

J

JAHRBUCH (yearbook)

Any periodical publication in book form which appears annually.

JAHRHUNDERTWENDE (turn of the century)

Term which refers generally to any turn of the century, but more specifically to the turn from the 19th to the 20th century. The term was used in a literary-historical context especially after about 1960 as the transition from the 19th to the 20th century came to be seen as a caesura in literary and intellectual history, giving rise to all those trends and developments subsumed under the rubric of →MODERNE.

JAHRMARKTSSPIEL

Entertainment offered at fair grounds, usually in the form of →KASPERLETHEATER, →PUPPENSPIEL, or SCHATTENSPIEL.

JAMBUS (iambus) = Iambus

Metrical foot of two syllables, the first unstressed or short and the second stressed or long. (xX) →METRIK.

JARGON (jargon)

Vocabulary or mode of speech which is peculiar to a particular trade, profession or group of people, and may be unintelligible to outsiders.

JENAER ROMANTIK →FRÜHROMANTIK

JEREMIAD (jeremiad)

Lamentation: speech or poem which is extremely sorrowful or complaining in mood, in the manner of the lamentations by the prophet Jeremiah in the O.T. →ELEGIE, →KLAGELIED.

JESUITENDICHTUNG

The literature produced by members of the Society of Jesus which reached its fullest development c.1550-1700. Although it was an international phenomenon, it exerted its greatest influence in the German-speaking countries, in the dramatic genre in particular. The large number of schools controlled by the Jesuits facilitated and fostered the production of plays, which were strongly didactic, and were used for the propagation of Catholic teachings at the time of the Counter-Reformation. The plays drew from classical and biblical sources, and also retained themes from the med. →MYSTERIENSPIELE. In the late Baroque, tragedy began to dominate, and historical events and figures increasingly formed the subject-matter. Because the plays were performed in Latin, the influence on the national literatures was limited. During performances German synopses were provided for the benefit of the audience. The Jesuits' main contribution to the development of German theatre can be seen in their innovative theatrical techniques: quick scene changes, sophisticated theatre machinery, lighting effects, etc. Music and dance were utilized to create an early →GESAMTKUNSTWERK.

JUGENDLITERATUR →KINDER- UND JUGENDLITERATUR

JUGENDSTIL (art nouveau)

Jugendstil was a conscious reaction to the blustering massiveness of the Bismark years in the new Reich. In particular the overloaded neo-historical style - architecture, drama, painting etc. - aroused contempt and ridicule in the generation which came of age towards the end of the 19th century. But *Jugendstil* was also a practical protest against mass production and industrial ugliness. It drew its inspiration as much from the spartan clarity of Japanese drawing as from the theories of the English social reformers, notably William Morris and John Ruskin. Morris's emphasis on the integrity of the individual designer-craftsman - and his own practical example - are important here. Thus *Jugendstil*, it should be explained, covered many art forms: Stefan George's elaborately cool and careful choice of words (e.g. *Die Spange*), as well as of the type-face, paper and binding chosen for his work (e.g. the journal *Pan* much of the work of the *Bondi Verlag*, etc.), is but one typical instance.

The journal *Jugend*, established in Munich (1896), was standard-bearer for the movement; the term *Jugendstil* itself may be said to originate with Otto Eckmann (1865-1902) whose markedly linear style was a notable and recurrent feature of *Jugend* in its earlier years.

Jugendstil was by no means limited to Germany and may meaningfully be compared with the *Sezession* in Austria, art nouveau, or the 'Nineties Group' (Beardsley) in England; and it shared their later tendency to decorative complexity and excess (Schlingpflanzenlinie). The movement was at its height between approximately 1895 and 1910.

Although *Jugendstil* is applied to literature too the term is still very much under discussion and no satisfactory definition of literary *Jugendstil* has yet been offered.
→MODERNE.

B.C.

K

KABARETT (cabaret) = Brettl, Kleinkunst, Überbrettl

Form of theatrical entertainment originally presented in a public house; comprising a number of songs and sketches performed in a fast-moving style, with a minimum of theatrical accessories. Traditionally highly critical of the establishment, *Kabarett* holds it up to ridicule, subjecting it to biting satire.

KAKANIEN

Term created by Robert Musil in his novel *Der Mann ohne Eigenschaften* (1931ff.) to refer ironically to the Austro-Hungarian Dual Monarchy. Since the arrangement with Hungary in 1867 the monarch united the complex of states as Emperor of Austria and King of Hungary and each of the numerous official bodies and government institutions was prefixed either k.k. (*kaiserlich-königlich*; imperial-royal) or k.u.k. (*kaiserlich und königlich*; imperial and royal). Because of the vast bureaucracy in Austro-Hungary, everything seemed to be either k.k. or k.u.k., hence the name *Kakanien*.

KALAUER

Pejorative term for a pun or play on words which is forced, artificial or in bad taste.

KALENDER → KALENDERGESCHICHTE

KALENDERGESCHICHTE

Refers to a short, usually fictional prose text normally published in a popular almanac (Kalender). Until the mid-19th century these almanacs often constituted the main secular reading of the lower classes, and were also widely circulated amongst the middle classes. They were bought primarily for the useful information they contained; dates, times of the rising and setting of the sun and moon, market dates, astrological and medical advice, but from the 16th century onwards almanacs also included reading material intended primarily to educate and entertain their readers, who usually had only a minimum of formal education. Thus almanac stories are generally simple in style and often have a didactic moral undertone. While they often adopted formal elements from other traditional short literary forms such as the prose farce, anecdote, satire or chronicle, these were amalgamated into distinctive forms of their own, appropriate to the specific characteristics of their medium, the *Kalender*. The *Kalendergeschichten* were often related to the particular region where the almanac was published e.g. the almanac stories by Hebel (1760-1826), Auerbach (1812-1882) or Gotthelf (1797-1854), and the language coloured by the regional dialect. During the 19th century almanac stories, which had previously been published anonymously, were increasingly acknowledged as an artistic form and some authors republished their *Kalendergeschichten* in separate collections (e.g. Hebel, *Schatzkästlein des rheinischen Hausfreundes*, 1811). This partial emancipation of the *Kalendergeschichte* from its medium continued into the 20th century, when, with the decline of popular almanacs as a literary medium, almanac stories were also written for separate publication; e.g. the *Kalendergeschichten* by Brecht (1898-1956) and Graf (1894-1967). →ALMANACH.

F.V.

KALLIOPE (Calliope)

Muse of rhetoric, eloquence and heroic poetry. →MUSEN.

KAMMERSPIELE

Small intimate theatre (300-800 seats) for the production of plays not suited to larger stages.

KANZLEISPRACHE

The German used by the chancelleries for legal records from the late 13th century when the vernacular started to replace Latin in this function. This, together with the invention of the printing press and the Reformation, provided the impetus for the standardization of written German. The Saxon chancellery, on whose *Kanzleisprache* Luther based the language of his Bible translation, used an East Central German variety, as did the imperial chancellery when it was in Prague. To an increasing extent this variety became the model for literary German, a tradition continued by Opitz (1597-1639), Leibniz (1646-1716), Goethe (1749-1832), and others. →DRUCKERSPRACHE.

Kanzleisprache can also refer to a formal and ponderous spoken or written style, especially in association with bureaucratic or legal jargon.

M.C.

KAPITALE

Roman script consisting of capital letters only (→MAJUSKELN) used for manuscripts and inscriptions from the 4th to 6th century. Gradually superseded from the 5th century onwards by the more rounded →UNZIALE.

KAROLINGISCHE RENAISSANCE (Carolingian Renaissance)

The revival of interest in the Latin language and culture stimulated and encouraged by Charlemagne (768-814) who was the patron of a group of scholars (many of whom were Irish monks) at his court, who copied, collected and commented on a vast number of works of classical Roman literature.

KASPERLE, →KASPERLETHEATER

Puppet theatre whose main character is a comic figure called *Kasperle*.

KASTALIA (Castalia)

A spring on Mount Parnassus (→PARNASS) which was sacred to the Muses, and according to the ancient Greeks was a source of poetic inspiration. →HELIKON, →MUSEN.

KASTRIERTE AUSGABE (editio castigata, castrata, expurgata) →AUSGABE**KASUS** (case, as the term is used in law and ethics)

The literary presentation of a case and a set of rules against which it is measured, where a conclusion is not necessarily intended. →EINFACHE FORMEN.

KATACHRESE (catachresis)

Misuse of a word or expression, especially the inappropriate combination of metaphors (mixed metaphor) e.g.: "Das heißt doch wirklich dem Faß die Krone ins

Gesicht schlagen". *Katachrese* is sometimes used intentionally. →OXYMORON.

KATASTROPHE (catastrophe, denouement)

Term which designates both the change which produces the unhappy solution of a drama (esp. tragedy), and the conclusion (→LÖSUNG) itself.

KATHARSIS (catharsis)

According to Aristotle (384-322 B.C.), catharsis was the feeling of moral and emotional purification which tragedy should evoke in the audience. After experiencing emotions such as pity and fear (*Furcht und Mitleid*) the audience would feel emotionally refreshed and purged.

KAUDERWELSCH (gibberish, jargon)

Unintelligible or nonsensical speech, sometimes a medley of different languages or dialects.

KEHRREIM (refrain) = Refrain

Phrase, line or verse repeated at regular intervals in a strophic song or poem, often at the end of a stanza.

KELLERTHEATER → ZIMMERTHEATER

KETTENREIM = Äuerer Reim

Rhyme scheme: aba, bcb, cdc etc. →REIM.

KINDER- UND JUGENDLITERATUR

Though generally known as *children's literature* in English, both terms refer to books written specifically for young readers and listeners to the age of about fifteen. Its relationship to adult literature is complex. Much of literature gives pleasure to readers of all ages and the origins of *Kinder- und Jugendliteratur* are to be found in the popular oral tradition. Some adult writing has been adapted for children and has thereby achieved a much wider readership e.g. Defoe's *Robinson Crusoe* adapted by J.W. Wyss, as *The Swiss Family Robinson* in 1712. Today *Kinder- und Jugendliteratur* also shares with all modern literature a partnership with the non-book media. The history of *Kinder und Jugendliteratur* is however shorter than that of adult literature, since the 18th century is seen as its starting point. The Age of Reason and particularly the publication of Rousseau's *Emile* (1762) marks the recognition of childhood as a legitimate, distinct stage in human development. The 19th century concentrated on books whose sole aim was to instruct and edify but there were some rare exceptions which appealed to the imagination, and these continue to delight and are revered as 'classics'. They include the fairy tales collected by the eminent linguists Jacob and Wilhelm Grimm and published as *Kinder-und Hausmärchen* (1812-15), which established the fairy/folk tale as a German institution and made it the favourite literary export; Wilhelm Busch's *Max und Moritz* (1865) which inspired Rudolf Dirck's early American comic *Katzenjammer Kids*; Dr. H. Hoffmann's *Struwwelpeter* (1845) and Karl May's Wild West series (65 volumes) which began with *Winnetou* in 1892.

Modern *Kinder- und Jugendliteratur* is characterized by a desire to teach children how to cope with reality rather than to avoid it. Erich Kästner's *Emil und die Detektive* (1929) is an early example of this modern realism. Since the 1960's the focus has been

on the realistic children's 'problem' book set in a specific socio-political context. Theatre groups such as *Grips* in Berlin and publishers like Beltz and Gelberg show clearly their concern with social issues. Through translation, *Kinder- und Jugendliteratur* has become increasingly international and in the last twenty years has managed to attract some of the best writers and illustrators, including such authors as Isaac Bashevis Singer who commented in 1969: "While adult literature, especially fiction is deteriorating, the literature for children is growing in quality and stature."

M.N.

KINDERLIEDER (children's songs)

Nursery rhymes, lullabies etc.

KITSCH (kitsch)

Originally used as a term for cheap art, then as a concept applied to all art which is not considered to be genuine, because it substitutes glossiness for beauty, hollow pathos for greatness, sensation for tragedy and sentimentality for sentiment.

Since the difference between beauty and glossiness is often difficult to determine, the exact line between *Kitsch* and genuine art is sometimes hard to find. The judgement whether or not a given work is *Kitsch* depends on the artistic ideal of a given period. The younger generation can reject as *Kitsch* what the older saw as a genuine art form (e.g. →JUGENDSTIL). In contrast to the genuine work of art, which concentrates on the representation of the given subject-matter and for this reason appears to be of a harsh and reserved nature, *Kitsch* intends to evoke a soothing and elevated state of feeling in the recipient. This intention determines its means of presentation. Thus the *Kitsch* narration prefers a lyrical vocabulary of emotional appeal, which is often repetitive and additive and fails to be coherently integrated into the work. This can be seen in the symbolism of the *Kitsch* work, which does not naturally emerge from the context of the work but rather appears to be superimposed from the outside. The black and white world view of the *Kitsch* work is presented through undifferentiated human types following the pattern of the fairy-tale, whose secularized and trivialized form the *Kitsch* work represents. Like the fairy-tale it describes a world in which evil is punished and good rewarded. In contrast to the fairy-tale it applies this world view to its presentation of contemporary life, introducing the reader into an escapist world in which the confrontation with reality is avoided and those wishes denied to him in everyday existence are fulfilled. The untruthfulness of the *Kitsch* world and its artistic incongruity have been summed up by Broch (1886-1951) in his description of *Kitsch* as "evil in the value system of art". →TRIVIALLITERATUR.

E.K.

KLADDE

Rough draft, preliminary uncorrected notes; notebook.

KLAGELIED (lamentation)

Melancholy poem or song. →ELEGIE, →JEREMIADE.

KLANG (sound)

A wider concept than onomatopoeia, *Klang* refers to the overall acoustic impression, other than sentence melody and rhythm, created by a poem when read aloud. This can be the quality of the vowel and consonant sounds, felt as dark, light, hissing or liquid etc., the echo effect created by the repetition of certain sounds (rhyme, assonance,

consonance, e.g. the sound in Goethe's *Wandrer's Nachtlid II*, 1780), the speed with which some sound groups have to be spoken as against others (e.g. the acceleration and deceleration in Rilke's *Das Karussell*, 1906), or a combination of these. In the poetry of the German Romantics, *Klang* was often more important than meaning, resulting in chant-like poems reminiscent of magic spells (Brentano, 1778-1842, Tieck, 1773-1853). →LYRISCH.

A.V.

KLANGMALEREI → ONOMATOPOESIE

KLAPPENTEXT (blurb)

Note on the jacket of a book describing the text or author etc. →WASCHZETTEL.

KLASSIK (classicism) = Weimarer Klassik

Klassik means classicism in the abstract, literary excellence comparable with the best work of any civilization at its peak, and *deutsche Klassik* is classical German literature, first defined by Gervinus in the first comprehensive history of German literature (1835), as the work produced by Goethe and Schiller in the ten years of their close friendship and alliance (1795-1805). Modern scholars usually advance the opening date to 1788 (Goethe's return from Italy). Medievalists speak of an earlier classical period round about 1200 A.D. 18th century German classicism is commonly regarded as a German Renaissance delayed by the Reformation, one in which, chiefly owing to Winckelmann, Greek influence prevailed over Latin.

The chief aims of German classicism were formal excellence and high seriousness of content. In verse, French forms like the alexandrine were banished, and replaced in drama, following the English tradition, by →BLANKVERS, or in *Hermann und Dorothea* (1797), Goethe's approach to the epic, by an adaptation of Greek hexameters, while in the satirical *Xenien* (1796) Greek distichs were imitated.

The general tone in both prose and verse avoided the dry moralism of the Enlightenment (→AUFKLÄRUNG) and the rebellious exaggeration of the →STURM UND DRANG, but everywhere there are expressed reverence for and delight in the beauty and variety of what Goethe called 'the natural forms of human life' in all ages and places, supported by an unceasing search for the psychological insight and moral conviction resulting from prolonged experience of active life, especially among the middle class. Ralph Farrell rightly says that "one basic quality [of classicism]...is the reflection in literature of wholeness in life", and this "implies all-sidedness, a harmonious development of all sides of the self" and also "a harmony of the self with its world, with its society, however much it may find itself beset by problems and even though tragedy be recognized as an inevitable part of the human condition". Ideas and feelings of this kind about the typical human lot are the basis of poems as different as Schiller's *Der Spaziergang* (1795) and Goethe's *Alexis und Dora* (1796).

Goethe the naturalist became a serious scientist in optics and botany, and Schiller's aesthetic reflexions profoundly challenged current thought about the function of art in society. The chief concern of both writers was for the continued spread of the humane culture which had become a main feature of their age. In lines written soon after the Peace of Lunéville (1801), which destroyed the old German Reich, Schiller consoled himself with the thought that 'he who cultivates the spirit' is bound in the end to prevail. →GOETHEZEIT.

W.H.B.

KLASSIZISMUS

Name given to the stylistic character of those literary and artistic works which are obviously close imitations of Greek and Roman models, or e.g. of French or Italian poetry, art and drama similarly inspired. In Germany it is found at its crudest in Gottsched's *Kritische Dichtkunst* (1730), with its uncritical praise of French 'classical' drama and poetic theory, and its nonsensical interpretations of Aristotle's *Poetics*.

In art, Winckelmann's studies of Greek art were original and perceptive, an inspiration much praised by Goethe (1749-1832). Lessing (1729-1781) followed him up with sharp critical insight, and brought his impeccable scholarship and fine intelligence to bear on Greek, French and English drama and dramatic theory. These and several other classically grounded writers like Wieland (1733-1813), Johann Heinrich Voß (1751-1826) and above all Herder (1744-1803), made it easier for Goethe and Schiller (1759-1805) to become truly classical in an original way, and no longer just 'klassizistisch'.

W.H.B.

KLAUSEL

1. Clause, proviso. →STÄNDEKLAUSEL.
2. Clausula, cadence; the final verse of a stanza.

KLEINKUNST →KABARETT

KLIMAX (climax)

1. Rhetorical figure in which a series of words, phrases or sentences is arranged in such a way that the forcefulness or expression is gradually increased. = Steigerung.
2. In tragedy the highest point of the rising action (→STEIGENDE HANDLUNG). →WENDEPUNKT.

KLIO = Clio

Muse of historiography and epic poetry. →MUSEN.

KNITTELVERS

Verse form which has four stresses per line, with rhyming couplets;

e.g.: Hab nun, ach, die Philosophie,
Medizin und Juristerei,
Und leider auch die Theologie
Durchaus studiert mit heißer Mühh. (Goethe: *Urfaust*)

KOLLAGE →COLLAGE

KOLLATION (collation)

Critical comparison of versions of a text in order to establish variants etc.

KOLPORTAGEROMAN

Cheap and sensational story of no literary merit. →GROSCHENHEFTE, →HINTER-TREPPENROMAN, →TRIVIALLITERATUR.

KOMIK

Komik can be used, with or without the definite article, to mean *comedy* or *the comic* in their widest sense, denoting one of the basic literary modes, not restricted to comic drama. With *das Komische* as an alternative, it is often found in conjunction with and in opposition to →TRAGIK or *das Tragische*. The meaning of *Komik* in this abstract sense is sometimes obscure and if it is to be used at all, as clear as possible a preliminary definition should be given. The term is used with greater precision to mean the comic element in a literary work, e.g. *Komik* in Goethe's *Faust*, or in the sense of comic effect and the means by which comic effects are produced, e.g. *Die Komik der Unzulänglichkeit* (comedy of inadequacy) or →SITUATIONSKOMIK (comedy of situation). Although some critics attempt to differentiate *Komik* from →HUMOR, the term can often best be rendered by humour, e.g. *Sprachkomik* (verbal humour), *unfreiwillige Komik* (unconscious humour). *Humour* may also be the best translation when is preceded by the indefinite article, e.g. *eine kindliche Komik* (a childish kind of humour), or when the reference is to a writer other than a comic dramatist, e.g. 'Heine war ein Meister der satirischen Komik' (Heine was a master of satirical humour).

Komik has other meanings, some of which may be unclear unless attention is paid to the context in which the word appears, e.g. it can mean the technique of writing comedy, or a style of comic acting. In contrast to these specialized uses, *Komik* will sometimes be found in the index to a reference work or literary history as an all-embracing term, covering every possible aspect of comedy and humorous writing.

C.P.M.

KOMISCHE FIGUR = komische Person, = lustige Person

Stock comic figure which originated in the Greek →MIMUS whose sole function was to entertain the audience. Comic effects were achieved by improvised jokes, *lazzi*, etc., rather than by action in the play itself. The *komische Figur* was a constant feature in the development of Western theatre; its culmination can be seen in the multitude of comic types found in the →COMMEDIA DELL'ARTE. Shakespeare (1564-1616) even used the comic figure in his serious dramas, e.g. the Fool in *King Lear* but here the figure is fully integrated into the action and no longer entertains the audience directly. The comic figure has survived to the present day. Examples through the ages include →HANSWURST, →PICKELHERING, →KASPERLE, →STABERL, and the modern clown.

KOMISCHE PERSON →KOMISCHE FIGUR

KOMISCHES EPOS

Form of epic poetry which parodies the heroic epic poem (→EPOS) by using its elevated style, but treating an insignificant subject or person.

KOMMERSBUCH

Collection of student songs, associated with *Studentenverbindungen* and *Burschenschaften* of the →BIEDERMEIER era, but continuing to be published throughout the 19th century. The earliest example dates from 1781.

KOMMISSIONSBUCHHANDEL

Wholesale book store which acts on behalf of a number of publishers and sells to

retailers only.

KOMMISSIONSVERLAG

Publisher employed on a commission basis, usually by the author, to produce and sell a work and therefore not subject to any risks associated with the venture.

KOMÖDIANTEN → ENGLISCHE KOMÖDIANTEN

KOMÖDIE (comedy)

Komödie is used either as a generic term for comic drama or to describe an example of the genre. Distinctions were once made between *Komödie* and →LUSTSPIEL, the former sometimes being used for satirical comedies informed by wit rather than humour, but because of disagreement about the difference and because boundaries between the various dramatic genres have become indistinct, *Komödie* and *Lustspiel* are now generally regarded as interchangeable terms; in reference works either term may be found as a heading covering comic plays of all kinds. There are, however, special cases in which *Lustspiel* would be an incongruous substitute, e.g. in →TRAGIKOMÖDIE or in *die ernste Komödie*, a form of comedy, common in German literature, with a serious basis concealed by superficial humour. *Komödie* also has conventional uses, e.g. when the subject is Greek comedy (*die attische Komödie*) or in the translated title of Shakespeare's *Comedy of Errors* (*Die Komödie der Irrungen*).

Komödie is a component of many words describing types of comic drama. Some of these, such as *Sittenkomödie* (→SITTENSTÜCK) (comedy of manners) or *Typenkomödie* (comedy of types), are standard terms with direct equivalents in other languages; others are peculiar to German, e.g. *Bauernkomödie* (comedy of peasant life), *Verlachkomödie* (comedy ridiculing vices or foibles), or to particular plays, e.g. *Diebskomödie*, the subtitle of Gerhart Hauptmann's *Der Biberpelz* (1893), which has a thief as its heroine. Some derivatives of *Komödie* go back to a time when the word was loosely used with the meaning of theatre, e.g. *Komödiant* (actor, often in a derogatory sense) or *Komödie spielen* (play-act, or 'put on an act'). *Komödie* has other, wider meanings only remotely connected with drama, as in the translation of the title of Dante's *Divin Commedia* (*Die göttliche Komödie*).

C.P.M.

KOMPARATISTIK → VERGLEICHENDE LITERATURWISSENSCHAFT

KOMPARSE = Statist

An extra in a film or stage production with a non-speaking part. Normally associated with scenes where the actors are referred to collectively as the Komparserie.

KONKRETE POESIE

A term coined in 1953 by the Swiss author Eugen Gomringer (1925-) to characterise his work (*konstellationen*). The term was then applied, in particular, to the work of Helmut Heißenbüttel (1921-), Franz Mon (1926-), Gerhard Rühm (1930-) and others who, like Gomringer, use language not as a medium for description but as a material for immediate expression or linguistic experimentation. The result may be primarily visual, as in Rühm's one-word "idiogramme": *mundmund* - suggesting a kiss, or aural as in the famous *schtzngrmm* (= Schützengraben) by Ernst Jandl (1925-) where the sounds of trench warfare become audible.

Because they consider today's language to be debased and trivialised, the authors of *konkrete Poesie* often abandon correct grammar and use instead anti-grammatical, mathematical principles of construction such as addition, variation, reduction and combination.

A.V.

KONTAMINATION

1. In textual criticism refers to the situation where several manuscripts have been combined to produce a new copy, which renders it difficult to ascertain the exact tradition.
2. In literary criticism the fusion by an author of a number of works or sources to create a new work in his name.
3. In linguistics the combination by a speaker of two words of similar meaning; e.g. *vorwiegend* from *vorherrschend* and *überwiegend*.

KONTRAFAKTUR

Changing of a secular song into a religious song, by modification of the words, but not the melody.

KONTUR (outline)

The presentation and description of characters and events in a literary work, so that they are quite distinct and clearly recognizable.

KONVERSATIONSLEXIKON (general encyclopaedia)

Book or set of books containing articles on all branches of knowledge, contemporary issues, etc., arranged in alphabetical order.

KONVERSATIONSSTÜCK (comedy of manners)

Light comic piece set in high society, characterized by brilliant and witty dialogue.

KONZEPT

Preliminary draft or rough copy of a speech or text.

KONZETTI (conceits) = Conceits

Extremely elaborate metaphors, plays on words or analogies which are a feature of most European literatures of the Baroque (→BAROCK). They were seen as an important form of literary embellishment.

KORREKTUR

Checking and correction of proofs. →AUTORKORREKTUR, BÜRSTENABZUG, →FAHNENKORREKTUR, →HAUSKORREKTUR.

KORRESPONDENZ

1. Correspondence, exchange of letters.
2. The relationship and interdependence of the part to the whole; e.g. of a line to a stanza, of a stanza to the whole poem.
3. News service: agency which provides the press with news, information and pictures.

KOTHURN (cothurnus)

Extremely thick-soled boot worn by the principal actors in the ancient Greek tragedies.

KRAFTGENIE → GENIEZEIT**KREUZREIM** = gekreuzter Reim

Rhyme scheme in which the alternate verse lines rhyme: abab cdcd etc. →REIM.

KREUZZUGSDICHTUNG

Epic and lyric poetry of the 12th and 13th centuries with subject-matter taken from the crusades. Frequent themes are the conflict between love and the crusades, the contrast between the pagans and the Christians, the destruction of the pagans, and subsequently, pleas to God to have mercy on the pagans.

KRIMI → KRIMINALROMAN**KRIMINALROMAN**

In popular usage the term, often shortened to *Krimi*, refers to all novels dealing with crime and its detection, provided the novel is regarded as trivial. *Kriminalromane* are usually printed in cheap paperback editions and are not considered to be part of the cultural tradition because no 'lasting value' is ascribed to them. Hence, Dostoevski's *Crime and Punishment* (1866) is not considered a *Kriminalroman*.

In West Germany, *Kriminalromane* are read more widely than any other kind of literary genre. In 1971 the Jerry Cotton series alone sold 300,000 copies per week. According to a conservative estimate each copy was read by about six persons on average. This means that close to eight million people read a copy of this series every month.

Literary critics took little notice of the *Kriminalroman* until the discussion of socio-literary problems in the 1960s directed their attention to →TRIVIALLITERATUR in general and to the *Kriminalroman* in particular. Since then investigations have appeared in ever increasing numbers. Attempts at defining the *Kriminalroman* first led to a distinction between *Verbrechensliteratur* which deals with general philosophical problems, such as the causes of crime, or the motivation and the conflicts of the criminal, and *Kriminalliteratur* which concentrates on the plot-related, merely entertaining aspects of solving a particular case, of identifying, capturing and convicting the criminal.

Although this distinction is arbitrary, it provides a welcome means of drawing a line between works like Aischylos's *Oresteia* and the *oeuvre* of Agatha Christie, without raising the intractable question of 'literary value'. Attempts have also been made at distinguishing between the →DETEKTIVROMAN which concentrates on resolving a mysterious case through analytical reasoning, and the *Kriminalroman* which describes, in a chronologically presented sequence of highly dramatic episodes, how the criminal is identified and hunted down. Although this distinction is somewhat theoretical, since novels normally comprise elements of both categories, it has been found useful for purposes of classification and analysis. But since German readers do not distinguish between *Detektivroman* and *Kriminalroman* and prefer to use the latter terms for both categories, literary critics are now more or less agreed that the English term *Thriller* should be used for the second category and that *Kriminalroman* should be the generic term for both the *Detektivroman* and the *Thriller*. →TRIVIAL-

LITERATUR.

H.W.

KRIPPENSPIEL → WEIHNACHTSSPIEL

KRITIK (literary criticism) = Literaturkritik

An intellectual activity which concerns itself with the evaluation of literary texts. In practice it concentrates on new publications and aims to inform the general public about developments on the book market. The findings are generally published in daily, weekly or monthly newspapers or magazines thus providing a service to the reading public and also exercising considerable influence on the market. *Literaturkritik* does not adhere strictly to scholarly criteria and does allow for subjective judgements but, depending on the calibre of the critic, can reach a very high standard.

In the case of a strictly scholarly evaluation it is preferable to refer to it as →WERTUNG which is part of →LITERATURWISSENSCHAFT.

N.B.: Within the Anglo-Saxon tradition the distinction between *Literaturwissenschaft* and *Literaturkritik* is not as developed as it is in the German tradition. The English term *literary criticism* is therefore used for both these activities.

A.O.

KRITISCHE AUSGABE (critical edition)

Scholarly edition of a work based on modern editorial principles. It does not, as the historisch-kritische Ausgabe does, research the genesis of a work. →AUSGABE.
→TEXTKRITIK.

KRITISCHER APPARAT (critical apparatus) →APPARAT

KRITISCHER REALISMUS

In Marxist literary criticism, realistic writing which is socially critical, but does not display the commitment to Marxist/Leninist ideology found in →SOZIALISTISCHER REALISMUS.

KÜCHENLATEIN (dog-Latin) = Mönchslatein

Frequently ungrammatical and incorrect form of Latin.

KUDRUNSTROPHE

Verse form used for the med. epic poem *Kudrun* (c.1240). Variation of the →NIBELUNGENSTROPHE in that it has a falling cadence in the third and fourth →LANGVERS and an additional stress in the fourth.

KULINARISCHES THEATER →ARISTOTELISCHES DRAMA

KULISSEN (wings)

Movable painted walls placed at the side and back of the stage to form part of the scenery and to conceal the off-stage area from the audience.

KULTISMUS →SCHWULST

KÜNSTE = Sieben freie Künste →ARTES LIBERALES

KUNSTMÄRCHEN

A →MÄRCHEN is a story which is neither determined by the limitations of the real world (history) nor by the conventionally accepted conditions of a created world (fiction). In a *Märchen* the miraculous (*das Wunderbare*) is depicted in the same matter-of-fact way as reality. In contrast to the *Volksmärchen*, the *Kunstmärchen* (a) is not transmitted orally but in written form; (b) its author is known; (c) although using the techniques and motifs of a *Volksmärchen*, it is a conscious work of art in which the artist's personality and his literary period are readily identifiable. Based upon fairy-tale elements in med. writing, the *Kunstmärchen* came into existence during the French Rococo period from where it spread into other European literatures. Employing irony, satire and allegory it aims to provide a witty and frequently moralizing form of entertainment. It reached its culmination point in German literature with Romantic writers; e.g. Novalis (1772-1801), Brentano (1778-1842), Tieck (1773-1853), Hoffmann (1776-1822), Chamisso (1781-1838), Eichendorff (1788-1857). For these poets, the secrets and truths of life reveal themselves essentially in poetry, i.e. in the world of imagination where no limitations to reality exist; consequently, for them the *Märchen* is the purest expression of poetry. The *Kunstmärchen* remained important in Realism; e.g. Mörike (1804-1875), Storm (1817-1888), and, after the interlude of Naturalism (→NATURALISMUS), has gained a new prominence in 20th century writing.

U.B.

KUNSTPROSA

Prose which is artistically constructed, with attention given to choice of language and rhythm, as opposed to ordinary prose such as that of everyday conversation.

KURRENTSCHRIFT (Gothic script)

This term refers to handwriting only. Gothic type is called →FRAKTUR.

KURSIV (italicized print)

Sloping type which can easily be distinguished from normal upright type and is thus frequently used to emphasize a particular word or sentence.

KURZGESCHICHTE

The term *Kurzgeschichte* is a loan translation from the English *short story*, but its meaning is nevertheless somewhat more restricted than the English term. This is due in part to the fact that German already had a common term (→NOVELLE) for medium length fiction, i.e., the kind of length represented by many of the short stories of W. Somerset Maugham (1874-1965); and in part also to the fact that a specific type of short story was the occasion for the borrowing from English, that associated with names such as O. Henry (1862-1910) and Guy de Maupassant (1850-1893): the brief (one to ten thousand words) often pointed story which has a distinct twist in its ending. The German term *Kurzgeschichte*, therefore, refers narrowly to this type, while the English *short story* refers more broadly to fiction of clearly less than novel length, i.e. including *Novelle* length, for which the term 'long short story' is sometimes used. No parallel expression is possible in German. Until about 1920-30, the English term *short story* itself was used in German, but by 1930 the loan translation was in common use. The form has been extensively used by the younger, post World War II

generation of writers (e.g., Aichinger, Böll, Lenz). While in the 19th century the *Novelle* was the most popular short fiction genre in Germany, it seems now to have been displaced by the *Kurzgeschichte*.

J.M.E.

KURZVERS = Kurzzeile

1. Metrical line normally comprising eight syllables.
2. Half of a →LANGVERS, 2 x 4/4 metre xxxx xxxx. = Halbzeile.

KURZZEILE →KURZVERS