

Persische Schauspiele

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1 Persische Schauspiele

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Indexseite¹¹

[27¹²]

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1.1 Persische Schauspiele.

Eben vergoldete die untergehende Sonne mit purpurrothem Strahle die steilen, nackten Gipfel der riesigen Kette des Elburs-Gebirges, als wir in unserem Sommerquartier zu Rustemabad, am Fuße des Elburs, den Garten durchschritten, dessen Bäume mit den herrlichsten Früchten beladen waren. In Heimathinnerungen vertieft, hatten wir fast vergessen, daß wir uns inmitten des persischen Reiches und in der Nähe Teheran's, der Residenz des Schah, „des erhabenen Mittelpunktes des Weltalls“, befanden, als wir uns dem Ausgange nach der Hauptstraße des Dorfes zu näherten. Der schlafende persische Wachtposten sprang eilig auf, von unserem Geräusch erweckt, um nach der verrosteten Flinte zu greifen, die an der Mauer lehnte. Bald standen wir mitten auf dem Hauptplatze des Dorfes, in der Nähe der sehr ärmlich und einfach construirten Moschee. Während wir uns hier an den verschiedenartigsten Scenen des persischen Volkslebens ergötzten und scheinbar mit ernster Miene hin und her spazierten, wurde unsere Aufmerksamkeit plötzlich durch ein lautes Geräusch wach gerufen, das von einer Menge in regelmäßigem Takt geschlagener Klapperinstrumente herzurühren schien. Wir wendeten uns nach der Richtung hin, von wo uns, aus einer engen Gasse des Dorfes her, die seltsame Musik entgegentönte. Ein wunderlicher Anblick überraschte uns da. Eine lange Reihe von Knaben im Alter von acht bis zu vierzehn Jahren sprangen, je zwei nebeneinander gehend, auf einem Fuße in die Höhe, den Körper bald nach rechts, bald nach links drehend, und die Worte: „O Hassan! O Hussein!“ ausstoßend. Bei jedem Sprunge schlugen sie mit beiden Händen zwei Hölzer zusammen, bald vorwärts, bald hinterwärts, nach dem Rücken zu, die Arme haltend. Dieser sonderbare Zug, der bisweilen klagende Töne ausstieß, näherte sich uns, tanzte, wie es schien, mit erhöhter Lebhaftigkeit und forderte uns dann das unvermeid-

liche Enam oder Geschenk ab. Nothgedrungen mußten wir die Börse ziehen und den Tänzern ein angemessenes Geldgeschenk auszahlen.

[28¹³] Ich fragte meinen Freund J..., der schon seit Jahren in Persien weilt und mit der Sprache und den Sitten des Volkes genauer bekannt ist, was dies Alles zu bedeuten habe. „Das will ich Ihnen gern erklären,“ erwiderte er mir, während es immer mehr dunkelte und wir Beide den Rückweg nach dem Garten einschlugen, der Zug der tanzenden Knaben inzwischen seinen Gang durch das Dorf fortsetzte und die Hölzer unaufhörlich klappern ließ, – „und ich kann es, da ich in früheren Jahren oft Zeuge dieser seltsamen Gebräuche war, als sich die Perser noch nicht von den Europäern so abgesondert hatten, wie es jetzt der Fall ist. Wenn Sie einen Blick in den heurigen persischen Kalender werfen, so werden Sie bemerken, daß mit dem 20. Juli unseres Datums der arabische Moharrem beginnt, mit welchem die Araber ihr Jahr anfangen, während bei den Persern mit dem genannten Zeitpunkte das große zehntägige Trauerfest beginnt. Es endet mit dem Tage Aschura, an welchem Hussein, der Enkel des Propheten, auf der Ebene von Kerbela seinen Tod fand. In diesen zehn Tagen finden nun jene religiösen Ceremonien statt, zu denen auch der Tanz der Knaben und das Klappern mit den Hölzern, vor Allem aber die so eigenthümlichen Schauspiele gehören, welche unter dem Namen der Tasieh allerorts öffentlich aufgeführt werden, am prächtigsten aber da, wo jedesmal der Schah weilt. Sie sind ohne Zweifel das Merkwürdigste, was der Europäer ehemals in Persien sehen konnte.“ „Ehemals?“ erwiderte ich dem unterrichteten Freunde, in der Befürchtung, daß meine gespannte Erwartung, diese Schauspiele zu sehen, nicht in Erfüllung gehen würde. „Freilich, ehemals,“ gab mir J... zur Antwort. „Man hatte früher die Artigkeit, die in Teheran wei-

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lenden Mitglieder der verschiedenen Gesandtschaften zu den in Rede stehenden Schauspielen einzuladen, ihnen eine besondere Loge anzuweisen, ja sogar Kalian's, Thee, Scherbets und Eiswasser zu präsentiren. Einige jüngere Mitglieder von „draußen“ sollen während einer sehr rührenden Scene gelacht oder gelächelt haben und dies von den Persern bemerkt und übel genommen worden sein. Seitdem ist die Geschichte aus, und die Fremden können selber eine Tasieh auf ihre Kosten geben, wenn sie sonst etwas von den Schauspielen zu sehen wünschen, und sehenswerth sind sie als etwas besonders Nationaleigenthümliches auf jeden Fall.“ „Wie ist das möglich?“ fragte ich meinen freundlichen Berichtstatter; „der Christ darf mohammedanische Schauspiele darstellen lassen?“ „Er darf dies nicht allein,“ ward mir zur Antwort, „sondern es wird ein solches Schauspiel, das ein Christ bezahlt und zu dem er jedem Mohammedaner den Zutritt gewähren muß, als etwas höchst Verdienstliches angesehen, als ein frommes Werk, das ihm Gottes besondere Gnade in der Zeitlichkeit und Ewigkeit erwirbt.“ Mein Entschluß war bald gefaßt. Ich wußte, wie meine Hoffnung in Erfüllung gehen konnte. Noch an demselben Abend theilte ich meine Unterredung unserem vortrefflichen Gesandten mit, der gütig genug war, eine Tasieh für das gesammte Gesandtschaftspersonal in Aussicht zu stellen. Schon in den nächsten Tagen war überall in Dörfern und Städten die Vorbereitung zu den Theatervorstellungen sichtbar. Die Wände der Moscheen wurden mit schwarzem Kattun überzogen, der Hof mit großen Zelttüchern überdacht, Sitze für die vornehmeren Zuschauer zurecht gezimmert, die innere Umgebung mit Bildern, europäischen und persischen, Spiegeln, Fahnen, Waffen, Thierfellen und sonstigem Plunder geschmückt. Auch die Kaliandar's, Obstverkäufer und Wasserspender rüsteten sich eifrig zu den Schauspielen. In Rustemabad herrschte vor Allem eine gewisse Aufregung. Herr Baron von Minutoli hatte die Kosten zu einer mehrtägi- gen Vorstellung gern bewilligt, ja sogar den Schauspielern auf

wiederholt ausgesprochene Bitten europäische Uniformstücke und Waffen geliehen. Man bereitete sich – da das Dorf arm ist und nicht viel an Schauspiele wenden kann – zu einem ganz besonderen Genusse vor. Selbst in unserem kleinen Sommerfeldlager waren die Zeichen des angehenden Trauerfestes sichtbar. Unsere mohammedanischen Diener strenger Glaubensrichtung hatten sich in kurze Röcke von schwarzem Glanzkattun neu eingekleidet und trugen an Stelle des weißen Bundes um den Leib einen schwarzen. Die Soldaten stellten zum äußerlichen Zeichen ihrer Trauer die Gewehre mit den Mündungen nach unten zusammen und präsentirten in gleicher Weise, indem sie den Kolben der Flinte nach dem linken Oberarm richten. Am 20. Juli gegen sechs Uhr Nachmittags schmetterten die starken Töne der uralten fünf bis sechs Fuß langen persischen Posaunen durch das Dorf hin, den Leuten den baldigen Anfang der heutigen Tasieh ankündend. Dazwischen mischte sich der Ton großer Holzklappern, welche aneinander geschlagen wurden und einen Heidenlärm hervorriefen. Die Diener näherten sich dem Gesandten, um ihm den Anfang des Spieles anzuzeigen, wir folgten ihm und befanden uns bald auf dem für uns bestimmten Platze des Theaters. Man hatte in dem Hause der Moschee einen hochgelegenen Raum zu einer Art Loge eingerichtet, den staubigen Fußboven mit Teppichen belegt, darauf Stühle gestellt, und so saßen wir denn bequem genug, um Zuschauer und Schauspieler auf das Ausführlichste zu betrachten und zu mustern. Der kleine Hof der Moschee – sonst so leer – war heute wie besät mit Menschen beider Geschlechter. Die Männer hockten zusammen, theils mit der hohen persischen Lammfellmütze, theils mit der enganliegenden kurdischen Kappe, theils, wie die Sejid's oder die Nachkommen des Propheten, mit grünem, theils, wie die Mollas und Schreiber, mit weißem Turbane das geschorene Haupt bedeckt. Eng nebeneinander kauerten an der einen Längsseite des Hofes die tief in blaue Schleier verhüllten Weiber, lebhaft mit einander schwatzend und mit den bemalten

Händen und Armen gesticulirend. Ein Mann mit langem Stocke hielt die bewegliche Schaar in Ordnung und ein Anderer spendete den Durstigen mittels einer metallenen Schale aus einem großen auf dem Rücken befestigten Schlauche Trinkwasser. Der Molla des Dorfes hatte die höchste Spitze eines thurmartigen hölzernen Stuhles eingenommen. Verwegene Buben kletterten wie Affen an dem seltsamen Gestell auf und nieder, ohne daß sich der fromme Mann in seiner abgesungenen Predigt stören ließ, durch welche er, wie üblich, die Gemüther für das bevorstehende Schauspiel würdig vorzubereiten suchte. Die Weiber, seine Worte zu Herzen nehmend, fingen bereits an, laut zu weinen und zu schluchzen, die Männer rauchten noch immer mit kalter Ruhe ihre Wasserpfeife. Hier und da wischte sich Einer und der Andere eine Thräne aus dem feucht gewordenen Auge. Wir suchten inzwischen nach der Bühne. Die Diener, welche hinter uns standen, gaben uns bald eine nähere Aufklärung. Ein kleiner freier Raum im Hofe stellte die Bühne vor. Kleine Haufen gehackten Strohes auf demselben sollten dazu dienen, die Stelle des Staubes zu vertreten, mit welchem sich die agierenden Schauspieler bei den ergreifendsten Scenen des Stückes den Kopf zu bestreuen pflegen. Ein von Holz gebautes niedriges, wie ein breites Bett geformtes Gestell mußte das Innere eines Hauses vorstellen. So waren wir über alles Aeüßerliche der Scenerie genugsam belehrt. Es fehlten nur noch die Schauspieler, deren Ausbleiben unsere Ungeduld erregte. Man suchte uns durch angebotene Scherbets, Thee und Wasserpfeifen für das lange Warten zu entschädigen, mit der Erklärung, daß die Acteurs auf dem Wege von Niaweran, dem etwa eine halbe Meile weit nach den Bergen zu gelegenen Lustschlosse und Sommeraufenthalte des Schah, gesehen würden; daß sie dort bereits vor dem König der Könige und der Königin Mutter gespielt hätten und baldigst das Dorf Rustemabad erreichen würden. Endlich verkündigten neue Mark und Bein durchdringende Trompetenstöße die Ankunft derselben und somit den Beginn des Stückes.

Die Bande bestand aus einem Director und aus etwa 12 Männern und Knaben, die, mit guter Stimme begabt, während der Moharrem-Schauspiele ihr Handwerk oder was sie sonst treiben mögen, im Stich lassen und sich einem Schauspieldirector anschließen. Sie wandern mit ihm von Ort zu Ort und müssen oft, wie diesesmal, hintereinander an verschiedenen Plätzen spielen. Jeder trägt in Gestalt langer beschriebener Zettel seine Rolle in der Hand und liest ab, um dem mangelhaften Gedächtniß zu Hülfe zu kommen. Frauenrollen werden nur von Männern gespielt; heilige Personen dürfen nur mit einem grünen Schleier vor dem Gesichte dargestellt werden. Der Stoff zu den Stücken, die nach einander an den zehn ersten Tagen des Monats Moharrem dargestellt werden, wie oben bereits bemerkt war, betrifft das Ende und das Martyrthum persischer Heiligen, vor allen des Imam Hussein, Sohnes des Ali, und seiner Kinder und Angehörigen auf der Ebene von Kerbela, in der Nähe von Bagdad. Sie vertreten die religiöse Partei der Perser, während von den Letzteren die Feinde [29¹⁴] des Imam Hussein, Araber und Türken, selbst während des Schauspiels mit den heftigsten und allerernstesten Verwünschungen verflucht werden. Obgleich ich nicht Alles verstand, was die Schauspieler, immer in singendem Tone, recitirten, so war ich doch auf's Tiefste ergriffen von der Lebendigkeit und Wahrheit des Ausdrucks und von den Zeichen des tiefsten Schmerzes und der Klage, welche das ganze Publicum in echt homerischer Weise an den Tag legte. Man heulte und weinte, zerschlug sich Brust und Gesicht, bis das klare Blut aus den zerfetzten Körperteilen floß, ja ich habe Perser gesehen, welche Steine vom Boden aufhoben, um sich damit die Brust zu schlagen. Je mehr sich der Augenblick höchster Gefahr für den Imam und seine Familie nähert, wobei ein ziemlicher Aufwand an Menschen, Pferden, Kameelen und

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Costümen stattfand, je grimmiger wird das ganze zuschauende Volk. Unaufhörlich streuten die Schauspieler Häcksel auf ihr Haupt, schlugen mit den Händen auf die Lenden und heulten immer wilder ihr Wai! Wai! ja Hassan! ja Hussein!

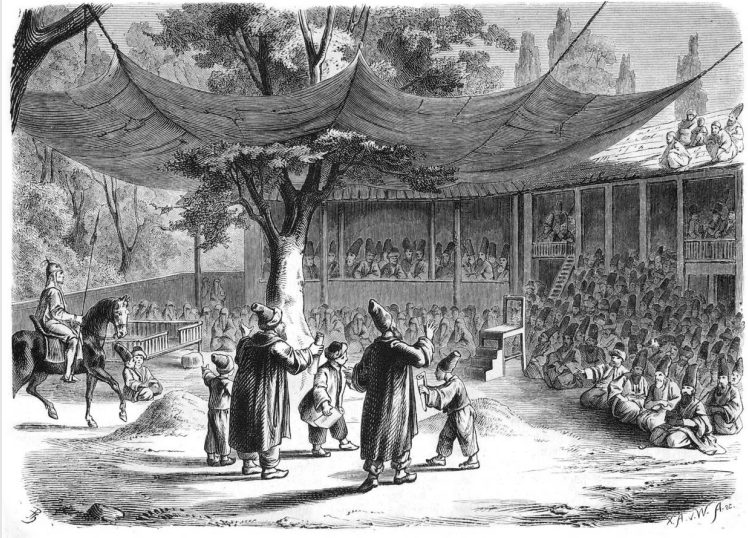


Abb. 2

Persische Theatervorstellung.

Nach der Natur aufgenommen von *H. Brugsch*.

Auf dem Punkte, von den 72 Pfeilen getroffen zu werden, die seinem Leben ein Ende machen sollen, hat Hussein die Genugthuung, daß ein fränkischer Abgesandter – aller Augen richteten sich dabei unwillkürlich auf uns Europäer – ihm die Hülfe seines Königs anbietet, und daß selbst die wildesten Thiere, Löwe und Tiger, ihm beistehen wollen. Doch der fromme Imam weist jede Hülfe zurück, sich allein in Gottes Willen schickend, und

nun geht die Mordscene in aller Ausführlichkeit vor sich. In dem Augenblick, als das rothe Blut auf seinem von Pfeilen durchbohrten Körper sichtbar ward, erhob sich in tobender Wuth der ganze Zuschauerkreis, drängte nach der Bühne zu, und fast hatte ich Bange, der Fanatismus, einmal losgelassen, würde sich gegen uns richten. Allein es galt den Schauspielern, welche die Partei der Feinde des Imam darstellen, die sich auf das Schleunigste zurückziehen müssen, um nicht der religiösen Volkswuth anheimzufallen. Oft genug tritt ein wirklicher Kampf ein, der bisweilen mit dem Tode mehrerer Personen endet. Ein solcher Tod wird aber als etwas Gott besonders Wohlgefälliges angesehen, und wenn sich auch der leicht erregbare Perser nicht grade danach sehnt, so fürchtet er ihn doch auch nicht. In der kleinen Stadt Demawend, in der Nähe des gleichnamigen Berges, 2 bis 3 Tagereisen von Teheran entfernt, findet fast alljährlich eine große religiöse Prügelei statt. Wer stirbt, wird als Paradiesgänger geradezu beneidet. Trotz der ungeheuersten Aufregung ging Alles ruhig vorüber. Wir erwarteten den Abfluß der Menge, stiegen die steile Treppe nach dem Hofe der Moschee hernieder und begaben uns, von Soldaten und Dienern begleitet, zwischen – lachendem Volke nach unserer Wohnung im Garten. Ich muß noch zum Schlusse die Bemerkung hinzufügen, daß diese Schauspiele, welche so lebhaft an die Mysterien des Mittelalters und an die heiligen Passionsspiele in manchen katholischen Ländern erinnern (man denke an die Oberammergauer Bauernspiele), sehr alten Ursprunges sind. Einer der ersten Reisenden, der sie gesehen und beschrieben, ist der bekannte Adam Olearius, welcher im Jahre 1635 als Secretair des herzoglich holstein-gottorpischen Gesandten nach Persien ging und in Ardebil einem solchen Trauerfeste beiwohnte. Nicht genug kann er in seiner drolligen Weise erzählen von den Leuten, welche „riefen und schrienen mit weit aufgesperrten Mäulern und ernsthaften Gebärden, auch so heftig, daß sie unterm Gesichte ganz braun wurden.“

Heinrich Brugsch.

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