

Theses for the DLA degree about Kleist (Heinrich von...)

One of Kleist's significant merits is, that he is not only not doctrinaire, and his writings, (dramas and short novels), are not ideological, one does not feel trends, fashions, tendencies, but moreover, his writer's - story-teller's attitude knows not any moral judgment either. He's a free, independent opinion-shaper. He's decadent. He's not amoral. He's irrational. That's why he's objective. Sacral is closer to him, than the classicist, or romantic style. He instinctively thinks on a cosmic scale, his time and space is the infinite. He does not acknowledge social expectations, he only accepts instincts, and the impulsive passions that lift the world high above reality. He's a moorland man, (in a short novel he refers to this being); half man, half animal. There's a web between his toes, his arms and legs are curved, deformed (transformed?) because of land-walking. His real element is water. Swamp-water, because he loves sludge too. Even on the feathers of snow-white swans....

His chums in this mental freedom, human malformation, abnormal, deviate contemplation and documentation, - Friedrich and Fjodor, are his partners, allies. They run together with Heinrich, out-riding, and sometimes snapping at each other, on a shore, where only a brush-stroke of a monk is standing. And then they dive into the ocean. For the solid ground is only pretense, only temporal home – they think – so, we must get to know our true playground, which is fluid, (cannot be seized), to get used to, and to understand all, whats happening to us. For God is dead, and we were His slayers. So the fair and osculation is free for all! What is to remain: pretense, passion and conjuring. And good humour. For me that's Heinrich von...