

# PRODUCERS NOTES

ONE can hardly imagine a more beautiful title than „The Glory of Life“. Michael Kumpfmüller, the author of the novel on which the film is based, says he would never have dared to use such a title if Franz Kafka himself had not given him this gift. THE title gives clues as to what the reader, and now soon the viewer, can expect from the story – nothing less than the eternal dance – the transcendence of love and death. One qualifies the other and destroys it at the same time. WHEN FRANZ Kafka and Dora Diamant meet, it seems highly unlikely that they will fall in love. He is intellectual, struggling with himself and his talent, much older, in poor health, and someone who has always preferred to love from a distance. She is a young woman who has fled from the control of her strictly religious father, hungry for life and charitably engaged in the Jewish children’s home.

BUT all these differences cannot prevent Franz and Dora from finding in each other an intimacy that negates all opposition. Nothing can harm them, because they have each other. THIS story of a love that seems old-fashioned nowadays, is told using strong images and with fine precision. We get to know Franz Kafka as a humorous, accessible man and Dora Diamant as a clever woman with an exceptional capacity for love. ADULT audiences have always been interested in exploring the themes of love and death. In addition to an unusual love story of one of the most distinctive German authors of all time, „The Glory of Life“, also examines the tragedy of end of life with the lightest of touches, so that the viewer cannot fail to be moved and enriched by the story of the lovers, Franz and Dora.

