialogue, the protagonist seems to ramble for the most part and dominates scenes only with his unfit, massive body and bellowing. The lack of audiovisual variety contributes to the film's static effect and prevents Richter from giving a convincing dramatic performance.

A close, intimate relationship with Götz's wife is missing in this version of *Götz von Berlichingen* as well. With her, Götz carries on in the same manner described above, but Friederike Dorff's portrayal of Elisabeth also affects the interaction between these two characters. She seems to best provide support for her husband by being efficient, objective, stern and courageous. However, the lack of any emotion, the stiffness of her words, her tense but firm expressions and her constricting, conservative, dark dresses make for a dull, one-dimensional character. Westphal may have attempted to remain historically accurate by portraying a functional marriage that does not seem to thrive primarily on love, but rather convenience and practicality. Yet, while this type of arrangement can certainly play a role in any story, here Elisabeth's detachment from her

husband fails to contribute in any significant way to the film. Her detachment from Götz and his world makes it difficult for viewers to find any reason to be interested in life at home.

In the Liebeneiner production, the portrayal of the main protagonist differs significantly from Richter's version; no attention appears to have been paid to the real Götz (with the exception of his iron hand), as Raimund Harmstorf, the actor playing Götz, looks Northern European, lean, robust and blond (figure 36). The Liebeneiner film also differs from Westphal's in that the director avoids concentrating solely on dialogue to develop characters. Harmstorf is subtle and reserved in manner, displays a more natural and realistic style of acting, enjoys interaction with other characters and is well supported with audiovisual techniques. The first shots show him not pondering alone the absence of his boys, but en route to a social event. Crossing his drawbridge on horseback, a long shot from a low angle and triumphant music elevate his exit to appear as a procession. When he arrives at a peasant lodge, Götz soon becomes the centre of attention in the lively and busy atmosphere. A combination of various techniques by the actor and production team places Götz in the fore and accentuates his image. First, the triumphant music continues to play, giving viewers the impression that the protagonist succeeds in his endeavors. Second, Götz waves his iron hand to the peasants who line up to greet him. Although we see the hand for only a few seconds, Liebeneiner's decision to draw attention to it early allows the viewer to make a connection to the real figure, and also (perhaps more importantly) signals both his handicap and strength. Third, Götz breaks into a genuine



FIGURE 36

smile and, with a little chuckle, greets the peasants, establishing rapport with members of the lower classes. In addition, although Götz does not yet wear armour, his heroic potential is suggested through agility, confidence and speed when he rides his horse, recalling his participation in the physical activities of the Robber Knights. Glimpses of Götz on horseback punctuate the entire film, especially in the many battle scenes, in all of which Götz plays an active role. In these scenes, extensive choreography magnifies the intensity and excitement and offers plenty of action. Liebeneiner edits most of these scenes extensively, with many cuts between Götz and his opponents. Opponents usually occupy the same space only when the sequence peaks to a climax, that is, when the protagonist must confront the antagonist for control of their mutually shared space. Were Liebeneiner to show an entire battle scene in a single set up (long shot), such a presentation would probably strike us as unexciting. Instead, he edits for dramatic emphasis.

Harmstorf's interaction with others replaces much of the dialogue but serves primarily to incorporate Götz's traits in a more convincing way than in Westphal's film. The soft-spoken, pleasant and optimistic Götz in this film does not display vulgarity in order to relate to the peasants or their way of life. In fact, Harmstorf speaks in High German. Liebeneiner's decision to present Götz not as a vulgar buffoon, but an admired, well-respected and refined man is reflected not only in his reserved and friendly manner, but also in his attire. Brown tones allow him to blend in with others from the peasant class, as does the setting at Jagsthausen where most costumes and decor are simple and done in earthy tones. His long jerkin is a combination of brown fur trim and suede, and underneath he wears a tan suede garment with moderately slashed and puffed sleeves that

allow a white shirt to peek through. While this dress is not extraordinary and is characteristic of the 16th century, the details serve to give him a refined look. The suede garment, for example, is embroidered with brown-gold crisscross stitching, he wears a golden chain, and his richly coloured red hat is embellished with a white plume at the base.

While Götz's appearance works to the actor's advantage, and the director heightens much through various film techniques, Götz's interaction with his family and friends is also noteworthy. Harmstorf portrays him as a caring, loving person, who does not hesitate to show his affection for the people he loves or holds in high esteem, by embracing or kissing them. He kisses his wife six times, Marie three times, his son, Weislingen and the peasant bride each once. He hugs his wife after his famous comment from his window ("Sag deinem Hauptmann: Vor Ihro Kaiserliche Majestät hab' ich, wie immer, schuldigen Respect. Er aber, sag's ihm, er kann mich ---" (I, 8, 109)), and also Sickingen, when Sickingen rescues him from the city hall in Heilbronn. Perhaps the only weakness in Harmstorf's portrayal of Götz is his tendency to expose his soft side in the majority of scenes. While significant in establishing Götz's human nature, some scenes would perhaps benefit more from a bolder performance. In scenes where Götz becomes angry and aggressive, he seems only moderately dangerous or threatening. Yet Liebeneiner perhaps wished to give this impression in order to make the protagonist's downfall seem more logical.

Much of the security and closeness at Jagsthausen comes from the supportive nature of Götz's wife Elisabeth and sister Marie. Beyond this, they also function as desirable figures in his ideal world. Not only do they accommodate and cheerfully offer to

help in any situation, but possess extreme beauty. Elisabeth, played by Silvia Reize, could qualify as a cover girl, with a mane of tightly curled blond hair flowing down to her waist, and is often dressed in simple clothes that are suitable for domestic chores but also draw attention to her hour-glass figure and ample bosom. Played by Sabina Trooger, Marie radiates a natural beauty in a more subtle and conservative manner, often dressing more elaborately than Elisabeth, and hiding her sex appeal through high collars. The physical appeal of these two women impresses the viewer as much as their good-hearted nature, and although their appearance seems highly unrealistic (especially Elisabeth's), it functions to provide a stimulus for Weislingen and a contrast to the evil but alluring Adelheid.

As mentioned earlier, many critics consider the iron hand to be the central symbol in the play because it represents Götz's inner conflict. In Westphal's production, Richter limits his use of the arm; it serves no practical purpose and is usually held bent at the elbow in front of his stomach. This position prevents optimal visibility, as the hand blends with the dark shades of his clothes. In addition, it appears small and insignificant because Richter keeps it in a tight fist. The inconspicuousness of the hand may lead us to see it chiefly as a handicap. In light of Westphal's objective to produce an unwavering, strong leader, the hand symbolizing weakness would not function well here either. This, and the director's decision to downplay its potential as a symbol of strength, weaken the film.

In Liebeneiner's production, much attention is placed upon the iron hand and, at first glance, it seems that, as in Westphal's work, the director aims to emphasize Götz's character strengths. Several incidents incorporate the prosthesis as the main point of emphasis and highlight Götz's strong idealism and commitment to forcefully defend his

principles. One such incident occurs early in the film when Götz becomes infuriated upon learning that Wilfried, one of his men, has been captured by the Bambergers. As he pounds his fist on the table, the camera zooms to a close up, foreshadowing his determination to use his physical strength to rescue the prisoner. His resolve intensifies when Georg returns from the Bamberg Court and reports that Wilfried has been thrown into the dreadful prison tower in Nürnberg. The camera moves toward the hand as Götz makes a striking motion in the air and declares to Selbitz that he will rob the Nürnbergers and hold either their goods or people for ransom until Wilfried is freed.

Although the above close ups of the hand suggest Götz's strength and possible victory, the iron hand in this film is not entirely synonymous with success. Shown clasped together with Weislingen and Marie's hands when the couple seal their engagement, the hand signifies a bond among the three; conversely however, the lifestyle and ideology represented by the hand fail to lure Weislingen permanently away from the Court. The conflict between Götz and the Bamberg Court is evoked symbolically during Götz's hearing at the City Hall in Heilbronn. Outraged at the accusation of betraying the Emperor, Götz pounds his fist in front of the head Councilor. In the background, the Councilor's medal is visible. Following this, Götz momentarily takes a fighter's stance and, raising his arm for all to see him snap the fingers straight, gets ready for the first attacker. The camera's focus on the hand, albeit at a greater distance than in previous scenes, underscores his challenge. Yet his weakness has begun to emerge and whether the iron hand, or more specifically Götz himself, will be able to triumph over the Court remains unclear at this point.

Liebeneiner's final focus on the hand shows Götz in decline. Shortly after peasants set flame to the town of Miltenberg, Götz, in an attempt to punish Metzler for his betrayal, loses his temper and strikes the arsonist over the head with his iron hand. While Westphal includes the same event, here it works in a more memorable way because of the emphasis on the hand in previous scenes. The hand here functions as an outlet for the hero's anger and frustration, but can no longer prevent his downfall.

In Goethe's script, Götz believes his path in life must include God and the Emperor. The castle at Jagsthausen represents the old way of life but the way this setting is presented by Westphal fails to reflect any lifestyle in particular beyond a general feeling of austerity. The only significant object among functional ones, such as tables and chairs, is the Berlichingen coat of arms, which merely establishes Jagsthausen as the location of a particular scene. Viewers do not witness Götz living his day-to-day life, and therefore, his actions fail to reflect his philosophy. Instead we must accept what he says about his habits and beliefs at face value.

The bare stage set does work well in conveying Götz's mental transition from fighting to the fantasy of hunting. The lack of hunting trophies is ironic in light of comments such as "Wir wollten die Gebirge von Wölfen säubern, wollten unserm ruhig ackernden Nachbar einen Braten aus dem Wald holen, und dafür die Suppe mit ihm essen." Hunting as a pastime or means of survival does not take up a part of Götz's life, even though he uses several animal metaphors. It remains a vision and partially explains Götz's inability to find another pastime in order to obey the Emperor's order to refrain from the activities of a Robber Baron.

Liebeneiner, by contrast, pays much careful attention to the way in which Götz's world functions, and incorporates devices that reflect the main character's ideal of loyalty to the Emperor and God-given freedom as mutually supporting components of the old order. One way in which this is done is through the inclusion of detailed pictures of Götz's daily life. Events or conversations take place in various locations inside Jagsthausen: the women are shown working in the kitchen; after Wilfried's escape from the Nürnberg prison, Elisabeth first meets him in the courtyard; Götz discusses his conflict outdoors or in his tool shed; during Marie and Sickingen's exchange of marital vows in the Jagsthausen chapel, a messenger brings the news that Bamberg troops approach; and when the fortress is under siege, indoor shots show how the strength of the structure temporarily keeps the Bambergers at bay. The fortress could qualify as a town in itself and its size, equipment and self-sufficiency not only make the fight seem viable, but emphasize Götz's seriousness and capability to defend what he believes. In addition, Götz appears more familiar with the art of hunting. Not only are the many metaphors of the wolf emphasized verbally, but Götz wears a coat with fur trim, and his house contains artifacts such as a small statue of a bird holding prey between its beak, and a stuffed deer's head, which the camera captures in close ups. In addition, during many discussions, Götz sharpens his tools and weapons. Yet only after the Emperor's ban does the improbability of existing solely as a hunter become clear, as Georg and Lerse provide the game, not Götz, who spends his time writing.

While Götz fights to protect his right to remain loyal to the Emperor in his own way, some connection to God also makes up a necessary part of the equation. Predictably, in Westphal's film, religious references are limited to primarily verbal

expressions, whereas in Liebeneiner's film, some religious symbols are found in Götz's home. While Weislingen waits for Götz to return from the kitchen with drink, he notices among the hunting artifacts a statue of a female saint and another of Christ on the cross. Other religious references are made to the castle and area as a whole. In the scene in which Weislingen courts Marie on the mountainside, Marie suggests that the mountains surely bring one closer to God than the Court. By then pointing out the fortress to Weislingen, surrounded in its grandeur by breathtaking mountains and trees, she makes Jagsthausen seem almost holy. Marie suggests that places far removed from nature, even the Bishop's Court, remain far from God as well. Certainly, the fact that God plays a part in Götz's ideal of freedom is made clear when she claims that the Court always makes her feel trapped.

The paucity of objects and simplicity of the scenery that characterize Westphal's version of *Götz von Berlichingen* may be the result of Goethe's preference in Weimar for simplicity in stage design (Carlson *Goethe* 306), or perhaps Westphal wished to avoid many set changes so that the pace of the performance would remain constant. Regardless of the reasons for his choices, when compared to the Liebeneiner film, viewers receive less information about the protagonist and how his ideals are reflected in his daily tasks and surroundings. Liebeneiner's film expresses the different components of Götz much more readily, giving viewers a greater understanding of the reasons for his downfall.

The Contrast of the Bamberg Court

An important part of this play includes the portrayal of the world against which Götz launches his fight, the Court. The more extreme the contrast between the Court and

Götz's world proves, the more viewers can comprehend the conflict between the two parties. As suggested in other sections of this study, major differences in lifestyle and philosophy surface in not only the words and actions of the characters, but also in their body language, appearance and surroundings. In Westphal's production, luxuries are scarce and a sombre and puritanical feeling hangs over the whole Court. In addition to verbal references, religion is emphasized in the following ways: church bells chime with the first appearance of the Bishop; the Bishop often surrounds himself with monks; some of his servants wear a patch displaying two fish on their chest (a symbol of Christianity); and the windows are stained glass. The dialogue is controlled and formal, and most members are excessively strict in behaviour and opinion. Not much else stands out, making Weislingen's decision to return to the Court somewhat puzzling. In this production, Westphal himself plays the part of Weislingen. More agile than the Götz figure, his performance, like Richter's, favours a stylized form and little movement. His controlled behaviour forces viewers to rely primarily on his words, for few behavioural clues reveal Weislingen's state of mind. In addition, the production team makes only one significant addition to complement the performance, in the scene in which Weislingen courts Marie. As the two characters descend the stairs, a children's choir singing Hans Werner's rendition of Goethe's poem "Sah ein Knab ein Röslein stehn" adds to their conversation. This song most likely should function to foreshadow Weislingen's forthcoming betrayal, yet proves ineffective in light of other more important underdeveloped elements, such as the two opposing worlds and the Weislingen figure. One might argue that the combination of the bells characteristic of the Court and the folk song representative of lower classes signal Weislingen's attempt to integrate himself into

Götz's world, but such a notion is not obvious, since no indication that this song represents Götz's world is given. The director perhaps was using this device to make a reference to Goethe, but besides functioning as a weak foreshadowing of Weislingen's betrayal, it remains superfluous.

The portrayal of Adelheid by Ellen Schwiers perhaps qualifies as the only point of interest at the Court. She dominates and makes the Bishop unsure of how her intentions may influence her actions. Although attractive, the black and white filming causes her to lose some of her individuality when placed among other similarly dressed members of the Court. She wears dark colours, but beyond this, no attempt is made to bring out her evilness through the symbolic use of darkness. The director could, for instance, dramatize scenes in which Adelheid plots or expresses her frustrations in encountering obstacles in her quest for power and wealth by plunging her face into dark shadows. Even in the scene in which she seduces Weislingen, shadows could point to her evilness and create the feeling among viewers that Weislingen may later face potential danger.

Götz's character strengths suggest that his downfall should be caused primarily by outside forces. Yet, if this is the case, then the director needs to develop these opposing forces with more clarity and dramatic effect. Although viewers receive the facts and witness some events, the motivation behind them should be more tangible. If no conflict inside Götz accounts for his death and the role of other characters is weakly presented, then viewers may question his defeat and, in doing so, come away from the film believing the work contains little substance.

In Liebeneiner's film, the rooms of the Court are not only luxurious, they also please the eye, displaying elaborate detail and bold colours of bright red, blue and yellow. Most of the scenes at the Court take place in similar rooms and the members mostly participate in activities of recreation and entertainment, such as playing chess or dancing. Although dancing and musical festivities are common to all classes, Liebeneiner uses such events as stark contrasts. The peasants, for instance, dance merrily at the wedding celebration outside on the ground. Their dance involves simply skipping in a circle, and little attention is paid to elegance. In contrast, dancing at the Court demonstrates control and dignity, its participants wear formal costumes, and the event takes place in a closed, private room. The peasants wear clothes of earth tones and simple design and garments do not function to distinguish one peasant from another. The nobility, in contrast, wears elaborate costumes that are highly individualized, rich in texture, lavishly embroidered and often with puffed sleeves.

Weislingen, played by Klausjürgen Wussow, seems suited to this world, as he is not a robust man like Götz, but delicate. After his stay at Jagsthausen, however, he returns to the Court and suddenly feels alienated. Wussow conveys Weislingen's inability to fit into his usual environment primarily through facial expressions that reveal his uncertainty for remaining at the Bishop's side. The conflict Weislingen experiences manifests itself because he still feels tied to the Court and a sense of loyalty toward the Bishop. The Bishop here does not appear as an abuser of power, but rather as a harmless grandfather figure. As in Goethe's script, he is unsure of the many events happening around him and needs to be advised on the political situation. The effect is heightened by the performance of Hans Holt, who plays the role as a fragile, old, somewhat naive and

easily influenced man. This portrayal of the Court not only makes Weislingen's betrayal of Götz plausible, but also allows Adelheid the opportunity to make some personal gains that ultimately affect the protagonist's fate. Adelheid thrives on seducing and manipulating men. The luring temptress, played by Michèle Mercier, leaves nothing to chance; she meticulously embellishes her appearance with gold embroidery on head dresses and cauls, intricate jewelry, elaborately patterned dresses, perfect hair and makeup, and so on. In addition, Liebeneiner includes the chess board in Adelheid's quarters to repeat and emphasize Goethe's symbolic use of it to suggest the calculating and unscrupulous nature of its owner. Also in this film Adelheid openly flirts to increase her sexual allure. In trying to convince Weislingen to disregard his promise to Götz, she runs her fingers through the fur on his collar and later, after she succeeds in marrying him, moves on to the next victim, Prince Philip. Liebeneiner inserts a new scene of Court members attending dinner with the Emperor. Here Adelheid flirts constantly with the Emperor's son in the presence of her husband, who sees every move, but keeps quiet. Prince Philip falls into her trap, and while making eyes at her, announces that Weislingen will be sent to Stuttgart. Adelheid proves successful in obtaining favours from men until her executioner, sent by the Vehmic Court, forces his way into her chambers. Once again she reverts to seduction; this time, though, she is more direct and invites him into her bed. He appears smitten, but as Adelheid lets out a scream, the camera focuses on her hanging lamp which swings back and forth, causing unevenness in lighting. The camera then cuts to a shot of the strangled woman. Liebeneiner fills in Adelheid's fate without showing a gruesome execution scene, emphasizing instead her consistently manipulative nature.

Differences between the Court and Götz's world surface in both films, yet only Liebeneiner makes a clear distinction and presents some of the Court's attractive characteristics. Although much of the elaborate decorations there reflect a world that displays a degree of artificiality and remoteness from ordinary life, the isolation fully supports such characters as Adelheid, who does not concern herself with the practical utility of her activities, surroundings, or appearance, but rather uses these to influence others to achieve her own goals. Weislingen, although dressed according to the conventions of the Court, expresses his doubts about the Court in body language. Many of these impressions of the Court result from not only effective acting, but also choices the director and his production team have made. The same cannot be said of Westphal's film, which lacks any kind of intrigue at the Court.

The Peasants

Even though Götz bands together with the peasants in their fight for freedom, the two live in different worlds. In Westphal's production, the protagonist's world provides a contrast to the peasants' primarily by presenting them in the *Sturm und Drang* style. They enter the stage rowdily, pulling a wagon on which their leader, Metzler, stands. The actor playing Metzler employs larger-than-life gestures and outbursts to convey the emotional and economic toll of the torture and killing that the nobles inflicted on peasant family members. These actions fuel Metzler to wish passionately for a revengeful blood bath. Out of control at the end of the scene, his anger and hate lead him to attack Helfenstein's wife by attempting to tear off her dress. This style differs radically from the controlled behaviour of the actors playing Götz and the members of the Bamberg Court and makes a more forceful impression on us than any other external force. Such emphasis, however, is

deceiving in the context of Götz's fate, since his downfall, although triggered by his participation and failure in the Peasant War, stems more from either his inner conflict or the influence the Bamberg Court, neither of which is emphasized in this film.

The scenes involving the peasants at the beginning of Liebeneiner's film establish a positive image of this class by reconstructing the warm, earthy setting in Pieter Breughel, the Elder's painting *The Peasant Wedding* (1566/67). When compared to the painting, the lodge in the film looks almost exactly the same, with a long table set up in the middle and decorations of straw adorning the walls. Many figures wear exactly the same clothes (for example the bride's dark green dress and wreath of red flowers around her head), while others, such as the men carrying the large wooden tray with soup bowls, the figure sitting in the lower left hand corner in front of a basket of jugs, or the bagpipers, participate in the same activities and are positioned in the same places. Here, the function of the setting goes beyond historical accuracy, as it works well within the film to show Götz's interaction with the peasants and makes his decision to join forces with them later more logical. These scenes show the peasants in a positive light, as modest people who, despite hardship, make do with their resources and take time to celebrate in a festive way. In addition, although Götz himself is no peasant, the peasants' way of life appears more agreeable to him than that of the Court, making his conflict with the Bishop clear. In contrast to the peasants in Westphal's film, these people are less motivated by rage. Instead, a few are portrayed as mentally ill, confused and morally weakened in the latter half of the film. Therefore, although some memorable scenes involve the peasants (especially the scene showing Miltenbeg ablaze), Liebeneiner does not over-emphasize their role in Götz's downfall.

Imprisonment

In Goethe's play, many symbolic references to imprisonment arise. The most notable ones include the song sung by Georg about the bird in the cage, the calls for freedom throughout the play, and Elisabeth's comment at Götz's death "Die Welt ist ein Gefängnis." Westphal keeps the song about the bird and the cage and the calls for freedom in his adaptation, but avoids extensive use of visual symbolic prisons. He only once places the protagonist in a physical trap when he peers out of a tiny window and announces his disrespect for the Bamberg army leader. The shot of the tower comes from below, which usually suggests a powerful person or object. In this case, the angle is so distorted and the window from which Götz peers out so ridiculously small, that he fails to make a threatening impression. Liebeneiner omits the bird and cage song, but creates the feeling of entrapment more often by using tight framing that allows for relatively little freedom of movement and by situating the protagonist behind obstructions. The most obvious, the iron grille in front of Götz's window, situates the protagonist behind it as in a prison cell. The most memorable scenes of such barriers include: the scene leading up to his famous remark for the army leader; the standoff when Götz vows they will never capture him; and shortly thereafter, when he surrenders and negotiates his safe-conduct. Also, even in times when Götz should feel relatively secure, the environment often reflects the outer trouble that looms. At the wedding of Marie and Sickingen, all remain calm, but Götz's men arrive armoured, ready for combat as they witness the ceremony. From the back of the church, we watch the wedding party through the soldiers' spears, an effect which reminds us of the bars of a jail cell. This is appropriate here, for less than two minutes later, Götz and his men depart to ward off the attacker. Götz holds them off for a

time and at first he seems to be the superior force in the numerous battle scenes. But after things turn for the worst and he must surrender, he finds himself confined again. Liebeneiner cleverly positions men from the Bamberger troops on the sides of the draw bridge and as Götz exits his home on horseback, the camera's bird's eye view lets us peer down on a defeated man. A net then falls upon Götz, so that when he recovers from falling from his horse, it is held tightly over his face and upper body and, struggle as he may, prevents him from escaping. Although both filmmakers make some use of the symbolism of confinement, Liebeneiner repeats the motif visually, allowing his viewers to anticipate early on that the protagonist will find himself in a position of helplessness. In contrast, the few techniques Westphal employs do not adequately prepare us for the possibility that Götz will not survive.

Two very different styles of filming and performance have led to different interpretations of this play. Westphal minimizes greatly the possible causes of Götz's downfall. Certainly the protagonist is not at fault, since as a leader, he never seems to become confused or anxious about what occurs around him. His cause does not inspire us though, as he fails to evoke any enthusiasm for the lifestyle he promotes and does not seem capable of actively participating in the activities of the Robber Knight. Hence, his problems seem trivial and we become apathetic to his fate. Much of the fault lies in the stylized acting characteristic of most actors in the film. They appear detached and their relationships strained and superficial. Westphal limits film devices, thereby placing much emphasis on dialogue. The one small symbol that could have been highlighted, the iron hand, becomes an insignificant prop, making even more clear the production team's goal to present an unflawed character. Outside forces, however, remain in the background as

well. We are told the Court represents a serious obstacle for Götz, but discover these differences primarily through dialogue. The scene involving Metzler captures our attention, but because other characters and conflicts are not developed fully, it may lead us to believe that the peasants are the main cause of Götz's decline. The film certainly does not prepare us logically for his downfall and leaves us with the impression that Goethe's play involves a simple problem.

Liebeneiner, on the other hand, pays great attention to detail and presents most characters more fully. The natural style of acting, Götz's participation in action scenes, the interesting costuming and stage sets retain our interest as the story develops. Götz's world and the activities at the Court prove complex and Liebeneiner makes use of several techniques to contrast the two worlds. In addition, he shows different sides of the protagonist and uses the iron hand as a symbol of his strengths and weaknesses. The loyalty Götz feels toward both God and the Emperor materialize not only in his words, but also in his actions and lifestyle. In the end, Götz's downfall results from a combination of factors, a complicated and sophisticated problem.

Egmont and the Daemonic

The Protagonist as Politician

People in positions of political power often deliberately distinguish themselves from other classes in order to make their status known and to command respect and admiration. In the Schiemann production the director casts Horst Drinda, whose appearance lacks taste, delicacy and refinement as Egmont (figure 37). He wears the Golden Fleece medallion, but the drab brown tones and coarse, heavy fabric of his attire detract from his designation as a unique person. The similarity between his attire and the clothes of the townspeople gives the impression that little difference in class exists. Although historical accuracy is not the issue, different kinds of costume were worn by different social groups in the 16th century, and therefore, the protagonist may have been better served if some historical styles had been taken into account. Instead, Drinda's clothing misleads; functionality suggests that he engages in the same type of labour-intensive work as ordinary men. But the visual association with the common populace rather than with his own upper class is perhaps intentional and meant to function as a signal of his rejection of foreign influence. However, this is not convincingly conveyed, as others in the film belonging to his class also wear subdued clothing. While the director here takes the liberty to dress Egmont as he sees fit, and it is plausible that the townspeople identify themselves with him, his appearance fails to suggest the free-spirited nature that plays such a pivotal role in his decision-making process.



FIGURE 37

In Wirth's film, Manfred Zapatka resembles the historical Egmont in build and facial bone structure, but the director seems to have also considered the protagonist's appearance in conjunction with his interpretation of the play. Egmont's image is vivid, he often appears in fashionable Spanish clothing which he wears with elegance. His fashion consciousness projects a well-bred, polite and respectable man who avoids vulgarity, his clothes serve to command attention, be attractive rather than functional, thereby making no connection to the populace. Wirth's Egmont is very much influenced by Spanish fashions. Since the Dutch know that he has their national interests at heart, the foreign influence functions as an exotic and intriguingly unusual display of style. This influence also establishes Spain's ability to exercise control in their colony and foreshadows their involvement in Egmont's fate. Therefore, at an early stage, it seems likely that Wirth's Egmont will be partly motivated by self-preservation against Spain's interference, whereas Schiemann's Egmont will act out of loyalty and dedication to the people and does not seem affected by Spain.

In the meeting between Egmont and Orange, when Orange argues that Philip may turn against the Knights of the Golden Fleece, the notion of the daemonic is pivotal in exposing Egmont's misjudgement and his passion for the ideal of freedom. The daemonic, the mysterious force that influences Egmont's personality as well as fate, also causes his downfall. The conversation between the two in the Schiemann adaptation lacks the emotion that should govern Egmont's remarks. This absence of strong feelings results in the two leaders debating matter-of-factly and rationally the effectiveness and consequences of political scenarios. In addition, the director fails to capture the fine details of facial expression by keeping the camera at a medium distance for most of the scene. This deprives the viewer of any chance of reading Egmont's state of mind or of sensing his friend's sad, emotional reaction to his decision to

remain. But is there any emotion to capture? At the point where Orange sheds a few tears for his "lost" friend, the camera zooms in for a closer shot, but his tears are not visible and the viewer only learns that Orange cries because Egmont says so. As well, the confidence, authority and wisdom of Egmont's voice, body language and movements prevent any true feelings from surfacing. Despite faithfulness to the original text, the actors fail to give a sense of the daemonic influences on Egmont's decisions, and therefore, Egmont's arguments appear just as sound as Orange's. Unfortunately, in this film we have no reason to believe that any danger exists at this point.

In the West German film, the meeting with Orange interrupts Egmont's evening of lively and pleasurable entertainment. At the meeting, Egmont's surprise at Orange's earnest demeanour manifests itself in his unsure tone of voice and jerky movements. Upon hearing Orange's suspicion of Alba's arrival, Egmont turns abruptly toward Orange in disbelief. The director focuses on Egmont's shocked expression and weakness with a close up shot from above. A few seconds later Egmont bolts from his chair, adamantly refusing to believe Orange. Now, the conversation at the other end of the room becomes heated and the director alternates the position of the two men in close-up shots. Egmont, often in the foreground facing the centre of the screen, ponders Orange's arguments, while Orange, in the background, almost in full frontal view on the right side of the screen, evokes a sense of urgency and desperation. The many shots demonstrating Orange's cool logic against Egmont's fiery zeal for his ideal of freedom set a quick pace that intensifies the disagreement and gives the scene an appropriate dramatic weight. Here the script is also kept more or less intact, but the effect is different from the Schiemann film, where no indication of Egmont's frivolous activity surfaces. Unlike

Schiemann's interpretation then, Egmont in Wirth's production arouses our curiosity about the complexity of his personality and the seriousness of his decision.

His status as a Knight of the Golden Fleece gives Egmont the confidence to believe that there is no mortal danger to his life. Goethe makes reference to the Golden Fleece medallion several times, giving it special attention in the scene in which Egmont dresses in Spanish clothes to impress Klärchen. In Schiemann's production, the overall anticlimactic effect of his costume downplays the significance of this symbol, as Klärchen's delight is difficult to share because her words describing the detail and beauty of his costume seem inappropriate to his black, plain attire. The disappointing effect is not remedied when the Golden Fleece medallion is shown; when Egmont explains that it symbolizes freedom, making him responsible to only God and the members of the Order, Drinda still fails to convey convincingly the protagonist's belief that his status as a Knight of the Golden Fleece will protect him. His constricted and mechanical behaviour, his physical distance from Klärchen during part of this conversation, his matter-of-fact statements and lack of emotion are inappropriate. If he cannot expose his true inner self in the privacy of his lover's home, where public impressions do not play a part, then we can assume that the daemonic manifests itself sparingly in this character.

In Wirth's production, the Golden Fleece surfaces in three places: once during the meeting between Egmont and Orange and twice during Egmont's display of Spanish clothing to Klärchen. In the first case, when Orange attempts to convince Egmont that Alba presents a threat to them both, he leans over the table, causing his Golden Fleece chain to swing back and forth between the two of them. This movement could be seen to

represent the ambiguous meaning of the Golden Fleece, causing each man to present arguments that hold some validity, depending on how one views the meaning of the medallion. Later Orange's rational and logical arguments prove correct over Egmont's false sense of security and freedom, which he thinks the Golden Fleece ensures.

The second and third references occur during the scene in which Egmont seeks to impress Klärchen by dressing in Spanish costume. Like Schiemann, Wirth captures the symbol of the Golden Fleece with an extreme close up shot as Klärchen admires it. The scene differs from Schiemann's, however, in that more emphasis is placed upon the symbolic connection between the freedom the medallion allows Egmont and the uninhibited embracing, kissing and laughing with Klärchen. Then, when they retire to her bedroom, a medium close-up shot captures the medallion and chain again as Klärchen gently places it on Egmont's Spanish jacket. Here the emphasis on the Golden Fleece works effectively in conjunction with Egmont's outlook on life; it reminds us of the confidence he feels to act against social convention by becoming genuinely involved with a woman of lower social standing, and relaxing with her at a time of crisis.

A filmmaker adapting *Egmont* may decide to expand on the political world that the hero misinterprets. To do so would help eliminate speculation about whether the director believes Egmont is a political dilettante or in fact a competent statesman, whose fate is governed by a higher force. In Schiemann's film, the scenes involving the Regent and peasants do not add much to the original text. While the Regent's office is dark and gloomy, reflecting the grimness of the situation, the problem of foreign influence remains abstract; beyond Parma's discussions with Machiavell, we do not witness how the current

crisis affects her and others at her Court. Does she lose sleep at night? Does she meet with her subjects to discuss their duties? If so, how does she convey her concern and how would the Knights of the Golden Fleece react?

Even the scenes involving the townspeople, who talk in fear about the Spanish occupation and should feel Alba's presence directly, remain weak and abstruse. While they may talk in quiet voices on the street, we do not see how Alba's arrival has changed their lives. In following the conventions of the theatre, the set in the streets of the Dutch town seems isolated from the everyday existence of the burgher. The plain setting and the absence of sounds of urban commotion separate the people from the urgency of the political situation and, like Egmont, they react unemotionally and within the bounds of good sense and reason. While this may support the burghers' hesitation to rescue Egmont later in the play, it muddies the political background necessary for a framework in which the daemonic takes force. Even Vansen's agitation of the crowd fails to focus the issue more sharply. Although he provides information about the Spanish disregard for the Dutch constitution and plants ideas of discontent and protest in the minds of his fellow citizens, the seriousness of his words is diminished by the actor's apparent lunacy. Overall, the political landscape lacks substance and offers no sense of tension or urgency to contrast Egmont's free-spirited nature.

An important addition to Wirth's film are scenes that convey the political tension. Much mental and emotional strain is felt by Margarete von Parma, who appears uncomfortable in her physical surroundings. She is often physically boxed in a tight frame when the situation makes her feel tense. For example, after hearing about the riots in Flanders,

and confronting Egmont about it, she leaves the room with Machiavell, passing through several doors. Later she again seems trapped with her own Knights of the Golden Fleece in a meeting that she herself chairs. She sits alone at the head of the table, surrounded by men on both sides who are reluctant to cooperate. Here, all except Egmont share her concern to some degree, or at least display grim and grave expressions, but in contrast, Egmont smirks during her entire appeal and later admits to Orange that his mind had wandered elsewhere.

The reasons for Parma's unease are easily perceived with the addition of scenes showing the agitation and the uniting together of the citizens, who in their fury become iconoclasts and destroy a Catholic church in Flanders. First we witness a charismatic speaker captivating the townspeople by emotionally preaching against the evils of the Inquisition. The speaker's ability to stir the emotions of the crowd results from his hysterical manner and the excitement in the forceful tone and volume of his voice. The camera heightens this man's impact on us as well by juxtaposing close-up shots of his face with medium close-up shots of the agitated crowd, as united they shout "Ja!" in response to his calls for desecration. The scene that follows is chaotic. The camera focuses on the destruction of objects, the shouting of the iconoclasts and the sound of religious artefacts crashing to the ground or being ripped to shreds are combined with a trumpet's intense tones. The confusion and extremity of these actions climax with a statue of the Virgin and her child engulfed in flames and then, suddenly, the camera cuts to the next scene showing Egmont, Machiavell, and Parma praying quietly in a church. The concerned look on Parma's face, as the camera captures her from a full frontal medium close up, is unmistakable and the contrast between the two scenes emphasizes the seriousness of her political problem.

When Alba's troops arrive, we witness first hand the danger posed by the antagonist's presence, as well as the degree to which it penetrates and pervades the lives of the Dutch. The first shot shows only Alba's face; the rest of the troops, dressed in armour from head to toe, remain impersonal and machine-like because their eyes are not shown. Their presence is threatening because they are much bigger than the meek, timid townspeople, who fearfully huddle to the side. These soldiers dominate the small, narrow streets and Wirth intensifies their arrival with a persistent militaristic drumming. Other scenes showing the troops in the film reinforce this change in political climate. In some, the citizens flee, running into their homes and locking all doors and windows.

In both films, Alba is a sinister figure. Both actors wear black, are dark, and have a beard. Norbert Christian, the actor portraying Alba in Schiemann's film, looks stern and stiff and his most dramatic moment occurs when he contemplates whether to carry out his plan to capture Egmont without Orange. Here Alba becomes agitated, with bulging eyes and an urgency in his voice, his words are accompanied by the eerie atonal music described earlier. Upon Egmont's entrance, Alba has collected himself and the two conduct their conversation mostly by sitting across from one another in uncomfortable chairs, giving the whole static affair a degree of remoteness as well. Again, Drinda portrays a character who should know of possible consequences after his conversation with Orange but does not.

In Wirth's film the first glimpse of Alba in his palace shows him from behind, hunched over his desk. Rolf Boysen uses intense eye contact and restricted movements, such as moving his mouth very little when he speaks, to show the control that is so vital in his commission. Wirth replaces Alba's two monologues with voice-over narration. He cleverly walks us

through Alba's uncertainty to carry out his plan (once he discovers Orange has refused to come), as well as his strategy when Egmont arrives in the courtyard. Even though Wirth retains much of Goethe's dialogue, these techniques allow us to feel that we have some added insight into Alba's nature. In particular, the second voice-over narration works well because throughout the scene we view no action; rather, the camera remains on Alba as he peers out the window. The way in which his neck unnaturally extends forward, encased in what looks similar to a neck support made of vinyl, makes him look inhuman and machinelike. Here Alba hovers like a scavenger, patiently waiting to close in on its prey. At the most basic level, these techniques serve to replace monotonous or lengthy monologues. They also impart a feeling of morbidity, as Alba, gently coaxing Egmont in his mind to dismount his horse and step into his grave, foreshadows the execution to come.

While we might understand Alba's unscrupulous nature, Egmont is still fooled. Alba makes his victim feel comfortable when he arrives. He offers him a glass of wine and first leans casually on his desk, facing Egmont, later taking a seat beside him. Egmont, annoyed from the beginning, believes that he may express his opinions freely in front of Alba without consequence and does so, but at the same time, he appears extremely tense, so that much of his argument falls flat. Here Egmont's concern for the townspeople is admirable, but his overall reserve makes one wonder to what degree his concern is genuine.

The techniques used by each filmmaker greatly affect the political tenor of *Egmont*. Schiemann succeeds in presenting us with an experienced statesman by omitting political

detail and casting an actor who acts firmly and unemotionally. The emphasis here is not on Egmont's daemonic nature, but rather his fight for the people. Wirth, by contrast, pays much attention to the world to which Egmont is exposed and through many colourful scenes sets up an atmosphere in which the daemonic can play a central role.

The Private Hero as a Lover

The protagonist's separation of his private and public life should be verified in the scene in which Egmont and Klärchen secretly meet. In showing us his private side, this scene highlights the wedge between Egmont's public role and his private life, as well as his desire to live life to the fullest, without much reflection. Much depends upon the portrayal of Klärchen and Egmont's interaction with her. In Schiemann's film, the two lovers seem mismatched. Egmont is middle-aged, making the relationship with Klärchen, played by Regina Beyer, seem ridiculous, for she looks young enough to be his daughter. Perhaps this age difference suits certain film stories, but it contributes to an unconvincing scene of passion here. At times, Egmont's tone of voice sounds harsh, in keeping with his domineering bearing, while Klärchen acts like a girl in rapture, unaware of the realities of the relationship in which she takes part. While in the play Klärchen does emit joy and warmth when she speaks of Egmont, the figure in this case may have been better portrayed displaying a degree of level-headedness in order to prevent Drinda from speaking to her in a condescending and disciplinary tone. When the actors try to muster a little mutual affection, the scene becomes not just unnatural, but plain ridiculous. Egmont kisses Klärchen on the forehead, as prescribed in Goethe's play, but, perhaps because of Drinda's age, the action now suggests a father-daughter relationship. The highlight of the scene, when Klärchen asks her lover if he is "der große Egmont" (I, 8, 243), the public figure admired by all, disappoints. In a brightly lit room, Egmont sits at arm's length

from his partner and mainly stares at the floor. The expected connection between the two is missing, and therefore we do not believe that Egmont would actually risk fleeing the political world for this burgher girl.

In the Wirth film Egmont's desire leads him to seek escape from the confinements of the political world, and manifests itself in his many rendezvous with Klärchen, some of which take place at night in order to maintain secrecy. These extra scenes provide a more complete portrayal of Klärchen's world. In contrast to the typical member of the noble Court, Klärchen, played by Catherine Frot, looks healthy and radiant, and wears her hair down, avoiding any sign of constraint or formality. Not a classic Hollywood beauty, her attractiveness is projected nevertheless by a natural aura. The director highlights the special bond between the two lovers with scenes of secret meetings at her house or in the idyllic countryside, and these serve as a sharp contrast to political scenes with which they are usually juxtaposed. For example, after the arrival of Alba's troops, the camera briefly films three alleyways under Spanish guard. Danger is emphasized by the sound of drums, as citizens flee into their homes. The next scene takes place alongside a river lined with lofty trees, the music becomes uplifting and playful, and Egmont rides to meet Klärchen, who comes running from the other direction. When the two meet, they embrace passionately and the music begins to slow. The two then sit beneath a tree and, while Egmont cuddles Klärchen and gently strokes her cheek, she recites the words of the song in act 3, sc. 2 (I, 8, 237). When Egmont repeats her last words, "Glücklich allein / Ist die Seele, die liebt," they seem far away from the rest of the world, a sense of escape which continues the earlier scene where Egmont described his character. As in the Schiemann production, Goethe's script is more or less maintained, but here Egmont and Klärchen enjoy intimacy in the bedroom. The director captures their tenderness and love through alternating

close-up shots and a softer, slower version of Egmont's parade music. The actors speak to each other in quiet voices and gaze into each other's eyes throughout. The sense of isolation from the rest of the world is accentuated by the dim lighting on the two figures and the black background. Egmont's need for escape is convincingly portrayed as his private side clearly emerges through his gentleness toward Klärchen. The two Egmonts he speaks of do in fact exist.

To sum up, in Schiemann's film, the leader who attracts the many followers described by Goethe in *Dichtung und Wahrheit* fails to appear. Egmont does not seem affected by an external force, nor does anything indicate that this character possesses two personalities. Rather, the free-spirited hero remains suppressed beneath a cold, objective, uninspiring statesman who seems experienced enough to avoid mistakes. His character does not undergo development, nor does his story seem compelling. In contrast, Egmont in the Wirth production shows his lavish and unrestrained nature. The admiration he receives from the people is fully understandable as Zapatka convincingly portrays the protagonist enjoying and taking advantage of his status. The Golden Fleece serves as a focal point three times, making its role in Egmont's downfall clear. He miscalculates its boundaries and allows this to influence his decision to remain in the Netherlands. In addition, we experience the political aspects of his country. Wirth's attention to other characters, such as Parma and Alba fills the political background and allows us to assess better the situation in which Egmont finds himself. Additional scenes showing the imminent threat also aid viewers in feeling the potential danger. When these contrast with other scenes that show the hero's leisure activities and Klärchen's world, his free-spirited nature and resolve to let fate take its course become apparent.

The Matriarchy Versus the Male Fantasy in *Stella*

An Isolated World

The analysis of *Götz von Berlichingen* and *Egmont* examined how and to what extent each director portrayed a world that collides with that of the protagonist. While such contrasts can heighten the conflict, Goethe's script for *Stella* differs in that it places little emphasis on external or societal forces. This does not mean that the setting will play an insignificant role in a *Stella* adaptation. On the contrary, the director can still use scenery to bring out a specific atmosphere or mood and, in fact, both Wild and Langhoff create settings that emphasize isolation.

Wild, in the middle portion of his film, limits the majority of the action to rooms of Stella's estate, clearly revealing two things: her luxurious lifestyle and her isolation. To the average viewer, the rooms are impressive and appear characteristic of the 19th century, highly colourful, detailed and pleasing to the eye. Several sport full-length white-laced curtains, elegantly patterned wooden floors, and exquisite furniture covered in gold velvet and trim. While her environment seems almost idyllic, with walls lined with huge murals of green landscapes of hills, trees, and brooks, these pictorial representations actually replace any attempt on her part to venture outdoors. Even the scene that takes place in Stella's garden looks artificial and remote, giving viewers a sense of containment. Hence, Stella seems to require refuge from the outer world.

While the setting establishes Stella's status and provides a kind of isolated world, the reasons for choosing it remain unclear. The uniform style of all the rooms at the estate, combined with Wild's failure to use other techniques such as varied shots or lighting, cause the scenery to function primarily as a colourful backdrop. As such, the environment never

correlates to the actions or feelings of the characters and so, after viewers initially notice the location of each scene, it becomes secondary to other forms of communication. In other words, the setting fails to add any deeper connotative meaning. Therefore, while the director attempts to provide visually pleasing backgrounds, they contribute to the film minimally, allowing the dialogue to dominate. In some cases, simplifying one particular aspect can be an intentional stylistic device of the director to create a particular atmosphere, but here the visuals contribute to the film's static effect. Indeed, Wild could have approached his use of scenery with more creativity and still established Stella's social standing and tendency to shy away from society.

In Langhoff's film, the story takes place both indoors and outdoors, giving the film adequate variety in visual background support. From the size of Stella's stone residence, viewers can assume that she belongs to the upper class. Yet her preferred style is modest, with most rooms simple in structure and decoration. Most of the walls, for instance, are noticeably white and have few paintings or other ornamentation. In addition, we see that the grounds surrounding her house do not consist of meticulously manicured gardens, elaborate walkways or fountains typical of the homes of wealthy characters portrayed in historical films. By de-emphasizing social standing, Langhoff makes the problems of the play seem applicable to any class. Moreover, while the characters experience many episodes of confusion, the simplicity of the setting offers a counterbalance of calmness and neutrality. But this, too, is an illusion, for the barrenness of the surroundings, combined with moments of silence, often underscores the weaknesses and isolation of the characters. Little distraction can be found, forcing the three protagonists to deal immediately with their problem. Even when Ferdinand leaves (once he runs into a forest, and later he

reports back to the French army general), he fails to gain contact or help with the outside world.

While both directors present Stella's world isolated from the rest of society, they have approached their method of presentation differently. Some critics may believe that background scenery should function secondarily to other forms of communication and accept the fact that Wild's attractively colourful and detailed setting fails to reflect the plot or psychological state of the characters. Yet periodic emphasis and variation of the scenery can help bring out the director's interpretation by creating a particular atmosphere. In contrast then, Langhoff's use of scenery helps viewers feel the tension and uneasiness of many scenes. Other aspects of these scenes will be discussed in further detail shortly.

Emotional Distress and Female Solidarity

In Goethe's script, Cäcilie and Stella cope with their emotional distress by expressing their feeling of abandonment to one another. In doing so, they discover that their situation is similar and develop a sisterly bond. However, each woman's outpourings alone cannot convince the viewer entirely that both women will soon feel the urge to bond with the stranger who stands before her. Viewers may become skeptical of the women's trust in each other because they have never met before. They act differently, come from different backgrounds, and are at different stages in life. The director, then, must pay special attention to each character's motivation and make certain that the behaviour, whether the character is alone or interacting with others, in some way reflects each women's newfound commitment to the other. Without evidence of a strong bond, they would become rivals and the notion of a ménage à trois unconvincing. In Wild's

production, as in the play, Stella and Cäcilie appear as opposite types, not only in appearance, but in personality and behaviour as well. On the superficial level, Stella (Dietlinde Turban) appears as a delicate, wide-eyed, and radiant young woman, who likes to look elegant and enjoys wearing pretty, soft, pastel gowns. Cäcilie (Judy Winter), despite her well-kept appearance, cannot compete with Stella because she is worn and mature looking. Stella thus dominates many scenes in which both appear. Winter expresses Cäcilie's pain through a shaky voice and constant sobbing, while Turban recites her lines in an animated *Sturm und Drang* style, her brisk pace barely allowing time to breathe between the heavy metaphors. In choosing such a rhetorical style, Wild, no doubt, intended to recreate the emotional intensity of Goethe's text which is riddled with exclamation marks and dashes. However, Turban's energy and cheerfulness may not constitute a manner of expression to which viewers today can relate, and therefore, this technique may mistakenly minimize our understanding of Stella's pain. Her memories of the past give her so much strength, that at the beginning of the film the two women do not seem to console each another, but rather it is Stella who shines and requires little emotional support herself. When Cäcilie and Stella discuss their romantic frustrations, Winter's delivery of Cäcilie's exasperated words, "Männer! Männer!" falls flat. Therefore, while the emotional ordeal each has experienced should cement the bond the two women begin to feel with each other, it does not, for Cäcilie fails to emit enough anguish or despair to justify her pain, and one wonders how Stella can feel an affinity to her. Neither Turban nor Winter supports their words with appropriate gestures. They hold hands occasionally, or distantly embrace, but otherwise their body language and mutual proximity is limited. This conservative acting style may reflect public social conventions of the early 19th century, but such behaviour makes the bond between the two unconvincing.

Therefore, from the beginning, the dynamics of the bond are at odds since Stella alone provides Cäcilie with support, while Cäcilie cannot muster enough strength to keep herself from crying, let alone comfort Stella.

As mentioned, Langhoff initially shows Stella wearing men's attire and so until Ferdinand arrives, we do not perceive beauty as an advantage she may hold over her rival. After Ferdinand arrives, Stella, played by Jutta Hoffmann, changes into a modest but elegant white dress, often wears her hair down and little, if any, makeup, letting her natural beauty shine through. An older Cäcilie carries herself well throughout the film, with simple hairstyle and conservative, plain brown dresses. By casting Stella as a young woman with some maturity, Langhoff brings out the figure's conviction and confidence, giving the dilemma more credibility and complexity than Goethe's text. When Stella speaks of Ferdinand, Hoffman controls her emotions by downplaying Goethe's exclamations. While her words do convey a sense of emotional excitement, Stella's way of dealing with it is to speak in a distracted, distanced manner, at times apparently oblivious to her surroundings. In addition, Langhoff implements several film devices that heighten the psychological effect of Stella's dialogue and interaction with Cäcilie. For example, when Stella describes her lover and some of his activities, the atonal violin music and the camera's panning of Lucie and old man Peter in the garden momentarily distract us from the depth of her words and give us an unsettled feeling. Stella suddenly stops when she notices Cäcilie lost in her thoughts. The camera returns to Stella and Cäcilie by cutting to a rear medium shot of the two women. Their shadowed figures, contrasted with Lucie in the background crossing the sunny garden, make the two women seem removed from the present world. The atonal music continues, but only when the camera cuts back to a frontal medium close up of Cäcilie do we see the effect Stella's words

have had upon her. Years of abandonment have taken their toll; she looks stone-faced with small, deep-set eyes that mirror the darkness in her life. Langhoff focuses momentarily on Cäcilie's harsh expression before she expresses the climactic words, "Männer! Männer!" Here, Cäcilie's low, but solid voice signals disgust, bitterness and, indeed, hatred towards men. But she quickly recovers from her thoughts when Stella reminds her, "Und so [wurde] das Mädchen vom Kopf bis zu den Sohlen ganz ...Gefühl. Und wo ist ... nun der Himmel ... für [mich], um drin zu athmen, um Nahrung drunter zu finden?" (I, 11, 148). Langhoff then allows each woman to lapse into episodes of memory that remind them that they are unhappy and unfulfilled. While each expresses herself differently (Cäcilie's bitterness emerges more than Stella's), viewers understand that the thoughts of each provide a way for them to bond. Moreover, whereas Wild limits Cäcilie and Stella's first meeting to the salon, Langhoff shows them touring the house and discussing various topics; common interests, then, help reinforce the connection they feel.

The solidarity Cäcilie and Stella display toward each other becomes a memorable part of the film as the characters express their affection verbally and physically. Unaware that Ferdinand has arrived in Dornleben, the two tormented women preoccupy themselves with the possibility of a French siege. They stand around a glass bowl filled with water and watch its surface. Instead of allowing viewers to focus on the political theme, Langhoff pulls us back to the romantic problem when Stella notices a few ripples and asks: "Ist es der Krieg? Bin ich der Krieg?" A close up shot of the bowl then shows the rippling effect of the liquid's surface and we assume that French troops approach. When the camera cuts away to show the two women, we see that Stella is embracing Cäcilie, kissing her passionately several times on the cheeks, and that this has been causing extra vibrations in

the floor. While Stella hopes Cäcilie's companionship will cure her emotional pain, Cäcilie begins to enjoy the physical contact with Stella as well, and returns her caresses. At one point, when Stella rejects the notion that activity can replace the lover, they momentarily release each other and we wonder whether this type of affection will recur. Indeed it does, as moments later Stella cannot resist frantically kissing Cäcilie further. For some viewers, this scene may seem to suggest lesbianism, especially since at this point Stella still looks manly in her attire. However, Stella suggests that such an arrangement could never fully replace a heterosexual one. While the scene only suggests lesbianism, reference to this lifestyle helps strengthen the bond between the women and leads us to believe that a three way relationship is perhaps not so improbable. These scenes establish that women, like men, have physical needs and that another woman can fulfill some of them. As such, they may either constitute the first sign of the matriarchy crumbling, taking the women a step closer to the fulfilment of the male fantasy, or signal the first step in the women's rejection of Ferdinand altogether.

Langhoff reinforces the women's bond further at the end of the scene when Lucie suddenly enters. She interrupts the intense caressing and kissing and startles Stella by appearing in Ferdinand's coat. She makes an allusion to *Faust I*, declaring: "Mein schönes Fräulein, darf ich wagen, ... Arm und Geleit Ihr anzutragen?" (I, 14, 128). Stella, completely beside herself, and forgetting the bowl filled with water, hits it with her foot, smashing it to bits. As the camera focuses for a few moments on the broken pieces, silence falls upon the three women. Clearly, an impulsive reaction to the situation may cause the relationship to end, but then the women laugh; Will they also be able to put their relationship with Ferdinand into perspective and laugh about it some day? The women

here seem to show that they are capable of moving on to more important things, even in the face of a crisis with Ferdinand.

Wild's conservative approach to the *Stella* material has produced women protagonists who seem unlikely to participate in a compromise. Stella acts more like a teenager and remains emotionally charged throughout much of the film, while Cäcilie's lamentations sound hollow and lack intensity. How these two women connect perplexes us, making the male fantasy remote. In contrast, Langhoff's film team carefully laid the groundwork for the possibility of a ménage à trois through the women's bond. Each woman has her episodes of deep reflection and expresses her dissatisfaction; Stella yearns for physical contact and tries to get it from Cäcilie, while Cäcilie bitterly condemns all men. While these tendencies may or may not continue when the two interact with Ferdinan, Langhoff has made adjustments that keep us in suspense as to whether the play will evolve differently than Goethe's version.

One Man, Two Women

While the preceding section shows how differently each film portrays the women and their interaction, as well as how this can affect the likelihood of a particular outcome, equally significant is the role of Fernando. Many critics claim that in Goethe's play he appears as a one-dimensional character who experiences little character development. Certainly, the play can be read this way; however, film-specific techniques can help the director convey more effectively the traits that attract the women to him, his indecision about choosing one woman over the other, and his inability to understand his own vacillation.

Portrayal of the male protagonist in each film varies, not only in the character's physical appearance, but also in his personality and interaction with the women. Wild, like Goethe, gives information about Fernando before he appears; the women describe him and their

experiences following Goethe's text, and then Stella shows Cäcilie and Lucie his portrait. In this film, the portrait becomes an important visual preview and, because Goethe gives little information about the prop, much of what we see must be determined by Wild and his production team. Wild chooses to show first the portrait at a medium shot, which portrays Fernando dressed elegantly, with an air of complacency and self-righteousness. While his visual appeal conforms to ideals set by nobility, viewers can already detect much else about him that would attract the two women. When he appears later, more information is given as we watch his behaviour and hear him speak. Robert Atzorn appears as a respectable French soldier with short brown hair, a small ponytail tied in a ribbon, and a clean shave. He looks confident and commands a presence, but he controls his manner to such an extreme that he fails to hold our attention for long. He acts like a militarist, not a confused lover who wavers between two women. Not surprisingly, the interaction between the two emotional women and their aloof lover proves ineffective in showing the complexity of the love triangle. The portrait, then, seems to have essentially captured his essence, as he does not show a capacity to fulfil the emotional needs of either woman. Rather, he seems only interested in his own affairs. When he reunites with Stella, he does show some signs of romantic interest, such as running his fingers through her hair, or when he leaves to speak to Cäcilie on Stella's behalf, he turns back to embrace Stella once again, but, in general, he remains cold and stiff. The director uses many close ups in an attempt to capture subtle facial expressions, but Fernando's face rarely cooperates. Another difficulty lies in the limited positions the actors strike. They usually either stand or sit facing each other unnaturally. A more relaxed style of acting, with deliberate use of various lighting techniques and sound effects, could have helped create the mood needed to

convince us that Ferdinand and Stella have shared the strong bond that has compelled him to return.

While Atzorn makes Fernando a difficult character for viewers to find appealing as a lover, Fernando's irresoluteness also remains undeveloped. Wild's decision to limit filming to Goethe's text accounts for most weaknesses in this regard. As in the play, when Stella discovers Cäcilie and Lucie's true identity, and that Fernando plans to leave her again, she suddenly faints into his arms. Fernando panics and desperately calls, "Hilfe! Hilfe!" In the film, by the time the women in the post house answer his calls, he has fled the scene. Stella, lying unconscious on a chaise longue, receives emotional support from Cäcilie. Fernando's desertion subtly indicates an insecurity on his part, but viewers can only guess what he feels; we do not see where he flees or what he does, making his actions inexplicable. Atzorn's one-dimensional character portrayal denies viewers the chance to understand deeper levels of Fernando's dilemma and personality and makes the problematic seem simplistic.

In Langhoff's film, most of the initial information about Ferdinand surfaces not from the portrait, but from the character himself, (played by Michael Gwisdek). Ferdinand is tall, lean and fairly attractive, unlike the Wild production, but this film does not suggest that he is well-bred or proper, appearing unshaven and in ordinary clothes, a white shirt, brown trousers, boots and a black jacket. In this context, the appearance makes sense, since it allows Ferdinand to carry out his undercover mission for the French. However, we assume that his appearance also makes up part of his appeal to the women because they never suggest that he looked differently in the past. If this image proves accurate, then his unkempt appearance may indicate that the women desire a partner who does not strictly follow conventions, but

confidently presents himself as he is. At the same time, his appearance could signal an inability to take care of himself. If this is the case, how will he meet the needs of two women?

Ferdinand's behaviour is directly affected by the interaction between himself and the women. The nature of this interaction progresses in general from combinations of love with uncertainty (Stella), hostility (Cäcilie), distrust (both women), and hatred (Stella) to acceptance (both women). Exposure to each phase brings out Ferdinand's own uncertainty and incapability to make decisions; he tends to withdraw when confused, either physically or verbally. This behaviour reveals his inability to act with conviction and gives the women the upper hand.

Ferdinand's sudden arrival confuses Stella, so that instead of throwing herself into his arms, as Goethe's text suggests, she hesitates to approach him. Upon hearing that Ferdinand has arrived in Dornleben, she rushes over to see him at the inn, opens his room door without warning, pauses, and then runs away. Ferdinand bolts from his bed in pursuit, but soon loses sight of her. When he finally finds her hiding, each stands on one side of a glass door facing each other. Stella opens her mouth to speak, but incredulously fails to produce a sound. When Ferdinand places his hand against the glass, she caresses it from the other side, and then matches hers to his. Both then speak aloud, but the barrier prevents them from hearing the other. Such a scene provides us with an erotic prelude to their first embrace, which occurs a few minutes later after Ferdinand finally opens the door and enters Stella's house. Stella's hesitation, then, builds some suspense; will she submit to her desires?

Stella plays a similar game of hide-and-seek after Ferdinand returns from his conversation with Cäcilie and Lucie. He has every intention of terminating his relationship with Stella so that he can leave Dornleben with his wife and daughter. After he enters her house, we hear Stella run upstairs and slam a door. He calls her name, but receiving no answer, proceeds to seek her out. Stella hides in her bedroom, gasping "Ach" when he spots her, and then frantically closes the door behind him. While her initial behaviour is cautious, she then approaches him with passion. Ferdinand cannot resist, and in the next scene, which Langhoff films with partial nudity, they make love. This intimate scene suggests the possibility of Stella placing Ferdinand in the centre of her world and strongly conveys their magnetic attraction to one another. Langhoff concludes the scene by showing Ferdinand staring out a window, reflecting upon his actions, giving us the impression that he is struggling with his conscience.

A stronger resistance comes from Cäcilie, as is demonstrated in the scene when he attempts to speak to her on Stella's behalf. This time the director changes our point of view; we see things through Ferdinand's eyes. A medium shot from a slightly elevated angle shows Cäcilie and Lucie sitting at a table in the post house. An uncomfortable silence is broken by the postmistress, who tries her best to show hospitality and invites him to join the women by speaking directly to the camera, a cinematic technique that the other five directors do not use. Further shots include a close up of Lucie as she turns her head to look innocently into the camera and gives a faint smile, as well as a close up of Cäcilie's shaking hand spilling wine. These shots from Ferdinand's point of view, rather than from an omniscient one, allow us to feel directly his tension. Langhoff then switches to the omniscient point of view so that we can also see Ferdinand's reactions. An eye-level profile shot of the table at a medium distance

shows Ferdinand from behind taking his place between the two women. The continued silence and close ups of each of the three characters, followed by a shot from the kitchen where the postmistress now cuts a slab of meat, increase the tension. The camera then switches to a frontal medium shot of the three, with Ferdinand looking straight ahead, Lucie's gaze fixed on her mother, and Cäcilie turned toward the camera but looking off screen to our left. The tension culminates with Cäcilie's sudden bold and bitter words: "Das Bild. [pause] Mein Gemahl. [pause] Dein Vater." Ferdinand's reaction is shown from the kitchen door as he bolts from his chair and runs out of the room. The sound of the chair scraping the floor, glass breaking and sudden intense music dramatize his reaction. The forceful effect concludes with a long shot of Ferdinand running away from the camera towards a forest. The music then becomes atonal and Cäcilie's voice is heard as she begins bitterly to explain her plight and give advice to her daughter. When the camera returns to the scene at the posthouse, Cäcilie continues her story until Ferdinand returns to declare that they will leave together. These scenes show not only Cäcilie's bitterness, determination, conviction and strength, but also expose Ferdinand's insecurity and lack of nerve. We see not only the futility of his attempt to escape, but also the consequences he must face when he returns. At this point, the realisation of the male fantasy is threatened because Cäcilie begins to avoid acting by her emotions alone. Here, unlike Goethe's play, the compliance of women, or their willingness to play traditional social roles, is contested. Gwisdek's portrayal of Ferdinand complements the interpretation by allowing the female protagonists to take charge. Ferdinand's weakness affects his ability to handle awkward situations, although Langhoff's efforts to show more of Ferdinand than Goethe does in the play, make us empathize with him to some degree.

Fortune continues to elude Ferdinand upon his return to the French general. Disgusted with his failure to secure any information about enemy troops, the general lectures him and asks him in a patronising tone whether he knows what carrying out an order entails. He then announces that Ferdinand will go back to the village, during which the camera often cuts to shots of French soldiers in the loft who look on and snicker. When the general leaves, their laughter becomes louder and full of ridicule. Langhoff further diminishes Ferdinand's presence by filming him with his back to us from an extremely high angle in a small space at the bottom left-hand corner of the screen. When the soldiers escort him back to Dornleben, they encircle him, while he vents his anger and humiliation with ridiculous insults in German, which the French soldiers do not seem to understand. Langhoff films from below eye level, so that we see at close range the horses' legs as they pass by, which emphasizes Ferdinand's feeling of entrapment. The above scenes make clear that he fails not only as a lover, but also as a soldier as well. The French army may have provided him with an escape from Stella earlier, but it now also represents another world in which he does not belong.

While these scenes add depth to the personalities and their dilemmas, scenes of the women as a group attacking Ferdinand are truly striking. When they summon him for supper, they walk together as if inseparable and with a condescending attitude. Ferdinand, in an attempt to make conversation, through the tension at the supper table, unknowingly sets the scene for Stella to question his trustworthiness and expose his deceitful nature. The addition of background information explaining Ferdinand's absence makes this interaction plausible. Since he claims he was in France, Stella puts him on the spot by sarcastically checking his knowledge of French culinary specialities. Neither Cäcilie nor Lucie comes to defend him. Stella still suspects that Ferdinand hides his true self and points out the various identities he has used to

deceive them. She then asks him to sing the Marseillaise for Lucie, which he cannot do. At this point, whether he really does not know the anthem and has lied about his absence, or merely feels uncomfortable and singled out remains unclear. He tries to change the subject by asking the postmistress to bring her best wine, but Stella persists. In any case, it becomes readily apparent that Ferdinand finds himself at their mercy. Ironically, as Stella becomes harsher, Cäcilie seems to soften and in the next scene, after first announcing that she will leave him, by the end of their talk she agrees that as husband and wife they should remain together. It should be noted, however, that both Cäcilie and Ferdinand are intoxicated, which influences their behaviour.

Meanwhile, Stella's anger escalates as she sits on her bedroom floor, preparing to destroy Ferdinand's portrait. In the play she stops short of committing the deed and cries out for forgiveness. In Wild's film, she convinces herself not to destroy the painting, but in Langhoff's production, she does exactly this. With the portrait, she appears in front of Cäcilie and Ferdinand, who have been drinking and singing songs in the dining room. As Ferdinand sings the Marseillaise off tune, Stella knifes the portrait from behind. Her deed is dramatized by a sudden silence. Then, peeking through one of the gashes with disgust, she says: "Dein Weib, deine Tochter, alles eine Hoffnung." Ferdinand's face in the portrait is now disfigured and, while in the next scene the women repair it, each tries to convince her 'sister' to take Ferdinand for herself. Soon the women band together once again, and each accepts Ferdinand's embrace, but even though they desire him, in the next moment they forget his presence and frantically caress and kiss each other in his presence. The welfare of each woman's 'sister' seems to be more important than Ferdinand's wishes, even though he is the object of their desire.

Near the end of the film, the barriers between the women and Ferdinand seem to have been dismantled. Ferdinand cannot deal with the women's behaviour and startles them when he lets a bookcase crash to the ground. While picking up the books, the three discover the story of the Graf von Gleichen. Delirious, and most likely intoxicated, they run over to the inn and force Lucie to read them the story in the early morning hours, arriving drenched and looking pathetic, but calm enough to concentrate on the tale. Ferdinand seems to lose his senses as he approaches his daughter, sits beside her and looks at her longingly and lustfully. As Lucie continues to read, the postmistress simultaneously scolds them (especially Ferdinand) for behaving so inappropriately. The resistance from the postmistress and Lucie's hesitation, emphasize the absurdity of the ménage à trois solution and while the proposal still seems attractive to the three protagonists in their present state, when Lucie finishes the story the frustration of reality takes over. The story has an anticlimactic effect as they silently contemplate the scenario and then finally leave the room to let the girl sleep. Still, in banding the three lovers together, Langhoff makes the ménage à trois a possibility, despite the bitterness of both women towards Ferdinand, and in this way maintains suspense late into the film.

Langhoff takes Goethe's themes and structures as a basis for the middle portion of his film but treats them differently. The female protagonists act with more confidence and challenge the notion of the male fantasy of a ménage à trois. However, they also swing back and forth between feelings of love and contempt for Ferdinand. The production team exposes both Stella and Cäcilie's contempt for him which also results in tension in several scenes. This works well to bring out Ferdinand's weaknesses, as it causes him to behave insecurely around the two women and be made a fool among the French. Overall, the three characters' vacillation and confusion highlight the complexity of their problem.

Each director has approached his filming of *Stella* differently. From the beginning, Wild's film is conservative in setting, acting style, and film technique, whereas Langhoff is freer in employing audiovisual devices that shape a new interpretation. Several aspects of each film may constitute steps toward a realisation of Goethe's ménage à trois ending, yet other aspects of both films suggest the contrary.

The Ending

Usually, the resolution of a film involves returning to a state free of tension and, according to Aubert et al., can be achieved in two ways: either the director "... bridg[es] all the gaps between the subject and the object of desire, or [allows] the opposite, which is resolution with the triumph of law and its permanent prohibition of any successful union" (Aumont et al. 218). All of the films that I have discussed, with the exception of Langhoff's, have chosen Goethe's endings and adhere to the above definition. In Goethe's version of the plays, the deaths of Götz and Egmont belong to Aubert's second category, whereas the ending in the original version of *Stella* belongs to the first. Langhoff's new ending also falls into the second category. While the resolution's content allows us to easily classify the films, the effectiveness of each film's ending depends heavily upon how it fits into the context of the rest of the film, that is, the resolution must, in some way, be supported by preceding events. Also relevant here, as in the preceding sections of this chapter, is the film style. That two films may use the same ending, does not mean that their effect will be the same.

Götz von Berlichingen

On a superficial level, Götz's death can be attributed to injuries inflicted upon him during the Peasant War and his loss of physical energy. The director will most likely

experience little difficulty conveying the physical causes of Götz's death, but much more challenge in conveying psychological ones. Götz's words, "Freiheit! Freiheit!" (I, 8, 169) immediately before his death represent his attempt to solve the inner conflict that has plagued him throughout the play; he needs to join the spiritual realm--only God's world will allow him to experience the ideal of freedom that he so strongly advocates. While this cause of death is more abstract than the physical ones, its significance should not be underestimated; its inclusion allows viewers to reflect upon his death as a symbol of humanity's struggle for individual freedom.

Consistent with the rest of the film, Westphal's ending relies heavily upon dialogue. While we hear about Götz's fight and capture, neither his physical appearance nor his actions, which are limited to slow movements and speech, indicate his struggle. In addition, the extent to which the protagonist has suffered any psychological trauma remains vague because Richter portrays Götz as being only mildly depressed. We might assume that part of the difficulty lies in Westphal's choice of medium shots for most of the scene. Yet he does focus on Götz's face twice, once when Götz asks Lerse about Georg's whereabouts, and again in the last shot when he dies. However, because Götz's facial expressions are not especially unusual, these close ups serve no significant purpose other than to provide the viewer with variety. Overall, Richter's performance here fails to give any indication of the exasperation that Götz should feel after his efforts to protect the old system prove unsuccessful. Although lacking some energy, Götz remains an authoritative and strong hero who does not seem to have ever been confused or plagued by an inner conflict, and whose spirit does not seem to be broken. While Götz dies with the words "Freiheit! Freiheit!" (I, 8, 169) on his lips, Richter's performance fails to give viewers any

indication of what these words really mean. Specifically, if Götz is such a strong and confident character, as in this film, why would his death be contingent on a failure that does not appear to cause him any inner torment?

If the character's personality flaws play no role in Götz's downfall, then we might suspect that the conflict between Götz's ideal and the outer world does. Yet, as we have seen, in the majority of Westphal's film, historical and sociological aspects are not emphasized enough to justify the assumption that they play a significant role in his demise. Still, Elisabeth's words declaring that the world is a prison would allow Westphal one last opportunity to emphasize the role of outside factors; yet he chooses to eliminate this line, perhaps because the rest of the film does not entirely support this notion. Therefore, if Götz's downfall results from neither a flawed character, nor external conditions, we begin to question the reason for his death. If no clear reason exists, why should we be particularly interested in his story or its conclusion?

In a further attempt to find some answers, viewers might consider the characters who surround Götz and witness his death. While Götz's closest family members and friends express general concern, their composure seems almost too controlled and emotionless. Maria remains silent for most of the scene, while Elisabeth is stern and detached, despite the fact that she knows her husband's end is drawing near. Even when he does pass away, she fails to shed a tear. While some may react this way in such situations, no efforts are made to give us any sense of what Götz meant to them, the extent to which they believed in his cause or ideal, how his efforts may have also caused them some anguish, or how his efforts will impact future generations. Götz's death in this

film leaves us indifferent, not only because the cause of death remains unclear, but also because the cast acts indifferently and fails to help us understand what the dying Götz is experiencing and what his death will ultimately signify. The film ends with a close up shot of the wheel from the Berlichingen coat of arms, accompanied by trumpet music, a poor final attempt to give Götz's death some glory. One final shot cannot possibly compensate for an otherwise uninspiring character portrayal.

Liebeneiner gives Götz's appearance more attention than Westphal, making the severity of his injuries clear. Taken prisoner, Götz looks disillusioned and weak, with a wound on his cheek, tousled hair and blood-stained clothes, and, when he moves, he groans in deep pain. During a visit from his wife, who looks deeply concerned and makes several attempts to raise his spirits, we realize that his failures have depleted him of the endurance needed to further resist the new law and broken his spirit to such a degree that he begins to look elsewhere for the freedom he needs. Hence, Liebeneiner focuses on the spiritual realm, mostly through visuals of the sun or the sky. The first example occurs in the opening shot of this scene, as the camera shows sunbeams shining through the prison window and then pans over to Götz and his wife. The hero appears resigned to accept his fate, as he expresses statements such as "Wen Gott niederschlägt, der richtet sich [von] selbst nicht auf" and "Sieh [Elisabeth], wie [schön] die Sonne ... scheint" (I, 8, 166) (in the latter example the window is shown again). Here Elisabeth's expression gives us the impression that she fears Götz shows signs of mental instability. In the first outdoor shot of the next scene, the camera films a tower from an extremely low angle and circles until it finds the sun. We then see Götz sitting outside, while Elisabeth and Marie fetch him a drink of water. A few minutes later, when Götz declares, "Allmächtiger Gott! Wie wohl

[ist mir] unter deinem Himmel" (I, 8, 168), Liebeneiner plays soft background music to suggest Götz's newfound inner peace. As he continues to look at the clouds, the blinding light inspires him to feel close to God. Despite the news that his death sentence has been nullified, this feeling continues to escalate in the hero's mind, as he watches a bird circling above. Here Liebeneiner attempts to give viewers a better idea of the protagonist's psychological state by inserting shots of the sky from Götz's point of view. He also includes Elisabeth's words that the world is a prison, which she utters with bitterness and disgust, and which remind us of the contrast between Götz's world and the Bamberg Court. The action progresses logically to Götz's last words, "Löse meine Seele nun ... Himmlische Luft -- Freiheit! Freiheit!" (I, 8, 169), which Harmstorf expresses while stretching out his shaking arm to the sky and smiling with fascination as he looks upward. Liebeneiner also includes a last shot of the Berlichingen wheel, this time shown on a flag at half mast. The music begins in a sombre tone but gradually picks up the same melody as in the opening scenes, reminding us of Götz's zest and dedication in the fight for freedom. Liebeneiner's techniques work more effectively than Westphal's because he pays attention to Götz's psychological state. His resolution conveys the protagonist's genuine desire to experience a transfiguration into the celestial realm to resolve his inner conflict. His death was necessary and allows us to believe that his legacy will live for years to come.

Egmont

Probably the most difficult decision a director will make about the ending of an *Egmont* film is whether to include the vision of Klärchen. Some directors, like some critics, may find Egmont's dream superfluous, while others may feel that it provides a shift away from political

and historical problems and gives Egmont a chance to deal with his fate. If Schiemann or Wirth were to include it, each had to consider how to deal with the abstraction of the scene, especially since both productions incorporated a realistic style to this point. If the vision was to be omitted, the director needed to consider whether the personal realm would be avoided altogether, or whether other techniques would replace the vision to achieve similar results.

Schiemann includes the vision but avoids portraying Klärchen as an allegory of freedom. The scene begins with shots that seem at first to prepare us for a celestial vision--the camera first fixes on a church-like window walled up with bricks, and then rays of light are emitted from the centre and the edges. Yet, as the rays become subdued, organ music and a soprano voice conjure up an eerie feeling of anticipation, rather than a celestial atmosphere. Schiemann then fades in a large group of citizens marching toward the viewer. Most carry weapons, suggesting that they have just come from battle; however, they look weary and defeated. As the group approaches, Klärchen emerges, but she carries a black flag instead of the wreath of victory. Schiemann superimposes this image of Klärchen upon Egmont's face as he sleeps and, before the vision fades out, she turns toward him, kneeling with the flag at her side. Goethe's "glänzende Erscheinung" (I, 8, 303) does not appear here, nor does Klärchen display a "bedauernde Empfindung" (I, 8, 303) or any trace of a cheering gesture to indicate that Egmont's death will achieve the liberation of the provinces. By the end of the vision, the organ music is sombre, with only one note playing continuously, accompanied by the same soprano voice. Here, then, the allegory of freedom is replaced by a political figure. In the context of the rest of the film, the portrayal poses some problems. First, in this film's love scenes, Klärchen appears as a naïve little girl, whom Egmont kept out of his most serious political affairs. This being the case, how does she suddenly become directly involved with

those returning from a political fight, especially since her inspiration to save Egmont in a previous scene was for reasons of love, not ideology? What exactly is her role and what kind of connection does she now have with the citizens who failed to help her before? Second, Schiemann previously attempted to emphasize the connection between Egmont and the populace, rather than the daemonic; should we associate him with this weary and weak group as well? If Egmont believes that the vision shows him that the future holds an unsuccessful fight for Dutch rights, how can he deal with his fate? While this ending seems to discourage burghers from rising up against authority, the scenes following the vision show Egmont panicking and giving a desperate warning. Perhaps Schiemann wanted to criticize foreign rule and encourage citizens to protect their homes and families. In any case, the ending is problematic in the context of the rest of the story since the final scenes fail to convey that his death serves a justified greater purpose. If this is so, does Egmont die in vain after all?

In Wirth's version, the vision of Klärchen is replaced by juxtaposed scenes of her death and Egmont's nightmare. First, the viewer sees a close-up of Klärchen's profile as she lies in bed waiting for the poison to take effect. A few seconds later her head suddenly drops to one side. From this scene the director jump cuts immediately to Egmont's jail cell. The prisoner tosses and turns and then, startled, sits up and cries: "Kläre! Kläre!" These scenes provide a link between Egmont and Klärchen, as he unknowingly seems to sense her death. But beyond this, she does not appear before him as the symbol of freedom. Instead, the director creates a new scene in which Egmont confronts the citizens directly one last time. As he walks past the crowd, he looks into each man's eyes with a troubled countenance. When he then proceeds up the stairs to the execution platform, he stops for a moment and notices Alba looming behind a

window. This inspires him to express his final public appeal as he suddenly turns and preaches to the crowd:

> Freunde, höhern Mut! [So] wie das Meer durch ... Dämme bricht, so brecht, reißt [here he points to Alba in the window] den Wall der Thyrannei zusammen, und schwemmt ersäufend sie von ihrem Grunde, den sie sich anmaßt, weg! ... Im Rücken habt ihr Eltern, Weiber, Kinder! ... Schützt eure Güter! Und euer Liebstes zu erretten, fallt freudig, wie ich euch ein Beispiel gebe. ... ich schreite einem ehrenvollen Tode ... entgegen; ich sterbe für die Freiheit, für die ich lebte und focht, und der ich mich jetzt leidend opfre. (I, 8, 304-05)

While in Schiemann's film Egmont recites similar lines, here we witness the crowd's silent reaction. The camera focuses on their faces while Egmont climbs the platform, is blindfolded and then beheaded. As we hear the swish of the sword, we see that all, except for Vansen, gasp in horror. His expression seems to indicate an awareness of the significance of Egmont's death. Could hope in the future revolt lie in him? Perhaps, but the director leaves this open to the viewer's imagination. The film does not hint at any kind of revolt against the Spanish rule until the very end in a caption that reads: "Nach Egmonts Tod erhoben sich die Niederländer von neuem. Aber es dauerte noch zehn Jahre, bis sich die nördlichen Provinzen vom spanischen Joch befreien konnten." This allows us a moment to reflect upon the significance of his death. Despite the omission of the vision, viewers still know that Egmont has not died in vain and that the theme of freedom has been carried through to the end of the film. Wirth disassociates Klärchen from any political allegory of freedom in order to concentrate on future events involving the citizens. Klärchen's role in Egmont's rationalization

of his fate does not go beyond the personal realm, so that Egmont's execution and the future revolt seem historically accurate.

Stella

While Aubert et al define a film's resolution as returning to a state free of tension, the endings in the two *Stella* adaptations seem to leave many questions open. In both films, as well as Goethe's play script, the characters' inability to overcome their lust and desires leads them to either compromise or accept the impossibility of the situation. If the protagonists agree on remaining together, the director must consider how he will suggest that they have adequately overcome their weaknesses and can suddenly function differently. If, on the other hand, the director decides that the characters cannot overcome their weaknesses, the resolution will logically portray some kind of separation among the protagonists.

In Wild's film, Stella attempts to leave abruptly but is first stopped by Cäcilie, who tells her that she has been an innocent victim and bears no responsibility for events that have transpired. Stella, still determined to leave, is then surprised to see Fernando appear. He signals Cäcilie to tell Stella of the arrangement that she had proposed earlier. Stella, upon hearing that she too can have a part of Fernando, tearfully approaches Cäcilie and takes her hand. They look at Fernando and declare that they are both his. He, however, does not appear the least bit joyful and instead looks at them with concern. The film then abruptly ends when he moves off screen in their direction. Even though the resolution here seems simple enough and follows Goethe's ending, Fernando's unsettled reaction points to many unanswered questions. Will he be able to commit to living with these two women in the long term? Since he does not seem to have learned much from the ordeal, what stops him from leaving them both again for other reasons? In addition, while the women immediately compromise and give

in to their desires, will they always feel so certain about their decision, especially since the bond that the two claim does not in fact seem to really exist?

In Langhoff's film, the situation is much more complex. After the Graf von Gleichen story, Stella and Ferdinand seem at a loss as to what should happen next. Stella sits silently in deep thought on the stairs outside of Lucie's room, while Ferdinand pushes on his room's door handle in frustration. Their awkward silence is magnified by the fact that outside the storm seems to have stopped, and we hear water dripping in the background. The noise that Cäcilie, Stella, Ferdinand and the postmistress had made earlier causes Schumacher to suddenly appear. His presence reminds us once again of the political theme, as he suspiciously asks Stella to identify Ferdinand. Here, it becomes apparent that Ferdinand's failures affect not only his private life, but also his professional one, as in the next scenes he and Schumacher participate in a grotesquely exaggerated power struggle. This begins when Ferdinand suddenly remembers why he was sent to Dornleben and becomes upset that an unfamiliar man stands before him in the clothes he had left at Stella's estate years before. Perhaps in an attempt to succeed at least on the political level, Ferdinand becomes obsessed with receiving his clothes back, strips down to his underclothes, hoping Schumacher will recognize the seriousness of his crime and return the garments. At the same time, he attempts to arrest Schumacher, which causes their exchange to escalate into a heated argument about who should arrest whom. Stella suddenly panics and attempts to pull Schumacher down the stairs, warning him that the French approach and his life could be in danger. In her excitement, she identifies Ferdinand as her partner and blurts out that his wife and child occupy the room. Schumacher's ignorance of the love triangle causes him to become suspicious of Stella's statement, and pulling out his pistol, he insists on inspecting the room. Ferdinand, upset that a man he intends to arrest dares act this

way, follows him into the room where they struggle for the pistol. While Stella tries to physically intervene and shouts, "Hier ist kein Krieg! Hier ist kein Krieg!", her efforts are to no avail, Schumacher is accidentally shot and falls to the floor. The intense and uncontrolled emotion of such highly charged scenes allows Langhoff to create a degree of unpredictability late in the film. Only an extreme event, like the accidental shooting, forces the three to turn to their logic and put the situation into perspective. The three lovers are silent until each numbly repeats "Das ist ein Unglücksfall." Schumacher survives the accident, but Stella's estate is soon overrun by French troops. In the meantime, Schumacher attempts to deal with his failure to successfully capture Ferdinand and begins to reveal insecurities similar to those experienced by his rival.

The last scenes show Stella from her window and Cäcilie below in her travel clothes gazing at one another bitterly, as the music becomes atonal. Their bitterness is, however, not necessarily directed at one another, but at the impossibility of the situation and at Ferdinand. Meanwhile, Ferdinand makes his way to Weimar with Schumacher. It is unclear whether they are both outcasts in the new French territory, whether one has been taken prisoner by the other or whether they travel to Weimar to join the German army. It seems strange that declared enemies just a short time before now travel together. Yet it does suggest that each man's failure has allowed him to overcome his political biases and has helped him move on with his life. Still, they both look worn and discouraged as they stop for a moment while Ferdinand uncovers a stone with "Weimar" chiselled into it. The camera then pans to the left, showing modern day Jena, and finally zooms out. This shot is shocking, since throughout the entire film, the world in which the three protagonists functioned was isolated and set in a specific historical context. With this ending, Langhoff indicates that the protagonists' world and their

problems are not restricted to a particular group of people who no longer exist; rather, anyone can experience similar dilemmas in life. While we may wonder what lies ahead of each character, the resolution, unlike Wild's, may not follow Goethe's versions but is consistent with the protagonists' behaviour and therefore logical.

CONCLUSION

Each of the filmmakers has provided a different interpretation of how their version of *Götz von Berlichingen*, *Egmont* or *Stella* should end. In *Götz von Berlichingen*, while Götz in both films dies with the words "Freiheit! Freiheit!" on his lips, only Liebeneiner makes the ending a compelling one. Westphal wants us to believe that Götz must die even though no inner conflict or strong opposing outside forces surface. In contrast, Liebeneiner devotes a substantial portion of his ending to show that Götz suffers from a broken spirit and that nothing can prevent him from taking a spiritual path to attain inner peace. Therefore, Götz's death in Liebeneiner's film seems to be a more effective way to end the story.

In the two *Egmont* productions, the directors pay special attention to the citizens and the possible roles they will play in a future revolution. While Schiemann's inclusion of the vision of Klärchen serves to place visual emphasis on the populace, the image is negative. Thus, Schiemann leaves it unclear whether a victory will actually be achieved, and we wonder how Egmont can find such a vision inspiring. While Wirth avoids presenting Klärchen as an allegorical figure as well, he goes further than Schiemann by eliminating her from the final scenes altogether. Still, it is clear that the citizens will rise one day, spurred on by the echo of Egmont's last words.

In Wild's film, Fernando is unconvincingly motivated to participate in the ménage à trois. Since we have seen little of his character development, we cannot possibly know the reasons for his hesitation. Equally mystifying is that the actors have not fully conveyed or at least suggested that the characters can honour their commitment to one another. Do the two female protagonists realize the implications of their decision? If not, then Wild has only succeeded in presenting the women as accessories to the male fantasy. Langhoff's ending, like Wild's, also leaves some questions unanswered, but his resolution is so powerful, climactic and explosive that these questions stimulate us to reflect further on the problems presented by the play. Certainly, in ending the film on a bitter tone and then showing Ferdinand and Schumacher in modern day Germany, Langhoff hoped to create a stimulus for further discussion. The extent to which this film and the others might have provoked interest among television viewers will be a topic of discussion in the next chapter, which takes biographical and socio-political factors in the making of these adaptations into account.

CHAPTER FIVE

GÖTZ VON BERLICHINGEN, EGMONT AND *STELLA* IN SOCIOHISTORICAL CONTEXTS

The preceding analysis focused on each film as a final product and, in doing so, provides a basis for determining the way in which Goethe's plays have been recently understood. However, the socio-historical context in which each was produced adds another dimension to our appreciation of Goethe reception in East and West Germany. To include sociohistorical aspects, we would ideally examine the dynamics governing the director and his or her production team, their intentions, lives and philosophies, as well as raw statistical data specific to each film's production and broadcasting. Beyond these factors, we would also consider the organizational structure, hierarchy, goals and problems of the television industry or, more specifically, made-for-television movies and finally, the socio-political aspects and spirit of the times as they reflect the accepted conventions within East and West German society. Yet, although such an analysis would, without a doubt, be fruitful, in many cases, fulfilling such criteria completely is impossible due to three factors: the constant state of flux of cultural norms; the unstructured nature of television audiences; and the lack of accessible information on the production process. Nevertheless, much can still be said in this regard. The following analysis begins with a general overview of the cultural environment in each country, then examines characteristics of the television industry, and discusses, finally, factors specific to each film considered.

Cultural Politics

Cultural Revolution and *klassisches Erbe* in East Germany

The redrawing of the political map after the Second World War meant that Germany had to adjust not only to a new political and economic system, but also find a new cultural identity. The cultural void that existed in both East and West Germany after the war was caused by the country's forced formation; split by the Allies, East Germany had been born not out of a socialist revolution, but rather the Soviet's territorial claim. As such, crucial in the development of East German culture was the Soviet Union's role as an absolute authority. From the 1960s onward, the country's success was defined primarily in terms of political stability and economic productivity. These aspects were emphasized in all cultural activity, which the Sozialistische Einheitspartei Deutschlands (SED) used as a vehicle for promoting the socialist system (Trommler 391). In order to promote both the socialist system and the notion of an East German culture, the government decided that a cultural revolution must take place and, between 1957 and 1964, held a series of conferences, such as the *Bitterfelder Weg* (1959 and 1964), in order to fuel the process. The central committee of the SED devised three policy statements that were to encourage workers' art to function as the basis of cultural development: 1) the working class must seize the culture of the elite; 2) the gap between art and life must be bridged; and 3) all citizens must be educated (394). Lenin's concept of social realism helped put into practice much of what had been merely theoretical conjecture about cultural socialization, and the East German workplace became a primary target for implementing this ideology with the motto "sozialistisch arbeiten, lernen und leben" (392).

One strategy to further this doctrine involved the use of classical works written by Germany's most famous eighteenth and nineteenth century authors. Classical works, referred to as the *klassisches Erbe*, served to counteract the modern style of the twentieth century, which East Germans were to associate with capitalism and decadence. While classical works were used to foster social realism in East Germany, the SED's fight against modernism in art and literature was strengthened with the 1951 founding of a censor, the *Staatliche Komission für Kunstangelegenheiten*.

Ironically, the framework within which the East German government expected society to function tended to limit citizens' cultural freedom and, therefore, hardly seems to have supported the notion of a cultural revolution. The SED's mandate required citizens to develop a well-rounded, harmonious socialist character and propagated the dictum that personal goals were to fit into the plans of the state and society. While censorship helped the state to promote socialism in a political and economic context, it prevented many artists from producing more than hollow glorifications of the nation's productivity, and works often ended in idealized harmony. Those who did not wish to produce such pieces often indirectly countered socialist ideology, using classical aesthetics as a tool (393).

The SED's upholding and celebration of classicism did not necessarily result in a cultural revolution or the development of a strong national tradition. Perhaps more accurate is the claim that the adoption of Marxist-Leninist ideology was reductionist in nature and gave East Germans little opportunity to deal with the complexities of modern society. However, in the 1980s, some critics reported that the East German government showed some leniency toward artists and began to accept works that did not necessarily

promote the type of socialism that the party functionaries had hoped to see. Part of the reason for this phenomenon was the lack of focus on a cultural strategy or concept among politicians (Jäger 187). However, generally, cultural policy still did not allow artists freedom of expression to the extent that they enjoyed it in some other countries.

The Alternative Cultural Movement and Subsidy System in West Germany

Unlike East Germany, the major impulse for cultural change in the 1960s in West Germany came not from the government, but from the public. The existing culture had provided stability in its values and virtues of goodness, beauty and truth; yet many of these norms were propagated by media industries that had become powerful in the 1950s. In contrast, prevalent among many West Germans in the late 1960s was a cultural pessimism that contributed to an alternative culture scene. Followers of this movement were interested in creativity rather than rituals and began to express themselves in new centres of communication such as cinemas, cultural stores and cultural meeting places. Here art was perceived as something out of the ordinary that could alleviate the burden of mundane life. Furthermore, through self-realization and discovery, these creative outlets could help each citizen become a "neuer Mensch." Each person's future was to be determined through individual fantasy and creativity which, in turn, allowed for critical reflection and was thought to make happiness a possibility. In the end, proponents of the alternative cultural movement hoped all would be capable of distinguishing between truth and lies, good and bad, beauty and ugliness, and the present and past (Trommler, Glaser and Schwenger 382-386).

Despite the hopes and efforts of the alternative cultural movement, reality tells a different story. After two World Wars and massive social restructuring, individuals could

not afford to support the arts through private funding. In the 1970s, financial aid from the state was provided to the arts in order to promote "Kultur für alle." Yet even with substantial subsidies, in 1975 more than 90% of the West German population did not participate in cultural events. While some politicians cited inadequate education among the public, the diversity of West German society and pluralistic interests constituted a more convincing explanation (384).

In a survey conducted in 1986, 72% of West Germans polled were proud of Goethe, Schiller and other poets, placing this category of cultural heroes third in the overall survey (Glatzer 541-46). Still, despite this finding, scholars have identified a widespread perception among West Germans that culture was a matter on the periphery and not to be taken seriously. This phenomenon was perhaps symptomatic of an arts industry that generally existed independent of economic factors and, therefore, failed to meet diverse and changing cultural needs of the West German population. Thus, the subsidy system that should create an aesthetic awareness, thereby inspiring all to become creative and active within society, failed to a significant degree (Trommler 385). This disparity between West Germans wanting some form of culture and the arts industry's inability to meet the need, is characteristic of much of the postwar cultural scene in West Germany.

Television in East and West Germany

General Tendencies

In the 1970s and 80s, television in East Germany became a primary instrument of social education, leaving cinema to produce filmic forays into the world of contemporary social problems with a documentary slant (Roof 285). At the sixth SED conference in

1972, the party acknowledged the importance of the television medium, citing it as the number one leisure activity, with each citizen investing approximately 15 viewing hours per week. Using this medium, the SED sought to combine information, entertainment, education and cultivation within the context of socialistic partisanship and unity among fellow citizens. Television drama was placed at the top of cultural-political initiatives and obtained a positive and widespread resonance through series that dealt with the building of East Germany. Therefore, a lot of foreign material could not be broadcast, creating a high demand for home productions.

Sandford describes West German television film productions as "films à thèse" or "illustrated radio plays" because the visuals serve primarily to support the dialogue, resulting in an intellectual treatment of a topic or theme (Sandford 150). The preference for films that incorporate verbal forms of communication and the shortage of well-written scripts explains television's heavy reliance on literary sources. Although literary adaptations were seen as an inferior genre by the late 1970s, television companies and subsidy-granting institutions continued to use them for screenplays, believing that they would ensure the quality of the film's content, if not of its form. This tendency, however, also prevented many directors from pursuing their creative ideas (Pflaum 19-20).

In general terms, West German television has aimed to provide its viewers with a degree of 'balance' ('Ausgewogenheit'). Such policy meant avoiding contentious issues that may provoke political sponsors or the strong right-winged press. The latter, according to Sandford, often attempted to discredit the public broadcasting corporations in the hope of furthering ambitions to establish a competing commercial network

(Sandford 150). Thus, as in East Germany, several restrictions applied to West German television production.

Sources of Information on Made-For-Television Movies in East and West Germany

The majority of studies dealing with West German television provide general accounts of the industry's technology, production, programmes and reception, yet, according to Knut Hickethier, fail to address issues relating specifically to made-for television movies. This deficit can be largely attributed to a general disregard for this type of film as a genre. This phenomenon is not new; in the 1950s, many reports exposed the frustrations felt by television movie writers, whose work was often not culturally valued by writers outside the television industry. Generally, the radio play was used as a model and writers had little control of the final product once the script left their hands (Hickethier, *Fernsehspielforschung* 106). As a result, most writers failed to gain literary fame from writing exceptional television scripts. Rather, the few who are known at all, can attribute their fame to activities outside of television, such as writing theatre or radio plays (Hickethier, *Fernsehspiel* 231-32). Others may be known only because their films functioned as an extension of an earlier novel or play (Hickethier, *Fernsehspielforschung* 107).

In the 1970s, the status of television authors seemed to improve, as many in the industry began to recognize both the author and director as the filmmaker. From outside, authors were better received as well. Karla Fohrbeck and Andreas Wiesand suggested in a 1972 study entitled "Sozialenquete zur Situation der Schriftsteller" that modern authors include not only those who write books, but also those who write for television, film and radio. Meanwhile, television movie actors also encountered challenges within the industry

and society. While by the 1980s many general studies focused on these actors, they concluded that they were not only exploited by the television industry, but were also socially rejected among middle and high class citizens who placed a value on "high" art (Hickethier, *Fernsehspielforschung* 111). In addition, television's failure to rank among genres of high art is further reflected in critiques of television movies, which have been largely inconsequential. Overall, television critiques fail to influence reception to the same extent as those written for theatre or cinema performances and, as a result, are allotted much less space for review in most newspapers (Hickethier, *Fernsehspielforschung* 121).

Another indication that made-for-television movies are not highly regarded is the lack of research within the industry itself on audience reception. Hickethier, an established scholar in the field of the *Fernsehspiel*, wrote in 1989 (*Fernsehspielforschung* 116) that Wolfgang Darschin's general summary of *Infratest* statistics (1974) represented the most recent research in this area at the time:

1. Das Verhältnis des Zuschauers zum Fernsehspiel war lange Zeit dadurch gekennzeichnet, daß er nicht wußte, worum es sich handelte.
2. Ein ausgesprochenes Bedürfnis nach Fernsehspielen scheint nicht zu bestehen.
3. Fernsehspiele erfreuen sich in den letzten drei Jahren einer stetig steigenden Teilnahme.
4. Die Nutzung von Fernsehspielen ist relativ unabhängig von den dargebotenen Inhalten.
5. Fernsehspiele sind keine Zielgruppen-Programme -- wenn unter Zeilgruppen ein umgrenztes Publikum verstanden wird, das nach sozialen und anderen Merkmalen beschreibbar ist. (Darschin 211)

Darschin concluded from this summary that the future of made-for-television movies depended on a variety of factors, but most importantly on the following five: the place they assumed within television programming; to what extent they were family oriented; whether they allowed viewers to relate to its themes and characters and, at the same time, met the public's high artistic standards; the degree of variety; and whether they could satisfy viewers' latent emotional needs (Darschin 211-13).

General studies that focus on entertainment (the category under which the *Fernsehspiel* is classified) and audience reception are more easily accessible. Peter Jordan's *Das Fernsehspiel und seine Zuschauer*, published in 1982 (the same year three of the six Goethe television adaptations were produced), provides the following account of the television programming German audiences received at that time:

> Das Unterhaltungsangebot unserer Fernsehprogramme ... ermöglicht--von seltenen Ausnahmen abgesehen--nicht Chancen zum Weltverständnis, sondern eher zur Weltflucht. Es reproduziert die Träume der Zukurzgekommenen: den Urtraum vom Reichtum, den Wunsch nach Geborgenheit, den Traum von männlicher Stärke oder vom Sieg der bescheidenen Tugend über das freche Laster. (P. Jordan 83)

According to Jordan, the television entertainment industry offered audiences little more than escapism, which, he claims, led to a tolerance of iridescent imaginary worlds and their trivialities (88). This phenomenon, he maintains, contradicted the written policies of most West German stations, as most clearly stated that an educational dimension would characterize their broadcasts. Jordan believes stations failed to meet this goal because general evaluation criteria for quality television did not exist (91).

Scholarly studies of East German productions are few and far between. While some studies on the reception of East German television were conducted by West German researchers in the late 1950s and early 1960s, these are flawed, since East German escapees provided most of the information and allowed negative sentiments about their former regime to influence their comments. Similar studies were done much later, and these should also be taken into account carefully, since researchers continued to use East German escapees as a main source of information (Hickethier, *Fernsehspielforschung* 117-18).

In many areas pertaining to made-for-television movies, problems exist but are rarely discussed because of the industry's inaccessibility, as well as the perceived low artistic value of this medium within the arts community. Yet, in both East and West Germany, as in many countries, television has been a powerful communication tool that reaches millions of viewers. This makes our analysis particularly challenging and, therefore, in some cases, we must rely primarily on general factors that may be only indirectly linked to the Goethe adaptations.

Preserving Theatrical Traditions

Schiemann's *Egmont* as an East German Tradition

In light of the East German government's interest in promoting traditions that would support the new political system, *Egmont* became a logical choice for repertoires. The main character as a pioneer of the people's fight for constitutional rights, as well as the role of the citizens in the struggle against foreign rule are two aspects of Goethe's work that could be emphasized to provide the play with a socialist slant. This type of interpretation was first brought to the East German stage in 1951 by Wolfgang Langhoff, intendant of the Deutsches

Theater from 1946 to 1963. Schiemann's production was, no doubt, affected by Langhoff's work, not only because he dealt with the same play, but also because of Langhoff's impact on East German theatre in a broader sense. In addition, two of the main actors in Schiemann's film, Horst Drinda (Egmont) and Friedo Solter (Orange), worked under Langhoff's tutelage for a number of years. His high reputation is reflected in Friedo Solter's words: "Die deutsche Bühne wurde nicht nur von Brecht erneuert, Kilger und Langhoff, ein Paar, das sich ergänzte, hat die deutsche Bühne von der Lüge befreit, kühne Schritte in der Klassiker-Rezeption getan, das hohle Pathos erledigt und ... das proletarische Pathos etabliert" (*100 Jahre* 168). This section, then, will examine Schiemann's film in the context of a theatrical tradition established by Langhoff.

At first glance, Langhoff's approach to theatre seems to have been primarily political. As intendant, he had three main goals: 1) the purification and reestablishment of the German classics; 2) the inclusion of Soviet revolutionary drama in the repertoire; and 3) the promotion of contemporary socialistic dramatic works (*100 Jahre* 160). He pursued the first objective because he thought that authors such as Goethe, Schiller and Lessing were able to present passionate spiritual conflicts and, at the same time, end with an effective resolution that made sense. He wanted to make the classics "zu wahren Zeitstücken," and attempted to do so by combining methods proposed by Brecht and Stanislavsky. Brecht inspired him to use theatre as a forum for political themes that have an impact on "real" life. However, he did not pursue Brecht's concept of alienation to show this; instead, he turned to Stanislavsky's methods of creating verisimilitude on the stage, which meant avoiding artificial and antiquated declamation, and breaking with the tradition of using heroes incorporating classical and humanistic ideals to educate the

audience. It was central for the actor, as well as the audience, to identify with these stage characters (174).

A few aspects of each production suggest that that Langhoff and Schiemann employed a similar approach to producing *Egmont*. Langhoff's notion of portraying public unity is undoubtedly attempted in Schiemann's film through the emphasis of the townspeople throughout the play. In particular, the vision scene in Langhoff's stage performance and Schiemann's film production show Klärchen surrounded by the Dutch townspeople and wearing civilian clothes, not by herself in an allegorical costume on a cloud. Schiemann does not provide a strong socialist message. While the presence of the townspeople does emphasize their unity in the play, the vision scene in the film is problematic in that it does not clearly portray the townspeople as victorious. As pointed out in a previous chapter, if Schiemann presents defeat here, how does this fit into the concept of portraying Egmont as a successful pioneer of constitutional rights? Furthermore, D. Schiller writes that Langhoff's interpretation of Vansen was an integral part of the Marxist interpretation of *Egmont*; yet this presents one area in which Schiemann's film seems to differ. As we discovered, the Vansen figure in the film does not contribute much to the political setting at all, as his intelligent insights remain in the shadow of his neurotic behaviour and appearance.

Socialist aspects in Langhoff's productions were meant to present not educational models, but reality in order to engage the audience and convince them that the socialist system was desirable over others. Langhoff's use of Stanislavsky's method, however, seems questionable, as is reflected in Brecht's criticism on Langhoff's 1951 *Egmont* production. Brecht claimed that Langhoff had misinterpreted Stanislavsky's method because

he tended to portray emotions through clichés (for example, having the Regent pace in order to indicate her nervousness) and failed to show behaviour convincingly motivated by the actions in the play (Brecht 389). Langhoff defended himself by pointing out that in this play: "... eine gewisse Trockenheit ist nicht abzusprechen" (Kranz 37), which most likely refers to the play's lack of action. Still, Brecht claimed that Langhoff fell into the trap of idealism because the acting still tended to be far from what he understood as Stanislavsky's method.

Idealism seems to also be characteristic of Schiemann's film. While the principal actor, Drinda, goes through the motions of addressing the townspeople, discussing political strategies with Orange and kissing his lover, he does so in a very unnatural way. Hence, we see him portraying the character Egmont, but do not believe that he is really Egmont. In addition, as D. Schiller points out, the coming together of the masses is presented uncritically as reality (31). Still, Drinda received positive reviews from East German theatre critics such as Martin Linzer:

> Horst Drinda ist um eine ausgewogene Darstellung der verschiedenen Seiten der Figur Egmonts bemüht. Er verteidigt konsequent dessen Persönlichkeitsanspruch, jene leise, aber unbeirrbare Entschlossenheit, um jeden Preis die innere Freiheit seines Wesens zu bewahren, die den Keim zu seinem tragischen Untergang legt; er läßt den Betrachter andererseits die Freiheit, die darin enthaltene Naivität und "Leichtsinnigkeit" Egmonts kritisch zu sehen, ohne die Figur selbst abzuwerten. (Linzer 44)

Such comments show again how Langhoff's methods were perceived to have revolutionized the theatre. In addition, Drinda, who joined the Ensemble des Fernsehens der DDR in 1971 and thereafter was involved in many major television productions, became a popular actor for various television series dealing with everyday life in East Germany (Bock,

Cinegraph D1-D2). It is perhaps not unreasonable that for East Germans this style of performance was effective and that Langhoff and Drinda are artists whom people saw proudly as representatives of their country.

Although Schiemann does not follow all of Langhoff's methods, many tendencies, such as the emphasis on the burghers and the acting style, appear similar. Langhoff sought to develop a theatre that would deal with political issues and engage the audience by seeming very real. Both Langhoff and Schiemann emphasize socialist aspects of their *Egmont* productions, primarily through the burghers, and sought to present the play in a style that seems realistic. And while both products seem artificial to us, in light of Langhoff's reputation, as well as that of Horst Drinda and Friedo Solter, we cannot discount their work as poor quality. Rather, these approaches were highly regarded at the time, as demonstrated by Schiemann's use of them as models. For us, Schiemann's development of the main character may be inadequate, but we must keep in mind that East German cultural policy emphasised the *Kulturerbe* and social realism, rather than a critical treatment of a political dilemma.

Upholding the Tradition in Live Theatre: *Götz von Berlichingen*

Superficially, Westphal's *Götz von Berlichingen* seems to provide little beyond Goethe's original work. Such an assumption, however, fails to acknowledge that every adaptation requires choices and decisions that are unique to the production team and their particular situation. Certainly, the conclusions about this film in previous chapters would not necessarily apply to all "faithful" adaptations. Not every "faithful" rendition would place so much emphasis on the hero, ignoring outside factors that contribute to his demise, nor would all concentrate almost exclusively on verbal forms of communication, and thus fail to portray Götz's inner torment.

Westphal's approach becomes more understandable when we consider the sociopolitical factors surrounding the film's production. Involved in the theatre since the late 1920s, he had been exposed to a theatre world in the 1930s and 40s that treasured great personalities and world drama (Kreidt 683). Certainly, in light of the attention the character Götz is given, as well as Richter's attempt to portray the hero with grandeur and profundity, it would not be unreasonable to assume that Westphal sought to depict a great personality. However, while his production may be an example of a specific theatrical influence, it is also a document of what many contemporary critics described as a crisis in the theatre. During West Germany's first postwar recession, a growing dissatisfaction with theatre gave way to the establishment of workshop and studio stages in smaller cities where avant-garde experiments took place (Kreidt 684). Numerous forms of political theatre opposed more traditional ones which promoted West Germany's postwar economic success. Experimental theatre explored new areas of concern by reviving the 'theatre of contemporary realism' of the Weimar Republic (Girshausen 86-87).

While the alternative theatre constituted a type of "fringe" movement, it exposed the predicament experienced by the traditional theatres. The annual number of theatre-goers in West Germany had decreased from 19.4 million in 1955 to 17.7 million in 1973; one reason for this decline was an inability of many established theatres to adjust to the new artistic needs of the public, some of which expressed themselves in the alternative movement. Instead, many offered repertoires and performances that fell into mediocrity and the safe norm. One such theatre, the Schauspielhaus Zürich, where Westphal was a member from 1959 to 1980, hired 'star' performers and internationally known directors, relied heavily upon subsidies and catered to an affluent sector of the community. These

factors contributed to this theatre's complacency and lack of experimentation in performance style or programming. This is illustrated strikingly by the fact that when the government considered reducing the Schauspielhaus's subsidy, the Schauspielhaus responded by threatening to close not its traditional, but its experimental stage, the Kellertheater (Yarrow 97-98).

The financial difficulties experienced by theatres in the 1960s prompted many intendants to search for other venues to reach the West German population. One of these venues was television, which could not only reach more people than a stage performance, but perhaps would also expose non theatre-goers to theatrical works. *Götz von Berlichingen* was first broadcast on ZDF on August 20, 1967, a time in which the station claimed that its goal in broadcasting theatre performances was to offer a representational sample of the more than 100 German speaking theatres to its television viewers. However, theatres rarely profited financially from the arrangement because most filmed performances became the property of the television station. This certainly seems to have been the case with Westphal's production; although it was filmed on the Jagsthausen premises, the intendant of the theatre, Roland Halter, claimed in 1995 that the theatre did not possess a copy of the production.[20]

By the end of the 1960s, it became clear that this collaboration was unsuccessful, and the percentage of plays adapted for television dropped from 84.6% in 1961 to 41.3% by 1973 (Rosenstein 85). Television, which had in the meantime become financially stronger, was now less interested in collaborating with theatres, as producers believed that

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[20] Halter gave this information in a letter written to me on April 8, 1995.

their target audience was different. The Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschlands (ARD), in particular, believed that audiences desired television plays dealing with realistic and topical issues instead of abstract educational themes (Rosenstein 87-88). Thus, by the 1970s, the relationship between those involved in the theatre and television became strained.

Despite the general malaise of the theatre's relationship with the television industry, *Götz von Berlichingen* was broadcast on other stations much later; the Hessischer Rundfunk (HR) on March 23, 1978 and October 15, 1988; and the Bayrischer Rundfunk 3 (BR 3) on February 2, 1979. Yet, it is highly questionable whether the majority of West German television viewers wanted to see such a production. While it is unlikely that negative sentiments about the quality of filmed live theatre have changed, broadcasts such as Westphal's may reflect West Germany's desire to uphold traditions and the appreciation of a great poet. Certainly, the 20 to 25 performances of *Götz von Berlichingen* at Jagsthausen each year, as well as the large volume of scholarship on the historical figure, would support this argument. However, without viewer ratings and more information on audiences and reception, it is difficult to assess the exact role of this adaptation in modern Goethe reception.

Women as a Cultural Indicator

Langhoff's *Stella*

While the *klassisches Erbe* provided some East German theatre or film directors with a vehicle for socialist ideology, Thomas Langhoff chose classical plays "... für das Publikum, das dringend etwas vom Theater braucht, Probleme freizusetzen" (Pietzsch 35). While others emphasizing socialism may claim that their theatre is topical, Langhoff's is as well, but the

difference is that Langhoff tends to avoid limiting his characters to any particular social aspect or using them as objects of demonstration. Although his father, Wolfgang Langhoff, instilled in him a bourgeois-humanistic education and sought to uphold old ideals and political discipline, Th. Langhoff rejected indoctrination in the theatre and searched for another approach (Pietzsch 16-17). Many of Langhoff's films show his passion for treating themes that engage women figures in central roles. Interviewed in 1981, he said: "Das Verhältnis zu den Frauen ist für mich ein Gradmesser für den Zustand der Welt" (Müller 15).

The East German government publicly claimed that theirs was a progressive place for women (Schaffer 11) and often maintained that, unlike western capitalistic societies, socialism allowed a revolutionary development toward equality for women to take place, in particular in their relationships with men (Schlegel 63). Still, while women were represented on various committees or groups, such as the *Abteilung Frauen des Zentralkomitees der SED*, the *Frauen-Kommissionen* and the *Demokratischer Frauenbund Deutschlands*, they were underrepresented in government and high-ranking positions. For example, in 1980, women held only 33.6% of the seats in the *Volkskammer*, 41.4 % in the district assembly and none (full member status) in the *Politbüro* (Ibrahim 212-13). In addition, the *Demokratischer Frauenbund Deutschlands* worked primarily within the framework of traditional socialist ideology. Rejecting western concepts of emancipation, this organization declared a change in the powers between men and women an impossibility. It saw the women's movement in the West as culturally linked and, therefore, symptomatic of a deeper crisis within that society.

Langhoff's women protagonists display strength, but primarily in their relationship to one man. Their activity does not threaten the political system per se; that Cäcilie and Stella barely know each other when they meet and bond with one another, could be understood as an

affirmation of solidarity among fellow East Germans. Certainly, Ferdinand, the character who most often stands alone and is incapable of maintaining relationships with the two people to whom he was once closest, fails repeatedly to show the same sense of solidarity. In the end, although all three characters fail to some degree, the film demonstrates that the women will remain strong and succeed, while Ferdinand will forever remain in a cyclical state of dissatisfaction and inability to deal with his insecurities.

Langhoff's film is an example of a creative East German work that avoids the trap of ideological conformity. This was due in part to the government's gradual tolerance of non-political works, but Langhoff's treatment of topical, yet universal, concerns through the examination of women's lives still falls within the bounds of East German cultural policy. His film represents his own reflection of the world, in particular that of women in East Germany, and the relevance of Goethe's themes to us all.

Television's Mandate for 'Balance'

Liebeneiner's *Götz von Berlichingen*, Wirth's *Egmont* and Wild's *Stella*

Prior to filming *Götz von Berlichingen* and *Egmont*, both Liebeneiner and Wirth were actively involved in the television industry and both subscribe to a non-provocative approach in presenting Goethe's plays. They deliver Goethe's message conservatively, but still manage to produce films that are interesting, with an appeal to family viewers. Both films have had multiple broadcasts: *Götz von Berlichingen* was first shown on December 23, 1981 on BR 3 and again five years later on December 3, 1987; and *Egmont* appeared on ARD on October 31, 1982 and again, five years later on HR3 on November 19, 1988.

Part of the audience appeal likely comes from reputation; both directors have a lengthy list of films to their credit. Liebeneiner is an Austrian-born actor, director and professor who produced one or two films almost every year between 1937 and approximately 1980. He is perhaps most noted for his 1948 film *Liebe '47*. Wirth's directing record within the television industry is also extensive, with at least 22 of his 44 films listed on the International Movie Database identified as made-for-television movies or series.[21] Among the types of films, literary adaptations are represented by works such as *Wallenstein* (1987), *Die Buddenbrooks* (1978, eight-part mini-series), *Hamlet* (1960), and *Der Richter und sein Henker* (1957) (see World Wide Web: http://us.imdb.com/ cache/person-exact/a176758).

In both *Götz von Berlichingen* and *Egmont* productions, the objective of achieving the balances described by Sandford (150) is detectable in the treatment of Goethe's work. Both include lively and colourful scenes, but do more to enhance Goethe's text and conservative interpretations of it than to provide the viewer with a new interpretation. Liebeneiner and Wirth filmed creatively, putting extensive effort into audiovisual components, and the style of both films gives an impression of objectivity. In addition, both present a positive hero.

Changes made to Goethe's text in Wirth's *Egmont* film are generally subtle, the most notable modification being Klärchen's representation of the allegory of freedom. This was perhaps omitted in order to avoid a kitschy ending that would take viewers away from the historical objectivity of the rest of the film. It would appeal to families, offering

[21] Several movies that are not labelled as "TV" or "TV series" may have nevertheless been shown on television. Oddly enough, *Egmont* is not listed in this database.

more of a history lesson, rather than a compelling introspection into the complexities of power and politics. As such, little controversy about whether Egmont is a political dilettante surfaces. Wirth provides enough background information to set the context of the story and provide his television audience with historical knowledge, and also to give a positive, clear picture of the hero as a man who carries out a number of his duties effectively and has the misfortune of investing his good faith at the wrong time.

In Liebeneiner's production, Götz is presented as having played a role in his own downfall. However, because he has genuine rapport with the peasants, and because elements beyond his control are shown to have an effect on his situation, in the end he qualifies as a positive hero. Although a Robber Knight, Götz is portrayed as a character who is sensitive toward others, has an ideal family life and believes in his quest to uphold an acceptable lifestyle. While the Court's annoyance with Götz's interference is understandable, Adelheid, the cunning seductress, makes the Court seem an evil force. As such, little controversy about the hero's actions would stem from watching Liebeneiner's film.

Wild's *Stella* is also unmistakably influenced by the television industry's mandate to provide "balanced" programming. Wild was the director of play programming at the Bayerischer Rundfunk and has also been the co-ordinator of the television programming group *Spiel und Unterhaltung* (Pflaum and Prinzler 90). Despite his experience in programming, he failed to take adequate account of his audience, producing a film that misses the mark in a society becoming evermore conscious of modern female roles.

One indicator of this is Jule Henrichsen's review entitled, "Softies Heimkehr." Henrichsen expresses her frustration with Wild's treatment of the themes of male fantasy

and matriarchy, stating that he avoids assuming a clear position on these issues. Her frustration is understandable, since the role of women and men in West Germany has been challenged by many and become a topical issue since the 1960s. Her sarcastic solution includes an ending in which Fernando returns to life as a legionnaire, drinking imported whiskey on Corsica,--any scenario other than the male protagonist submitting to female dominance and unforgiving feminism. Henrichsen's desire for this tragi-comedy gives us an indication of how ridiculous and outdated the characters must have seemed to the average viewer at the time. If this was the case, many viewers would have changed the channel early on, giving the film little chance to entertain or provoke discussion.

The film analysis, as well as Heinrichsen's comments, suggest that this film was not well-received. Henrichsen does have a surprisingly positive opinion about the acting, however. Although she finds the characters underdeveloped, she asserts that they perform well. As a result, it appears that she blames any fault of the film entirely on Wild. However, if the characters in Goethe's play do hold some substance, and if Wild has followed Goethe's text, how can this claim be made? Henrichsen's validation of the acting may have been an attempt to avoid criticizing well-known actors such as Dietlinde Turban, a practice not uncommon in the world of theatre and film criticism.

All three directors respect the television industry's norms, but only Liebeneiner and Wirth find ways to bring out Goethe's probing themes to some degree. Indeed, both more or less deliver Goethe's message directly, and still manage to appeal to family viewers. Wild, on the other hand, does not succeed in this, as his rendition fails in its treatment of Goethe's main themes. Still, by making "balance" a priority, Liebeneiner, Wirth and Wild

all provide a representation of Goethe's works that can be broadcast without much fear of controversy.

CONCLUSION

This chapter has highlighted some social and political factors that affected each film's production. Films by Schiemann and Westphal carry on a particular theatre tradition using a medium that records a theatrical performance. Their works may be understood as documents of a particular theatrical era. Langhoff's film moves away from theatrical forms to discover new possibilities of another medium. His film is a document of his own desire to treat women's issues and the changing cultural landscape in East Germany, which no longer insisted on each work promoting the type of socialism that the party would have liked. Liebeneiner, Wirth and Wild all adhere to the policy set out by the television industry to provide a conservative rendition of Goethe's plays and avoid controversy. Not all adaptations may appeal to all Germans or even to us, but they all reveal interesting insights that affect modern Goethe-reception.

CONCLUSION

Goethe's *Götz von Berlichingen*, *Egmont* and *Stella* have provided a basis for six film adaptations that vary in content, style, technique and overall effect. All three original play scripts, written primarily for the theatre, provided workable subject matter but required many changes for filming. Common among all filmmakers in this study was the need to cut dialogue. For Westphal, Schiemann and Wild omitting dialogue seems to have been the most significant modification, while directors Liebeneiner, Wirth and Langhoff go further by adding many implied scenes.

Adherence to Goethe's script does not guarantee one particular interpretation, as is evident in the many scholarly interpretations of the text. Interpretation of the concept of freedom and role of internal and external forces in the downfall of Götz and Egmont, and the role of males and females in *Stella* are common areas of debate among scholars. In the film adaptations many factors influence the overall effect. The renditions by Westphal, Schiemann and Wild are more theatrical than cinematic in their presentation style, due to the acting style and limited use of film techniques. In all three productions, problems in character and theme surface, making these films seem flat and one-dimensional. All, however, still contribute valuable insights to modern Goethe interpretations. Westphal's film is a conservative approach to *Götz von Berlichingen*, affected by the old traditions in theatre, which began to lose vitality in the 1960s. Filming a stage performance was not an uncommon strategy for theatres at this time, looking to promote their art via another medium. Schiemann's *Egmont* also seeks to uphold a theatrical tradition through television, although the tradition pertains to establishing an East German cultural heritage based upon the German classics. Thus, socialist tendencies emerge and are achieved

without much use of techniques specific to film. In Wild's production, much of the bonding between the two women fails to emerge. Fernando's character is one-dimensional and the themes of the male fantasy and matriarchy are not fully developed. Thus Wild, although conforming to television's mandate for conservative treatments, misses the mark for many viewers in the 1980s.

The three remaining films are more successful in their rendition of Goethe's works because more emphasis was placed on working within the film medium itself. In the Liebeneiner and Wirth productions, the story is developed extensively through the use of visual representations. While both present their hero as a positive figure, thus conforming to the television industry's standards, the complexities of each hero and his dilemma comes to the fore. Langhoff, also creative in his use of film devices, adds many dimensions to the play's themes to make the rendition highly topical, while neglecting to incorporate a strong socialist political message, as desired by the East German government.

Each film adaptation of Goethe's *Götz von Berlichingen*, *Egmont* and *Stella*, unique in its own way, represents a complex process of interpretation and presentation. A wide range of variables from the director's reading of the play, to resources, culture and time of production can affect the final product and ultimately our thought on these plays. Through these renditions, we not only learn about Goethe and his age, but much about the people and culture which produced them. For this reason, they make a valuable contribution to studies in modern Goethe reception.

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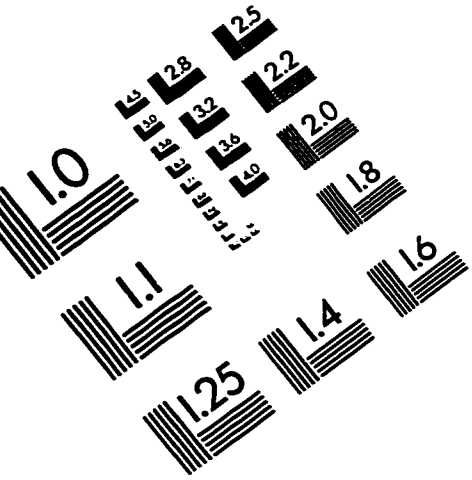
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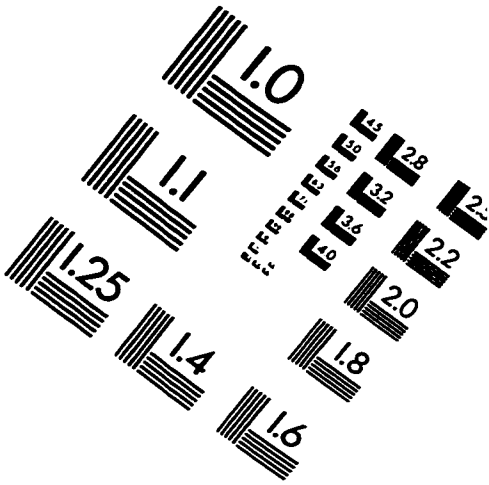
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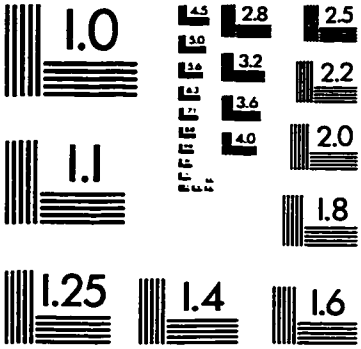
Schäfer, Horst und Walter Schobert, eds. *Fischer Film Almanach: Filme, Festivals, Tendenzen: Mit TV- und Video- Erstaufführungen.* Frankfurt: Fischer, 1985-1994.

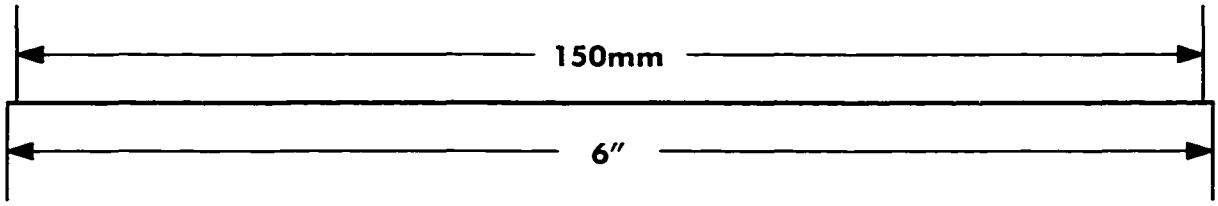
Schmidt, Klaus M. and Ingrid Schmidt, eds. *Lexikon Literaturverfilmungen: Deutschsprachige Filme 1945-1990.* Stuttgart; Weimar: Metzler, 1995.

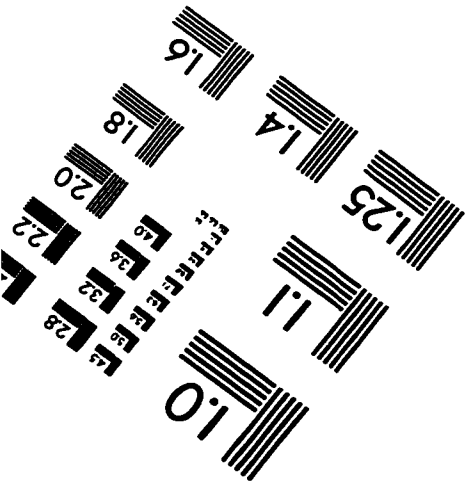
IMAGE EVALUATION
TEST TARGET (QA-3)

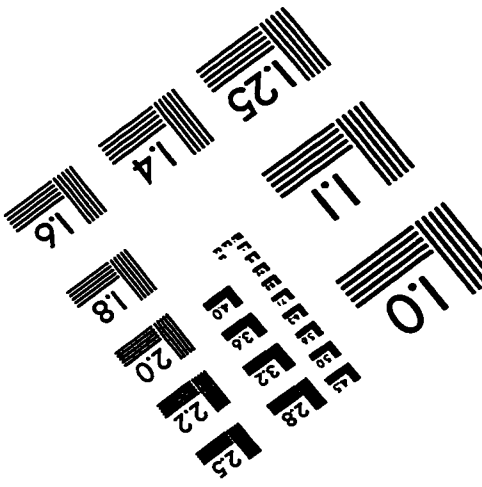












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