



Voyeurismus im Kino: Michael Powells PEEPING TOM (German Edition)

Anne Klotz

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Studienarbeit aus dem Jahr 2004 im Fachbereich Filmwissenschaft, Note: 1,7, Ruhr-Universität Bochum (Institut für Medienwissenschaft), Sprache: Deutsch, Abstract: „The only really satisfactory way to dispose of „Peeping Tom“ would be to shovel it up and flush it swiftly down the nearest sewer. Even the stench would remain.”²

Mit diesen Worten kommentierte die Daily Tribune Michael Powell's PEEPING TOM, als er 1959 in London uraufgeführt wurde. Andere britische Pressestimmen äußerten sich ähnlich empört über den heutigen Filmklassiker. "I don't propose to name the players of this beastly picture,"³ schrieb The Observer⁴. Und selbst die deutsche Presse war sich einig: „Ein von einigen formalen Qualitäten ummüntelter Gruselfilm, selber krankhaft abwegig und peinlich geschmacklos. Abzuraten“⁵ meinte der Filmdienst im Jahre 1961, nachdem Powells Film unter dem Titel AUGEN DER ANGST in den deutschen Kinos anlief.

Der Film erzählt die Geschichte des jungen Mark Lewis (dargestellt von Karl-Heinz Böhm), von Beruf Kameramann und Fotograf, der als Kind für die pseudowissenschaftlichen Studien seines Vaters missbraucht wurde. Um die Angstreaktionen von Kinder zu untersuchen, setzte der Vater den kleinen Mark verschiedensten, künstlich provozierten Angstsituationen aus und dokumentierte seine Reaktionen mit einer Filmkamera. Mark, der nun als junger Mann noch immer unter dem Einfluss des inzwischen verstorbenen Vaters steht, ist fasziniert von der Idee, die ideale Angst, die Angst vor dem eigenen Tod in einem Dokumentarfilm festzuhalten. Er tötet Frauen und filmt sie gleichzeitig dabei. Sein Mordinstrument ist eine 16mm Kamera, an der er einen konkaven Spiegel und ein Messer montiert hat. Mordwaffe und Dokumentationsinstrument sind also identisch. Durch den Spiegel sind die Opfer gezwungen, ihrem eigenen Tod in die Augen zu blicken, wodurch sich ihre Angst, ermordet zu werden, in die Angst vor dem eigenen Tod erhöht. Mark tötet also auf grausamste Art und Weise, wird jedoch nicht als perverser Mörder inszeniert sondern als Opfer seines Vaters. [...]

² ebd., S. 69.

³ www.powell-pressburger.org/Reviews/60_PT/index.html

⁴ diese Zeitung wird im Film selbst thematisiert: Mark gibt sich als Journalist des Observer aus und verweist damit indirekt auf den wort-wörtlichen Sinn des Zeitungsnamens

⁵ Cippitelli/ Dörrenbach, S.69.

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