



"Look, Look!" - Koppelungen des Blickes in Alfred Hitchcocks "Rear Window" (German Edition)

Martin Lengdobler

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Bachelorarbeit aus dem Jahr 2010 im Fachbereich Filmwissenschaft, Note: 1,3, Universität Regensburg, Sprache: Deutsch, Abstract: Der voyeuristische Blick ist in Alfred Hitchcocks „Rear Window“ von 1954 ein bis ins Detail ausgearbeitetes Thema. Es handelt sich um einen beobachtenden Blick, wobei der Beobachtende selbst ungesehen bleibt. Er sieht genau hin, denn das Beobachten bringt dem Voyeur um so mehr Befriedung, wenn er Details eines Geschehens erkennen kann, das seine Neugier geweckt hat. Diese Arbeit untersucht, wodurch Hitchcock eine Kopplung der Zuschauer an den Blick der Kamera erreicht. Dieser zunächst banale Ansatz erhält dadurch besondere Bedeutung, dass die Koppelung des Zuschauers an den Film „Rear Window“ nicht passiv erfolgt, sondern in einer Einführungssequenz aktiv vorgenommen wird. Um diese aktive Koppelung herausstellen zu können müssen Dispositive untersucht werden, besonders das Kinodispositiv nach Baudry, da sie ein wirkungsästhetisches Grundverhältnis bestimmen, das die Zuschauer zum Film selbst haben. Durch die Überprüfung des Kinodispositivs soll schließlich überlegt werden, inwieweit in dieser apparativen Anordnung eine Voraussetzung für die Koppelung des Blickes und im Weiteren eine Hintereinanderschaltung von Blicken und Anordnungen im Film „Rear Window“ liegen. Die Koppelung und die Verarbeitung von apparativen Anordnungen bieten in Verbindung gebracht eine Basis, anhand derer ‚Ohnmachtsanfälle‘ erarbeitet werden können, die beim Beobachtenden, in seiner jeweiligen Position innerhalb oder außerhalb von "Rear Window", ausgelöst werden.

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