

ous problems in transferring or “translating” the text “back” into cinematic format. In terms of the narrative, Jutzi’s film was a montage of bits and pieces of the novel, but it missed the background of movement of de-montage through the entire novel.

Almost fifty years after this first attempt, Fassbinder’s TV series *Berlin Alexanderplatz* (1980) appeared. Yet, in view of the just vaguely dawning era of digital technology at the time, which later substantially altered television as a specific medium and introduced new modes of production and consumption of moving pictures, the format of the TV series still did not perfectly conform to Fassbinder’s ambitions or to his ability as film author. Although the TV series offered Fassbinder the needed time span to “tell the story”, the small TV screen at the same time represented a very serious impediment for him, and his disposition as a director of films meant for cinema screening worked against some rules of the medium. Therefore, the “lighting levels, judged too low for television” (Elsaesser, 1996: p. 219) in particular were strongly criticized in the series after it premiered in 1980. Regarding the scope of Döblin’s novel, it seems that the format of the TV series represented a transitional medium for visual reading of the text. It is no wonder that most serious authors that wrote and theorized about the series analytically and extensively also spoke about a “film” and not about a “TV show” or episodes. However, the framework of this chapter does not permit commenting on some great interpretations of Fassbinder’s *Alexanderplatz*, written by authors such as Kaja Silverman, Jane Shattuc, and Thomas Elsaesser.

In the film, Fassbinder made his “naive” reading an instrument of his own historicizing approach as well as an instrument of adapting the story to his “autobiographical” reading. On the other hand, he internalized the novel through two readings and let himself be conditioned by mechanisms of identification, especially declaring his own identification with the character of Franz Biberkopf. Thus, according to the form, the TV series was unintentionally anticipatory in pointing towards media that still did not exist, which opened a path to autobiography as communicable “style” of narration in the age of decomposed subjectivity at home in cyberspace. In any case, Fassbinder combined all of his experience in genre films (above all melodramas and gangster movies) into a montage that compulsively repeats Döblin’s complex truth, including both a historical reminiscence as well as straightforward political prophecy. As far as montage is concerned, Fassbinder’s approach is definitely much closer to André Bazin’s concept,