



Aspekte der Hitler-Figur in George Taboris 'Mein Kampf' (German Edition)

Jan Roloff

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Studienarbeit aus dem Jahr 2004 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,7, Freie Universität Berlin (Institut für Deutsche und Niederländische Philologie), Veranstaltung: George Taboris Dramen, 14 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Im Jahr 1987 entsteht Taboris Theaterstück Mein Kampf, das noch im gleichen Jahr am Wiener Akademietheater uraufgeführt wird. In wissenschaftlichen Betrachtungen zum Werk George Taboris steht das als Farce untertitelte Stück im Mittelpunkt des Forschungsinteresses. Die gestaltete Bühnenfigur Adolf Hitler trifft auf den Juden Schlomo Herzl; die Kunstwelt des Theaterstücks tritt in eine Art Dialog mit der historischen Wirklichkeit, wobei die Kunstfiguren gerade nicht den historischen Figuren entsprechen, sondern die realen Charaktere, selbstinszenierte Politikerimages und ethnische Klischees auflösen. In bestimmter Weise an Brechts Bühnenstück Der aufhaltsame Aufstieg des Arturo Ui und Charlie Chaplins Film The Great Dictator anknüpfend bringt Tabori Hitler als komische Figur auf die Bühne, jedoch nicht als monsterhaften Dämon, sondern im Gegenteil als zwar unsympathischen, aber nicht durchweg abstoßenden Wirrkopf. In der Literatur gibt es weitere Beispiele, die mit Ausnahme von Dokumentationen (auch Filme) doch wieder nur eines belegen: bis zum Erscheinen von Mein Kampf diente die Dramatik in Bezug auf die Person Hitler nur der Darstellung von nationalsozialistischer Gewaltikonographie und klischeehafter Groteske. Taboris Lebensthema, der Fluch, seinen Feind zu verstehen, lässt ihn seinen ganz eigenen Ansatz entdecken.

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