

## A

### **ABENTEUER → AVENTIURE**

#### **ABGESANG**

Concluding section of the tripartite Minnesang- or →MEISTERSANGSTROPHE. Two parts of equal length, and with the same rhyme scheme, called STOLLEN, constitute the →AUFGESANG. The third part, usually differing in both length and rhyme scheme, is called the *Abgesang*. →SONETT.

#### **ABHANDLUNG**

1. Systematic and thorough discussion of a particular subject; treatise. →DISKURS, →ESSAY.
2. Archaic term for →AKT.

#### **ABSOLUTE POESIE (absolute poetry)**

Term signifying in its most general sense the ideal of an autonomous poetic creation which derives entirely from the artist's creative imagination activating the linguistic material without having recourse to any representation of empirical reality or values beyond the self-contained artistic ones. Thus such poetry is not concerned with describable subject-matter but with the manifestation of the creative act itself. It relies on the inherent powers of language controlled by artistic discipline. The traditional emphasis on feeling, emotion and sensual representation in poetry gives way to conscious operations and abstractions.

In a more specific sense *absolute Poesie* refers to Baudelaire's poetic theory and practice, prefigured by Poe (1809-1849), and to some extent to the French symbolists in general. For Baudelaire (1821-1867) "imagination disassembles [décompose] reality; according to laws originating from the depth of the soul it gathers the parts (thus arrived at) and makes a new world of these" [...] "the first principle of poetry is the human aspiration towards superior beauty".

Benn is the foremost German representative of *absolute Poesie* in his defence of the absolute poem as "the poem without faith, the poem without hope, the poem addressed to nobody". (Benn, *Probleme der Lyrik*, 1951). The term has been seen as having relevance in the context of mannerism, and as being related to l'art pour l'art, poésie pure, and abstract and concrete poetry.

H.H.

#### **ABSURDES DRAMA**

A form of drama, or rather antidrama, primarily represented by French authors (Camus 1913-1960, Ionesco 1912-, Beckett 1906-) whose plays transcend the characteristics of both comedy and tragedy, but also differ from tragi-comedy in their intense use of black satire and/or farce. The stress is on the absurdity of the human situation rather than on the idiosyncrasies of comic characters, and on a feeling of loneliness, boredom and terror which defies not only the tradition of cathartic tragedy but also any rules of dramatic plot development. Although the French Theatre of the Absurd was well received on German stages, there are only a few examples in German (by Hildesheimer 1916-, Grass 1927-, Handke 1942-).

## **ABVERS**

Second half of the →LANGVERS, →ANVERS.

## **AD SPECTATORES**

Theatrical device which originated in the comedies of Aristophanes (c. 445-385 B.C.) and Plautus (c. 250-184 B.C.); a character makes a direct address to the audience, stepping out of his role briefly to do so. His remarks are inaudible to the rest of the characters, and may hint at or indicate future events in the play. This is also a frequent comic device.

## **ADVENTSLIEDER**

Carols or hymns sung during Advent describing the joyful anticipation of Christ's birth, and preparing for its celebration.

## **ADVENTSPIEL = Christspiel**

Religious drama which dates back to the 6th century; popular with amateur groups for performance during Advent. The plot is usually taken from the Bible and concerns events in connection with the birth of Christ. →GEISTLICHES DRAMA.

## **ÄSTHETIK (aesthetics)**

Field of enquiry concerned with the philosophy of art, the nature of artistic experience, and the criteria of artistic judgement. Plato (427-347 B.C.) and Aristotle (384-322 B.C.) emphasized the mimetic function of art and in 1750 A.G. Baumgarten's *Aesthetica* initiated modern discussions about the nature of beauty and its objective or subjective grounds. Later contributors include Hegel, Schelling, Croce and Cassirer.

The decline of representational art since the late 19th century has led to misgivings about the adequacy of the mimetic theory and to an emphasis on art's symbolic and expressive functions. Adorno attempts a synthesis of such views when he argues: "Art does not convey knowledge about reality because it photographically or 'perspectively' represents reality, but because, on the basis of its autonomous nature, it expresses those things that are concealed by the empirical forms of knowledge".

The last thirty years have seen a proliferation of aesthetic theory. This includes developments in semiotics (SEMIOTIK), a discipline which regards the art object as a variable sign mediating between sender and receiver; structuralists and post-structuralists, redefining both the internal structure of the art object and the sociology of art; and the *Rezeptionsästhetik* (→REZEPTION) of Jauß and Iser, which "attempts to understand the changing intelligibility of works by identifying the codes and interpretive assumptions that give them meaning for different audiences at different periods".

K.F.

## **ÄSTHETIZISMUS (aestheticism)**

A point of view which insists on the primacy of aesthetic experience and rejects its subordination to moral, social or political ends. Normally associated with 'high culture', élitist thinking, it is a rejection of the bourgeois world and a defence of the 'ivory tower' of art for art's sake. It aims to transform life itself into a work of art, hence its interest in the figure of the dandy, who seeks to cultivate the idea of beauty

in his own person and to devote his life to the exploration and satisfaction of his passions. *Ästhetizismus* was promoted in England by Walter Pater in *Studies in the History of the Renaissance* (1873), which includes an essay on Winckelmann, perhaps the representative 18th century aesthete; and in *Marius the Epicurean* (1885) Pater explores its classical antecedents. *Ästhetizismus* became a marked feature of *fin de siècle* art and literature, as in the work of Oscar Wilde (1854-1900) and Aubrey Beardsley (1872-1898); and was linked with the notion of decadence (→DEKADENZDICHTUNG) by a group of French poets who published the journal *Le Décadent* in 1886. *Ästhetizismus* is usually associated with German writers c. 1890-1910 including Schnitzler, Rilke, George and his circle, and is central to the early works of Hofmannsthal such as *Der Thor und der Tod* (1900). In the 20th century its best known example is Thomas Mann's *Der Tod in Venedig* (1912), where the whole-hearted pursuit of artistic form, whether in literature or in life, is shown as leading to a fatal sense of dislocation in normal living.

K.F.

### ÄUSSERER REIM →KETTENREIM

#### AGITPROP (agitation and propaganda)

1. Activity aimed at promoting communist social ideology and encouraging political action.
2. In a literary context, *Agitpropstück* refers to a cabaret-style drama advancing the aims of *Agitprop*. Generally short, dynamic pieces performed out of doors and often incorporating →SONGS and →CHÖRE which comment on the action of the drama. *Agitpropyrik*: poetry with a direct political message, a means of *Agitprop*. →SOZIALISTISCHER REALISMUS.

#### AKROSTICHON (acrostic)

A poem or verse in which the initial letters of each line form a word or name (possibly that of the author or dedicatee) when read vertically. If they form a regular alphabetical sequence, this is termed an abecedarius.

#### AKT (act) = Aufzug

The major division of a drama. Although Greek plays were continuous, there were obvious pauses, marked by the appearance of a chorus. As Aristotle (384-322 B.C.) implied, the dramas fell generally into five sections. Horace (65-8 B.C.) insisted on the importance of five acts, a division observable in the Latin tragedies of Seneca (4 B.C.-65 A.D.). This was accepted in the →RENAISSANCE, and was followed by the French dramatists and also the Elizabethans. The five-act structure can be seen as corresponding to stages in the dramatic action: exposition, complication, climax, falling action and catastrophe (Freytag's 'pyramid' theory of dramatic construction: *Technik des Dramas*, 1863). Such a structure, especially for tragedy, was observed until the late 19th century, when, following Ibsen, the fourth and fifth acts were combined. In the 20th century, with the breakdown of traditional forms, more examples of two and three act plays (tragedy and comedy) are found, alongside plays structured on scenic or episodic lines, without division into acts.

M.M.

### AKTIVISMUS →EXPRESSIONISMUS

#### AKUSTISCHE DICHTUNG (phonetic poetry)

Form of →KONKRETE POESIE arranged according to the acoustic value of syllables, words or word groups, rather than by their cognitive meaning e.g.: Kroklokwaſzi? Semememi!/Seiokronto-prafriplo (Christian Morgenstern). →DADA-ISMUS.

**AKZENT** (accent) = Betonung

The *Akzent* stresses the parts of words and sentences in an utterance. We differentiate between the *Akzent* of a syllable (*Silbenakzent*), of a word (*Wortakzent*) and of a sentence (*Satzakzent*) In each of these cases, the *Akzent* may be produced by the following elements:

(i) intensity of stress (*Tonstärke*) also *expiratorischer Akzent*, *dynamischer Akzent*, *Druckakzent*; e.g. the word *Le-se-map-pe* has a strongly-stressed syllable *Le-* (*Starkton*), a weakly stressed *-map* (*Schwachton*) and two unstressed syllables *-se*, *-pe* (*Nebenton*);

(ii) pitch (*Tonhöhe*) also *musikalischer Akzent*, *Tonakzent*) which is generally highest in the strongly-stressed and lowest in the unstressed syllable (this order may be reversed in questions);

(iii) quantity (*Tonlänge*) also →QUANTITÄT, *quantitativer Akzent* which is determined by acoustic duration, e.g. long in 'Mehl', medium in 'Metronom', short in 'Bett'. The *Versakzent* brings to the natural flow of language a rhythmic and metric formality by applying the elements described under (i) - (iii).

U.B.

**AKZENTUIERENDE DICHTUNG** (accentual verse)

Verse in which the intensity of stress determines the metrical pattern as opposed to →QUANTITIERENDE DICHTUNG. The German accent is determined by stress. →AKZENT.

**ALEXANDRINER** (alexandrine)

Verse form of French origin: iambic hexameter of twelve or thirteen syllables, with a fixed caesura which usually falls after the sixth syllable: xX xX xX xX xX xX (x).

**ALLEGORESE**

Interpretation of myths or religious texts with the assumption that in addition to their lexical, syntactical and contextual meaning they contain a secret or even divine message; e.g.: the interpretation of the love poetry of the *Song of Songs* as a religious text. →ALLEGORIE, →EXEGESE, →INTERPRETATION.

**ALLEGORIE** (allegory)

The usage of the Greek term *allegoria* (= 'speaking otherwise than one seems to speak', 'figurative language') evolves in such a way that it early assumes a number of meanings in literature and literary criticism, which are interconnected.

1. In →RHETORIK it has a place in the section on ornamentation, where, together with irony, emphasis, synecdoche and hyperbole, it is treated as a figure of speech within the unit of speech length which encodes a general concept or subject in the form of an image or "other subject of aptly suggestive resemblance" (*O.E.D.*), whose meaning, in contrast to the →SYMBOL, must be known to the interpreter if it is not to remain enigmatic. The notion of justice, for example, is allegorized in the image of a blindfolded woman with a sword in one hand and a pair of scales in the other; or

love as the winged boy-god with bow and arrow. In the course of the history of literature a whole dictionary of such allegorical images has been accumulated and these reflect traditional and historical areas of aesthetic argumentation within a code, which is learned in society. The →EMBLEM represents a special development of allegory.

2. From the unit of sentence length allegory expands to become the subject of full texts in which the individual image and the whole stand for specifically encoded themes which characterize aspects of the literary argumentation of given societies within the European tradition: famous examples are Horace's use of the allegory of a ship in a raging storm denoting the current situation of the state; rescue from shipwreck as portraying the end of a turbulent love affair; or more generally, Homer's *Odyssey* as the allegory of man's search for the meaning of life. The literature of the traditionalistic periods such as the late Antiquity, the M.A., the Renaissance and the Baroque develops this use of allegory into highly cerebral systems, with special interest in parody and satire. Although Romantic literature largely prefers the symbol to allegory, Goethe uses it again in *Faust II* (1832).

3. By the 4th century B.C. a method of interpreting texts had been developed which imposed allegorical meaning on texts whose literal sense was no longer acceptable to or understood by society, as was the case with the Homeric epics, the *O.T.* and, in particular, the *Song of Solomon*. This biblical love poem was allegorized as Yahveh's dialogue with Israel or, later, as the soul's with its saviour. In the 2nd century A.D. the method of locating four different meanings within the text was introduced: (a) the historical meaning - the non-allegorical, literal interpretation (e.g. Jerusalem as the city of the Jews); (b) the allegorical meaning - the christological and ecclesiological interpretation (Jerusalem as the Church of Christ); (c) the tropological meaning - the moral interpretation (Jerusalem as the individual soul addressed and exhorted by God); (d) the anagogical meaning - the eschatological interpretation (Jerusalem as the City of God or Paradise). This method has been firmly established since the time of St. Augustine (354-430). A closely related method is the typological or figural method which interprets Ad-am Isaac, Jacob, Job and even Ulysses as prefigurations of Christ (→PRÄFIGURATION). Both methods have had great influence on modern thinking on hermeneutics (→HERMENEUTIK) as they present possibilities of applying past aesthetic argumentation to present situations.

W.V.

**ALLITERATION** (alliteration) = Anreim

Consonance of the initial sounds in stressed words or syllables. (*Haus und Hof, Mann und Maus*)

A special form of alliteration is the *Stabreim* which is the oldest principle of Germanic rhyme: the initial sounds of stressed words or syllables within a →LANGVERS rhyme; any vowel may constitute a rhyme with another vowel but consonants must be the same;

e.g.: dat sih *urhettun aenon muotin*

*Hiltibrant enti Hadubrant untar heriun tuem (Hildebrandslied)* →REIM.

**ALMANACH** (almanac)

Originally tables of the days of the year, with relevant astronomical data attached. Later, with the gradual inclusion of more entertaining and informative material, the

almanac became a year-book of institutions, societies or firms; e.g.: →MUSEN-ALMANACH, *Gothaischer Theater Almanach*, *Inselalmanach*, *Verlags-almanach*. →KALENDER.

### **ALTDEUTSCHE STROPHE →MEISTERSANGSTROPHE**

### **ALTERNIERENDE DICHTUNG**

Poetry which consists of strictly alternating stressed and unstressed or long and short syllables. Only iambic or trochaic metres (which may disregard the accentuation of normal speech) are possible.

### **ALTHOCHDEUTSCH (Old High German)**

The oldest form of High German that is sufficiently documented in texts to make a full description possible. It is not a single language but a group of German dialects spoken and written in the central and southern regions of German-speaking Europe, which is characterized, among other things, by the so-called 'High German' or 'Second' Consonant Shift (the northern group, which did not undergo the shift, is called Low German). The Old High German period runs from c. 700/750-1050/1100.

P.Oe.

### **ALTPHILOLOGIE**

The study of ancient languages and literatures. →NEUPHILOLOGIE, →PHILOLOGIE.

### **AMBIGUITÄT (ambiguity) →DOPPELSINN**

### **AMBIVALENZ, AMBIVALENT**

Both the noun and the adjective denote an ambiguity of meaning, not so much in a single word, although this is also possible, but rather in more complex literary units such as images or lines, paragraphs, chapters, or stanzas, or more commonly, entire works. The term was first used in psychology to designate contradictory experiences and feelings, e.g. a love-hate relationship; this simultaneous attraction toward and repulsion from an object, person or action is, etymologically speaking, the original sense of the word (cf. Latin *ambivalens*). Occasionally, *Ambivalenz* is confused with, or employed as a synonym of, →AMBIGUITÄT, a term only recently adopted from English usage; indeed *Ambivalenz* and *ambivalent* are themselves rather new in German literary terminology. The brief chapter, *Ambivalenz*, of Benn's *Roman des Phänotyp* (1949) gives both an excellent example and a general definition of this whole concept, as well as ample illustrations.

R.G.

### **AMPLIFIKATION (amplification)**

A rhetorical device which uses repetition (albeit from different points of view) as a means of emphasis or magnification; common in oratory.

### **ANAGNORISIS (anagnorisis)**

The tragic hero's discovery or recognition of crucial facts or circumstances of which he was previously ignorant. According to Aristotle (384-322 B.C.) (*Poetics*) anagnorisis, →HAMARTIA and →PERIPETIE constitute the three basic elements of the tragic plot.

**ANAGRAMM** (anagram)

The new word or sentence which results from a rearrangement of the letters in another word or sentence; e.g. Peilkarastres = Kaspar Stieler.

**ANAKOLUTH** (anacoluthon)

Inconsistency of syntax: the change to a new grammatical construction without completing the previous one; may be a grammatical error or a deliberate stylistic device;

e.g.: Sie schlägt, die Rüstung ihm vom Leibe reißend,

Den Zahn schlägt sie in seine weiße Brust (Kleist, *Penthesilea*)

**ANAKREONTIK** (anacreonticism)

The term is derived from the name of a classical Greek lyrical poet, Anakreon (c. 570-480 B.C.), and of a collection of sixty pseudo-anacreontic poems, the *Anacreontea*, published by Henricus Stephanus in 1554. The themes and diction of these poems exercised considerable influence in France, Italy and England; in Germany the anacreontic style became the predominant form of lyric expression towards the middle of the 18th century. Anacreontic poetry contrasted sharply with the sombre period of the Baroque (→BAROCK) in that it celebrated the pleasures of life, singing of wine and women, spring and dancing, love and friendship. Reference to the mythological figures of Bacchus, Amor and Venus occurred as frequently as the description of stylized pastoral landscapes. Following the model of the *Anacreontea* the poems were often, but not always, written in unrhymed verse; they also attempted to parallel the graceful imagery of the Greek odes. Friedrich von Hagedorn (1708-1754), Ludwig Gleim (1719-1803), Johann Peter Uz (1720-1796) and Johann Nikolaus Götze (1721-1781) are the best-known German representatives of Anacreonticism, but even Lessing wrote a collection of poems entitled *Lieder von einem anakreontischen Freunde*, and Goethe provided the crowning touch with his poem to Friederike, *Kleine Blumen, kleine Blätter* (1771).

H.W.N.

**ANAKRUSIS** (anacrusis) = Auftakt

Unstressed short syllables which precede the first stressed or long syllable of the verse line, thus resulting in trochaic or dactylic metres only.

**ANALYTISCHE ERZÄHLUNG**

Novel or story in which the plot is not presented in chronological sequence; instead the background to the present situation is revealed as the narrative progresses, in a similar manner to →ANALYTISCHES DRAMA. This technique is frequently used in the detective novel.

**ANALYTISCHES DRAMA**

Drama in which the plot is not presented in chronological sequence, but begins at the point when events which took place before the drama started, have reached their climax. The reader/spectator becomes familiar with the earlier events as the play progresses; e.g.: Sophocles (497-406 B.C.) *Oedipus the King*. →VORGESCHICHTE.

### **ANAPÄST** (anapaest)

Metrical foot of three syllables, the first two unstressed or short, and the third stressed or long. (xxX)

### **ANAPHER** (anaphora)

Rhetorical and poetic device: the repetition of a word or phrase at the beginning of several consecutive phrases, sentences, or lines of verse;

e.g.: Wie flog, was rund der Mond beschien,  
Wie flog es in die Ferne!  
Wie flogen oben überhin  
Der Himmel und die Sterne! (Bürger, *Lenore*)

→EPIIPHER.

### **ANEKDOTE** (anecdote)

1. A short narration of an event in a person's life or of a personal characteristic, often an item of gossip, with a single distinct point.

2. Brief narrative aiming at the characterization of a historical period, a personality or a social phenomenon by presenting a single, striking and interesting event. It is narrated with the utmost stylistic economy. Its attitude of strict objectivity helps to endow the individual case with general significance. Its sources are oral tradition, early histo-riography and, later, journalistic feature stories: its pointed ending and pungent wit makes it similar to the joke. In the German literary tradition, the *Anekdote* has been regarded as an important literary art form since the satires and pamphlets of Humanism. Many of the successful chap-books (→VOLKSBUCH) of the 16th century are collections of *Anek-doten* (e.g. *Eulenspiegel*, 1515; *Die Schildbürger*, 1597). The master of the popular and didactic *Anekdote* of the Enlightenment, was J.P. Hebel (1760-1826); some of the subtly ambivalent stories of Kleist (1777-1811) have become a paradigm for the genre. The tightly knit *Anekdoten* in Bernhard's *Der Stimmenimitator* (1978) show the genre in a new function, giving examples of the absurdity of the modern world.

L.B.

### **ANFANGSREIM**

Rhyming of the initial words of two or more lines of verse;

e.g.: Krieg! ist das Losungswort.  
Sieg! und so klingt es fort. (Goethe, *Faust II*)

### **ANGLIZISMUS** (anglicism)

Literal translation of an English idiom into another language; e.g.: once more = *einmal mehr* instead of *noch einmal*.

### **ANHANG** (appendix, addendum)

An addition or appendix to a book or thesis.

### **ANLAUT**

Initial sound of a syllable or word. →AUSLAUT.

### **ANMERKUNG**

Annotation, short explanatory note or critical comment in a literary or critical work.

→FUSSNOTE.



## **ANREIM → ALLITERATION**

### **ANSPIELUNG**

Veiled allusion or reference to someone or something the author assumes is familiar to the audience or reader.

### **ANTIHELD (anti-hero) → HELD**

### **ANTIKE**

The term *die Antike* has been in common use in scholarly language since the age of Gottsched (1700-1766), as a collective term for 'The Ancients', the world of classical Greek and Roman antiquity, with its literature, art and philosophy, the main source, along with Christianity, of European civilisation. In Goethe's writings, we learn from the *Goethe-Wörterbuch*, among about 100 occurrences of *Antike* about a third denote the period. In the rest the word refers to some Greek or Roman work of art, as in the name of the famous Mannheim collection of casts, the *Antikensaal*. In modern literary and art criticism and history the meaning is usually 'The Ancients' as opposed to 'The Moderns', whose age has since the 1890s commonly been called collectively by the newly coined term → MODERNE.

W.H.B.

### **ANTIQUA**

Roman type as distinct from → FRAKTUR (Gothic type).

### **ANTIQUAR (second-hand bookseller)**

### **ANTIQUARIAT (second-hand bookshop)**

### **ANTISTROPHE (antistrophe) = Gegenstrophe → STROPHE**

### **ANTITHESE (antithesis)**

1. Statement or claim articulated in opposition to an existing thesis.
2. Rhetorical device deriving its stylistic effect from the opposition of clearly contrasting statements or concepts. This effect may be intensified through combination with other rhetorical devices and figures of speech, such as → CHIASMUS or → PARALLELISMUS.

### **ANVERS**

First half of the → LANGVERS. → ABVERS.

### **APHORISMUS (aphorism)**

Term given to pithy statements expressing in a clever and original fashion the insight of an individual. Although often used loosely to refer to all sorts of sundry short works, the aphorism, when viewed as a literary genre, or sub-genre, displays certain formal characteristics. It is essentially a short form and as such demands succinctness of expression. The point of view it conveys is that of an individual - as compared with the distilled wisdom of collective experience characteristic of the proverb (→ SPRICHWORT).

Choosing merely to state its message rather than to develop a logical argument, the aphorism represents a gratuitous moment of spontaneous insight. In order to achieve

the necessary balance of poetic form and intellectual content, the aphorism relies heavily on distinctive, original language and frequently makes use of figures of speech - as in the following example by Karl Kraus: "Einen Aphorismus zu schreiben, wenn man es kann, ist oft schwer. Viel leichter ist es, einen Aphorismus zu schreiben, wenn man es nicht kann."

G.B.

**APOKOPE** (apocope)

Omission of the final letter or syllable of a word.

**APOLLINISCH** (Apollonian) →DIONYSISCH

**APOLOGETIK** (apologetics)

Discipline developed for the defence of Christianity against non-Christian philosophies.

→APOLOGIE.

**APOLOGIE**

Speech or treatise in defence of a person, institution, philosophy, religion or opinion.

**APORIE** (aporia)

Figure of speech in which the speaker expresses doubt as to the possibility of solving the problem before him.

**APOSTROPHE** (apostrophe)

Rhetorical device in which a speaker or poet addresses a dead or absent person, gods or muses, an inanimate object or a personified concept as if present.

**APPARAT** (apparatus) = kritischer Apparat

Annotations of a critical edition which may appear in the form of footnotes, as an appendix or even as a separate volume. The apparatus contains information and documentation about the manuscripts, printed versions and editions of the text, and additions and/or omissions and changes undertaken by the editor. →TEXTKRITIK.

**ARBEITERDICHTUNG** = Proletarierdichtung

*Arbeiterdichtung* connotes various eras, but refers principally to writing by left-wing authors of middle and working class origin in the period 1918-1933, who in 1928 formed the *B.P.R.S. (Bund proletarisch-revolutionärer Schriftsteller)* with the journal *Die Link-skurve*. However, this group rejected the term *Arbeiterdichtung* in order to distinguish themselves from the work of earlier non-revolutionary working class writers, which tended to "demonise machinery and imbue work with an almost religious aura" (Gallas, *Marxistische Literaturtheorie*, 1972). The latter, amongst them Max Barthel (1893-1975), Heinrich Lersch (1889-1936), Josef Winckler (1881-1966), in 1912 formed the *Bund der Werkleute aus Haus Nyland* and later became active supporters of Nazi ideology. Hence the *B.P.R.S.* felt the term 'proletarisch-revolutionäre Literatur' better characterized the socialist commitment of their writing. Some *B.P.R.S.* members who later became well-known GDR authors are: Johannes R. Becher (1891-1958), Willi Bredel (1901-1964), Otto Gotsche (1904-1985), Hans Marchwitza (1890-1965), Ludwig Turek (1898-1975). Certain Western critics have used the term *Arbeiterdichtung* in reference to the so-called →BITTERFELDERWEG in the GDR, but this is not consistent with GDR usage.

*Arbeiterdichtung* has also been used to connote writing by the West German *Gruppe 61* and its offshoot, the *Werkkreis Literatur der Arbeitswelt* e.g. Max von der Grün (1926-), Erika Runge (1939-), Günter Wallraff (1942-) et al. Gerlach (*Bitterfeld*, 1974) contrasts this writing, which portrays the individual as passive victim of technology in an alienated labour process, with works of the Bitterfeld movement showing men as masters of technology in a creative labour process.

**ARCHIV** (archive)

Place in which historical records are kept. There are specialized archives such as the *Deutsche Literaturarchiv* in Marbach.

**ARISTOTELISCHES DRAMA** = kulinarisches Theater

Terms coined by Brecht (1898-1956) to describe dramatic forms he considered no longer relevant to the 'theatre of the scientific age': the traditional, carefully constructed and closed dramaturgy which derived from the precepts of Aristotle (384-322 B.C.) and his interpreters. His main objection to Aristotle was ideological: because of the social implications, he took issue with the latter's view of the purpose of tragedy as catharsis - i.e. the purification in the spectator of the emotions of fear and pity by the imitation of actions that evoke these emotions. The identification of spectator with actor, and of actor with character, was always opposed by Brecht, and from 1933 he systematically developed an anti-Aristotelian theory of the drama which was opposed to a naturalistic and empathy-based presentation of character. In place of the well-made play with its conservative conventions, Brecht developed a theory of the 'epic' (→EPISCHES THEATER) and, subsequently, 'dialectical' drama. This anti-metaphysical, materialistic drama placed more emphasis on the spectators' critical attitude towards the events of the play, and showed the individual figures to be changeable, contradictory and inconsistent.

M.M.

**ARLECCHINO** (Harlequin) = Harlekin

Stock character from the →COMMEDIA DELL'ARTE. He is normally the hero's servant, and is constantly engaged in hilarious intrigues and schemes, thus attracting much of the laughter.

**ARMENBIBEL** (Biblia pauperum)

Med. edition of the Bible, in the form of a pictorial presentation of significant events in the life of Christ; aimed at the poor and illiterate. →BILDERBIBEL.

**ART NOUVEAU** →JUGENDSTIL

**ARTES LIBERALES** = Freie Künste = Sieben freie Künste

After St. Augustine (354-430), it was generally accepted that the free and educated man must be able to master seven *artes* (disciplines). In about 600 this became an institutionalized concept of education, divided into the *Trivium*: grammar, rhetoric, and dialectics, and the *Quadrivium*: arithmetic, geometry (also comprising geography), astronomy, and music (also comprising physics).

**ARTIKEL** (article)

1. Prose composition in a newspaper, journal etc., usually non-fictional, dealing with a specific subject in an independent manner. = Aufsatz.

2. Word indicating the gender of a noun (definite or indefinite article).

### **ARTUSROMAN**

Courtly epic (→HÖFISCHE DICHTUNG) based on the Celtic tales about Arthur, a 6th century chieftain reputed to have led the Britons in the battles against the Anglo-Saxons. Breton entertainers propagated the tales in France, where they were transformed and amalgamated into longer epics. The outstanding French poet, on whose work a number of the MHG *Artusromane* are based, is Chrétien de Troyes (born c. 1140-1150, died before 1191). The principal characters of the *Artusroman* are the knights of Arthur's court (Erec, Iwein, Parzival, Gawain, Lanzelot). The highest chivalric ideal is vested in 'King' Arthur, and it is his court, which attracts the knight. It is from Arthur's court that the knight departs to prove himself in a series of *Aventiuren* (→AVENTIURE) and to which he returns to add his renown to that of the illustrious company. Arthur's court is thus the chivalric point of reference against which the progress of the hero is measured. The highly popular *Artusroman* served as the framework for some of the most profound poetic statements on the human condition at the turn of the 12th century (Hartmann von Aue, *Erec, Iwein*; Wolfram von Eschenbach, *Parzival*). It was also used as a vehicle for the compilation of mere adventure stories (Heinrich von dem Türlin, *Der Aventiure Crône*).

P.Oe.

**ASSONANZ** (assonance) = Gleichklang

Repetition or similarity of vowel sounds in neighbouring stressed words or syllables;

e.g.: Noch spür ich ihren Atem auf den Wangen:

Wie kann das sein, daß diese nahen Tage

Fort sind, für immer fort, und ganz vergangen?

(Hofmannsthal, *Terzinen über Vergänglichkeit*)

**ATEKTONISCH** = offene Form → **GESCHLOSSENE FORM**

**AUBADE** → **TAGELIED**

**AUFBAU**

Organized structure of a work, the manner in which its elements are combined to form a coherent whole.

**AUFFÜHRUNG** (performance)

Presentation of a dramatic or musical work to an audience.

**AUFGESANG**

The opening section of the *Minnesang*- and →**MEISTERSANGSTROPHE**, consisting of two →**STOLLEN**. →**ABGESANG**, →**SONETT**.

**AUFKLÄRUNG** (Enlightenment)

In its broadest German usage, the term denotes the human ability to understand, change and order the secularized world around us and our own affairs. Thus it is applied to any movement advocating a rational, unprejudiced, sceptical, scientific and reformatory approach to life in keeping with Kant's 1784 definition of "the emergence of man from his self-imposed tutelage". More specifically, it is a European movement with its roots in the 16th century but dominant in the 18th century. It was carried by

the emerging bourgeois classes and was hostile to the Church, authoritarian institutions and all sources of intolerance. While its philosophies were developed along empirical-utilitarian lines in England (Bacon, 1561-1626 to Hume, 1711-1776) they took a more logical-rationalist and ultimately revolutionary direction in France (Descartes, 1596-1650 to Rousseau, 1712-1778). In Germany the *Aufklärung* is usually dated from 1720-1785 (the beginning of Classicism) but it continues as an undercurrent to the end of the Romantic period, the earliest of often concurrent, but also successive trends, with →STURM UND DRANG building on *Aufklärung* as →KLASSIK does on *Sturm und Drang* and →ROMANTIK on *Klassik*. It is introduced by Leibniz (1646-1716) with his rational philosophy of pre-established harmony, then takes a more practical turn with the similarly optimistic philosophies of Thomasius (1655-1728) and Christian Wolff (1679-1754), supported by Mendelssohn (1729-1786), Lichtenberg (1742-1799) and Nicolai (1733-1811). It is tempered and expanded by pietist trends (→PIETISMUS) leading to a cult of sensibility (→EMP-FINDSAMKEIT) and by earlier baroque trends rationalized to Rococo (→ANAKREONTIK). The literature of the *Aufklärung* is dominated by the theories of Boileau (1636-1783) and Gottsched (1700-1766), later modified by Bodmer (1689-1783), Breitinger (1701-1776) and Lessing (1729-1781). They demand well-defined genres, the dramatic unities (→EINHEITEN), avoidance of the unreal, clarity and good taste, all aimed at instructing and delighting. Literature is to serve the purposes of *Aufklärung* i.e. virtue, pleasure and brother-hood. The doctrines of the Enlightenment are summed up in Lessing's *Nathan der Weise* (1779). Representative German writers are Gottsched, Haller (1708-1777), Gellert (1715-1769), Wieland (1733-1813) and Lessing. In German-speaking Europe *Aufklärung* was often used to denote the ideology of Absolutism, e.g. Frederick II, Joseph II (aufgeklärter Absolutismus = enlightened despotism). In post-Hitler Germany, the debate around *Aufklärung* assumed importance in the writings of the Frankfurt School (Horkheimer/Adorno, *Dialektik Aufklärung*, 1947). Demands for a new critical *Aufklärung* dominated the student movements of the 60s and were followed by disillusionment with *Aufklärung*.

S.H.

#### **AUFLAGE** (edition)

Total number of copies of a book etc. published at one time. N.B.: eine Auflage von 1,000 = a run of 1,000 copies.

#### **AUFRISS**

Concise and systematic description of a discipline.

#### **AUFSATZ** (essay, article) = Artikel

Short prose composition in a newspaper or magazine dealing with a particular topic.

→ABHANDLUNG, →ESSAY.

#### **AUFTAKT** →ANAKRUSIS

#### **AUFTRAGSDICHTUNG**

Poetry which an author is commissioned to write.

#### **AUFTRITT**

1. Entrance: appearance of a character on stage.
2. Scene: division of an act. →SZENE.

### **AUFTRITTS LIED** (entrance song)

Originally in opera, aria or song performed by the main protagonists when they first appear on stage. It serves as a means of introducing the character and singer. In →VOLKSKOMÖDIE the main comic figures very often introduced themselves to the audience through an *Auftrittslied* which usually took the form of a →COUPLET.

### **AUFZUG →AKT**

### **AUKTORIALES ERZÄHLEN**

Term which came into prominence with the appearance of Franz K. Stanzel's *Die typischen Erzählsituationen im Roman* (1955) and *Typische Formen des Romans* (1964), in which Stanzel proposes a typology of the novel based on three basic narrative situations (points of view): *auktoriale*, *Ich-* and *personale Erzählsituation*. Authorial narrative is characterized, according to Stanzel, by the presence of an identifiable narrator who intervenes in and comments on the narrative. Although this authorial narrator may appear at first sight to be identical with the author, this is not the case. The narrator is as much a creation of the author as are the characters of the novel, and as much an integral part of the novel structure. As opposed to the *Ich-Erzähler*, the authorial narrator is usually not involved in the action of the narrative, but relates events from a distance. As opposed to the *personale Erzählsituation*, where the narrative voice is focused primarily on the characters, the authorial narrator has a personality which is revealed in his style of presentation and his comments on the narrative. The authorial narrator may be named in the novel, like Serenus Zeitblom in Thomas Mann's *Doktor Faustus* (1947) or may be completely anonymous; he may claim complete or only limited knowledge of events and motives. →ERZÄHLER, →PERSPEKTIVE.

E.W.H.

### **AULABÜHNE**

Stage for the performance of →SCHULDRAMA (→JESUITENDICHTUNG) in the *aula* (assembly hall) of a school.

### **AUSDRUCK** (expression)

Communication of the inner and emotional make-up of the speaker by the full employment of all linguistic means (vocabulary, syntax, rhythm, metre, figures of speech etc.)

### **AUSDRUCKSKUNST →EXPRESSIONISMUS**

### **AUSDRUCKSWERT**

The capacity of linguistic structures to communicate an emotional message, in addition to their lexical meaning.

### **AUSGABE** (edition) = Edition

Form in which a work is published. The term is often used with qualifying additions:

*Ausgabe letzter Hand* (last edition during the author's lifetime)

*Autorisierte Ausgabe* (authorized edition)

*Broschierte Ausgabe* (soft-cover edition)

→DIPLOMATISCHE AUSGABE

*editio castigata, castrata, expurgata, kastrierte Ausgabe, purgierte Ausgabe* (editions for a special purpose, e.g. their use in schools, bowdlerized edition)

*editio definitiva* (definitive edition)

*editio spuria* (unauthorized edition)

*Erstausgabe, editio princeps* (first edition)

*Gesamtausgabe* (complete works)

*Kritische Ausgabe, historisch-kritische Ausgabe* (critical edition)

*Lederausgabe* (leather-bound edition)

*Leinenausgabe* (hard-bound edition with linen cover)

*Lizenzausgabe* (edition printed under licence)

*Originalausgabe* (original edition)

*Raubdruck* (pirated edition)

*Taschenausgabe* (pocket edition)

*Taschenbuchausgabe* (paperback edition)

*Volksausgabe* (inexpensive edition)

**AUSGEWÄHLTE WERKE** (selected works)

Edition of a selection of works by an author, in which the selected works may appear in abridged form. →GESAMMELTE WERKE.

**AUSHÄNGEBOGEN**

Advance sheets the printer sends to the publisher and/or author to indicate the progress and quality of the printing.

**AUSLAUT**

Last sound of a syllable or word. →ANLAUT.

**AUSLEGUNG** (exegesis)

Analytical interpretation of a text. →EXEGESE, →INTERPRETATION.

**AUSSTATTUNG**

Collective term for the décor, costumes and props of a play.

**AUSSTATTUNGSSTÜCK** (revue) = Verwandlungsstück

Play in which décor, costumes and props are of prime importance.

**AUTOBIOGRAPHIE**

The author's own life-story, usually conceived of as a coherent whole and chronologically narrated. As a non-fiction form the autobiography's status as a literary genre has often been disputed, it being seen as more closely related to history. While this is frequently the case with the autobiographies of people such as politicians or military figures, in the case of thinkers or writers the genre may tend more towards the →BILDUNGSROMAN.

Since an autobiography is inevitably written in retrospect its underlying metaphor is that of becoming: the incidents of the life are selected for their perceived contribution to the author's development. The writer thus seeks to find meaning and order in the events and experiences of his or her life, as well as to evaluate his or her contribution to society or to a professional sphere.

As a consequence of twentieth-century scepticism towards the notions of unity of the self and of objectivity, many writers of autobiography and biography (→BIO-

GRAPHIE) have tended to employ the techniques of the modern novel, such as third-person and non-chronological narration, so that the genre has become more literary, but at the same time the genre distinctions between the autobiography and the autobiographical novel have become blurred.

Related forms, the diary and memoirs (→MEMOIREN), generally do not aspire to the same comprehensiveness as autobiography.

A.F.G.

**AUTOGRAPH** = Dichterhandschrift

Text written in the author's own hand.

**AUTOR** (author) = Verfasser

Person who writes literary works. Not to be confused with ERZÄHLER.

**AUTORENEXEMPLARE**

Copies (of his published work) which according to his contract, the author (and only the author) is entitled to receive free of charge. BELEGEXEMPLAR.

**AUTORISIERTE AUSGABE** (authorized edition) →AUSGABE

**AUTORKORREKTUR**

An author's corrections or revision. →BÜRSTENABZUG, →FAHNENKORREKTUR, →HAUSKORREKTUR.

**AVENTIURE** = Abenteuer

A term used in MHG epic poetry to denote an 'adventure' or incident. The *Aventiure* usually involves a test of the knight's prowess and skill and therefore serves as a means by which he may increase his renown.

The term is also used to denote a segment of an epic (chapter, canto), or an epic as a whole. →ARTUSROMAN.

P.Oe.