

Europäische Hochschulschriften

Jakob Späti

Interpretationen
zu Heinrich von Kleists
Verhältnis zur Sprache



Herbert Lang Bern
Peter Lang Frankfurt/M.

Interpretationen Zu Heinrich Von Kleists Verhaeltnis Zur Sprache

James M. McGlathery



Interpretationen Zu Heinrich Von Kleists Verhaeltnis Zur Sprache:

Interpretationen zu Heinrich von Kleists Verhältnis zur Sprache Jakob Späti, 1975 Das Thema dieser Arbeit ist nicht nur das Sprachverständnis Kleists sondern sein ganzes Verhältnis zur Sprache Diese Fragestellung ermöglicht es dass sich ein gewisser Gegensatz zwischen dem was Kleist über die Sprache sagt und seinem Dasein als Dichter zeigt Das Vorgehen ist das der immer wieder neu einsetzenden Einzelinterpretation Dadurch wird vermieden dass die Kleist Stellen als bloße Belege für die Meinung des Interpreten missbraucht werden **The Stories of Heinrich Von Kleist** Seán Allan, 2001 *Heinrich von Kleist* Ortrud Gutjahr, 2008 "Des Gedankens Senkblei" Gabriele Kapp, 2016-12-13 Die besondere Auffassung von Sprache lässt den Dichter Kleist gleichzeitig als Grenzgänger zwischen sprachliterarischen und romantischen Positionen wie auch als Vorläufer der Moderne hervortreten Kleist-Jahrbuch 2003 Günter Blamberger, Sabine Doering, Gabriele Brandstetter, Klaus Müller-Salget, Wolfgang de Bruyn, Ingo Breuer, 2017-02-18 Das Jahrbuch 2003 dokumentiert die Verleihung des Kleist Preises 2002 an Martin Mosebach mit den Reden des Preisträgers Brigitte Kronauers und Günter Blambergers sowie die Berliner Jahrestagung Kleists Transformationen und auch mit einer Podiumsdiskussion von Kleist übersetzen **A Syntactic Analysis of Selected Middle High German Prose as a Basis for Stylistic Differentiations** Heidi Rockwood, 1975 After comparing several systems for identifying and classifying subordinate clauses this study uses them to analyze the sentence structure of selected Middle High German prose texts This analysis conducted on the quantitative and qualitative levels is used as the basis for a definition of syntactic stylistic complexity Relating the data to various literary genres then shows that in the texts in question there exists a definite correlation between literary genre and complexity **Heinrich von Kleist** Bernd Oei, 2021-03-13 Die Monografie untersucht unter Verweis auf die bisherige Forschung sechs Dramen Die Familie Schroffenstein Penthesilea Kathchen von Heilbronn Hermannschlacht Prinz von Homburg und sieben Novellen Michael Kohlhaas Marquise von O Findling Verlobung von Santo Domingo Erdbeben von Chili Heilige Cécilie Zweikampf die Kleist komplementär anlegt sowie drei seiner Essays Marionettentheater Verfertigung der Gedanken bei der Rede Der sichere Weg zum Glück Schwerpunkt sind sein dramaturgisches Konzept poetologischer Gehalt und philosophischer Diskurs vor allem die Nähe zu Rousseau Kant Fichte Die eigene Interpretation wird ergänzt durch die Rezeption Nietzsches und Kafkas Das Subjekt durchläuft Krisen sein autonomer Status wird destruiert der Lebensschlupf in den Todesplan um Traum Ohnmacht Zufall Zwang und Glück die fast immer apokalyptisch enden verbinden Aufklärung und Mystik greifen der Moderne vor und auch Nietzsche und Kafka Kleists Sprachstil erweist sich als Schnittstelle zwischen kognitiv und intuitiv erfasster Wirklichkeit so dass Ohnmacht und Somnambulismus im steten Ringen mit Verstand und Vernunft zur kognitiven Dissonanz führen Die Sekundärliteratur speist sich aus den Kleist Jahrbüchern und Aufsätzen Promotionen und Fachveröffentlichungen so dass eine eigenständige Vertiefung erfolgen kann Auch die historische Situation bedingt durch die Napoleonkriege und die preussischen Staatsreformen finden eine angemessene Berücksichtigung Kleists Werk wurde im Zuge

der Komparatistik bereits in den Monografien zu Holderlin, Kafka und Zweig thematisiert. Bunte Träume am Abgrund lautet der Titel. Zehn Jahre währte der Traum von Kleist sich als Schriftsteller zu etablieren. Bunt waren einst die Straßen der Akropolis. Den Abgrund suchte von Kleist wie kaum ein anderer Zeitgenosse. Bernd Oei Philosoph verbindet literaturwissenschaftliche und heuristische Aspekte um den Grenzgänger Kleist aus sich selbst heraus zu verstehen.

Heinrich von Kleists Lyrik Walter Hettche, 1986. Die Gedichte Heinrich von Kleists gehören zu den weithin vergessenen Texten in der deutschen Literatur. In kaum einer Anthologie sind sie vertreten und auch eine zusammenhängende wissenschaftliche Untersuchung zu diesem Textkorpus hat bisher gefehlt. Zum 175. Todesjahr Kleists wird diese Lücke mit dem vorliegenden Buch geschlossen. Es behandelt die Lyrik Kleists in allen ihren Phasen von den frühen Versuchen des 16-jährigen über die Epigrammzyklen und die Kleinen Gelegenheitsgedichte bis hin zur politischen Lyrik im Umkreis der Hermannsschlacht und des Prinzen von Homburg. So ergeben sich völlig neue Einblicke in das Werk Heinrich von Kleists.

Öffentliche Rede in der Zeitenwende Peter Philipp Riedl, 2013-04-09. Das späte 18. und frühe 19. Jahrhundert war eine literarische Blütezeit. Die Rhetorik habe dabei so eine weitläufige Annahme der Forschung. Das Bildungssystem, Rhetorik, das bis dahin die geistige Kultur des Abendlandes maßgeblich geprägt hat, verdrängt. Die Studie will dagegen zeigen, dass das Interesse der Gebildeten an Rhetorik im allgemeinen und an öffentlicher Rede im besonderen um 1800 keineswegs erloschen ist. Im Gegenteil. Zwar fehlten in Deutschland die klassischen Foren öffentlicher Rede: Parlament und Gerichtssaal. Die politische Rhetorik wie sie im englischen Unterhaus und seit 1789 in der französischen Nationalversammlung gepflegt wurde, bot gleichwohl Anlaß genug ebenso intensiv wie kontrovers über Möglichkeiten und manipulative Gefahren öffentlicher Rede in einer Zeitenwende zu diskutieren. Die Vielschichtigkeit dieses Diskurses wird an exemplarischen theoretischen wie literarischen Texten aufgezeigt und erörtert. Das Buch untersucht zudem konkrete Versuche, die Beredsamkeit in der politischen Praxis zu verankern, insbesondere in der Propaganda der deutschen Jakobiner sowie der Ideologen der Befreiungskriege. Darüber hinaus werden die Foren öffentlicher Rede, die in Deutschland auch um 1800 existierten, in den Blick gerückt. Die Kathederberedsamkeit warb im expandierenden Medium der öffentlichen Vorlesungszyklen um ein breiteres Publikum. Auf der Kanzel wurde insbesondere im Zuge der Befreiungskriege verstärkt politisch gepredigt. Der Funktion öffentlicher politischer Predigt in der Dramentheorie und Praxis um 1800 ist dann das abschließende Kapitel gewidmet.

Heinrich von Kleist, die Abkehr vom Ursprung Michael Wirth, 1992. Kleist kehrt das fundamentale Prinzip der Kausalität um. Unter dem Druck der Komplexität der Geschehnisse zu vermindern, imaginiert der Text erst nachdem er Wirkungen und Folgeerscheinungen aufgebaut hat, kinstlich deren Ursachen. Die Wirkung gerät gleichsam zur unglaublichen Ursache der Ursache und problematisiert sich darin selbst. Betrachtet man den poetischen Ausdruck, die Darstellung als die Art und Weise der Vorstellung, so bedeutet der Versuch, diese nachzuzeichnen, die Suche nach dem Ursprung der Redebewegung und zugleich auch nach dem von ihr nicht erreichten Erkenntnisziel. Kleist enttäuscht den Leser, indem er ihm die Enttäuschung der Kunst

vorführt Er zeigt ihm worin die Künstlichkeit des Kunsttextes beruht Sie formt sich da wo die Eingabe des Natürlichen
 Bekannten sich nicht auf den Punkt hinbewegt den ihm seine eigene Schwerkraft vorgibt sondern abgeleitet wird und die
 Deviation selbst zur Anschauung bringt Es bildet sich eine der Textrede immanente Gegenläufigkeit heraus In ihr bestimmt
 Kleist sein poetologisches Konzept einer Abkehr vom Ursprung als eine Defundierung der narrativen dramatischen und
 lyrischen Handlung gleichermassen **Heinrich von Kleist in Selbstzeugnissen und Bilddokumenten** Curt
 Hohoff, 1958 Bibliogr H von Kleist u Literaturverz S 161 167 Nebent Kleist Curt Hohoff *Kleist: Geschichte, Politik,
 Sprache* Dirk Grathoff, 2013-07-02 Geschichte Politik Sprache konzentriert auf diese zentralen Themenbereiche legt der
 Autor hier eine Bilanz langjähriger Kleist Forschungen vor Der Band enthält 16 Studien zu Kleists Leben Werk und Sterben
 Eine erweiterte Rekonstruktion von Kleists legendenumwobener Würzburger Reise ist seinen literarischen Anfängen
 gewidmet Das Ende bildet Kleists Tod als inszeniertes Sterben Behandelt werden Der Zerbrochene Krug die Penthesilea Das K
 thchen von Heilbronn der Prinz von Homburg sowie in einer bergreifenden Studie zu verschiedenen Werken Antike und
 Moderne bei Kleist Drei Untersuchungen befassen sich mit den Erzählungen Michael Kohlhaas Die Marquise von O und dem
 Erdbeben in Chili Biographisch literarischen Gesichtspunkten wird an Kleists Beziehungen zu Napoleon Goethe und Hegel
 nachgegangen **Uncontainable Romanticism** Carol Jacobs, 1989 **The Romantic Performative** Angela
 Esterhammer, 2001 The Romantic Performative develops a new context and methodology for reading Romantic literature by
 exploring philosophies of language from the period 1785 1835 It reveals that the concept of the performative debated by
 twentieth century theorists from J L Austin to Judith Butler has a much greater relevance for Romantic literature than has
 been realized since Romantic philosophy of language was dominated by the idea that something happens when words are
 spoken By presenting Romantic philosophy as a theory of the performative and Romantic literature in terms of that theory
 this book uncovers the historical roots of twentieth century ideas about speech acts and performativity Romantic linguistic
 philosophy already focused on the relationship between speaker and hearer describing speech as an act that establishes both
 subjectivity and intersubjective relations and theorizing reality as a verbal construct But Romantic theorists considered
 utterance the context of utterance and the positions and identities of speaker and hearer to be much more fluid and less
 stable than modern analytic philosophers tend to make them Romantic theories of language therefore yield a definition of the
 Romantic performative as an utterance that creates an object in the world instantiates the relationship between speaker and
 hearer and even founds the subjectivity of the speaker in the moment when the utterance occurs The author traces the
 Romantic performative through its diverse development in the moral political and legal philosophy of Reid Bentham Kant and
 the German Idealists Humboldt and Coleridge then explores its significance in literary texts by Coleridge Godwin Holderlin
 and Kleist These readings demonstrate that Romantic writers mounted a deeper investigation than previously realized into
 the way the act of speaking generates subjective identity intersubjective relations and even objective reality The project of

the book is to read the language of Romanticism as performative and to recognize among its achievements the historical founding of the discourse of performativity itself *Desire's Sway* James M. McGlathery, 1983 In *Desire's Sway* James M. McGlathery investigates the role of suppressed sexual desire in the works of the important German author Heinrich von Kleist In contrast to the past hundred years of Kleist criticism which has been predominately from the standpoints of ideology moral philosophy and abstract thought McGlathery views Kleist as a subtly ironic humorist *Desire's Sway* is a study of Kleist's plays and stories as written in the spirit of the older comic traditions of Lustspiel and commedia dell'arte Belatedly acknowledged as one of Germany's greatest writers Kleist has previously been regarded by critics especially the existentialists as a deeply troubled writer whose works are expressions of a tragic view of man's destiny in an incomprehensible world McGlathery provides a well documented argument that Kleist is not the enigmatic problematical genius he is often portrayed to be but rather a lighthearted cultivator of the traditions of romantic comedy The introduction serves as a guide to the various critical assessments of Kleist and the notes and bibliography supply broad and detailed reference to secondary sources "Gebildet Genug, Um Zu Lieben und Zu Trauern" Martin Heggestad, 2001

Brandenburger Kleist-Blätter, 1992 **Heinrich von Kleist, Michael Kohlhaas** Klaus-Michael Bogdal, 1981 **Les déboires du juste, ou, "Les malheurs de la vertu" dans les nouvelles de Kleist** Aline Le Berre, 1999 *Die Dichtung Kleists* Harald Ritter, 2000

The Enigmatic Realm of **Interpretationen Zu Heinrich Von Kleists Verhaeltnis Zur Sprache**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Interpretationen Zu Heinrich Von Kleists Verhaeltnis Zur Sprache** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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