Acta Facultatis Philosophicae Universitatis Ostraviensis.
Studia Germanistica X
Abstracts – Key Words

SPRACHWISSENSCHAFT:

Milan PIŠL

Zeitliche Dimension beim Ausdruck von Emotionen am Beispiel der postmodernen Dramentexte

Abstract:
The temporal dimension in expressing emotions – the example of postmodern theatrical texts

This article is based on the observation that the linguistic expression of emotions has three basic categories: intensity, quality, and the temporal dimension. The latter category has not yet received sufficient attention from linguistic research. The article takes the example of contemporary theatrical texts to demonstrate the close correlation between the linguistic means used to express emotion and their temporal dimension. The analysis of the use of these means and their meaning in the given dramatic situation shows that temporality is a linguistic phenomenon which plays a key role in the linguistic expression of emotions in this type of text. It was also shown that the organization of a dramatic text – including an exposition phase or authorial notes – provides a suitable tool for the mediation of various temporal levels, the understanding of which plays an irreplaceable role in the total emotional potential of the text.

Keywords:
emotion, linguistic means, drama, temporal dimension

Vedad SMAILAGIĆ

Die Präpositionen *laut*, *zufolge* und *gemäß* als Intertextualitätsmarker

Abstract:
The prepositions *laut*, *zufolge* and *gemäß* as intertextuality markers

In this paper, the author describes the use of the prepositions *laut*, *zufolge* and *gemäß*. These phrases are used exclusively when adopting parts of a text in another one. Thus, phrases with these prepositions are understood here as explicit intertextuality markers. Furthermore, the paper examines the nouns from these phrases, as well as some text-pretext relations arising from them.

Key words:
prepositions, prepositional collocations, intertextuality

Miroslava TOMKOVÁ

Topoi des Minnesangs in den erotischen Szenen der Sammlung ‚Des Knaben Wunderhorn'
dreier Minderheitszeitschriften

Abstract:
The topoi of Minnesang in the erotic scenes of the collection 'Des Knaben Wunderhorn'

The article focuses on traditional expressive schemata used in the collection 'Des Knaben
Wunderhorn' to depict scenes of eroticism and sexuality. The analysis is based on the observation
that the dominant emotion in the collection is love – which is often described in erotic terms in
the songs – and that the collection is dominated by songs from the medieval period, meaning that
it contains schemata which are frequently euphemistic in character and have been passed down
since the period of Minnesang.

Key words:
folk songs, eroticism, Minnesang, love, emotion

Šárka VALOVÁ

Temporale Deixis kontra Emotionen

Abstract:
Temporal deixis and emotions

This article focuses on the roles of temporal adverbs in the linguistic expression of emotions.
Emotions are phenomena which we experience subjectively, and which we are unable to grasp
without respect to time. The intersubjective linguistic expression of emotions in the novel
involves the use of temporal adverbs accompanying the narrative structure of the text and helping
to intensify the expression of emotions.

Key words:
Temporal adverbs, expression of emotions, narrative structure

Lenka VAŇKOVÁ

Suffigierte Personenbezeichnungen als Emotionalisierungsmittel. Neuere Korpus-Recherchen zu
bekannten negativ wertenden Suffixbildungen

Abstract:
Personal names created via suffixation as means of emotionalization. New corpus research of
well-known suffixal formations expressing negative evaluation

One of the means of expressing emotional content is the naming of people. Many negative
personal names are created using derivation (suffixes); the goal of this study is to determine
which suffixes are frequently used and whether any German suffixes have primarily negative
meanings.

Norbert Richard WOLF

Mystisches Sprechen zwischen Literatur- und Wissenschaftssprache

Abstract:
Mystic language between literary and scientific language

Mysticism means the verbalization of mystic experiences, or more precisely the verbalization of „unio mystica" – the unification of the religious „I" with the absolute, and, in Christianity, with God. An interesting body of German mystic literature has survived from the medieval period, beginning with the „St. Trudperter Hohenlied" (around 1160). In „conjugal mysticism", the „unio" is viewed and verbalized as an experience of love, while speculative mysticism (especially as represented by the Dominicans) formulates a „different" theology, written primarily in German. These new mystical experiences require a new approach to language, i.e. methods of nomination which recall the principles of naming based on the use of metaphor and word-formation in professional language.

LITERATURWISSENSCHAFT:

Gabriela BRUDZYŃSKA-NĚMEC

Für Geist und Auge Jan Quirin Jahns ‚Gefühle bei Besuchung des Schönhofer Garten' (1797)

Abstract:
For Spirit and Eye 'Jan Quirin Jahn's ‚Gefühle bei Besuchung des Schönhofer Garten' (1797)

This article analyses the essay 'Gefühle bei Besuchung des Schönhofer Garten' by Jan Quirin Jahn (1739–1802), published in 1797 in the magazine 'Apollo'. The description of the English garden in Schönhof (Krásný Dvůr), the oldest of its kind in Bohemia, is seen in the light of aesthetic and theoretical discussions. The impression determines the reception of the new art of garden design. Jahn's literary walk through the garden of Schönhof also testified that new forms of aesthetic perception were intensively received in Bohemia.

Renata CORNEJO

„Die Heimat heißt Babylon". Zum kreativen Umgang der tschechischen deutsch schreibenden Autoren mit der Sprache

Abstract:
"The Home Country is Called Babylon". On the Creative Way of how Czech Authors Writing in German Handle Language

The premise of this paper is that there is a special trait which authors writing in German – but having a different mother tongue – have in common: compared to authors whose mother tongue is German, they show a more distinct sensitivity for the peculiarities of language, a more intense preoccupation with language phenomena, and a habit of critically questioning linguistic conventions, i.e. overall they display a greater awareness of language. Using the examples of Libuše Moníková, Jiří Gruša and Michael Stavarič, the paper shows how their German texts become alienated through elements from their mother tongue and how these authors make use of their bilingualism in their creative way of handling the foreign language.

Radek MALÝ

Zur Rezeption des deutschsprachigen Frühexpressionismus in Tschechien

Abstract:
On the reception of German early expressionism in the Czech lands

The author of the study examines the relations between the poetry of the German expressionist Georg Heym (1887–1912), the Austrian expressionist Georg Trakl (1887–1914), and Czech literature, especially poetry. Both these authors are representatives of early expressionism. Heym is also known in the Czech lands through the translations of Bohuslav Reynek, František Vrba, Ivan Slavík, Ludvík Kundera and Radek Malý. Trakl's work affected the development of modern Czech poetry through translations by Bohuslav Reynek. Specific and significant manifestations of Trakl's influence can already be found in the work of Bohuslav Reynek and in the first two collections by František Halas. In varying degrees, the authors have left traces in the poetry of František Hrubín, Vilém Závada and Jan Zahradníček. The echoes of Trakl's poetry can be heard in the 1960s in the work of the poet Zbyněk Hejda.

DIDAKTIK:

Eva BAJEROVÁ

Text und Verstehen. Zur Systematisierung der Begriffe der Textverständlichkeitsforschung

Abstract:
Text and comprehension. On the systematization of concepts for researching text comprehension

The aim of this article is to systematize selected existing definitions of texts and, from the perspective of research into text comprehension, to compare and contextualize the most frequent concepts applied in the field. These concepts are used in the description of the basic phases and aspects of the text comprehension process; they may be divided into three groups depending on whether they denote the comprehension process itself, the results of this process, or the properties of text. This division should not be viewed as an immutable set of concepts, but rather as a starting point for research into issues of text comprehension and comprehensibility.

Key words:
Text, text producer, text recipient, text comprehension, text processing, text comprehensibility, difficulty of texts, understanding of texts, communicative understanding