



Contemporary Cinematographic Adaptations of 'Michael Kohlhaas' and the Internationalization of Heinrich von Kleist's Work [

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Analítica

As a result of Heinrich von Kleist's convoluted international reception during the 20th century, the first non-German movie adaptation of Michael Kohlhaas (the western *The Jack Bull*) wouldn't appear until 1999. However, this situation has changed in the last few years after two versions of the story were released almost simultaneously: the Franco-German production *Michael Kohlhaas* (2013) and the Russian *Leviathan* (2014). Thus, this paper aims to illustrate the relationship between these movies and the international revalorization of Kleist's work. This article will also establish a dialogue between the original text and these two adaptations to explore this phenomenon, as well as to examine the narrative and aesthetic implications of translating the story to both a different medium and historiographical context

As a result of Heinrich von Kleist's convoluted international reception during the 20th century, the first non-German movie adaptation of Michael Kohlhaas (the western *The Jack Bull*) wouldn't appear until 1999. However, this situation has changed in the last few years after two versions of the story were released almost simultaneously: the Franco-German production *Michael Kohlhaas* (2013) and the Russian *Leviathan* (2014). Thus, this paper aims to illustrate the relationship between these movies and the international revalorization of Kleist's work. This article will also establish a dialogue between the original text and these two adaptations to explore this phenomenon, as well as to examine the narrative and aesthetic implications of translating the story to both a different medium and historiographical context

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