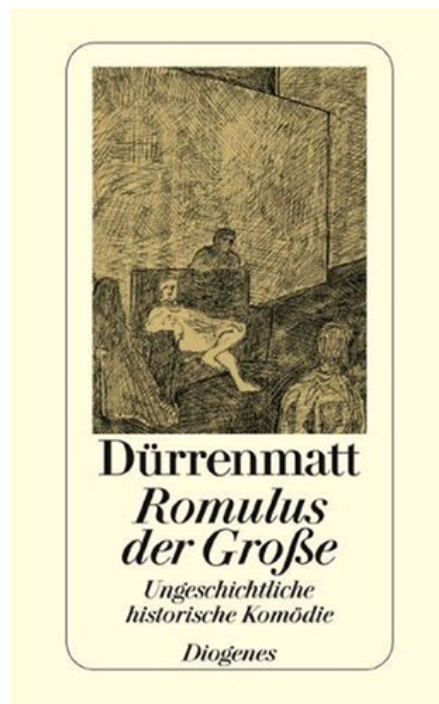




Romulus der Große

Friedrich Dürrenmatt

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Eine ungeschichtliche historische Komödie in vier Akten

»Kaiser Romulus Augustus hält das römische Weltreich für unmoralisch und will es als ›Richter Roms‹ liquidieren, indem er 467 n. Chr. tatenlos die einmarschierenden Germanen erwartet. Germanenfürst Odoaker freilich, ein leidenschaftlicher Hühnerzüchter wie Romulus, hat keinen sehnlicheren Wunsch als sich zu unterwerfen, um zu verhindern, daß die Germanen ›endgültig ein Volk der Helden‹ werden.«

Romulus der Große Details

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From Reader Review *Romulus der Große* for online ebook

Cecilia Marini says

Romolo: E adesso, la colazione.

Piramo: L'asciolvere, maestà.

Romolo: La colazione, ho detto. In casa mia decido io cosa è latino classico.

Greg Brozeit says

Dürrenmatt's best writing does three things simultaneously: it highlights a perspective of the past that historians either overlook or dismiss, it illuminates a profound truth about contemporary life—regardless of when the work was written or is being read—and it encapsulates truths that apply to the future. *Romulus the Great* is an underappreciated classic that never stops asking questions about political power, the legitimacy of the state, and nature of the patriotism and nationalism.

The last Roman emperor awaits the conquering Germans as surroundings reflect the decay of twenty years of misrule. He is more interested in the egg production of the chickens that roam freely in his house than he is on defending the city. He seems to be the only one who is unconcerned about the impending end of his empire. His ambivalence begins to be explained in a conversation with his daughter Rea:

REA Soll man nicht das Vaterland mehr lieben als alles in der Welt?

ROMULUS Nein, man soll es weniger lieben als einen Menschen. Man soll vor allem gegen sein Vaterland mißtraurisch sein. Es wird niemals leichter zum Mörder als ein Vaterland.

(REA Shouldn't one love the fatherland more than anything in the world?)

ROMULUS No, one should love it less than one human being. Before all else, one should be skeptical about one's fatherland. It is never easier to become a murderer as it is for a fatherland.)

We slowly begin to understand that Romulus's blithe incompetence is actually deliberately intended to undermine the empire, as he explains in a dialogue with his future son-in-law, a soldier who has spent three years as a German prisoner of war:

ÄMALIEN Du bist angeklagt dein Reich verraten zu haben.

ROMULUS Nicht ich habe mein Reich verraten. Rom has sich selbst verraten. Es kannte die Wahrheit, aber es wählte die Gewalt, es kannte die Menschlichkeit, aber es wählte die Tyrannei. Es hat sich doppelt erniedrigt: von sich selber und vor dem anderen Völkern, die in seine Macht gegeben waren.

(ÄMALIEN You are charged with having betrayed the empire.

ROMULUS I have not betrayed my empire. Rome betrayed itself. It understood the truth, but it

chose violence, it understood humanity, but it chose tyranny. It debased itself doubly: before itself and before the other nations that were subject to its power.)

My reading of *Romulus the Great* was inspired by the inane “debate” that is currently taking place in the U.S. about the playing of the national anthem at sporting events—the U.S. is the only country of which I am aware that routinely plays the national anthem at virtually every athletic event ranging from high school through professional ranks; in the rest of the world national anthems are only played when national teams are represented. An excerpt to a recent letter to the New York Times would have pleased Romulus, “The way Americans can demonstrate love of country is to protest the wrongs and work hard to stimulate the change that is required for America to live up to its ideals. At best, singing the national anthem or pledging allegiance to the flag is merely a superficial commitment to country, and at worst, an exercise in tribalism.”

Dürrenmatt wrote *Romulus the Great* in a time of artistic crisis after laboring on another play for more than a year before finally burning the manuscript. He said that he wrote this play one evening as he took a 100 meter walk to get a pail of milk from a neighboring farm; he wrote the last line of each of the four acts in his head and the rest came easily. As in all of his best writing, the play is filled with biting, incisive humor. It reads like a coherent stream of consciousness and has a rightful place alongside the Dürrenmatt classics *The Visit* and *The Physicists*.

Maral Nourimand says

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Chaima Khaled says

I want read this book
thank you :)

Roya Shakeri says

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Lara Lavenza says

Die amüsanteste Lektüre die ich dieses Jahr für Deutsch lesen musste und eine willkommene Abwechslung

nach dem ganzen Drama. Ich mochte schon Dürrenmatts "Die Physiker" ziemlich gerne, also hoffe ich, dass wir im kommenden Jahr mehr von ihm lesen werden.

Claudiu D. says

Am citit doar Vizita batranei doamne, editia de la Polirom, aparuta in 2015.

Merita cinci stele si chiar mai mult.

Imi place foarte mult aceasta cautare a dreptatii de care sunt obsedate personajele lui Duerrenmatt. Si cand nu e posibila dreptatea care vine in mod normal, personajele sale o forteaza, la fel cum se intampla si in aceasta piesa. Mi-as dori sa merg la teatru si sa vad aceasta piesa :)

Sabrarf says

Fantastic ending!

Zohre Alavi says

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Hossein says

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Timo says

Dürrenmatt proving again that he is one of the best satirical writers out there

Fuck the state, keep some chickens and name them after roman emperors

Markus H says

A historical farce absolutely perfect for today.

Niklas says

"Vaterland nennt sich der Staat immer dann, wenn er sich anschickt, auf Menschenmord auszugehen." (S. 81)

Dürrenmatt ist mit "Romulus der Große" ein urkomisches und zugleich eindringliches Plädoyer gegen überschwänglichen Pathos und Volkstümelei gelungen, welches seine Aktualität in Zeiten, in denen sich manche wieder als 'Retter des christlichen Abendlandes' gerieren, umso mehr unter Beweis stellt. Wirklich lesenswert.

Ahmed says

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