



Postmoderne Strategien im Film (German Edition)

Wiebke Wolter

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Magisterarbeit aus dem Jahr 2009 im Fachbereich Filmwissenschaft, Note: 1,6, Universität Leipzig (Kulturwissenschaften), Veranstaltung: Filmtheorie und philosophische Ästhetik, Sprache: Deutsch, Abstract: Auf die Frage, ob seine Filme postmodern seien, antwortete der Regisseur Aki Kaurismäki in einem Interview: „Ich habe das Wort gebraucht, doch ich verstehe es nicht. Ich habe die letzten fünf Jahre versucht, seine Bedeutung zu begreifen, aber es ist mir nicht gelungen. Trotzdem habe ich das Gefühl, dass THRU THE WIRE [Kaurismäki 1987] ein wenig postmodern ist. [...] Was bedeutet dieses Wort? Sagt es mir.“ Die Interviewer, gestandene Filmjournalisten, reagierten mit Ratlosigkeit.

Diese Episode scheint bezeichnend für die Debatte um den postmodernen Film zu sein: keiner weiß genau, was damit gemeint ist und dennoch wird das Schlagwort „postmodern“ im Zusammenhang mit dem Film häufig genannt - oft von Filmkritikern, manchmal in einem pejorativen Kontext, manchmal als Kompliment. Die Filme, die in der Literatur mit dem Label „postmodern“ versehen werden, sind durchaus verschieden. Die Liste beginnt bei „Kultfilmen“ wie CASABLANCA (Curtiz 1942), führt über „Spektakel-Blockbuster“ aus Hollywood bis hin zu den „typisch postmodernen Autorenfilmen“ – den verstörenden eines David Lynch und den spielerisch-zitatreichen von Quentin Tarantino. Das Attribut „postmodern“ scheint auf alles zu passen und erweckt damit den Eindruck eines beliebigen und wenig fundierten Schlagwortes.

Ziel dieser Arbeit ist darzustellen, auf welche unterschiedlichen Weisen vom postmodernen Film gesprochen wird, welche filmästhetischen Merkmale postmodern genannt werden und ob es, abseits der Beliebigkeit, Sinn ergibt von einem „postmodernen Film“ zu sprechen.

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Evita Young:

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