



Die Figur der "Femme Fatale" im Film Noir (German Edition)

Kerstin Polte

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Studienarbeit aus dem Jahr 2003 im Fachbereich Filmwissenschaft, Note: 1, Staatliche Hochschule für Gestaltung Karlsruhe (Fachbereich: Medienkunst / Film), Veranstaltung: Film Noir, Sprache: Deutsch, Abstract: "Maybe I'll live so long that I'll forget her. Maybe I'll die, trying" (O.Welles in "the Lady from Shanghai")

"Film Noir is full of appallingly seductive women of deceitfully angelic appearance. The men always buy them a drink, and life suddenly becomes a nightmare" (Jack Shadoian in "Dreams and Dead ends")

In der filmischen Welt des Film Noir (ab Ende der 40er Jahre) veränderte sich die bis dahin vorherrschende Frauenbild im amerikanischen Kino. Die Femme Fatale wird in vielen Film Noir zum Zentrum des filmischen Geschehens, zum handlungsauslösenden Moment.

Sie gewinnt Bewusstsein und Macht über sich selber und wird so vom "Objektstatus" der klassischen Hollywoodära in ein eigenständiges filmisches Subjekt gehoben, dass den Plot, die filmische Erzählung und v.a. den männlichen „Anti-helden“ der Epoche dominiert.

Die Frauen sind hier den Männern ebenbürtig, was Kraft, Ausdauer und Mut angeht, ihnen sogar zum Teil überlegen. Die Femme Fatale weiß ihre Reize genau und geschickt einzusetzen und, schauspielerisch geschickt und manipulativ, bekommt sie auch meistens, was sie will. Ihre eigentliche Maske ist ihre sexuelle Anziehungskraft und physische Attraktivität, unter der sie ihr habgieriges Sein verbirgt.

Wie schon in der christlichen Mythologie Eva, die Sünderin, das Verhängnis der Menschheit wurde, oder die schöne Helena den trojanischen Krieg auslöste, weil Paris sie nur für sich haben wollte, ist die Femme Fatale ein moderner amerikanischer Mythos, die Projektion der männlichen Ängste und Lüste vor dem Unvorhersehbaren, Unbegreifbaren.

In der folgenden Arbeit werde ich versuchen die Entwicklung, Rolle und Besonderheiten dieses „Frauentypus“ im Film noir aufzuzeigen und anhand mehrerer Filmbeispiele ihre verschiedenen Ausprägungen in Bezug auf den Plot und ihre Darstellungsweise darzustellen.

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