



Jim Jarmusch's *Dead Man* (German Edition)

Stefan Karlegger

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Studienarbeit aus dem Jahr 2004 im Fachbereich Filmwissenschaft, Note: 2,7, Johannes Gutenberg-Universität Mainz (Filmwissenschaft), Veranstaltung: Todesbilder in der Kunst , 7 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Der Tod als beinahe einziges Mysterium, das noch nicht vom Menschen enträtselt worden ist, hat die Kunst seit Jahrhunderten beschäftigt. In den verschiedensten Medien haben sich Künstler ihre eigenen Vorstellungen vom Tod gemacht. So gibt es Bilder, Lieder, Gedichte und Romane, die sich mit dem Sterben und dem Tod auseinandersetzen.

Der Tod als Motiv macht natürlich auch vor den Filmkünstlern nicht halt. Neben den in anderen Künsten bekannten Todesgestalten lassen sich im Film die verschiedensten Todeserfahrungen, Sterbeszenen, Jenseitsfahrten und Todesrituale aufzeigen, die in Variationen auch zu Standardsituationen im Film geworden sind. So setzt sich Jim Jarmusch in seinem Film Dead Man mit dem Sterben eines Mannes und seiner Reise in den Tod auseinander. Schon vor Beginn des Titels weist ein Zitat 1 von Henri Michaux auf den Inhalt des Filmes hin. Im Film selber sind die verschiedensten bekannten Todesbilder, die auch schon andere Künstler z.B. zu deren Bildern inspiriert haben, zu sehen. So gibt es einen Fährmann, den Indianer Nobody, zerstörte Landschaften und Gewalt, welche alle auf das Sterben und den Tod hinweisen.

Ziel dieser Hausarbeit ist es die verschiedenen Todesbilder in Dead Man hinsichtlich ihrer Wirkung und Herkunft aufzuzeigen und zu analysieren. [...]

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