

# FILMANALYSE

Film in der Literatur

# Literatur über Film

Um seine Wirkung zu entfalten, braucht der Spielfilm Rezeptionsbedingungen, die alle anderen Reize unterdrücken, wie es Poe für die Kurzgeschichte fordert.

Die weichen Kinositze und die im Dunkel leuchtende Leinwand lassen den Alltag vergessen und machen empfänglich für die Sensation.

*“A movie is only a movie when you can pretend that it is not a movie.”*

Pauline Kael, *I lost it at the Movies*, Cape, 1966

# Literatur über Film

- Im Gegensatz zur Rezeption von Literatur ist Kino eine so unmittelbar sinnliche Erfahrung, dass kritische Distanz nur mit Mühe oder Routine möglich wird.
- Denn der Spielfilm bietet ein sorgfältig gesteuertes Gefühlserlebnis, dessen Reizen sich das Publikum bereitwillig ausliefert.

## More real than reality

*“There were ten seconds of complete darkness; then suddenly, dazzling and incomparably more solid-looking than they would have seemed in actual flesh and blood, far more real than reality, there stood the stereoscopic images, locked in one another’s arms, of a gigantic negro and a golden-haired young [...] female. [...]*

*The plot of the film was extremely simple. [...]*”

Aldous Huxley, *Brave New World*, Chatto & Windus, 1932

## A desire to kill

*“The next moment a hideous, grinding speech [...] burst from the big telescreen at the end of the room. It was a noise that set one’s teeth on edge and bristled the hair at the back of one’s neck. [...]*

*A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledgehammer, seemed to flow through the whole group of people like an electric current, turning one even against one’s will into a grimacing, screaming lunatic. [...]”*

George Orwell, 1984, Martin Secker & Warburg, 1949

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## Stop the film, please stop it

*“[...] One [thing] I did not like, though, was when they put like clips on the skin of my forehead so that my top glazz-lids were pulled up and up and up and I could not shut my glazzies no matter how I tried. [...]*

*This was real, very real. [...] So it must have been very clever what they call the cutting or editing [...]*

*‘Stop the film! Please, please stop it. I can’t stand any more.’ [...]*”

Anthony Burgess, A Clockwork Orange, Heinemann 1962

## Fazit

Lernende brauchen Redemittel, um die spezifische Wirkweise der Textsorte Film zu beschreiben, damit sich das Sprechen über einen Film nicht auf eine Nacherzählung der “Geschichte, die der Film erzählt” oder Äußerungen des Gefallens oder Missbehagens beschränkt.



Filmanalyse verlangt Versprachlichung des Nichtsprachlichen, d. h. eine Übertragung von einem Medium ins andere.

Frei nach Freud:

**Wo Bild war, soll Wort werden.**