

2.1 Einführung: Würdigung des lyrischen Gesamtwerkes

2. BERTOLT BRECHT: DAS LYRISCHE SCHAFFEN – EINFÜHRUNG UND INTERPRETATIONEN

2.1 Einführung: Würdigung des lyrischen Gesamtwerkes

Die erste Schaffensphase von 1918 bis 1922 wurde von einem umfangreichen lyrischen Werk gekennzeichnet; Umfang (ca. 250 Gedichte) und Qualität hätten ausgereicht, „dem Dichter einen bleibenden Platz in der deutschen Literatur zu sichern“²⁵. Die Gedichte der *Hauspostille* waren rebellisch, abenteuerlich, provozierend und wild; ihre Nähe zu Frank Wedekind und Villon wurde von Brecht nie bestritten. Die Bibel ~~von~~ für ihn *Unterschied* bevorzugtes „Material“, das er 1928 auch als stärksten Bucheindruck angab.²⁶ Aber die frühen Gedichte waren nicht auf eine gesellschaftliche Veränderung ausgerichtet. So provozierten sie einerseits zwar den Bürger, verschafften ihm aber andererseits auch den wohligen Schauder des Entsetzlichen: Erotik und Exotik in ihrer deutlichsten Gestalt. Seine Gedichte aus dieser Zeit weisen Zeichen der expressionistischen Lyrik auf, ohne dass Brecht jemals ein expressionistischer Dichter war. Gleichermaßen gilt für die Dramen dieser Zeit. Die entscheidenden Unterschiede zum Expressionismus waren die scharfe politische Demaskierung des wilhelminischen Machtapparates (*Legende vom toten Soldaten*) unter der deutlichen Verwendung ironischer, satirischer und sarkastischer Mittel, ferner das wilde Leben in der freien Natur unter einem blauen Himmel mit Wolken, eine unverbaute Landschaft frei vom „Dickicht“ und Asphalt der Städte.

Nähe zu
Frank Wedekind
und Villon

Zeichen der
expressionisti-
schen Lyrik

25 Knopf, Bertolt Brecht, S. 484.

26 Völker, S. 12, 421.

Lyrische Standpunkte Interpretationen Mo

Renate Beyer

Lyrische Standpunkte Interpretationen Mo:

Untersuchungen zum Zitatgebrauch in der deutschen Lyrik nach 1945 Renate Beyer, 1975 **Paul**

Celan-Bibliographie Christiane Bohrer, 1989 Die internationale wissenschaftliche Beschäftigung mit dem Dichter Paul Celan der 1920 als Sohn jüdischer Eltern in Czernowitz in der Bukowina damals Rumänien geboren wurde und 1970 in Paris durch Freitod aus dem Leben schied erfreut eine Intensität wie diese für kaum einen anderen deutschsprachigen Lyriker der Gegenwart der Fall ist. Dieser Sachverhalt und das bisherige Fehlen einer historisch kritischen Werkausgabe führen zu der Notwendigkeit den Celan Interpreten eine möglichst umfassende Bibliographie der Werke und Sekundärliteratur an die Hand zu geben. Das vorliegende Verzeichnis kumuliert die bisher hauptsächlich in Zeitschriften veröffentlichten Bibliographien und aktualisiert den Stand der Publikationen über Celan bis zur ersten Jahreshälfte 1988. Ein wesentlicher Teil der wissenschaftlichen Untersuchungen wurde im Hinblick auf die in ihnen enthaltenen Gedichtinterpretationen ausgewertet. Eine weitere Aktualisierung der Bibliographie ist vorgesehen. **Von Benn zu Enzensberger** Ludwig Büttner, 1975

Erziehungswissenschaftliche Dokumentation Heiner Schmidt, 1974 *Bibliographie zur deutschen Lyrik nach 1945*

Rolf Paulus, Ursula Steuler, 1974 **Das Gedächtnis der Interpretation** Ralf Simon, 2018-01-01 Ralf Simons vorliegende Studie erschließt das Werk Johann Gottfried Herders vom Thema des Gedächtnisses hier unterhalb der Prozesse disziplinärer Formationen geht es in der Lektüre der Herderschen Texte der Fragestellung nach wie eine Erkenntnis von Texten möglich sei sofern diese als poetische als individuelle und als sinnliche gedacht werden. Zur Diskussion stehen Herders Theoriemodelle der Hermeneutik: Ästhetik Poetik und Gedächtnistheorie. Erst aus ihren Argumentationsbeständen lassen sich die Begriffe eines individuellen poetischen Textes dann eines Verstehens von Individuellem und schließlich der paraphrasierenden Interpretation gewinnen. **Interpretationsprobleme Moderner Lyrik am Beispiel Paul Celans**

Germinal Civikov, 2024-09-09 **Sklavensprache** Karl Heinz Wüst, 1989 Seit Beginn der sechziger Jahre war das literarische Leben der DDR geprägt von nicht abreißenden emphatisch geführten Debatten über Gestalt und Funktion der Lyrik innerhalb einer sich als sozialistisch begreifenden Gesellschaftsordnung. Diese Debatten werden in der hier vorliegenden Untersuchung nachgezeichnet, da vor diesem Hintergrund Tragweite und Bedeutung einer Lyrik die den an sie gestellten Vorgaben reserviert gegenübersteht und ihr im Kontext der DDR Gesellschaft kritisches Potential erst verständlich werden. Auf breiter empirischer Grundlage werden jene Verfahrensweisen versammelt, durch die sich die kritischen Lyriker und Lyrikerinnen in ihren Werken den Anforderungen einer eher dogmatisch orientierten Kulturpolitik zu entziehen suchen.

Die Bildsprache der Lyrik Ingeborg Bachmanns Ulrich Thiem, 1972 *Quellenlexikon zur deutschen Literaturgeschichte* Heiner Schmidt, 1994 **Blumen ins Eis: Lyrische und literaturkritische Innovationen in der DDR** Anthonya Visser, 2020-10-12 Mit dem Ende der DDR entstand in der Literaturwissenschaft der dringende Bedarf an neuen Forschungsarbeiten zu Entwicklungen auf dem Gebiet der Literatur der DDR. Literarische Texte sollten dabei in erster Linie

als Literatur gesehen werden und nicht wie es bisher oft der Fall war als Dokumente die Einblick in die politisch gesellschaftlichen Verh ltnisse gew hrten Diese Dissertation zeigt anhand vier relativ selbst ndiger Teilobjekte in diachroner und synchroner Hinsicht innovative Aspekte in der literarischen Kommunikation der DDR auf Auf Grund bereits vorhandener Untersuchungen wurden Auseinandersetzungen zwischen Lyrikern und Literaturwissenschaftlern sowie kritikern der Jahre 1966 und 1971 72 zum Ausgangspunkt genommen Die deutlichen Initiativen einiger Lyriker und nicht zuletzt einiger Literaturwissenschaftler im Jahre 1966 zu einer Erneuerung des rezeptiven Umgangs mit Lyrik zu gelangen konnten sich erst zu Beginn der siebziger Jahre durchsetzen Das letzte Kapitel setzt sich nachdr cklich mit den aktuellen Diskussionen um die Position der Lyrik und die ihrer Autoren Stasi Mitarbeit auseinander *Münchener akademisches Taschenbuch für Mediziner*,1896 **Die Struktur der tschechischen Lyrik zu Beginn des 20. Jahrhunderts** Miloš Sedmidubský,1960

Münchener akademisches Taschenbuch ,1896 **Deutsche Lyrik** Winfried Freund,1990 **Friedrich Gottlieb Klopstock** Hans-Georg Werner,1978-12-31 Keine ausf hrliche Beschreibung f r Friedrich Gottlieb Klopstock verf gbar Lyrikinterpretation und Intertextualität Anette Hammer,2006 **Deutsche Bibliographie** ,1966 Schmerz zum Mitsein Martin Jörg Schäfer,2003 Bei Philippe Lacoue Labarthes umstrittener Lekt re der Lyrik Paul Celans im Zeichen des Denkens Martin Heideggers findet sich vorsichtig folgende These angedeutet Das Versagen der tradierten europ ischen Symbolsysteme vor Auschwitz setze einen Schmerzaffect frei der als Art ethischer Imperativ eine bisher in den europ ischen Kulturen unbekannte Kommunikationsweise erfordere Vorliegender Band zeichnet Hintergr nde Tragweiten und Konsequenzen dieser Annahme nach die problematische Patenschaft Heideggers die von Lacoue Labarthe bersthene performative Dimension im Schreiben Heideggers wie Celans Celans Entstellung des Heideggerschen Vokabulars bei seiner Zerst rung der Autonomie der K nste zugunsten einer Hinwendung zum Anderen Ausblendung und untergr ndiges Insistieren des Wortes Schmerz im Schreiben Celans wie Jacques Derridas die Verdichtung von Schmerzaffect und Literarizit t zur Grenzerfahrung im Schreiben Lacoue Labarthes die Ausbreitung dieser Grenzerfahrung zu einer literarischen Kommunikation als Freude im Schreiben Jean Luc Nancys Literatur kann solchem Mitsein als ein stets vorl ufiges Modell dienen wo sie ihre literarische Eigenst ndigkeit aufgegeben hat und sich mit Anderen affiziert Die Lyrik des Horaz Hans Peter Syndikus,2001

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