

Arabeske (Literatur)

Friedrich Schlegel übertrug den Begriff **Arabeske** als erster auf die Literatur, in der sie eine durch *scheinbar chaotische, naturähnliche Strukturen gekennzeichnete Form* bezeichnet.

Der Literaturwissenschaftler Karl Konrad Polheim (1927-2004) hat sich ausführlich mit der eigenwilligen Schlegelschen Terminologie beschäftigt und definierte die Arabeske wie folgt:

Arabesk ist jene durch die Dichtungskraft (oder die Einbildungskraft oder den Witz) hervorgebrachte Form, in der sich die unendliche Fülle ahnungsweise manifestiert.

Aus Schlegels unterschiedlichen Verwendungen des Begriffes in seiner bedeutenden theoretisch-ästhetischen Schrift *Gespräch über die Poesie* (1800 im Athenäum erschienen) lassen sich drei Arten bzw. Stufen von Arabesken herauskristallisieren:

1. die Arabeske als Naturform, als *älteste und ursprünglichste Form der menschlichen Fantasie*, zu einer solchen Form können auch Trivialromane *meistens auf dem Wege des Naiven von selbst* geraten.
2. die Arabeske als *poetische Gattung, in der sich Stoff- und Formkomposition verschlingen*.
3. die *wahre Arabeske*, ein romantischer Roman, der eine Theorie des Romans beinhaltet, einen Roman des Romans also.

In seinem fragmentarisch gebliebenen romantischen Roman *Lucinde* (1799) schuf Schlegel eine *wahre Arabeske*, insofern er die romantische Theorie des Erzählens zum Inhalt des Erzählens machte. Der Begriff der Arabeske fällt im Buch nicht, jedoch verweist eine üppige Pflanzenmetaphorik allegorisch auf ihn. Zudem bezeichnete Schlegel *Lucinde* selbst wiederholt als Arabeske.

In ihrer Arbeit *Nicht-epische Strukturen des romantischen Romans* bezeichnet Esther Hudgins neben *Lucinde* (Frühromantik) auch E.T.A. Hoffmanns Lebens-Ansichten des Katers Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern (Hochromantik) und Joseph von Eichendorffs *Dichter und ihre Gesellen* (Spätromantik) als Arabesken.

Literatur

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 - Ders.: *Studien zu Friedrich Schlegels poetischen Begriffen*. In: Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte 3 (1961).
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