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Gerhard Tersteegen  
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Studienarbeit aus dem Jahr 2016 im Fachbereich Germanistik - Komparatistik, Vergleichende Literaturwissenschaft, Note: 1,3, Universität des Saarlandes,

Sprache: Deutsch, Abstract: Diese Untersuchung führt auf Grundlage dreier thematisch ähnlicher Gedichte eine Analyse auf literarischer, theologischer und musikalischer Ebene durch und vergleicht deren Ergebnisse in einem letzten Schritt. Zunächst wird dabei auf die Vorreden der Dichter in dem entsprechenden Werk, in welchem das jeweilige Gedicht erschien, Bezug genommen, um deren Ansichten über den Zweck der Dichtung darzulegen. Daneben wird näher auf die Problematik der Terminologie geistliches Lied und Kirchenlied eingegangen, um

eine korrekte Verwendung im Rahmen dieser Arbeit zu gewährleisten. Eine einzelne Analyse literarischer und theologischer Elemente erübrigt sich durch deren gemeinsame Berührungspunkte, sodass der literarisch-theologische Diskurs eine Einheit bildet. Neben inhaltlichen Aspekten des Gedichts werden theologische und poetologische Bestandteile der jeweiligen Lyrik genannt und erläutert. Dieser Diskurs wird mit einer Auseinandersetzung über das im jeweiligen Gedicht skizzierte Bild von Zufriedenheit fortgeführt: Was

bedeutet  
Zufriedenheit im  
Sinne des Dichters?  
Des Weiteren  
erweist sich auch  
ein Blick auf die  
Erzählperspektive  
als  
gewinnbringend,  
denn durch diese  
mag es den Autoren  
gelingen, ihrem  
theologischen  
Anliegen noch  
besser Ausdruck zu  
verleihen. Der  
musikalische  
Diskurs befasst sich  
mit einer  
ausgewählten  
Vertonung des  
Gedichts. Zunächst  
werden  
grundlegende  
Informationen zum  
musikalischen  
Erscheinungswerk  
und jeweiligen  
Komponisten  
gegeben, um dann  
in einem nächsten  
Schritt näher auf  
das Text-Musik-  
Verhältnis

einzu-gehen. Es  
wird untersucht, ob  
und wie es gelingen  
kann, grundlegende  
Textaussagen der  
Dichtung  
musikalisch  
umzusetzen,  
darzustellen oder  
gar zu verstärken.  
Versucht das  
musikalische Werk  
den Text als  
kompositorische  
Grundlage  
möglichst genau  
umzusetzen oder ist  
der Komponist eher  
an einer freieren,  
kunstvolleren  
Ausgestaltung  
interessiert?  
Zusammengefasst  
zeigt der  
abschließende  
Vergleich die  
Unterschiede und  
Gemeinsamkeiten  
der lyrischen  
Dichtung der drei  
behandelten  
Autoren auf und  
lässt einen Wandel  
theologischer

Glaubensinhalte  
und lyrischer  
Elemente deutlich  
werden. Auch der  
musikalische  
Diskurs findet  
Einzug in den  
Schlussteil, um an  
die anfangs  
erläuterte  
Terminologie von  
Kirchenlied und  
geistlichem Lied  
anzuknüpfen.

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