

ABSTRACT

The context of the interconnection between literature and film is analysed through the example of two films based on Georg Büchner's narrative *Lenz*. The relationship between Büchner's narrative and George Moorse's film version of *Lenz* (1971) is examined with reference to the design intention of the filmmakers. It emerged that special film transmission media was used to this end in this film.

Now, to mark the 200th anniversary of the death of the Storm and Stress poet Jakob Michael Reinhold Lenz on 24th May 1792, on whose life Büchner's narrative is based, Egon Günther has presented us with a second version of a film interpretation of *Lenz*. Günther's *Lenz* film may help to define and bring light upon those literary biographical, aesthetic and political omissions found to exist both in the narrative as well as in Moorse's *Lenz* film, with respect to the differing positions during the Storm and Stress period.

The analysis has revealed how traces of the aesthetic innovativeness of genre in form and content seem to be inscribed into the authentic figure of Jakob Michael Reinhold Lenz and into Büchner's narrative work in two very different adaptations of Georg Büchner's narrative *Lenz* in a gesture of film retrospective, bringing the potential omissions to the surface. Thus the word-picture relationship inherent in the films presents us with a further piece of the mosaic in the history of the reception of Büchner's *Lenz*.

To date no attempt has been made in academic circles of literary, media or film studies to systematise these extremely manifold aspects.