

Publication

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In Kleist's literary theatre, the interaction of characters and the play's own illusionism are based on permanently emerging paradoxes. Decision making refers to crucial distinctions, and vice versa. In Kleist's first drama, Familie Ghonorez (later was changed to Schroffenstein), the ordeal of hostile genealogies is based on the typical tools of the comedy of mistaken identities. The family warship shows contrapuntal networks of intrigues and causes foolish misunderstandings. Taken deadly serious by the tragic slaughter, the puns proof their dramatic dignity, which also fits for the purpose of comedy in Kleist's Amphitryon. In that of errors', it is Alkmene's call to distinguish husband from holiness. But all she can do, all the play can do by the means of verse, is, to hand the dilemma down to the audience.

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