



Figurenanalyse am Beispiel der Mina in Bram Stoker's "Dracula" (German Edition)

Andrea Harings

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Studienarbeit aus dem Jahr 2008 im Fachbereich Medien / Kommunikation - Film und Fernsehen, Note: 1,0, Rheinische Friedrich-Wilhelms-Universität Bonn, Sprache: Deutsch, Abstract: „Die Analyse der Personen, Charaktere und Figuren in Filmen und Fernsehsendungen ist besonders wichtig, weil diese in den Erzählungen die Handlung vorantreiben“ (Mikos 2008, 163). Meist ist es eine der handelnden Figuren, aus deren Perspektive ein Spielfilm erzählt wird. Je nach Inszenierung funktionieren Figuren als Träger von Sympathie und Antipathie und stellen Identifikationsfiguren dar (ebd.). Da es sich beim Film um ein audiovisuelles Medium handelt, sind Gefühle, Gedanken und innere Zustände von Personen jedoch schwieriger zu gestalten, als etwa in einem Buchroman. Daher kommt den tatsächlich eingesetzten und inszenierten Figuren eine besondere Bedeutung zu (vgl. Faulstich 2002, 95).

Die Figurenanalyse stellt somit einen unverzichtbaren Bestandteil der Filmanalyse dar. Aufgrund der vielfältigen Aspekte, die eine Figur betreffen und die sich in Kombination miteinander ergänzen, überschneiden und verdichten, ist eine komplexe Figur schwer zu analysieren. Auch die unterschiedliche Begrifflichkeit der einzelnen Facetten stellt eine Herausforderung dar, da verschiedene Begriffe oft unterschiedlich verwendet werden und zum Teil schwer voneinander abzugrenzen sind.

In der vorliegenden Arbeit versuche ich ein zur praktischen Analyse geeignetes Modell zu finden. Dazu stelle ich im 2. Kapitel zunächst die theoretischen Ansätze zur Figurenanalyse von Dominique Blüher, sowie Margrit Tröhler und Henry Taylor vor und fasse sie anschließend zusammen. Nach einigen theoretischen Vorbemerkungen zur Rolle der Frau im 19. Jahrhundert und zur Rolle des weiblichen Vampirs prüfe ich die beiden Ansätze auf ihre Anwendbarkeit. Dazu werde ich am Beispiel von Francis Ford Coppola's „Bram Stoker's Dracula“ die Figur der Mina Murray analysieren und dabei die theoretisch untersuchten Modelle praktisch anwenden. Dabei möchte ich die Frage beantworten, inwieweit die vorgestellten Analysemodelle ein geeignetes Hilfsmittel darstellen, um komplexe Filmfiguren umfassend zu analysieren.

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