

B

BADEZELLENBÜHNE = Terenzbühne

Stage form of the →SCHULDRAMA common in the 16th century. The upstage area behind the empty forestage was divided by curtains into cell-like cubicles. Each cubicle represented the interior of a house or room. As this type of stage was not suited to changes of scene, the actors moved from one cubicle to the next to indicate a change of location. The incorrect term →TERENZBÜHNE arose because illustrations of this type of stage were common in early editions of the Roman writer Terence (c. 195-159 B.C.).

BÄNKELSANG = Moritat

The art of the *Bänkelsänger* or *Moritatensänger*, who from the beginning of the 17th to the mid-20th century performed songs based on popular melodies (*Bänkelieder* or *Moritaten*) at the fairground and market-place. *Bänkelsang* was characterized by its sensational subject-matter, describing murders, executions, robberies, violent love affairs, natural disasters and also political events, often coupled with a strong didactic or moralistic intention. The *Bänkelsänger* functioned both as an entertainer and, although his songs were not always directly topical, as a 'walking newspaper', his aim being to sell the text of the *Moritat* to the public. Indispensable properties of the *Bänkelsang* were the *Bank*, the platform on which the singer performed; the *Schild*, the poster on which the action of the *Moritat* was depicted in single episodes; and the musical accompaniment on the barrel-organ.

While the *Bänkelsänger* sang, indicating each episode on the *Schild* with a pointer, another member of the troupe would hawk copies of the text. Because of its potential mass audience, elements of *Bänkelsang* were fused with the literary ballad, notably by poets of the 1848 Revolution, who introduced parody and a sharper political content, then in the late 19th and early 20th century by Wedekind (1864-1918) and Holz (1863-1929), who adapted *Bänkelsang* to a cabaret context. Although traditional *Bänkelsang* has been superseded in popular culture by film and the recording industry, it has survived in part in the ballads of poets such as Brecht (*Die Moritat von Mackie Messer*, 1928), Kästner (1899-1974), Rühmkorf (1929-), Christa Reinig (1926-), and Biermann (1936-).

W.S.S.

BALLADE

Category of verse, which over the last 200 years has developed from an interweaving of literary and popular elements. According to Goethe (1749-1832), the *Ballade* is characterized by its mixture of the three major genres, a definition by and large valid today. It is *lyrical* in its affinity to song, its use of the refrain; *dramatic* in its dialogue, tempo, concentrated scenes, turning-points; and *epic* in its narrative content and impersonal story-telling tone. Frequently, it revolves around some tragic historical, legendary or mythological incident. The literary *Ballade* or *Kunstballade*, of which the first example is said to be Bürger's *Lenore* (1774), evolved out of the 18th century interest in folk song, which was nourished by Bishop Percy's *Reliques of Ancient English Poetry* (1765) and fostered by Herder (1744-1803). Goethe and Schiller (1759-1805) brought the *Ballade* to a high point in the late 18th century, transforming it from a simple depiction of mysterious natural phenomena (*Erlkönig*, *Der Fischer*) to a vehicle for moral instruction (*Der Gott und die Bajadere*, *Der Handschuh*, *Die Kraniche des Ibykus*). The Romantic era saw a revival of interest in the popular and

musical qualities of the *Ballade*, poets such as Brentano (1778-1842) and Eichendorff (1788-1857) endowing it with the simplicity and lyricism of the →VOLKSLIED (*Auf dem Rhein, Waldgespräch*). Although the *Ballade* was favoured by many 19th century poets e.g. Mörike (1804-1875), Storm (1817-1888), Keller (1819-1890), Meyer (1825-1898), it had lost much of its vitality by the beginning of the 20th century. But Heine (1797-1856), by injecting humour and satire into it, (*Jammertal, Lobgesang auf König Ludwig I.*) anticipated later writers such as Wedekind (1864-1918) (*Brigitte B*) who also found inspiration for the literary *Ballade* in the popular →BÄNKELSANG and the French →CHANSON. This tradition was continued by Brecht (1898-1956), who firmly established the *Ballade* as an instrument of social and political protest (*Legende vom toten Soldaten, Die Ballade vom Wasserrad*) (→POLITISCHE DICHTUNG). Brecht's influence is evident in contemporary practitioners of the *Ballade*, such as Biermann (1936-) (*Ballade auf den Dichter François Villon*) and Enzensberger (1929-) (*Mausoleum*). The term *Ballade* has widened in the 20th century to include almost any narrative poem; the alternative term *Erzählgedicht* has thus been proposed by Heinz Piontek (1925-) to supersede it. The typical *Ballade* stanza is that of the *Volkslied*, although numerous variations are to be found.

W.S.S.

BARDE (bard)

Med. Celtic court poet, whose function was to sing and compose songs celebrating heroic deeds, and relating historical events; usually to the accompaniment of a harp.

BAROCK (Baroque)

The word 'baroque' is derived from the Portuguese *barocco* meaning an irregularly shaped pearl, and was first applied in the 17th century as a term of abuse to characterize forms of art and architecture that did not adhere to the regular classical models. Today the term describes one of the great European styles in architecture, the visual arts, music and literature, which flourished from the late 16th to the early 18th centuries. Its salient features are its dynamic character and intensity, its ornateness and rich expression, its preoccupation with the yearnings of man for a higher spiritual existence.

It was during the baroque period that German literature made rapid progress in many fields towards the high standards and achievements in other countries of Western Europe. This may be claimed of the courtly and religious poetry, for which Martin Opitz provided a book of prescribed rules and patterns in the classical tradition, his *Buch von der Deutschen Poeterey* (1624). The sonnet with Fleming (1609-1640), Gryphius (1616-1664), Hofmannswaldau (1617-1679) and the church hymn with Gerhardt (1607-1670), Spee (1591-1635) in particular experienced their first flowering in the history of German literature. The same holds true for the serious drama of the age, whose development culminated in the Latin plays of the Jesuits (→JESUITENDICHTUNG) and the tragedies of Andreas Gryphius. Both genres demonstrated the vanity and frailty of worldly existence, both similarly propagated the Christian message of man's ultimate salvation. It is this dualism which not only formed the central idea of the baroque tragedy and martyr play, but also determined their structure, style and imagery, all of them rich in contrast. The novel is generally regarded as representing the finest achievement of 17th century German literature. This evaluation is certainly justified in the case of Christoph Grimmelshausen's *Simplicissimus* (1669), which depicts the life and changing fortunes of its title hero against the background of the chaotic times of the Thirty Years War. Adhering to the

picaresque tradition (→SCHELMENROMAN) in its outer form, the novel succeeds in presenting a profound and comprehensive picture of a world darkened by suffering and sorrow and of a protagonist, who, after withstanding successive personal calamities, comes to realise the futility of his worldly endeavours and decides to end his life as a God-fearing hermit.

Johann Gottfried Herder (1744-1803) has termed the baroque period in German literature as an 'emblematic age' (→EMBLEM). The phrase is suggestive of the abundance in all literary genres of pictorial and ornamental devices such as the metaphor (→METAPHER) and simile (→VERGLEICH), sign (→ZEICHEN) and symbol (→SYMBOL), allegory (→ALLEGORIE) and emblem. They were employed to heighten the effect of the literary work and to impress the style-conscious, learned reader or theatre-goer, for the conventional imagery of the time did not originate from personal experience, but was deeply rooted in the classical heritage.

H.W.N.

BAUERNDICHTUNG

Literature which depicts aspects of village life, although it is more often than not written by city dwellers. →DORFGESCHICHTE, →DORFROMAN, →HEIMAT-DICHTUNG.

BEARBEITUNG

Any change or revision of a work carried out by a person or persons other than the author. →FASSUNG.

BEDEUTUNG

Meaning of a word, sentence or work.

BEDEUTUNGSLEHRE →SEMANTIK

BEDEUTUNGSWANDEL (semantic change)

The complete or partial change of meaning undergone by a word over an extended period.

BEIORDNUNG →PARATAXE

BEISEITESPRECHEN (aside)

Theatrical device where a character on stage makes a remark which is presumed to be audible only to the audience but not to the other characters.

BEKENNTNIS, BEKENNTNISDICHTUNG (confession) = Confessiones = Selbst-bekanntnis

Literature which concentrates on the inner development and psychological self-discovery of the first-person narrator.

BELEGEXEMPLAR

Copy of the text which the author, illustrator, translator, publisher etc. are entitled to receive free of charge.

BELLETRISTIK (belles-lettres) = schöne Literatur

Term for imaginative literature, as distinct from non-fiction. → DICHTUNG, → LITERATUR.

BENEFIZ (benefit)

Performance of a play, concert, opera or ballet for the benefit of an actor, dancer, author or a charity.

BERICHT

Concise and ordered report of facts or events, excluding all extraneous matter. → BOTENBERICHT.

BESCHREIBUNG (description, depiction)

Description of phenomena which makes full use of stylistic and rhetorical devices in order to communicate the author's impressions, and his emotional reaction to them.

BESPRECHUNG (review) → REZENSION

BESSERUNGSSTÜCK

Sub-genre of the → ZAUBERSTÜCK. The aim of the *Besserungsstück* is the correction of human failures or foibles. This is usually achieved with the help of supernatural powers. → VOLKSKOMÖDIE.

BESTIARIUM (bestiary)

Med. collection of natural histories of animals, which are woven into moralizing fictional narratives.

BETONUNG → AKZENT

BEWUSSTSEINSSTROM → STREAM OF CONSCIOUSNESS

BIBLIA PAUPERUM → ARMENBIBEL

BIBLIOGRAPHIE (bibliography)

1. List of books and articles consulted.
2. Description (author, title, publisher, date and place of publication, number of pages, size), collection or selection of books according to specific criteria; e.g.: bibliography of an author, a specific topic, or books printed in a country within a given period. = *Bücherkunde*.

BIBLISCHES DRAMA (biblical drama)

As distinct from → GEISTLICHES DRAMA any play which is based on material from the Bible, and is not written for the celebration of a religious event.

BIEDERMEIER

1. Term originally coined by Ludwig Eichrodt (1827-1892) and Adolf Kußmaul (1822-1902) in the title of their collection of parodic lyric poetry, *Gedichte des schwäbischen Schullehrers Gottlieb Biedermaier seines Freundes Horatius Treuherz* published in the Munich *Fliegende Blätter* between 1855 and 1857. In this context it referred to someone belonging to the lower middle class, limited, prosaic, provincial

and conservative.

2. Term applied to style of interior decoration in post-Napoleonic Germany, and then to painting of the same period, particularly the work of painters emphasizing the small idyllic details of everyday life, such as Ludwig Richter (1803-1884), Moritz von Schwind (1804-1871) and Carl Spitzweg (1808-1885).

3. Term applied by extension to denote the cultural-historical epoch 1815-1848.
→RESTAURATIONSZEIT, →VORMÄRZ.

4. Applied to the literature of the years 1815-1848, the term suggests a distinction between the writers of this period and earlier Romanticism on the one hand, and later Realism on the other hand. The difficulty is however that the writers of this period do not form a homogenous group. *Biedermeier* suggests characteristics (idyllic, conservative, apolitical etc.) which are not applicable to the writers of the *Deutschland* movement, and other writers of the time such as Stifter (1805-1868) and Mörike (1804-1875) cannot satisfactorily be included. As a literary term, *Biedermeier* has not gained universal acceptance and has not yet been satisfactorily defined.

E.W.H.

BILD →SPRACHLICHES BILD

BILDERBIBEL

Illustrated edition of the Bible, possibly with an incomplete text. →ARMENBIBEL.

BILDERLYRIK (carmina figurata) = Carmina figurata, = Figurengedichte

Poetry in which the stanzas, (or the poem as a whole), are typographically arranged in the shape of some symbolic object which has some connection with the content or themes of the poem. This type of poetry was especially popular during the baroque period. →BAROCK.

BILDERSCHRIFT (pictographic writing)

Non-phonetic script which uses pictorial symbols to depict words or concepts; e.g.: hieroglyphics, Chinese characters. →LAUTSCHRIFT, →SILBENSCHRIFT.

BILDGEDICHT →GEMÄLDEGEDICHT

BILDNIS (image)

A *Bildnis*, perhaps better rendered in English by 'graven image', is in literary criticism a fixed opinion or stereotyped view of someone or some group of people. The image is derived from preconceptions about a character's social function (e.g. the doctor, the soldier, the businessman) which exclude awareness of individuality, or preconceptions about a group with a common characteristic (e.g. Jews, terrorists, students) which ignore the possibilities of individual variations and differences. Although the concept is not a new one (e.g. Shylock's rejection of the image of the Jew in *Merchant of Venice* III, i), the term *Bildnis* gained currency particularly in the work of Max Frisch (1911-1991). →MASKE, →ROLLENSPIEL.

E.W.H.

BILDUNG

The development of a person's intellectual and emotional attributes to their fullest potential. *Bildung* is much more than the acquisition of skills and knowledge; it includes the development of a keen sense of ethical values, dignity, tolerance, judgement and the ability to draw on the achievements of intellectual and artistic developments and incorporate them into a mode of life suitable to the individual concerned and acceptable to society as a whole. "Accordingly our language, appropriately enough, is wont to use the word *Bil-dung* both of a product of formation and of the process" (Goethe, *Morphologie*, 1817).

A.O.

BILDUNGSROMAN

The name invented in 1870 by Dilthey for the exceptionally influential type of German novel he saw in Goethe's *Wilhelm Meisters Lehrjahre* (1795f.), one in which the centre of interest is to be found not so much in the adventures of the hero, himself a passive character, as in the effects which his experiences are seen to have in his growth to maturity and clarity of purpose, after perhaps fumbling beginnings. Such a novel is often a veiled autobiography of the author, full of general reflections on life in the tradition of German Classicism, with its aim of full self-development, inspired by the art and wisdom of the past and present. Literary historians see the *Bildungsroman* foreshadowed in Wieland's *Agathon* (1766), and even Wolfram's *Parzival* (c.1210). Typical examples after Goethe are Novalis's *Heinrich von Ofterdingen* (1802), Eichendorff's *Ahnung und Gegenwart* (1815), Keller's *Der grüne Heinrich* (1854), Freytag's *Soll und Haben* (1855), Stifter's *Der Nachsommer* (1857), Raabe's *Der Hungerpastor* (1864) and Thomas Mann's *Der Zauberberg* (1924). Closely related and often overlapping types are the →ENTWICKLUNGSROMAN, in which the hero's life-story is associated with general features of his time, and the *Erziehungsroman*, which stresses the influence of educational institutions.

W.H.B.

BINNENERZÄHLUNG

In a →RAHMENERZÄHLUNG, the story or stories within the framework.

BINNENREIM (internal rhyme)

Rhyme within the verse line; e.g.: Mir ist bange, daß du lange vergangen bist. (Rilke, *Das jüngste Gericht*)

BIOGRAPHIE

Literally, the story of a life, customarily that of a "great" man or woman, i.e. one of significance to a nation's political and/or cultural life. Such biographies, which can be regarded as a form of historical writing, aim at historical accuracy, being based on authenticated facts. But at the same time, a biography must be understood as the interpretation of a life and modern writers have argued that a summation of researched facts may not guarantee the authenticity of the portrayal.

The relationship between the biographer and subject, and the extent to which and the manner in which the biographer views the subject critically, particularly when the subject was known personally to the writer, is often of considerable interest, as in the case of a literary biography, where a writer writes the life of another, who may have influenced his or her own development. In such cases the biography may also have considerable autobiographical interest.

A typology of the biography might include hagiography - the usually uncritical

glorification of saints and martyrs, and in later times heroes - "life and times" works, psychological studies and literary biography.

A.F.G.

BÎSPEL (exemplum)

MHG literary form: short didactic story, which illustrates and describes a situation or condition and draws a moral lesson from it.

BITTERFELDER WEG

Bitterfelder Weg denotes a cultural policy current in the GDR from the late 1950s to the mid 1960s. In an avowed attempt to bridge the gulf between art and ordinary people, and emphasizing the social function and educative potential of art in this process, the S.E.D. (Socialist Unity Party) and the Writers' Union promoted a twofold policy: (i) to encourage professional writers to use easily understood language, to treat contemporary themes, to familiarize themselves with the production process and workers' living conditions by spending time in industry or on the land; (ii) to encourage workers to take up the pen ("Greif' zur Feder, Kumpel!"), forming writing circles at their workplace and becoming active participants in culture, not merely passive consumers. The policy was formulated at the first *Bitterfeld* Conference (24th April 1959), sponsored jointly by the *Mitteldeutscher Verlag* and a socialist work brigade at the *Bitterfeld* electrochemical factory where it was held. Literary works regarded as products of *Bitterfeld* are: Franz Fühmann's (1961), Karl-Heinz Jakob's *Beschreibung eines Sommers* (1961), Brigitte Reimann's *Ankunft im Alltag* (1961) whose title became synonymous with the thematic orientation of the *Bitterfelder Weg*, Erwin Strittmatter's *Olle Bienkopp* (1963), Erik Neutsch's *Spur der Steine* (1964). The *Bitterfelder Weg* reasserted the method of Socialist Realism (→SOZIALISTISCHER REALISMUS) in the face of 'bourgeois decadent' literary influences (→FORMALISMUS) feared in the post-XXth Soviet Party Congress 'thaw'. The second *Bitterfeld* Conference (24th April 1964) praised the achievements of this policy but paradoxically also signalled its end, and the *Bitterfelder Weg* all but disappeared from the literary scene in the last decade of the GDR.

BLANKVERS (blank verse)

Unrhymed decasyllabic line of poetry, usually iambic pentameter.

BLAUE BLUME (blue flower)

Term first used by Novalis in his novel *Heinrich von Ofterdingen* (1802). The blue flower became the symbol of all Romantic aspirations and feelings.

BLINDES MOTIV

Motif which occurs only once and is not followed up. →MOTIV.

BLUBO

Abbreviation of *Blut- und Bodendichtung*: collective term for a trivial form of →TENDENZDICHTUNG favoured by the Nazis; the idealizing of the peasant's closeness to the soil and his special blood ties to his kinship group were the principal features. →HEIMATDICHTUNG.

BLÜTENLESE (anthology)

Collection of texts selected according to certain criteria; e.g.: love poetry, women's literature etc.

BOGEN = Druckbogen

Unfolded sheet of paper which after printing is folded and cut to size.

BOTENBERICHT

Dramatic device of reporting by messenger actions and events, which for various reasons have not taken place on stage, and which may have a significant effect on the plot.

BOULEVARDKOMÖDIE

Unassuming, and frequently artistically mediocre comedy whose main aim is success at the box-office.

BRECHUNG

General term for any occasion where metrical and syntactical structures do not coincide. →ENJAMBEMENT, →REIMBRECHUNG.

BREITE →EPISCHE BREITE

BREITL →KABARETT

BRIEFROMAN (epistolary novel)

Novel largely or totally composed of fictitious letters; e.g.: Goethe's *Die Leiden des jungen Werthers* (1774).

BRIGHELLA

Stock male character from the →COMMEDIA DELL'ARTE; a clever scheming servant who usually relied on →ARLECCHINO to carry out his plans.

BROSCHIERTE AUSGABE (soft cover edition) →AUSGABE.

BROSCHÜRE (pamphlet, booklet)

Short publication, usually stapled together with a soft cover, treating a subject of contemporary interest.

BRUCHSTÜCK →FRAGMENT

BUCHGEMEINSCHAFT (book club) = Lesering

Association where members may buy books substantially reduced in price.

BUCHMALEREI (illumination) →MINIATUR

BUCHMESSE

Annual book fair where publishers exhibit their latest productions.

BÜCHERKUNDE →BIBLIOGRAPHIE

BÜHNE (stage)

Elevated platform on which dramatic performances take place; (fig) theatre, drama,

arena. →AULABÜHNE, →BADEZELLENBÜHNE, →DREHBÜHNE, GUCK-KASTENBÜHNE, →SAALBÜHNE, →SHAKESPEAREBÜHNE, →SIMULTAN-BÜHNE, →SUKZESSIVBÜHNE.

BÜHNENANWEISUNG (stage direction) = Szenenanweisung

Instruction in the text of a play which specifies the production requirements such as gestures, exits, entrances, sound effects, lighting etc.

BÜHNENAUSSPRACHE

Standardized pronunciation of High German, obligatory for all theatres.

BÜHNENBEARBEITUNG

The modification or adaptation of a dramatic work for a performance.

BÜHNENBILD (set)

Décor of a play, scenery.

BÜHNENMANUSKRIFT

Text prepared for the performance of a drama; may be the actual manuscript before it is printed or the adaptation of an already printed text.

BÜRGERLICHER REALISMUS →REALISMUS

BÜRGERLICHES TRAUERSPIEL (bourgeois tragedy)

Sometimes confused with →WEINERLICHES LUSTSPIEL, *Bürgerliches Drama* and →TRAGIKOMÖDIE.

Sub-genre that arose in the middle of the 18th century with Lessing's *Miß Sara Sampson* (1755). Further outstanding examples are Lessing's *Emilia Galotti* (1772), Schiller's *Kabale und Liebe* (1784) and later Hebbel's *Maria Magdalena* (1844). In his study *Das deutsche bürgerliche Trauerspiel* (1972) Guthke counts 24 *Bürgerliche Trauerspiele* by 1800. Similar dramas in Britain and France, e.g.: Lillo (1693-1739), Diderot (1713-1784), merely substantiated the German tradition, whereas the sentimental novels of Samuel Richardson (1689-1761) had some direct influence. Both contemporary theory, e.g.: Lessing (1729-1781), Nicolai (1733-1811), and recent scholarship refute the assumption that the notion of class was determining. A better criterion is the private, homely nature of the *Bürgerliche Trauerspiel*, facilitating empathy and compassion (*Mitleiden*) as against the cold admiration engendered by heroic drama and its public setting. Since the private (bourgeois) world of the family is shown to be the nucleus of sincere human relations, the bourgeois class indirectly projects itself as the most human, universal and perfect of classes. *Bürgerliches Trauerspiel* stands in a dramatic tradition questioning the exclusive right of the noble aristocrat to tragedy (→FALLHÖHE). Social criticism is outspoken in only a few examples, Schiller (1759-1805), Hebbel (1813-1863).

S.H.

BÜRSTENABZUG (brush-proofs, galley-proof) →AUTORKORREKTUR, →FAHNENKORREKTUR, →HAUSKORREKTUR

BÜTTEN (handmade paper)

BUKOLIK → HIRTENDICHTUNG

BUNDESTHEATER

Austrian term referring specifically to the three theatres which are financed and administered by the federal government: *Volksoper*, *Staatsoper* and *Burgtheater*. Also known as →STAATSTHEATER.

BURLESKE (burlesque)

1. Exaggerated and incongruous imitation of a person or literary style, for satiric and comic effect.
2. Short satirical comedy, which employs caricature and overstatement in order to ridicule the peculiarities of a person, or of a specific literary taste.

BUTZENSCHNEIBENLYRIK

Pejorative term first used by Paul Heyse in a letter (7th April 1884) to Emanuel Geibel, to mock a trend of poetry fashionable in the late 19th century. This type of poetry imitated Scheffel's *Trompeter Säckingen* (1854) and *Gaudeamus* (1868); it idealized the exploits of med. emperors, life in med. cities and castles, and it romanticized the M.A. generally.