

Acknowledgements

This project has been many years in the making and I would not have been able to complete it without the luxury of research time. I am therefore indebted to the Arts and Humanities Research Council for awarding me a 24-month Research Leadership Fellowship that allowed me to develop it (Grant Ref: AH/T005750/1). I am also grateful to the Alexander von Humboldt Foundation for awarding me an 18-month von Humboldt Fellowship for experienced researchers that allowed me to complete the book. My gratitude also goes to the Cinepoetics – Center for Advanced Film Studies at Freie Universität Berlin for acting as the host institution. A number of colleagues in Leeds read drafts of my AHRC application that enabled me to improve it and gain the funding necessary for this project. A big shout-out goes to these three legends: Alison Fell, Paul Cooke and Stuart Taberner. Many thanks also to Stephanie Hemelryk Donald for being my mentor during the AHRC Fellowship. My sincere thanks to David Barnett for sharing his own successful AHRC application. I am truly indebted to Matthias Grotkopp for helping me with the von Humboldt application. I would also like to acknowledge all my colleagues and teammates at the Centre for World Cinemas and Digital Cultures.

I would like to thank the colleagues who invited me to present my developing work on Kafkaesque Cinema at their universities: Stephanie Hemelryk Donald (Monash University Malaysia), Giannis Stamatellos (Institute of Philosophy and Technology), Carolin Duttlinger, Barry Murnane, Meindert Peters (University of Oxford), Asbjørn Grønstad (University of Bergen), Matthias Grotkopp (Freie Universität Berlin), Luke Robinson, Thomas Austin (University of Sussex). I am very grateful to the Leeds International Film Festival and Leeds Opera North for giving me the opportunity to curate a Kafkaesque Cinema selection and discuss the films with diverse audiences.

It was a pleasure to collaborate with Alex King – Programme Manager, Leeds Film – and Nicholas Jones – Film Development Coordinator. Many thanks to Martin Brady, who participated in one of those events and generously shared difficult-to-find essays on *Die Parallelstraße* (1962).

Early drafts of the book were presented at the following conferences: Association of Adaptation Studies (in 2019 and 2021), Society for Cinema and Media Studies (2021 and 2022), and Film-Philosophy (2023). Many thanks to the organisers and the audiences for their responses, comments and suggestions.

During my von Humboldt Fellowship, I had inspiring conversations with other colleagues and Fellows in Berlin, who challenged my ideas and offered reading suggestions. I would like to acknowledge Robert Sinnerbrink, Enis Dinç, Adrian Ivakhiv, Birgit Schneider, Inga Pollmann, Matthias Grotkopp and T. J. Demos.

I would also like to acknowledge Stephen Shapiro, whom I met at the Modernist Studies Association Conference in Amsterdam (2017) and who generously shared his and the Warwick research Collective's work that has been extremely influential in my thinking. There are numerous scholars whom I have never met in person but their works have inspired my own efforts and thinking: Immanuel Wallerstein, Enzo Traverso, Robert Stam, Gáspár Miklós Tamás, Pascale Casanova, Jackie Wang, Shoshana Zuboff, Lee Grieveson, Michael North, Franco Moretti.

The idea for this project was conceived in 2013 when I was employed as a postdoc at the Centre for Modernism Studies in Australia at the University of New South Wales. I was fortunate enough to be surrounded by extremely astute colleagues who organised numerous interdisciplinary research workshops and inspired me to read and research beyond my comfort zone. I would like to acknowledge Julian Murphet, Caroline Wake, George Kouvaros, Helen Groth, James Donald, Robert Buch, Sean Pryor, John Attridge, Lisa Trahair, Thomas Apperley, Mark Steven, Grace Hellyer. Special thanks to Greg Dolgoplov for introducing me to *Khrustalyov, My Car!* (1998).

Eszter Katona, my partner, gave me numerous suggestions for texts, films and other resources and this project would not have been possible without her support. While writing this book our son Béla was born and his entry into this world has brought us unlimited joy. Apologies to both of them if at times I became too preoccupied with this project.

I am grateful to the two anonymous reviewers of the book proposal, whose astute comments helped me refine the book. Gillian Leslie, the commissioning editor for Film Studies at Edinburgh University Press, was as always very helpful and a joy to communicate with. Also a big thanks to all the Edinburgh University Press staff who were in touch for the project. Many thanks to Christine Barton for her copy-editing work on the text.

Many thanks to Hotel Prens Berlin, and to all the cafés and their staff in Berlin that allowed me to work on the book including Kaffee Am Markt, Dobedo, Atlas Café, Kaffeekirsche, and Mephisto Coffee & Kitchen.

Earlier versions of parts of this book were published in the following journals and books. Parts of the Introduction and Chapter 12 appeared as: 'Kafkaesque Cinema in the Context of Post-Fascism', in *Modernism/Modernity* 30:3 (2023) 449–72. Portions of Chapters 1, 2, 6, and a small portion of Chapter 7 discussing modernism and combined and uneven development were previously published as 'The Politics of Humour in Kafkaesque Cinema: A World-Systems Approach', in *Film-Philosophy* 24:3 (2020), 259–83. Parts of Chapter 11 appeared as 'Cinema and Surveillance Capitalism: Consumer Behaviorism and Labor Alienation in *Paranoia 1.0* (2004) and *The Circle* (2017)', in *Quarterly Review of Film and Video* 40:6, 764–87.

A part of Chapter 13 appeared as 'Visualising the Anthropocene Dialectically: Jessica Woodworth's and Peter Brosens' Eco-Crisis Trilogy', in *Film-Philosophy* 21:3 (2017), 299–325. My comments on the critique of liberal individualism in Chapter 3 and the summary of the Warwick Research Collective's points in Chapter 7 draw on some arguments that were included in the following article: 'Modernist Belatedness in Contemporary Slow Cinema', *Screen* 60:3 (2019), 388–409. Similarly, the brief critique of the culture of victimhood in Chapter 5's prelude draws on some ideas published in this article: 'Reenactment and Critical History', in *Screening the Past: A Peer-Reviewed Journal of Screen History, Theory & Criticism* 46 (2022). Some points in Chapters 1 and 13 on the critique of liberalism, and on metamorphosis and alienation, draw on ideas discussed in the following essay: 'Kafkaesque Themes in *The Lobster*', in Eddie Falvey (ed.), *The Cinema of Yorgos Lanthimos: A Cinema of Apathy* (New York: Bloomsbury, 2022), pp. 103–16. An early version of my discussion of *Transit* (2018) in Chapter 12 previously appeared as 'Transit (2018) and Post-fascism', in Claudia Berger and Olivia Landry (eds), *Transnational German Film at the End of Neoliberalism: Radical Aesthetics, Radical Politics* (New York: Camden House, 2024), pp. 15–31. My discussion of the concentrationary aesthetic in Chapter 10 refers to some material published in this article: 'Militant Ethics in Daniel Schmid's Adaptation of Fassbinder's *Garbage, the City, and Death*', in *Cultural Politics* 16:3 (2020), 281–302. I am grateful to the reviewers and the editors of these journals/books for their comments, suggestions and generous feedback.



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