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Ist das Kafka? 99 Fundstücke. By RAINER STACH. Frankfurt a.M.: Fischer. 2012. 336 pp. €19.99. ISBN 978-3-10-075135-5.

I made the mistake of judging this book by its cover. The book is an enjoyable and illuminating read: it constructs a rich view of Kafka's life and work which gently undermines many of the myths that others have tried more dramatically to dismantle, and replaces them with a nuanced, often amusing, often moving patchwork of facets of Kafka that are usually overlooked. It is unfortunate, then, that the book is so misleadingly marketed. The inside-jacket and back-cover blurbs as well as the subtitle present the contents in terms of 'Fundstücke', 'unglaubliche Funde', 'Entdeckungen', 'Ausgrabungen', gathered on 'Streifzüge durch Bibliotheken und Archive'. The usual publishing hyperbole—'überraschend', 'bewegend', 'ein einzigartiges literarisches Vergnügen', etc.—is only part of a positively misleading marketing strategy. Of the 99 'finds', only three (a facsimile of Kafka's distinctly mediocre *Maturitätszeugnis*, a Berlin directory featuring a different Franz Kafka, and an excerpt from a letter about Kafka from Ernst Weiß) seem to include unpublished written material (some of the images appear to be previously unpublished too, but that is harder to tell). The majority (the main texts in at least 70 of the 99 'finds') are taken from standard primary sources: various readily available editions of Kafka's diaries, letters, and other works. This of course does not mean that most interested non-specialists will have come across many of them, nor that Kafka scholars will have paid as much attention to them as they should, but they are not quite 'unbelievable finds' if you can find them in your Fischer collected letters.

For the reader whose expectations are ill-configured in this way, undue pressure falls on the commentary. This is a well written and helpful aid to appreciating the texts, but very much a biographer's commentary. On many occasions there is scope for more reflection that is relevant to literature: some of the vignettes raise interesting questions about Kafka's use of the third person to describe his own experiences (Fundstück 25) or the use of metaphor as a tool for thought (F55), or they seem to demand a more nuanced engagement with, for example, what is going on when Kafka makes manuscript alterations (F37). In some cases, very well-known sections of fictional works are quoted or described—the short story 'Der Kreisel' (F45), for example, or the opening of *Der Verschollene* (F73), in which, brilliantly, the Statue of Liberty holds a sword instead of a torch—without any comment at all. Even just short remarks sketching out a few of the relevant aesthetic questions would, I think, have increased the appeal for the general reader too.

None the less, this book performs the not negligible service of making us focus our attention for a while on fragments which tend to get overlooked. Deciding what to include must have been fiendishly difficult, but the selection is excellent, and is grouped under interesting headings such as 'Illusionen', 'Slapstick', and 'Spiegelungen'. As noted, some of the material is quite moving: for example, the questionnaire which Max Brod sent Kafka in 1921 as a humorously indirect way of trying to elicit some information about the state of his friend's health (F90). Others made me laugh: Kafka asking his sister Ottla to go out and buy twenty

copies of the periodical containing the first translation of one of his works ('Der Heizer', translated into Czech by Milena Jesenská) because they will make cheap presents (F47); Kafka and Brod's get-rich-quick scheme for a budget travel guide, which they call 'Unser Millionenplan "Billig"' ('N.B. Wie ist Baedeker organisiert?') (F60); and Milena christening him Frank (F92). Two photographs entitled 'Ist das Kafka?' (I) and (II) (F76, F79), in which we are invited to spot Kafka in a crowd, are a nice touch: a kind of high-culture *Where's Wally*. Whether or not they are newly unearthed treasures, these kinds of quirky perspectives speak eloquently of a different side to Kafka.

ST JOHN'S COLLEGE, OXFORD

EMILY TROSCIANKO

Grauzonen: Positionen zwischen Literatur und Film 1910–1960. Ed. by STEFAN KEPPLER-TASAKI and FABIENNE LIPTAY. Munich: text+kritik. 2010. 352 pp. €28. ISBN 978-3-86916-076-4.

This collection of thirteen essays has two main aims: it seeks to stimulate an interdisciplinary dialogue between literary studies and film studies, and it wants to chart some of the hybrid 'grey areas' that come into view when instances of the relationship of film and literature are explored in this dialogic spirit. The key reference points of most essays here are fairly familiar, including Musil, Kafka, Brecht, Balász, Murnau, and Lang, but what makes this collection valuable is that virtually each contribution offers an original and productive perspective on its chosen material. In addition, the consistently high level of theoretical awareness, as exemplified in the excellent introduction, ensures that the collection as a whole represents a substantial advance from similar undertakings which focus, say, on film adaptations of literary works or on the familiar 'Kino-Debatte' of the 1910s and 1920s. As well as avoiding the pitfalls of that type of 'monologic' approach, the volume succeeds in giving the current intermediality debate a sounder theoretical and historical footing.

In her opening essay Fabienne Liptay explores the challenges early film continues to pose for aesthetic theory. One of the key challenges, she suggests, is to the facile distinction between film as a purely visual medium, based on image, immediacy, and 'Sinnlichkeit', and literature as a purely textual medium in which words produce narratives and some form of symbolic meaning. According to her, many modernist writers and film directors were prepared to explore in their respective medium the interplay between those two kinds of artistic expression. As well as illustrating her thesis with concrete examples, Liptay contrasts Musil's 1926 essay 'Ansätze zu einer neuen Ästhetik', in which the author insists on the kinship of literature and film, with Bela Balász's more or less contemporary emphasis on the different aesthetic experience associated with these media. The next two essays offer a great deal more detail on Balász's film theory. Matthias Bauer works out a number of affinities with 'Gestalttheorie' to explore how the act of seeing came to be imbued with thought. Andrew Webber, in contrast, illustrates the more ambivalent elements of Balász's theory, exploring how his writings simultaneously correlate