



Die Vaterfigur in Ingeborg Bachmanns "Malina" (German Edition)

Eva Lirsch

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Studienarbeit aus dem Jahr 2006 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,0, Universität Wien (Institut für Germanistik), Sprache: Deutsch, Abstract: Die Vaterfigur ist natürlich die mörderische ... die verschiedene Kostüme trägt, bis sie am Ende alle ablegt und dann als der Mörder zu erkennen ist. Ein Realist würde wahrscheinlich viele Furchtbarkeiten erzählen, die einer bestimmten Person oder Personen zustoßen. Hier wird es zusammengekommen in diese große Person, die das ausübt, was die Gesellschaft ausübt.

Als dritter Mann tritt der Vater auf den Plan. Er ist der Potentat, der Machthaber, der die Spielregeln bestimmt, nach denen die Gesellschaft funktioniert. Die Verbildlichung der Gesellschaft als „größter Mordschauplatz“ wird gerade in den Traumsequenzen in vielfältiger Weise gewahrt, in Übersteigerung dessen, was ist und (nach Bachmann) immer sein wird. Es handelt sich um ein hierarchisch strukturiertes Rollenspiel, das in gesellschaftlichen Inszenierungen veranstaltet wird. In immer neuen Variationen des einen Grundmotivs zeigt sich die Vaterfigur als perfide Verkörperung von Richter und Henker in einer Person, der als Stellvertreter das ausagiert, was die Gesellschaft betreibt, die absolute Machtausübung gegenüber dem ihm anvertrauten und sich ihm immer wieder vertrauensvoll anvertrauenden „Ich“. Zeitlich und örtlich nicht lokalisierbar, vielleicht an einem See, aber eigentlich an einem „Ort, der heißt Überall und Nirgends“, liegt der „Friedhof der ermordeten Töchter“

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