



Die Bühne in Filmen von Stanley Kubrick (German Edition)

Natalie Buch

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Studienarbeit aus dem Jahr 2004 im Fachbereich Filmwissenschaft, Note: 1,7, Johann Wolfgang Goethe-Universität Frankfurt am Main, 8 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: „Die meisten Filme sind wirklich kaum mehr als Bühnenstücke mit mehr Atmosphäre und Handlung.“

Stanley Kubrick selbst hat diesen Vergleich gebracht und damit vielleicht ziemlich radikal geurteilt. In jedem Fall ist die strukturelle Verwandtschaft zwischen Film und Theater nicht zu leugnen und immer wieder deutlich erkennbar - auf beiden Seiten.

Was das Werk Stanley Kubricks betrifft, so ist seinen Kritikern, bewundernd oder ablehnend, eines aufgefallen: In manchen Momenten beschleicht den Zuschauer das Gefühl, er sehe keinen Film, sondern eben Theater.

Wodurch entsteht dieser Eindruck?

Alle Filme Kubricks enthalten theatralische, oder besser gesagt bühnenartige Elemente. Diese sind zum Teil sehr deutlich, wie Kostüme oder die Verwendung einer realen Bühne. In anderen Szenen verfolgen Akteure als Zuschauer ein Geschehen, sogar ein Schauspiel in ihrer Mitte. Diese imaginäre Bühne findet sich in Kubricks Œuvre ebenso häufig wie die sogenannte symbolische Bühne, die Kubrick durch subtile Mittel wie Kamera und Montage, Licht und Sprache entstehen läßt.

Die Arbeit beginnt mit einem Exkurs über Voyeurismus bei Kubrick, da Voyeurismus ein zentrales Thema in vielen seiner Filme ist, aber auch in seiner Art und Weise, diese zu drehen.

„Im Kino nämlich dürfen wir gesellschaftlich ungestraft unserem Voyeurismus frönen und uns an der Darstellung von Erotik und Gewalt erfreuen“, sagt Kay Kirchmann.

Dies macht sich Stanley Kubrick auf seine eigene Art und Weise zunutze.

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