

MARKUS HEILMANN
DIE KRISE
DER AUFKLÄRUNG
ALS KRISE
DES ERZÄHLENS

TIECK'S „WILLIAM LOVELL“ UND
DER EUROPÄISCHE BRIEFROMAN

Probleme Des Erzählens In Der Weltliteratur

L Cohen



Probleme Des Erzählens In Der Weltliteratur:

Probleme des Erzählens in der Weltliteratur Fritz Martini, 1971 *Probleme und Anforderungen intermedialen Erzählens. Die Transformierung von Mary Shelleys "Frankenstein" zum Filmklassiker* Susann Greve, 2015-11-27

Bachelorarbeit aus dem Jahr 2015 im Fachbereich Filmwissenschaft Note 1,3 Universität Rostock Institut für Germanistik Sprache Deutsch Abstract Die Arbeit untersucht die unterschiedliche Erzählstruktur von Medien im Rahmen der Frage wie trotz unterschiedlicher Kanäle die gleiche Geschichte erzählt werden kann Neben einer theoretischen Analysestruktur wird dies am Beispiel von Mary Shelleys Frankenstein aus dem Jahre 1818 und der ersten erfolgreichen Verfilmung aus dem Jahre 1931 von James Whale untersucht Zunächst soll in Kapitel 2 der Begriff des audiovisuellen Erzählens einmal näher betrachtet werden um seine Eigenschaften und grundsätzlichen Merkmale herauszustellen Daraus folgt eine historische Betrachtung und Definierung der Literaturverfilmung die in einem engen Zusammenhang mit der Entstehung des Films zu sehen ist Nachdem grundlegende Begriffe geklärt und eingeordnet wurden soll die narrative Gestaltung literarischer Werke der des Films gegenübergestellt werden um den Grundstein für eine Analyse zu legen Hierzu werden die Werke Einführung in die Erzähltheorie von Martinez Scheffel Transmediale Erzähltheorie von Mahne und Probleme filmischen Erzählens eine Aufsatzsammlung zum genannten Thema herausgegeben von Birr Reinerth und Thon genutzt In Kapitel 3 dieser Arbeit wird die Erzählstruktur des Romans Frankenstein oder Der moderne Prometheus und der gleichnamigen Adaption aus dem Jahre 1931 analysiert Die Untersuchung dieser Zeichensysteme wird hier im Rahmen einer Analyse der Erzählstruktur wie sie in Kapitel 3 erfolgen wird durchgeführt Sodann sollten Schneiders Anforderungen erfüllt sein damit Aussagen zur Transformation in Kapitel 4 getroffen werden können Dabei soll die Beziehung zwischen Mary Shelleys Roman und der ersten vollständig in Bild und Ton abgefassten Adaption beschrieben und der Prozess der Transformierung erläutert werden In Kapitel 5 sollen schließlich die Ausführungen noch einmal aufgenommen und zusammengefasst werden damit ein abschließender Überblick gegeben werden kann

Strukturen des Erzählens Wieland Zirbs, 1986 Die Erzählstrukturen in Wilhelm Raabes Spätwerk werden unter dem Aspekt ihrer historischen und anthropologischen Bedingtheit analysiert Dabei wird deutlich wie weit sich Raabe bereits vom Erzhlverhalten des programmatischen Realismus entfernt hat Seine auf die Grundmuster Mündlichkeit und Schriftlichkeit sowie monologisches und dialogisches Erzählen zurückschließbaren Gestaltungsformen reflektieren dabei stets anthropologische Basismodelle Es kann gezeigt werden dass eine veränderte für Brüche und Widersprüche sensibilisierte Realitätssicht ihre Entsprechung in einer gewandelten Erzählweise findet und so Erzählformen der Moderne antizipiert

Formen selbstreflexiven Erzählens Michael Scheffel, 2011-05-02 Von der Selbstreflexion bestimmter literarischer Werke wird oft gesprochen Was aber bedeutet Selbstreflexion im besonderen Fall einer fiktionalen Erzählung welche Formen lassen sich unterscheiden und wie haben sich diese Formen historisch entwickelt Der erste Teil des Buchs bestimmt das Phänomen der Selbstreflexion im poetologischen und narratologischen Sinn Zu diesem

Zweck wird der Gegenstands Wirklichkeits und Selbstbezug von fiktionaler Rede untersucht und eine systematisch begründete Typologie der möglichen Formen narrativer Selbstreflexion entworfen Der zweite Teil macht diese Typologie fruchtbar und analysiert am Beispiel von Werken der Autoren Wieland E T A Hoffmann Fontane Schnitzler Hildesheimer und Grzimek unterschiedliche Formulierungen einer narrativen Poetik in der deutschsprachigen Literatur Dabei zeigt sich da die Möglichkeiten selbstreflexiven Erzählens bedeutend vielfältiger sind als gemeinhin angenommen wird Auch scheinbar selbstvergessene realistische Erzählungen können sich auf sich selbst beziehen und auf durchaus komplexe Weise vom fiktionalen Erzählen und seinen poetologischen Voraussetzungen handeln Die Reihe von Werkanalysen die mit den Anfängen neuzeitlichen fiktionalen Erzählens beginnt und über dessen erklärtes Ende hinaus bis in die unmittelbare Gegenwart reicht ermöglicht schließlich einen Überblick über die Entwicklung der narrativen Fiktion und ihre besondere Situation im gegenwärtigen Zeitalter der Simulation

Der Begriff der Literatur Alexander Löck, Jan Urbich, 2010-07-19 Die hier vorgelegten Beiträge diskutieren Möglichkeiten und Bedingungen einer konsensfähigen Bestimmung des Literaturbegriffs Dabei geht die Diskussion von der bestehenden Vielfalt literaturtheoretischer methodischer und methodologischer Ansätze aus Aus sehr verschiedenen Perspektiven werden die einzelnen Beiträge kanonische Kriterien Anschaulichkeit Form Erkenntnis Geist Reflexivität Sprachlichkeit Selbstbezogenheit Medialität Genauigkeit Poetizität etc und entwickeln daraus Vorschläge für eine tragfähige Begriffsbestimmung Somit gewährt der Band Einblicke in die methodologischen Grundlagen und das wissenschaftliche Selbstverständnis der gegenwärtigen deutschen Literaturwissenschaft Ziel ist eine Auseinandersetzung mit dem literaturwissenschaftlichen Methodenpluralismus die nicht bei einer bloßen Bestandsaufnahme stehen bleiben will sondern die verschiedenen Ansätze in einen Dialog miteinander bringt und Synthesevorschläge unterbreitet Nicht zuletzt dadurch versteht sich der Band als Beitrag zur Diskussion um die gesellschaftliche Bedeutung der Literatur und Literaturwissenschaft sowie der Geistes und Kulturwissenschaften

Bauformen des Erzählens Eberhard Lämmert, 2017-12-18

Wertungsprobleme in der Trivialliteraturforschung Günther Fetzner, 1980

Poetik und Praxis des Erzählens bei Peter Bichsel Chalit Durongphan, 2005 Von der Geschichte der Rezeption des Erzählwerks Peter Bichsels in der Literaturkritik ausgehend zeigt die Arbeit dass ein möglicher Zugang zum Erzählwerk dieses Schriftstellers seine poetologische Konzeption vom Erzählen ist Es werden verschiedene Aspekte der Bichselschen Poetik des Erzählens darunter Bichsels Verständnis vom Erzählen und der Literatur sowie seine Vorstellung von anthropologischen Funktionen des Erzählens erörtert und anhand zeitgenössischer Erzähltheorien systematisiert Ferner wird die Umsetzung der Poetik des Erzählens in Bichsels gesamtem Erzählwerk betrachtet Die Untersuchung zeigt dass das Erzählen Ausgangspunkt und Ziel seiner Literatur ist Die Ergebnisse tragen sowohl zu einem besseren erzähltheoretischen philosophischen und anthropologischen Verständnis vom Erzählen bei als auch zu einer angemesseneren Einordnung von Bichsels Erzählwerk in die Literaturgeschichte

Mitteilungen des Deutschen Germanistenverbandes Deutscher Germanistenverband, 1971

Der Wandel der

Erzähltechnik im DDR-Roman John Allen Erickson, 1981 Internationale Bibliographie der Rezensionen
wissenschaftlicher Literatur ,1973 Der Begriff des Erzählens im 20. Jahrhundert Edzard Krücker, 1981 German
books in print ,1980 **Deutsche Bibliographie** ,1981 Die Struktur des modernen deutschen Romans Ulf Eisele, 1984
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 of Germanic Studies, 1976

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web nautical studies the department provide sound academic and professional training for nigeria foreign midshipmen and women its provide a strong foundation for young nigerians foreign student who wish to become a deck officer its also train middle level manpower for the maritime industry

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web aug 7 2023 candidates who selected maritime academy of nigeria as their first 1st choice institution in the 2023 utme and scored above the required cut off mark as stated in 2 below are eligible for post utme registration utme cut off mark a nautical science 175 b marine engineering 175 c electrical electronic engineering 175 d

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web jun 23 2017 in order to apply to the institution for boat ship building technology nautical science hydrography marine engineering electrical electronics engineering marine meteorology and oceanography you must have senior school certificate ssc or its equivalent you must have at least five credits passed in following subjects

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web candidates applying for admission to study nautical science at the maritime academy of nigeria must possess a national diploma in nautical science with a cumulative grade point average of not less than 2 50 lower credit from the maritime academy of nigeria or other accredited institution

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