Todesbilder im Film. Eine Arbeitsbibliographie
Zusammengestellt von Hans J. Wulff

Das Forschungsfeld

Dass der Tod nicht nur eine medizinische, sondern auch eine kulturelle Tatsache ist, ist spätestens seit Ariès' Überlegungen zur Geschichte des Todes kulturologische Selbstverständlichkeit. Tod verändert sich in seinen verschiedenen Modellierungen und Sinnhorizonten historisch und ist in die diversen Sinn- und Glaubenssysteme jeweiliger Kulturen eingepasst. Er wird narrativisiert und dramatisiert, mit Geschichten umstellt, in immer neuen Kontextualisierungen ausgelegt und in Verbindung mit der Gesellschaft, dem Glauben, individuellen Lebensentwürfen oder auch der Gewalt gebracht, als Gegenüber der Liebe bestimmt und als Erfahrung tiefsten Verlustes charakterisiert. Und in den Künsten ist er ein Thema über die Zeiten hinweg. Der Entwurf von Sinnhorizonten ist eine basale kulturelle Leistung. Wie andere anthropologische Tatsachen menschlichen Lebens wird er in kulturellen Konzeptualisierungen gefasst, als heroischer, süßer, beiläufiger Tod; vielleicht auch als Tod für andere, als demonstrativer oder stellvertretender Tod, sogar als Liebestod; und manchmal nimmt er selbst Gestalt an, im Totentanz, als „Schnitter Tod" oder auch als Engelsfigur. Konzeptualisierungen des Todes sind rhizomatisch-netzwerkartige Komplexe des (individuellen, vor allem aber des kollektiven) Wissens, umfassen ein medizinisches Sachwissen, Bilder und Geschichten, Erklärendes und Beschreibendes, philosophische und theologische Auslegungen, die mit dem Tode verbundenen Ritualisierungen und Emotionen gleichermaßen (und für den Einzelnen kommt vielleicht Selbsterlebtes dazu – aber auch das ist ihm nur zugänglich unter Nutzung jenes weiteren Horizonts des Wissens).

Tod kann friedevoll sein, plötzlich oder endlos, heroisch oder erbärmlich, schmerzlos oder quälend, einsam oder im Kreise der Familie. Tod ist nichts Einheitliches, sondern ausgefaltet in eine fast unübersehbare Vielfalt der Formen des Sterbens. Es gibt Stereotypen und formelhafte Erzählungen, die das Unsagbare des Sterbens für die Lebenden zugänglich machen, es erklären und auslegen, es in weitere Kontexte einbetten und als sinnloses oder sinnhaftes, abruptes und unerwartbares, fatales oder logisches Ende der Lebenserzählung usw. fassbar machen. Tod wird manchmal zum Beginn einer Reise, das Sterben zu einer Transformation oder zu einem Übertritt oder auch zum Kollaps und Zusammenbruch von Handlungsmacht und Selbstkontrolle. Medizinisches gerät dann mit Psychologischem und Kulturellem zusammen, mit Spirituellem oder Religiösem, mit Philosophischem oder Ästhetischem. Es mag zu den ureigensten Leistungen der Künste rechnen, dass sie solche elementaren Tatsachen des individuellen und gesellschaftlichen Lebens wie den Tod thematisieren. Natürlich behandelt auch der Film den Tod von Beginn an.

Wie oben schon bemerkt: Es bedarf der Kontextanalyse, wenn man an die Kulturalität des Todes sich annähern will. Das Gros der vorliegenden Untersuchungen enttäuscht gerade in dieser Qualität – weil quantitative Inhaltsanalysen gerade diesen, oft sehr komplexen, Zusammenhang kaum erfassen können, weil Einzelanalysen zwar im Einzelfall die manchmal höchst eigenständigen Auslegungen, die ein Film vorschlägt und ausprobiert, aufspüren können, dann aber wiederum wenig generalisierbar sind (und Konzeptualisierungen des Todes oder des Sterbens nur in einer Abschattung erfassen), weil fachdisziplinäre Zugänge (etwa theologischer, philosophischer oder

ikonographischer Art) durch die Auslegeordnungen ihrer Heimdisziplinen beschränkt sind und manchmal die Vielgestaltigkeit und Heterogenität des Wissenskomplexes (der eben auch Elemente der Populärkultur mit-umfasst) selbst kaum zu rekonstruieren vermögen.

Das folgende Verzeichnis listet die bis heute zugänglichen Untersuchungen zu den Todes-Konzeptionen auf sowie eine ausgewählte Anzahl von Untersuchungen zur Analyse des Suizids und zur Todesstrafe im Film. Kürzere Artikel wurden nicht aufgenommen, längere und Einzelfilmanalysen nur dann, wenn sie von methodischem Interesse sind. Meist sind die Titel sprechend. Im Einzelfall wurde eine Kurzannotation beigegeben.

Die Bibliographie

[*] Dank gilt Jessica Nitsche für ihre Hinweise.

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> "Advanced" society has been characterised by an increased distancing of death from the everyday, and its distortion or invisibility within the public sphere. The essays collected here return some shape and context, and geo-politics, to the treatment of death and dying within contemporary culture, and specifically within contemporary visual culture which provides an ever more dominating forum for society's depiction of and dealings with death. Charting important new interdisciplinary terrain, scholars and practitioners from a wide range of fields address an assortment of cultural mediations of real, fictional or fictionalised death. They navigate, in different ways, the fraught, policed, but always relative, distance between the living and the dead which characterises these mediations, a distance which works, inevitably, to reassure and re-secure those supposedly untouched by death and dying. Envisaging Death, whether through discussion of the cemetery landscape, the still or moving image, the therapeutic or educational art practice, addresses how such a distance is reinforced. It also, crucially, explores countless cases of, and in-creasing possibilities for, the disruption of this distance. With the various crises of current times, be they economic, environmental or regional, such possibilities for this disruption, and the altered dynamics of human connection that they represent, can only gain in significance.

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> Darin u.a.: Watching Others Die: Spectatorship, Vulnerability and the Ethics of Being Moved, S. 155–178. – The Cinematic Language of Dying, S. 99–126. – Grammar Lessons: Dying and Difference, S. 127–154.

Aaron, Michele: Cinema and suicide: Necromanticism, dead-already-ness, and the logic of the vanishing point. In: *Cinema Journal* 53,2, Winter 2014, S. 71–92.
> Discusses especially Sofia Coppola's *The Virgin Suicides* and Hany Abu-Assad's *Paradise Now.*

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> Inhalt: The gravedigger's daughter: a story of loss – Filling the empty space – *Titus Andronicus*: spectacular obscenities – 'Not dead? not yet quite dead?': *Hamlet*'s unruly corpses – Murderous male moors: gazing at race in *Titus Andronicus* and *Othello* – En-gendering violence and suffering in *King Lear* – Polly goes to Hollywood: a success story.
> This study looks at the violation of bodies in Shakespeare's tragedies, especially as revealed (or concealed) in performance on stage and screen. Pascale Aebischer discusses stage and screen performances of *Titus Andronicus, Hamlet, Othello* and *King Lear* with a view to showing how bodies which are virtually absent from both playtexts and critical discourse (due to silence, disability, marginalisation, racial otherness or death) can be prominent in performance, where their representation reflects the cultural and political climate of the production. Aebischer focuses on post-1980 Royal Shakespeare Company and Royal National Theatre productions but also covers film adaptations and landmark productions from the nineteenth century onwards. Her book

will interest scholars and students of Shakespeare, gender, performance and cultural studies (Publisher).

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> Zuerst in *Berliner Tageblatt*, Nr. 611 v. 25.12. 1932. Repr. in Arnheims *Die Seele in der Silberschicht.* Frankfurt: Suhrkamp 2004, S. 122–124.

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> This article looks at Alan Crosland's *The Jazz Singer* (1929), the first talking film to employ recorded sound for a death scene, in order to determine how it compensates for the absence of a vi-

sible depiction of death. Diegetic music places the terminal sign of death further outside the screen body and closer to the body of the spectator.

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  Inhalt: Introduction: an elusive passage – Mortal recoil: early American execution scenes and the electric chair – Posthumous motion: the death-work of narrative editing – Echo and hum: death's acoustic space in the early sound film – Seconds: the flashback loop and the posthumous voice – Terminal screens: cinematography and electric death – Coda: end(ings).

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Deacy, Christopher / Vollmer, Ulrike (Hrsg.): *Blick über den Tod hinaus. Bilder vom Leben nach dem Tod in Theologie und Film. / Seeing beyond Death: Images of the Afterlife in Theology and Film*. Marburg: Schüren 2012, 200 S. (Film und Theologie. 18.).
  Das Kino hat sich u.a. christlicher, theologischer Konzepte (Himmel, Hölle, Fegefeuer), sowie biblischer Bilder (neues Jerusalem) bedient. Durch die Integration dieser Konzepte und Bilder in einen neuen Zusammenhang hat das Kino jedoch deren ursprüngliche Bedeutung verändert. Im Vergleich zum eschatologischen Denken erscheint das Leben nach dem Tod im Kino viel eher als materielle, weniger symbolische Realität; als Fortsetzung des Diesseits. Der vorliegende Band erörtert durch spezifische Filmanalysen und Studien filmischer Symbolik, ob die Ähnlichkeiten und Unterschiede zwischen theologischen und filmischen Vorstellungen vom Jenseits zur Entwicklung eines eschatologischen Konzepts beitragen können, welches im kulturellen Bewusstsein westlicher Prägung Resonanz findet. Auswahl besprochner Filme: *Stirb nicht, ohne mir*

zu sagen, wohin Du gehst, Hinter dem Horizont, Der Tod steht ihr gut, Vier Hochzeiten und ein Todesfall, Star Trek II – Der Zorn des Khan, Das schwarze Loch, Panzerkreuzer Potemkin, Accattone u.v.m.

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> Tritt der Tod als Akteur im Kino auf, zeigt er sich erstaunlich facettenreich: von müde bis schlitzohrig, von sanft bis brutal. Auffallend ist jedoch die ikonographische Treue der Figur zu ihrer kunsthistorischen Tradition mit Kutte, Kutsche und Sense. Der Tod im Kino ist also gleichsam immer auch eine Allegorie. Doch wie genau ist diese filmische Figur konzipiert? Wie erreicht das Kino die Momente der Unmittelbarkeit, die es für die Empathie mit dem Tod braucht? Evelyn Echle präsentiert drei exemplarische Fallstudien zu ausgewählten Filmen aus unterschiedlichen filmgeschichtlichen Perioden und Diskursen. Neben den Stummfilm-Klassikern *Der müde Tod* (Deutschland 1921) und *Körkarlen – Fuhrmann des Todes* (Schweden 1921) analysiert sie mit Ingmar Bergmans Film *Das siebente Siegel* (Schweden 1956) drei kanonisierte Tode der Filmgeschichte und zeigt so eine Fülle von historischen, kulturellen und medialen Kontexten auf. Gleichzeitig werden wichtige theoretische Grundlagen zur Allegorie und filmischen Figur geklärt sowie die präfilmische Geschichte des Schnitters in persona, insbesondere des Totentanzes, beleuchtet. Rez. (Lars Grabbe) in: *Sehepunkte* 10,5, 2010, [URL].

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> *It's a Wonderful Life* (1946), *Resurrection* (1980), *Poltergeist* (1982), *Beetlejuice* (1988), *Ghost* (1990), *Groundhog Day* (1993), *The Sixth Sense* (1999) — these are only a few of the influential movies in recent decades dealing with the afterlife. But beyond entertainment, do they mean anything? The authors of this wise and well-informed guide believe so. They explore how popular motion pictures, from *Outward Bound* (1930) to *Hereafter*, play a perhaps unconscious role in guiding humanity toward its evolutionary comprehension of the meaning and purpose of death. They draw on the Tibetan Book of the Dead, Buddhism, and depth psychology to review some of the most spiritually powerful films ever made. Death is, say the authors, at once the most immediate locked door and the ultimate frontier, a staggering paradox that invites us to search for deeper understanding based upon a level of consciousness beyond thought.

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> The cultural (and media) significance of dying rests in the symbolic context in which representations of dying are embedded. An examination of that context of mostly violent representations suggests that portrayals of death and dying serve symbolic functions of social typing and control and tend, on the whole, to conceal the reality and inevitability of the event.

Gibbs, Martin / Meese, James / Arnold, Michael / Nansen, Bjorn / Carter, Marcus: Funeral and Instagram: death, social media, and platform vernacular. In: *Information, Communication & Society* 18,3, 2015, S. 255–268.

> This paper presents findings from a study of Instagram use and funerary practices that analysed photographs shared on public profiles tagged with '#funeral'. We found that the majority of images uploaded with the hashtag #funeral often communicated a person's emotional circumstances and affective context, and allowed them to reposition their funeral experience amongst wider networks of acquaintances, friends, and family. We argue that photo-sharing through Instagram echoes broader shifts in commemorative and memorialization practices, moving away from formal and institutionalized rituals to informal and personalized, vernacular practices. Finally, we consider how Instagram's 'platform vernacular' unfolds in relation to traditions and contexts of death, mourning, and memorialization. This research contributes to a broader understanding of how platform vernaculars are shaped through the logics of architecture and use. This research also directly contributes to the understanding of death and digital media by examining how social media is being mobilized in relation to death, the differences that different media platforms make, and the ways social media are increasingly entwined with the places, events, and rituals of mourning.

Gibson, Margaret: Death Scenes: Ethics of the Face and Cinematic Deaths. In: *Mortality* 6,3, Nov. 2001, S. 306–320.

> This paper focuses on "death scenes" in the context of film. Death haunts our living as an immanence & alterity shadowing & marking our material being. We live knowing we are going to die & we live this knowing in the face of others & through various forms of representation. The certainty that we are going to die is also fraught with uncertainty & anxiety about how & when we are going to die. Representations of death in film offer many ways of facing, deflecting, or projecting these anxieties onto others. While mastery of others through violence & murder is a significant aspect of film culture, the central aims of this paper are to speak of the alterity of death – that which escapes mastery – & to examine the desire to do justice to or annihilate this alterity in the face of others facing death. The question of how we face or enact death through cinematic representation, narrative, & performance is woven in this paper with the question of how representation mediates an always immediate & always unmediated immanence. This paper develops some of its discussion of film death scenes with reference to Emmanuel Levinas's writings on alterity, death, & the face. 24 References.

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Grant, Jacques: Des films de peur et de mort. In: *Cinéma* 76,211, juill. 1976, S. 46–50.

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> In many senses, viewers have cut their teeth on the violence in American cinema: from Anthony Perkins slashing Janet Leigh in the most infamous of shower scenes; to the 1970s masterpieces of Martin Scorsese, Sam Peckinpah and Francis Ford Coppola; to our present-day undertakings in imagining global annihilations through terrorism, war, and alien grudges. Transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory. Grønstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically; Transfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them, depicting violence not as a self-contained incident, but as a convoluted network of our own cultural ideologies and beliefs.

Gross, Angelika: Zur Bedeutung der Totentanz-Sequenz in Jean Renoirs Film *Die Spielregel* von 1939. In: *L'art macabre* 6, 2004, n.p.

Guthmann, Jens: Dance of Death goes Pop. Totentanz im Musikvideo *Rock DJ* von Robbie Williams. In: *L'art macabre* 2, 2001, S. 19–25.

Hackenberg, Achim / Hajok, Daniel / Richter, Antje: Medienrezeption als Kommunikatbildungsprozess. Eine empirische Untersuchung zur Rezeption von Tod und Sterben im Film. In: *Zählen oder Verstehen? Diskussion um die Verwendung quantitativer und qualitativer Methoden in der empirischen Kommunikationsforschung.* Hrsg. v. Andreas Fahr. Köln: Halem 2011, S. 160–176. (Methoden und Forschungslogik der Kommunikationswissenschaft. 4.).

Hagin, Boaz: *Death in Classical Hollywood Cinema.* Basingstoke / New York: Palgrave Macmillan 2010, ix, 201 S.
> Inhalt: The Meaning of Death in Classical Hollywood – Two Platos: Death, Truth and Knowledge Embodying the Past – Melodrama and the Shaping of Desires to Come – The Cult of the Dead and Powers of the False – A Perpetual Present: Death and the War Film – Conclusions: The End of Classical Death.

Hajok, Daniel / Richter, Antje: Medienrezeption als Kommunikatbildungsprozess: Ein Forschungsprojekt zur individuellen Rezeption von Tod im Film. In: *Rezeptionsstrategien und Rezeptionsmodalitäten.* [Tagung der Fachgruppe Rezeptionsforschung der Deutschen Gesellschaft für Publizistik- und Kommunikationswissenschaft.] Hrsg. v. Volker Gehrau, Helena Bilandzic u. Jens Woelke. München: Fischer 2005, S. 201–218 (Rezeptionsforschung. 7.).

Hakola, Outi: *Rhetoric of Modern Death in American Living Dead Films.* Bristol / Chicago: Intellect Books 2015, vii, 175 S. (Studies on Popular Culture Series.).
> Investigates the ways in which American living-dead films have addressed death through different narrative and rhetorical solutions during the twentieth century, focussin on films from the 1930s, of the 1950s and 1960s, and more recent fare. Ultimately, the book succeeds in framing the tradition of living dead films, discussing the cinematic processes of addressing the films' viewers, and analyzing the films' socio-cultural negotiation with death in this specific genre.

Harrington, C. Lee: The ars moriendi of US serial television: Towards a good textual death. In: *International Journal of Cultural Studies* 16,6, September 2012, S. 579–595.
> While a growing body of scholarship explores narrative beginnings, much less is known about narrative endings or narrative 'deaths'. In this article I draw on media studies as well as gerontological and thanatological literature to explore the endings of US serial television, focusing on the criteria required for a 'good textual death'. Situated in the notion that cultural objects have a biography or a life span much as individuals do, I

ultimately explore the implications of a thanatology of media studies.

Harty, Kevin J.: Roll the Final Credits: Some Notes on Cinematic Depictions of the Death of Arthur. In: Karen Cherewatuk & K. S. Whetter (eds.): *The Arthurian Way of Death: The English Tradition.* Woodbridge, UK / Rochester, N.Y.: Brewer 2009, S. 241–248 (Arthurian Studies. 74.).

Heller, Andreas / Knop, Matthias (Hrsg.): *Die Kunst des Sterbens. Todesbilder im Film – Todesbilder heute.* Düsseldorf: Filmmuseum Düsseldorf 2008, 206 S.
> Begleitpublikation zur Ausstellung *Die Kunst des Sterbens – Todesbilder im Film – Todesbilder Heute*, Filmmuseum Düsseldorf 19. April 2008 bis 13. Juli 2008.

Herrmann, Jörg: Tod und Sterben in den Medien. Beobachtungen, Interpretationen, Konsequenzen. In: *tà katoptrizómena – Magazin für Kunst, Kultur, Theologie und Ästhetik*, 105, 2017, [URL].

Hervo, Brigitte: Sinnvolle, sinnliche, übersinnliche Todesinszenierungen im japanischen Film. In: *Filmfaust* 19, 1980, S. 45–50.

Horak, Jan-Christopher (1981) Liebe, Pflicht und die Erotik des Todes. In: *Preußen im Film.* Eine Retrospektive der Stiftung Deutsche Kinemathek. Hrsg. v. Axel Marquardt u. Heinz Rathsack. Reinbek: Rowohlt, S. 205–218 (Preußen. Versuch einer Bilanz. 5.).
> Zu Todessehnsucht und Heldentod.

Horne, John: Screening the Dying Individual: Film, Mortality and the Ethics of Spectatorship. In: *The Power of Death: Contemporary Reflections on Death in Western Society.* Ed.: Blanco, Maria-José. New York / Oxford: Berghahn Books 2015, S. 126–141.

Howlett, Kathy: "Are you trying to make me commit suicide?": Gender, identity, and spatial arrangements on Kurosawa's *Ran*. In: *Literature/Film Quarterly* 24,4, Oct. 1996, S. 360–366.

Hünerfeld, Sebastian: Wege aus der Einsamkeit. Selbstmord im Film. In: *Kino der Extreme. Kulturanalytische Studien.* Hrsg. v. Marcus Stieglegger. St. Augustin: Gardez!-Vlg. 2002, S. 53–68 (Filmstudien. 8.).

Hurst, Matthias: Bye Bye Life: Broadway-Totentanz und *All that Jazz*. In: *KulturPoetik* 15,2, 2015, S. 226–242.
> The popular song "Bye Bye Love" is about a man who has been left by his lover and now feels he could die of sadness and loneliness. Despite its bleak topic, the song conveys an ironic and jaunty mood. A variation of this song, "Bye Bye Life", is presented in the final act of Bob Fosse's musical film *All That Jazz*, depicting a Broadway choreographer's encounter with death. The use of the song and its particular staging reflect the unconventional story and narrative discourse of Fosse's film. It's a modern dance of death, creating a tension between the lust for life and the struggle with death; it bristles with existential criticism and the ambivalence of the solemn beauty and the threatening inevitability of death.

Hurth, Elisabeth: *Alle Toten auf ihre Plätze! Die mediale Inszenierung des Todes.* Mainz: Matthias Grünewald 2004, 144 S.
> Inhaltsanalytische Untersuchungen über Todesbilder in unterschiedlichen TV-Genres wie Krimis, Arzt- und Krankenhausserien, Talk-Shows sowie Daily Soaps.

Husson-Casta, Isabelle: *Nouvelles mythologies de la mort.* Paris: Champion 2007, 228 S. (Bibliothèque de littérature générale et comparée. 67.).

Jackson, Neil / Kimber, Shaun / Walker, Johnny / Watson, Thomas, Joseph (eds.): *Snuff: Real Death and Screen Media.* New York/London: Bloomsbury Academic 2016, xvi, 322 S.
> Inhalt: Foreword / David Kerekes. – Introduction: The Cultural Mythology of the Snuff Movie, Past and Present / Neil Jackson, Shaun Kimber, Johnny Walker, & Thomas Joseph Watson. Part I: The Genesis and Persistence of Snuff: Cross Cultural Contexts and Critical Reactions. – 1. Unfound Footage and Unfounded Rumours: The Manson Murders and the Persistence of Snuff / Mark Jones & Gerry Carlin. – 2. A Murder Mystery in

Black and Blue: Astra Video and the Marketing of Snuff in the UK / Mark McKenna. – 3. From Snuff to the South: Transcultural Receptions of the Italian Cannibal Cycle / Xavier Mendik & Nicolo Gallio. – 4. Animal Snuff: The Critical Reception of Weekend and Cannibal Holocaust / Simon Hobbs. – Part II: Reel to Real?: Myths of Snuff in Production and Performance. – 5. The Snuff Filmmaker in Realist Horror / Neil Jackson. – 6. Home Made: Faces of Death and Traces of Nostalgia in Recent Amateur Horror / Johnny Walker. – 7. It Was All Real, All of It: Reflectionist Horror and the 'Snuffumentary' / Xavier Aldana Reyes. – 8. Why Did They Film It?: Faux Snuff in Contemporary US Cinema / Shaun Kimber. – 9. Cinema as Snuff: Auteurist Meta-snuff and the Murderous Gaze from German Expressionism to Shadow of the Vampire / Linda Badley. – 10. The Bunny Game: Live Art and Film Genre / Karolina Grushka. – Part III: Snuff, Affect and Selfhood. – 11. The Affective Reality of Snuff / Misha Kavka. – 12: Affect and the Ethics of Snuff in the Films of the New Extremism / Tina Kendall. – 13. A View to a Kill: Perspectives on Pseudo-Snuff and Self / Steve Jones. – Part IV: Snuff in the Twenty-first Century: Circulation, Consumption and Regulation. – 14. Watching Snuff: Online Reactions to the '3 Guys 1 Hammer' Internet Shock Video / Iain Robert Smith. – 15. Extreme Pornography and the Wider Politics of Snuff / Clarissa Smith. – 16. The Threat of Snuff / Julian Petley.

Jamieson, Patrick Edwin / Romer, Dan: Trends in Explicit Portrayal of Suicidal Behavior in Popular U.S. Movies, 1950–2006. In: *Archives of Suicide Research* 15,3, 2011, S. 277–289.
　　Trends in suicidal behavior portrayal in movies may reflect greater societal acceptance of suicide with potential adverse effects on adolescents. To assess the potential for such adverse effects, explicit portrayals of suicidal behavior and the ratings of films were coded in top-grossing U.S. movies from 1950–2006 (N = 855). Suicidal behavior portrayal in films increased linearly from 1950 to 2006. From 1968–1984, movies rated R by the Motion Picture Association of America had 5 times more highly explicit suicide behavior portrayals than did G/PG films. After the adoption of the PG-13 category in 1985, PG-13 and R films were indistinguishable on this measure. The results indicate the need for further study of the effects of suicidal behavior portrayals on adolescent movie audiences.

Jensen, Bjørn: *Der Todesdiskurs in Wim Wenders' Essay-film* Nick's Movie – Lightning over Water. Hamburg: diplom.de 2001, 108 S.
　　Zugleich: Magisterarbeit, Ludwig-Maximilians-Universität München 1990.

Karpf, Ernst / Kieserl, Doron / Visarius, Karsten (Hrsg.): *Kino und Tod. Zur filmischen Inszenierung von Vergänglichkeit.* Marburg: Schüren 1993, 137 S. (Arnoldshainer Filmgespräche. 10.).

Kearl, Michael C.: Death in Popular Culture. In: *Death: Current Perspectives.* Ed. by John B. Williamson & Edwin S. Shneidman. 4th ed. Mountain View, CA: Mayfield 1995, S. 23–30.
　　Zuerst 1976.
　　Auch in Kearls *Endings: A Sociology of Death and Dying.* New York / London: Oxford University Press 1989, S. 383–389.

Keitz, Ursula von: Figuren der (Aus-)Löschung: Zum Bildfeld von Pest und Tod im deutschen Film um 1918. In: *Der Umbruchsdiskurs im deutschsprachigen Raum zwischen 1900 und 1938.* Hrsg. von Bernard Dieterle u. Daniel Meyer. Heidelberg: Winter 2011, S. 139–161 (Beihefte zum Euphorion. 63.).

Kerekes, David / Slater, David: *Killing for Culture. An Illustrated History of Death Film from Mondo to Snuff.* London / San Francisco, Cal.: Creation Books 1995, vii, 284 S.
　　Rev. ed.: *Killing for Culture: Death on Film and the Enigma of Snuff.* London: Headpress 2012, 336 S.
　　Fortsetzung: Kerekes, David / Slater, David: *Killing for Culture: From Edison to ISIS – A New History of Death on Film.* [London]: Headpress 2016, 626 S.
　　[...] explores these images of death and violence, and the human obsession with looking – and not looking – at them. Beginning with the mythology of the so-called 'snuff' film and its evolution through popular culture, this book traces death and the artifice of death in the 'mondo' documentaries that emerged in the 1960s, and later

the faux snuff pornography that found an audience through Necrobabes and similar websites. However, it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced, one that has irrevocably changed the way in which we function as a society.

Khapaeva, Dina: *The Celebration of Death in Contemporary Culture.* Ann Arbor: University of Michigan Press 2017, vi, 256 S.
> Inhalt: Introduction: the paradoxes of death – The intellectual origins of the cult of death – The commodification of death: the social and historical perspectives – The monsters and the humans – Harry Potter, Tanya Grotter, and death in the coming-of-age novel – Conclusion.
> Over the last three decades, Halloween has grown to rival Christmas in its popularity and profitability; dark tourism has emerged as a rapidly expanding industry; and funerals have become less traditional. "Corpse chic" and "skull style" have entered mainstream fashion, while elements of gothic, horror, torture porn, and slasher movies have streamed into more conventional genres. Monsters have become pop culture heroes: vampires, zombies, and serial killers now appeal broadly to audiences of all ages. This book considers, for the first time, these phenomena as aspects of a single movement, documenting its development in contemporary Western culture. Previous considerations of our fixation on death have not developed a convincing theory linking the mounting demand for images of violent death and the dramatic changes in death-related social rituals and practices. This book offers a conceptual framework that connects the observations of the simulated world of fiction and movies – including *The Twilight Saga, The Vampire Diaries, Night Watch, Hannibal*, and the *Harry Potter* series – to social and cultural practices, providing an analysis of the specific aesthetics and the intellectual and historical conditions that triggered the cult of death. It also considers the celebration of death in the context of a longstanding critique of humanism and investigates the role played by 20th-century French theory, as well as by posthumanism, transhumanism, and the animal rights movement, in the formation of the current antihumanist atmosphere. (Publisher).

Kiener, Wilma: *Leben und Sterben bei den Leinwandvölkern. Todesrituale im Spielfilm.* Berlin: Bertz + Fischer 2012, 202 S. (Medien/Kultur. 7.).
> Rez. (Hans J. Wulff) in: *Medienwissenschaft: Rezensionen*, 2–3, 2014, S. 275–284.

Kiening, Christian: *Das andere Selbst. Figuren des Todes an der Schwelle zur Neuzeit.* München: Fink 2003, 262 S.
> Allgemein. Inhalt: 1. Repräsentation und Imagination / 2. Lebendige Tote / 3. Das andere Selbst / 4. Begehren / 5. Privatheit und Innerlichkeit / 6. Apokalypse.

King, Claire Sisco: *Washed in Blood: Male Sacrifice, Trauma, and the Cinema.* New Brunswick, NJ: Rutgers University Press 2012, x, 220 S.
> Inhalt: Introduction. – 1. Reel Presence, Sacrifice, and the Cinema. – 2. Unhinged Heroes and Alpha Traumas. – 3. Free Falls in the 1990s. – 4. Remakes, Resurrections, and Sacrificial Returns. – Epilogue: Big-Screen Memories.

Klastrup, Lisbeth: What makes *World of Warcraft* a World? A note on death and dying. In: Hilde G. Corneliussne & Jill Walker Rettberg (eds.): *Digital Culture, Play, and Identity: "A World of Warcraft" Reader.* Cambridge, Mass.: MIT Press 2008, S. 143–166.

Klimmt, Christoph: Was ist die Funktion von Tod und Sterben in medialer Unterhaltung? In: *Publizistik* 54,3, 2009, S. 415–430.
> Funktionen des Todes in unterhaltenden Fiktionen.

Knox, Sara L.: Death, afterlife, and the eschatology of consciousness: themes in contemporary cinema. In: *Mortality* 11,3, 2006, S. 233–252.
> Definitions of death and the experience of dying have signally changed in the last half century; a change resulting, in part, from the sequestration and medicalization of quotidian death. This article explores the consequences of this for cultural representations of death (and its transcendence) in contemporary film. A critical commentary on Mike Nichol's film *Wit*, Pedro Almodovar's *Talk to Her*, and Vincent Ward's *What Dreams May Come* demonstrates how such films express the complex collision of long-standing philosophical

and religious debates about human essence with utopic fantasies and dystopic fears about the nature of consciousness; fears and fantasies shaped by the medical reinvention of death. In becoming discursively "locatable" (through the concept of brain death), death has gained a novel symbolic anatomy that privileges the head, the face, and an imagining of the brain and its workings. Current screen representations of dying, death, and its transcendence evidence the preoccupation, culturally, with mechanisms by which individual identity may be preserved. Such texts conceptualize the nature of identity, and of human essence.

Koebner, Thomas: Sterben spielen. Aspekte einer Standardsituation. In: *Grenzsituationen spielen. Schauspielkunst im Film: Fünftes Symposium (2001).* Hrsg. v. Bernd Kiefer u. Marcus Stiglegger. Remscheid: Gardez! 2006, S. 35–54 (Filmstudien. 30.).

Krautkrämer, Florian / Fust, Philipp (Hrsg.): Tod im Kino. [Themenheft der Online-Zeitschrift] *Daumenkino* [2017], [URL].
> Inhalt: Einleitung. – Tod im Kino(saal) / Florian Krautkrämer und Philipp Fust. – Tod und neues Leben. Über Auferstehung, Wiederkehr und die Überwindung traditioneller Zwänge im Frühen Kino im Film *Zweimal gelebt* von Max Mack / Heike Klippel. – Tod und Counterplay. Selbstmord im Computerspiel / Karin Wenz. – Das Medium in der Krise: Das Geraune vom Tod des Kinos und die Frage nach den Orten, an denen man es inzwischen findet / Malte Hagener.

Kuttenberg, Eva: The Hidden Face of Narcissus: Suicide as Poetic Speech in Margarethe von Trotta's Early Films. In: *Women in German Yearbook: Feminist Studies in German Literature & Culture* 20, 2004, S. 122–144.
> Internationally acclaimed filmmaker Margarethe von Trotta has inspired astute, psychoanalytically informed scholarship that uniformly shies away from analyzing the taboo act that distinguishes three of her early films. *Sisters, or the Balance of Happiness*, *Marianne and Juliane*, and *Sheer Madness* are subtle portrayals of female suicides. Von Trotta's nuanced stagings of suicidal depression, fantasies, attempts, and postsuicide trauma; blunt depictions of the female corpse as monstrous feminine; and emphasis on the impact of silenced mothers on their daughters invite critics to question her rigorous use of suicide as an aesthetic strategy. This essay comparing and contrasting the three films draws on Julia Kristeva's seminal work *Black Sun* (1989) to uncover subplots and read suicide as a means to enhance or rupture power constellations written by paternal law.

LaFleur, William R.: Suicide off the Edge of Explicability: Awe in Ozu and *Kore'eda.* In: *Film History* 14,2, 2002, S. 158–165.

Lenne, Gérard: *La Mort à voir.* Paris: Ed. du Cerf 1977, 166 S. (7e Art. 63.).

Lippit, Akira Mizuta: The Death of an Animal. In: *Film Quarterly* 56,1, 2002, S. 9–22.
> This essay looks at the representation of animal death in cinema, beginning with some of the earliest recorded killings of animals, such as Thomas Edison's *Electrocuting an Elephant* (1903), to contemporary feature films and documentaries that depict scenes of violence toward animals. At stake in this essay is a challenge to the philosophical axiom that animals cannot die: that because animals lack language, they are incapable of knowing death, and thus of experiencing it as such. In cinema, the paradox takes on an added complexity, which arises from the nature of visual representation and photographic media. If animals do not die, then why do so many animals appear to die in films? Why do so many (important) films feature the slaughter of animals? What is the relationship between animal death and film?

Lu, Francis G./ Heming, Gertrude: The effect of the film *Ikiru* on death anxiety and attitudes toward death. In: *The Journal of Transpersonal Psychology* 19,2, 1987, S. 151–159.

Mages, Gabriele I.: *Phänomen eines medialen Konstruktes. Die Darstellung des Todes im frühen deutschen Film.* Neuried: Ars Una 2001, 313 S. (Deutsche Hochschuledition. 119.).

Maio, Giovanni: Zur fernsehmedialen Konstruktion von Bioethik. Eine Analyse der Gestaltungsmerkmale von Fernsehdokumentationen über die

Sterbehilfe. In: *Ethik in der Medizin* 12,3, 2000, S. 122–138.

Malkowski, Jennifer: *Dying in Full Detail: Mortality and Digital Documentary.* Durham/London: Duke University Press 2017, x, 254 S.

Malloy, Daniel P.: Self-termination: Suicide, self-sacrifice, and *The Terminator.* In: *„Terminator" and philosophy: I'll be back, therefore I am.* Ed. by Richard Brown & Kevin Decker. Chichester / Hoboken, N.J.: Wiley 2009, S. 190–201 (Blackwell Philosophy and Pop Culture.).

Margulies, Ivone: Delaying the Cut: The Space of Performance in *Lightning Over Water.* In: *Screen* 34,1, 1993, S. 54–68.

Marschall, Susanne: Der letzte Augenblick. Gedanken zum endgültigen Abschied im Kino. In: *Film-Dienst*, 23, 2003, S. 6–9.
    Über die Standardsituation des „letzten Blicks" in Szenen des Abschieds und Sterbens.

Marschall, Susanne: Letzte Augenblicke im Kino. Gedanken über filmische (Vor-)Zeichen des Abschieds. In: *Augenblick: Marburger Hefte zur Medienwissenschaft*, 43, Nov. 2008, S. 28–40.

McInerney, Fran: Cinematic Visions of Dying. In: *The Study of Dying: From Autonomy to Transformation.* Ed. by Allan Kellehear. Cambridge / New York: Cambridge University Press 2011, S. 211–232.

Meteling, Arno: Wiedergänger. Die filmische Lebendigkeit der Toten. In: Macho, Thomas / Marek, Kristin (Hrsg.): *Die neue Sichtbarkeit des Todes.* München: Fink 2007, S. 519–540.

Miczka, Tadeusz: *O smierci na ekranie.* Katowice: Slask 2013, 221 S.

Milligen, Stephen: *The Bloodiest Thing That Ever Happened in Front of a Camera: Conservative Politics, 'Porno Chic' and Snuff.* London: Headpress 2015, viii, 289 S.

Mishra, Vijay: Afterdeath and the Bollywood Gothic Noir. In: Carol Margaret Davison (ed.): *The Gothic and Death.* Manchester: Manchester University Press 2017, S. 174–190 (The International Gothic Series.).

Missomelius, Petra (Hrsg.): *ENDE. Mediale Inszenierungen von Tod und Sterben.* Marburg: Schüren 2008, 103 S. (Augenblick: Marburger Hefte zur Medienwissenschaft. 48.).

Moebius, Stephan/ Weber, Tina: Tod im Film. Beitrag über die mediale Repräsentation des Todes. In: *Gesellschaft im Film.* Hrsg. v. Markus Schroer. Konstanz: UKV 2007, S. 264–308.

Monden, Masafumi: Contemplating in a dreamlike room: *The Virgin Suicides* and the aesthetic imagination of girlhood. In: *Film, Fashion & Consumption* 2,2, June 2013, S. 139–158.
    Sofia Coppola's film *The Virgin Suicides* (1999) can be viewed as visualizing the (re)negotiation process of the twinned aspects of girlish 'autonomy' and 'restriction'. Although the film's references to more established images of girlhood are observable, its vague, narrative neutrality, supported by cinematic aesthetics with a dreamy and melancholic effect, leaves their meanings largely unexplained. Connected to our contemporary ideas about adolescence, femininity is generally linked to either pathological fragility or emphasized sexual assertiveness. I question the legitimacy of these binaries and instead read *The Virgin Suicides* as a depiction of female complexity where the subtle complexity of the heroines contradicts these stereotypes. Instead of situating on either polar of extreme assertiveness and fragility, Coppola presents her conception of adolescent girls as floating between these two. The film's ethereal and maidenly aesthetics conveyed through the visual qualities of the Lisbon Sisters, including the dresses they wear, effectively layer the girls' sense of autonomy and sexual maturity, signifying the negotiation of idealizing, suppressing and empowering adolescent girls. The tragic fate of the girls, on the other hand, limits the film's capacity to offer an alternative to the monolithic idea of adolescent 'girlhood' and how it is visualized in our contemporary culture.

Moore, Kristen: *The Grim Reaper, Working Stiff: the Man, the Myth, the Everyday.* M.A. Thesis, Bowling Green State University 2006, v, 53 S., [URL].

> In the second part of my thesis I move into an analysis of common themes found in twentieth century popular culture appearances of Death, in movies such as *Death Takes a Holiday*, *Meet Joe Black*, and *Bill and Ted's Bogus Journey*; the comic book *Death Jr.*; and the television series *Dead Like Me*. We find in these examples Death engaging in behavior as a common man, acting with the desire both to feel some sort of human connection and to assert himself as a unique individual not restricted by the rules observed by those around him. By appearing with increasing frequency in popular culture, Death has insinuated himself into our daily lives, not always noticed, but present far more often than we realize. His character indicates our returning awareness of the undeniable naturalness of death, of death's inevitable presence within and effect upon our everyday lives.

Niemiec, Ryan M. / Schulenberg, Stefan E.: Understanding Death Attitudes: The Integration of Movies, Positive Psychology, and Meaning Management. In: *Death Studies* 35,5, 2011, S. 387–407.

> The portrayal of death is one of the most common themes in movies and is often unrealistic, promoting misconceptions to the public. However, there are also many films that portray death acceptance in an instructive way. Such films depict the development of character strengths useful in embracing life and lessening death anxiety, namely zest, curiosity, self-regulation, and humor. Moreover, the role of meaning in films is pivotal for understanding death attitudes. The authors discussed key elements in a number of popular, independent, and international films and emphasized the use of films as an important adjunct for both teachers and clinicians addressing death attitudes with students and clients. A program of death education using movies is briefly discussed.

Nitsche, Jessica (Hrsg.): *Mit dem Tod tanzen. Tod und Totentanz im Film.* Unter Mitarb. v. Daniel S. Ribeiro. Berlin: Neofelis Verlag [2015], 284 S.

> Inhalt: Wie der Film den Totentanz re-animiert. Eine Einleitung (7). – Silke Hoklas: Todesbilder. Das Motiv des Totentanzes in den Stummfilmen Fritz Langs (15). – Susanne Kaul: Totentanz und Zeichentrick. Filmkomik in Walt Disneys *The Skeleton Dance* (31). – Viola Rühse: Sergei Eisensteins mexikanische *danse macabre* und ihre Rezeption in den filmtheoretischen Entwürfen von Siegfried Kracauer (47). – Anke Zechner: Totentanz mit Brautkleid. Die vergiftete Gabe in Pier Paolo Pasolinis *Medea* (69). – Felix Lenz: Amerikanische Totentänze. Terrence Malicks *Badlands* und dessen Echo in *The Tree of Life* (89). – Jean-Pierre Palmier: Choreografien des Todes in den Filmen von Quentin Tarantino (111). – Jessica Nitsche: „The fear of life is the fear of death". Die Konstellation von Tod, Fotografie und Film in Wim Wenders' *Palermo Shooting* (127). – Bernd Schneid: Interplanetarischer Totentanz. Das ‚Spiel im Spiel' vom Tod in Lars von Triers Film *Melancholia* (153). – Daniel S. Ribeiro: WS oder Geschmack am Leben. Der Tod im zeitgenössischen Dokumentarfilm (173). – Tim Pickartz: Instructions and Advice How to Shoot Today. Choreografien des Todes in bewegten und bewegenden Bildern zeitgenössischer Video-Kunst (199). – Mariaelisa Dimino: Der Totentanz im elektronischen Unbewussten. Die Videokunst von Alessandro Amaducci (223). – Andreas Becker: Notizen zum Bon Odori (241). – Epilog.

Parish, James Robert: *The Hollywood Celebrity Death Book: From Theda Bara and Rudolph Valentino to Marilyn Monroe and James Dean to Marlene Dietrich and Brandon Lee, the Strange, Often Tragic, Deathos* [sic!] *of Over One Hundred of America's Screen Idols.* Las Vegas: Pioneer Books 1993, 236, [66] S.

Parish, James Robert: *The Hollywood Book of Death: The Bizarre, Often Sordid, Passings of More Than 125 American Movie and TV Idols.* Chicago, Ill. [u.a.]: Contemporary Books // New York [u.a.]: McGraw-Hill 2002, xii, 413 S.

> Portions of this book have been previously published as *Hollywood Death Book* and *Hollywood Celebrity Death Book*.
> The death of a celebrity is often as fascinating as – and sometimes more fascinating than – a star's actual life. From the grisly end of Sharon Tate at the hands of the Manson family and the mysterious demise of Bob Crane to the peaceful passings of Lucille Ball and George Burns, *The Hollywood*

Book of Death is a captivating and appealingly packaged volume of more than 125 television and movie stars' final curtain calls. Arranged in an encyclopedic approach by manner of death, these well-researched accounts include details of celebrities' colorful lives and unusual deaths, their funerals, and the intriguing aftermath. With more than 100 rare photographs and a special "necrology" index of more than 6,000 stars and directors, along with a section revealing where Hollywood personalities are resting in eternal sleep, this enthralling reference promises to be on every film and television buff's "Top 10" gift list.

Perger, Mischa von: Der Tod als Spieler im Film. In: *L'art macabre* 12, 2011, S. 169–224.

Philipps, D[avid] P.: The influence of suggestion on suicide. Substantive and theoretical implications of the Werther effect. In: *American Sociological Review* 39, 1974, S. 340–354.

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reflection, 3) the visual images used. The main result of this comparison is that there are common images, metaphors and techniques for the portrayal of death and mourning, and at the same time significant distinctions in the representation of mortality in different media.

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significantly more common in popular and popular/award films. Award films, on the other hand, included significantly more expressions of sorrow and sadness. Comparisons based on audience rating (G, PG, PG-13, and R) showed no significant differences in the number of death scenes and virtually no significant differences in specific death actions or reactions. The results present a disturbing picture of death in movies, one described as psychologically obscene. In American film, death is distorted into a sensational stream of violent attacks by males, with fear, injury, further aggression, and the absence of normal grief reactions as the most common responses.

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