

VOM BUCH ZUM FILM:
ZUR FRAGE DER ADAPTATION BEI
STERNBERG, SCHLÖNDORFF UND TYKWER.

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Short academic abstract

My thesis deals with the problem of adaptation from literature to film through three German examples. I explore this question in the following novels and films: *Professor Unrat* by Heinrich Mann, *Die Blechtrommel* by Günter Grass, and *Das Parfum: Die Geschichte eines Mörders* by Patrick Süskind; *Der Blaue Engel* by Josef von Sternberg, *Die Blechtrommel* by Volker Schlöndorff, and *Das Parfum: Die Geschichte eines Mörders* by Tom Tykwer. In my introduction I discuss the evolution of film as an art form, from moving pictures through silent film to modern cinema. Here I also compare the filmic medium with theater and literature in order to determine its multifaceted quality as a work of art.

All three films take a different perspective on the sexual issues presented in the novels. In *Der Blaue Engel*, the main focus shifts from social critique to the sensual beauty played by Marlene Dietrich. In *Die Blechtrommel*, Oskar's mother takes on the role of a femme fatale. In *Das Parfum*, the main character's sexual drive is less important than his characterization as a lonely individual. Each of my three main chapters deals with one of the above examples, examining in depth how diverse aspects of the novels are "translated" into film.