

## C

### **CAESUR → ZÄSUR**

**CANTO** (canto) = Gesang

Subdivision of an epic poem. →EPOS.

### **CAPITANO**

Stock character from the →**COMMEDIA DELL'ARTE**; the braggart soldier.

### **CAPRICCIO**

A fanciful, light-hearted, sketchy piece of prose. Because of its vagueness the term is used very rarely.

### **CAPTATIO BENEVOLENTIAE** (modesty topos)

Rhetorical figure in which the author seeks the goodwill of his audience; e.g.: "I conjure you all that have had the evil luck to read this ink-wasting toy of mine..." (Sidney: *An Apology for Poetry*) →**DEVOTIONSFORMEL**.

### **CARMEN** (poem)

This term was originally used to designate any metrically structured formal utterance, such as a prayer, incantation etc. However, it can now apply to an epic or didactic poem, or even to a drama but this usage is rare.

### **CARMINA FIGURATA → BILDERLYRIK**

### **CASUS → KASUS**

### **CHANSON** (chanson)

In med. times, a sung poem or a poem with musical accompaniment, usually strophic, with a refrain, and of varying metrical forms. The chanson was often a lyric on the theme of love. The term is now taken to mean a witty, impudent and succinct song for the cabaret stage. →**BALLADE**, →**CHANSON DE GESTE**.

### **CHANSON DE GESTE** (chanson de geste)

Med. French narrative poem which was sung or recited with musical accompaniment; frequently treating historical or mythical figures and events. It was usually decasyllabic, strophic, divided into laisses, and assonanced, later rhymed. The oldest surviving example is *La Chanson de Roland*, written c. 1100.

### **CHAP-BOOK → VOLKSBUCH**

### **CHARAKTERISIERUNG** (characterization)

The presentation and description of characters in a text so that the reader/spectator has an impression of their appearance and personality, and their thoughts, words and actions may be seen to be commensurate with the type of person they are portrayed as.

### **CHARAKTERKOMIK**

The comic effect derived from flaws in the character (e.g. greed, pride, vanity etc.) rather than from the situation. →SITUATIONSKOMIK.

### **CHARGE**

Supporting role, which although small, requires a vivid and strong portrayal by the actor; e.g.: the *Kapuziner* in Schiller's *Wallenstein* (1798-1799).

### **CHEFREDAKTEUR →REDAKTEUR**

### **CHIASMUS** (chiasmus)

Figure of speech: the juxtaposition of two phrases or clauses which are identical in syntax, but have an inversion in word order; e.g.: Die Kunst ist lang, und kurz ist unser Leben. (Goethe, *Faust I*) →ANTITHESE.

### **CHIFFRE** (coded message)

In post-Goethean poetry figure of speech which - unlike symbol, metaphor and comparison - no longer establishes an understandable link with a recognizable outside reality within a generally accepted system of values and traditions, but reflects, as a result of the breakdown of such a system, a reality which is uniquely that of the poet's own making. It first gains prominence, therefore, in the myth-creating poetry of Hölderlin (1770-1843), (e.g. *Strom* = pathway of the Greek gods, link between Germany and Greece, between Hölderlin's own time and the Greek past) and in the poetry of the German Romantics. Since its meaning depends not on convention but on the given context of the poem and of the work as a whole, the *Chiffre* establishes multiple cross-references, hence its ambiguity and wealth of associations, e.g. *blau* in the poetry of Benn (1886-1956) with its connotations of mediterranean, dionysian, preconscious and instinctual, and the *Vogel* chiffre in the poetry of Günter Eich (1907-1972). This summarizing or 'network' effect is often lacking in those cases where the term is more loosely used to describe what T.S. Eliot (1888-1965) called *objective correlative*. →METAPHER, →SYMBOL, →VERGLEICH.

A.V.

### **CHOR** (chorus)

The chorus is the origin and a basic element of ancient Greek tragedy. A group of people speaking with one voice and somehow related to the protagonists accompanied the action, taking part in, reflecting and interpreting it. Attempts to revive the ancient chorus were made in the 17th and 18th centuries in German tragedy (e.g. Gryphius calling it *Reyen* and Klopstock in his *Hermann* plays using ancient ode forms). This development culminates in Schiller's *Die Braut von Messina* (1803) and its preface *Über den Gebrauch des Chors in der Tragödie*. For Schiller the chorus is the crowning element of the idealistic tragedy, because "it transfers the commonplace actual world into the old poetical one". It is the *Indifferenzpunkt* "that which lies at the exact medium between the ideal and the sensible" (*Sinnlichen*) in that it is "in itself, not an individual but a general conception; yet it is represented by a palpable body which appeals to the senses with an imposing grandeur". Wilhelm von Humboldt sums up Schiller's ideas with ingenuity: "The chorus [...] is the final summit on which it is possible to remove tragedy from the sphere of reality and mundane life, and it perfects the pure symbolism of the work of art", (letter to Schiller, 22nd Oct. 1803). Although Schiller felt that the incorporation of the chorus into his tragedy had made him a "contemporary of Sophocles" (letter to Humboldt, 17th Feb. 1803), he soon had

imitators who were quick to adopt this feature of classical tragedy. After the initial enthusiastic reception of *Die Braut von Messina*, however, which critics described as the climax of modern tragedy, interest in the chorus faded quickly. Realism in the 19th century had no use for such an unnatural element in theatre. Some 20th century playwrights revived it mainly for parodic purposes (e.g. Brecht in *Die heilige Johanna der Schlachthöfe*, 1932 or Frisch in *Biedermann und die Brandstifter*, 1958).

C.O.

### **CHORAL** (chorale)

1. Sacred song, hymn.
2. Plainsong, a simple melody sung or chanted in unison, with free speech rhythms rather than a strict metrical form.

### **CHOREOGRAPHIE** (choreography)

Design or arrangement of dance, esp. ballet.

### **CHORLIED**

Text intended for presentation by a chorus. →CHOR.

### **CHRISTSPIEL** →ADVENTSPIEL

### **CHRONIK** (chronicle)

Form of historical record which presents events in their chronological sequence. This principle can be used for different literary purposes e.g. Wilhelm Raabe, *Die Chronik Sperlingsgasse* (1857), Bertolt Brecht, *Mutter Courage und ihre Kinder – Eine Chronik aus dem Dreißigjährigen Krieg* (1941).

### **CLAQUE** (claque), **CLAQUEUR** (claqueur)

A claque is a group of people hired to initiate and sustain applause for a performing artist, a claqueur is a member of such a group.

### **CLIO** →KLIO

### **CODEX** (codex) = Kodex

Forerunner of the modern book; in Roman times wooden or ivory tables connected by hinges, rings or strips, in the M.A. replaced by parchment.

### **COLLAGE** = Kollage

Literary technique which selects excerpts of texts from a variety of sources (sometimes including material in foreign languages) and collates and compiles them into a new work or part of a new work. Not to be confused with →MONTAGE.

### **COLOMBINA** (Columbine) = Smeraldina

Stock character from the →COMMEDIA DELL'ARTE; a cheeky chambermaid, daughter or servant of →PANTALONE and lover of →ARLECCHINO.

### **COMEDIE LARMOYANTE** →WEINERLICHES LUSTSPIEL

### **COMMEDIA DELL'ARTE**

Form of Italian comedy which flourished in the 16th and 17th centuries. It was above

all a popular entertainment, welcomed by both court nobles and villagers, all of whom were given the opportunity to watch performances by the various touring troupes of actors which sprang up after 1550. There is no fixed definition of the form or content of the comedies performed, because complete play texts were not used. However, they shared a number of features which included improvisation, a great deal of physical action and slapstick comedy, the repeated appearance of well-known character types, and the use of masks.

Each performance was based on a plot outline; its central theme always seemed to involve young people in love, the jealousies and rivalries of old people, and the plots and intrigues of the servants, or *zanni*.

The outlines were filled in with such elements as improvised clowning, bawdiness, slapstick, verbal and physical abuse and rapid action, all of which delighted the audiences. Improvisation was a highly specialized skill, and it was argued that actors who were capable of improvising were infinitely superior to actors who simply memorized and repeated a script. Although improvisation was an important element, it should be noted that the art was based on a series of conventions and set speeches, which were learned by heart, and used where appropriate. Comic effects were usually drawn from a stock of tricks or comic turns - which would interrupt the action to provide clowning interludes, often equivalent to the familiar custard-pie routine. Actors specialized in particular character-types, and the familiarity which this gave them with their roles helped to build immense skills in improvisation, as well as developing a strong rapport among members of the company. Stock characters of the *commedia dell'arte* were drawn from Latin comedy, and included types such as the cunning slave, the braggart soldier, and the greedy or foolish old man. One of the best-known characters was →ARLECCHINO whose costume became the familiar suit of diamond-shaped multi-coloured patches. He was one of the principal *zanni*, and was responsible for keeping up the pace of the comedy, through acrobatic tricks, coarse jokes and cunning schemes. Other well-known *zanni* were *Pulcinella*, who often appeared with a huge hooked nose and a padded stomach, and acted out scenes of domestic tyranny with his wife. The figure of Mr Punch can be recognized in this character. →BRIGHELLA was another of the cunning servants, who played havoc with the business and love affairs of his master. The masters, usually old men, were *Pantalone*, the stereotyped foolish husband or father, who could be easily outwitted or degraded, and *Dottore*, a doctor or lawyer, the archetypal ridiculous scholar. The braggart soldier figure was presented by *Capitano*. The least interesting characters were the young lovers, whose presence was necessary for the plot. These and other characters were made recognizable in the first instance by the traditional masks and costumes which they wore (e.g., red and black for *Pantalone*, black for *Dottore*), and they always followed similar patterns of behaviour from one plot to the next.

Although *commedia dell'arte* began to die out in the 18th century, its powerful theatricality influenced many playwrights, including Molière (1622-1673), Goldoni (1707-1793) and even Shakespeare (1564-1616) all of whom drew on *commedia* characters. It also influenced the Viennese →VOLKSKOMÖDIE, pantomime (through the use of such figures as *Harlequin*, *Pierrot* and *Columbine*), and the work of modern playwrights such as Italy's Dario Fo. A 20th century equivalent of *commedia dell'arte* may well be a group like the Marx Brothers, who also played stock characters, working their way through familiar comic and slapstick routines.

### **COMPUTERLYRIK** (computer poetry)

Lyric poetry produced by specially programmed computers.

**CONCEITS → KONZETTI**

**CONFERENCE**

Compèring of a variety performance, cabaret or party by a confèrencier (comèpre). → KABARETT.

**CONFESSIONES → BEKENNTNIS**

**CONTRADICTION INADJECTO**

Figure of speech in which the quality present in an adjective is incongruous with the thing being described. e.g.: hölzernes Eisen. → OXYMORON.

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**CORRIGENDA (corrigenda)**

List of corrections of misprints appended to a text.

**COUP DE THEATRE (coup de théâtre)**

An unexpected and sudden development in a drama, which may radically change the outcome.

**COUPLET**

Witty song of frivolous or topical content; its several stanzas are all sung to the same tune and usually finish with the same refrain; used in comic opera and → VOLKSKOMÖDIE. → POSSE.

## **D**

### **DA CAPO** (encore)

Request made by an audience, after sustained applause, for the repetition of a performance or an item.

### **DADAISMUS** (Dadaism)

From its first programmes for the *Cabaret Voltaire* in Zurich in 1916, the international avant-garde movement of Dadaism, productive until around 1922 in Germany, Paris and New York, furthered modernist art in direct contact with the public and created new forms such as sound poems by Hugo Ball (1886-1927), ready-mades by Duchamp (1887-1968) and early compositions in paper, fabric and wood by Hans Arp (1887-1966). Dadaist theory, based mainly on the ideas of Ball and Walter Serner (1889-1942) stressed freedom, spontaneity and openness to radical change. Influenced by anarchism and mysticism, the Dadaists mocked traditional European institutions, beliefs and art forms as mere conventions, no longer creative and discredited by their association with the World War. The Dadaists worked with basic modes of expression in sounds (the name *Dada* derives from children's language), with basic shapes and odd conjunctions of everyday objects. Francis Picabia (1879-1953) and Man Ray (1890-1976) established Dada in New York, and from 1919 Dadaism found effective publicists in Berlin e.g. Huelsenbeck (1892-1974) and Paris e.g. Tzara (1896-1963) and was joined by major artists such as Max Ernst (1891-1976) and Schwitters (1887-1948). In Berlin, the left-wing, anti-war thrust of Dadaism was expressed most strongly in the satirical art of Grosz (1893-1959), Hausmann (1886-1971), Wieland Herzfelde (1896-) and Helmut Herzfelde (1891-1968) who published under the pseudonym of John Heartfield.

M.A.

### **DAKTYLUS** (dactyl)

Metrical foot of three syllables, the first stressed or long and the two following unstressed or short. (Xxx) →METRIK.

### **DAMNATUR**

Formula which means 'must not be printed'; negative verdict given by an official censor of the Roman Catholic Church. →IMPRIMATUR.

### **DARSTELLER**

An actor or singer in pursuit of his profession; e.g.: *der Darsteller des Faust* = the actor playing the part of Faust.

### **DARSTELLUNG**

Literary presentation of real or fictitious events, persons or experiences.

### **DATIERUNG**

The dating of a text, edition etc.

### **DEBÜT** (début)

The first public appearance of a performing artist.

### **DECADENCE** →**DEKADENZDICHTUNG**

## **DECKNAME**

Fictitious name of an author or of a literary character. →PSEUDONYM.

## **DECKUNGSAUFLAGE**

Number of copies required to be sold in order to recover the production costs of an edition; including the author's honorarium but excluding the cost of advertising.

## **DEKADENZDICHTUNG**

This term which has a more strongly negative connotation in German than in either French or English, denotes a widespread movement in European literature towards the end of the 19th century. *Dekadenzdichtung* is characterized by its awareness of being part of an oversophisticated culture thought to have reached its peak and to be heading towards its decay. Rejecting conventional values, it seeks beauty for its own sake and emphasizes a continuous striving for more intense sensations of every kind. It embraces resignation and pessimism and has a taste for themes of a morbid, exclusive and dreamlike nature. (→ÄSTHETIZISMUS).

As a literary phenomenon, *Dekadenzdichtung* has its roots in the 19th century, where it is represented in the works of Byron (1788-1824), Baudelaire (1821-1867) and Heine (1797-1856). It finds its most distinct expression in France in the 1880s as a reaction against the Naturalist movement. Its ideals are best exemplified by Des Esseintes, the hero of J.-K. Huysmans's novel *A Rebours* (1884).

In German thinking, the idea of decadence is used by Nietzsche (1844-1900) to describe the cultural situation of his time as one of exhaustion and decay. He sees in Richard Wagner the exemplary decadent (*Der Fall Wagner*, 1888). In German literature the term *Dekadenzdichtung* can only be used with difficulty since it overlaps with the concept of Impressionism (→IMPRESSIONISMUS). For this reason it is only used for individual authors or works. A great contribution to this literature comes from Austria in the writings of Altenberg (1859-1919), Schnitzler (1862-1931), Beer-Hofmann (1866-1945) and in the early works of Hofmannsthal (1874-1929) and Rilke (1875-1926), all of which are however also described by the term Impressionism. Thomas Mann's *Buddenbrooks* (1901) and *Der Tod Venedig* (1913) are seen as part of German *Dekadenzdichtung* as well as Heinrich Mann's *Im Schlaraffenland* (1900) and Friedrich Huch's *Peter Michel* (1901). After the turn of the century *Dekadenzdichtung* is challenged on the European level by Futurism (→FUTURISMUS), and in Germany by *Heimatkunst* (→HEIMAT-DICHTUNG) and Expressionism (→EXPRESSIONISMUS).

E.K.

## **DEKLAMATION** (declamation)

Skilful recitation of a literary piece. Can be used in a derogatory sense: empty, meaningless speech.

## **DEKONSTRUKTIONISMUS**

This term denotes a school of thought which sees its task in the systematic questioning of traditional philosophical, metaphysical and literary concepts. It is based on the writings of the French philosopher and critic Jacques Derrida (1930-). Special attention is given to the criticism of first principles, central terms such as "truth", "origin", "reason", which give meaning to others. The view that such concepts have their origin in the structure of reality itself is rejected as "logocentric". It is

demonstrated that such terms can be defined by what they exclude, in the way the term "man" excludes or marginalizes the term "woman" in certain traditional societies. The task of *Dekonstruktionismus* which, in this case, would be a political one, is to show how this term acquires its validity from a particular social or linguistic system. In literary criticism, the structuralist concept of the artwork being superior to other texts is abandoned for the idea that everything written constitutes a text. The text is seen as a heterogeneous, multilayered structure which includes the whole range of historical and contemporary language (intertextuality) (→INTERTEXTUALITÄT). The *Dekonstruktionismus* analysis of the artistic text highlights the discrepancy between its apparent and its actual meaning, and exposes the way in which its ruling logic is undermined by the text itself. The exponents of this type of criticism were Paul de Man (1919-1983) in the U.S.A., and in France to some extent Roland Barthes (1915-1980). Critics of *Dekonstruktionismus* question the validity of its concept of "logocentrism" and reject it as being based on a discarded view of language, and doubt whether its critical practice goes very much beyond the one of → NEW CRITICISM.

E.K.

**DEKOR, DEKORATION** (décor, stage set) →PROSPEKT, →SOFFITTE, VER-SATZSTÜCKE

#### **DELEATUR**

Proof-reader's instruction to remove a letter, word or passage. The sign used to indicate this is the Greek delta (δ).

**DEMUTSFORMEL →DEVOTIONSFORMEL**

#### **DENKSCHRIFT** (memorandum)

Report to authorities on an important event of public concern.

**DENKSPRUCH →DEVISE**

**DENKVERS** (mnemonic verse) = Eselsbrücke = Gedächtnisvers = Merkvers

Rhymed lines of no literary value which help to remember rules and facts;

e.g.: the battle of Issos, 333 B.C.: Drei, drei, drei

Bei Issos Keilerei.

**DENKWÜRDIGKEITEN →MEMOIREN**

#### **DETEKTIVROMAN**

One of the two basic types of the →KRIMINALROMAN. In contrast to the *Thriller* where the hunt for a criminal is told in a chronological sequence of dramatic episodes which are geared towards the future - the capture and conviction of the criminal - the *Detektivroman* is analytical in nature. Its action is oriented towards the past. The important event, always a crime and usually a murder, takes place at the beginning or has already taken place when the action of the novel starts. The tension, which is typical of the novel, results from the enigma the crime presents, and the efforts of a detective to solve it. The narrator's perspective is usually that of the detective, and his knowledge, as well as that of the reader, is limited accordingly. As a consequence the reader shares the intellectual efforts of the detective and - at the discretion of the



author - explores numerous blind alleys together with him before they both experience the satisfaction of solving the case. Since the *Detektivroman* is best enjoyed if the reader competes with the detective, using his or her own imagination and sagacity, it is intellectually much more stimulating and rewarding than the *Thriller*, although according to circulation figures, the latter is much more popular.

H.W.

### **DEUS EX MACHINA** (deus ex machina)

Theatrical device: the introduction of a highly unexpected and contrived element in order to effect a resolution of the plot; e.g.: a message or messages from the king or ruler (parodied in Brecht's *Dreigroschenoper*, 1928).

### **DEUTSCHE BEWEGUNG**

Term coined by W. Dilthey (1833-1911) denoting literary and intellectual developments in Germany between 1770-1830. This period has been perceived as the next great flowering of German culture after the medieval period. Today the term carries nationalistic and chauvinistic overtones and has come into disrepute. Referring to philosophical and literary developments of this period, the terms →IDEALISMUS and →GOETHEZEIT have gained currency.

A.O.

### **DEUTSCHE BIBLIOTHEK**

National library of the FRG, which produces the *Deutsche Bibliographie* (German Bibliography); founded in Frankfurt a.M. in 1946. The East German equivalent was the →DEUTSCHE BÜCHEREI.

### **DEUTSCHE BÜCHEREI**

Founded in 1912 in Leipzig to serve as a National Library, and situated in the former GDR, produces the *Deutsche Nationalbibliographie* (German National Bibliography). The West German equivalent was the →DEUTSCHE BIBLIOTHEK.

### **DEUTSCHES HOCHSTIFT →FREIES DEUTSCHES HOCHSTIFT**

### **DEUTSCHKUNDE**

Concept of German as a teaching subject which extends beyond the traditional notion of teaching German language and literature, embracing such areas as German history, geography, music, philosophy etc.

### **DEUTSCHORDENSICHTUNG**

The literature of the order of the Teutonic Knights which flourished from 1300-1400 and had its centre in Marienburg in Prussia. The fusion of religious and knightly concerns is reflected in the favoured themes: either treatments of religious figures from the O.T., such as Esther, Ruth, Daniel and Job; or heroic tales like the Revolt of the Maccabees. Some works were written in Latin, but most were composed in East Middle High German, the official language of the order. The battle of Tannenberg in 1410 signalled the end of the order and its literature.

### **DEUTUNG**

Explanation of the meaning of a literary text. →INTERPRETATION.

**DEVISE** (motto) = Denkspruch, = Wahlspruch

Phrase or maxim adopted by a person, family or institution as their rule of conduct; frequently inscribed on a coat of arms; e.g.: 'honni soit qui mal y pense' or 'Ich dien'.

**DEVOTIONSFORMEL** (modesty topos)

Phrase expressing the author's genuine or affected modesty. →CAPTATIO BENEVOLENTIAE.

**DIALEKTDICHTUNG** = Mundartdichtung

Literature in a local or regional variety of a language, a medium of *regional* identification, distinct from *national standard* varieties - German, Austrian, Swiss Standard German. Before the standardization of German, there was only dialect literature. *Dialektdichtung* is more significant in German than in English literature. Dialect is used in concrete poetry e.g. Achleitner (1930-), Artmann (1921-), Jandl (1925-) - Austrian; Eggimann (1936-), Marti (1921-) - Swiss; in film and drama: e.g.: Fassbinder (1946-1982), Qualtinger (1928-), Sperr (1944-), Turrini (1944-). Since the 1970s, as part of a regional resurgence, dialect literature has become a vehicle for social criticism and agitation. Earlier dialect writers include Hebel (1760-1826) - Alemannic; Reuter (1810-1874) - Low German; Nestroy (1801-1862), Raimund (1790-1836) - Viennese. Many have come to create their own orthography for what is usually a spoken code.

M.C.

**DIALOG** (dialogue)

1. In the most general sense of the word: discourse, exchange of views.
2. A literary genre using discussion as its main structural element, e.g.: Plato's Dialogues.
3. Direct interchange of speech between characters in a narrative or play.

**DIAPHORA**

Rhetorical and poetic device; the repetition of a word or phoneme with the purpose of emphasising or slightly altering the meaning of the phrase e.g. Lessing: *Minna von Barnhelm* (1767).

Das Fräulein: Siehst du, Franziska? da hast du eine sehr gute Anmerkung gemacht.

Franziska: Gemacht? Macht man das, was einem so einfällt?

**DIÄRESE**( diaeresis)

1. Separate pronunciation of two vowels which could be pronounced as a diphthong; this pronunciation may be indicated by the diaeresis above the second vowel. e.g. Aïda.
2. Pause in a metrical line formed by the coincidence of the end of a word with the end of a metrical foot. →ZÄSUR.

**DIARIUM** →TAGEBUCH

**DIASTOLE**

Lengthening of a vowel which is naturally short for purposes of versification. →SY-STOLE.

**DICHTER** (poet)

Person who creates →DICHTUNG. Loosely: author, writer, poet.

**DICHTERAKADEMIE**

Union of writers whose aim is to advance and encourage literature; with membership by election.

**DICHTERHANDSCHRIFT →AUTOGRAPH****DICHTERISCHE FREIHEIT** (poetic licence)

A writer's freedom to deviate from conventional rules, facts etc., where he or she considers it justified, for the creation of a particular artistic effect.

**DICHTERKRÖNUNG**

Creation of a poet laureate (*gekrönter Dichter*)

**DICHTUNG**

1. In the widest sense of the term *Dichtung* is synonymous with →LITERATUR esp. when it appears in compounds such as →GESELLSCHAFTSDICHTUNG →HIRTENDICHTUNG.

2. In a more specific sense *Dichtung* refers to those achievements of language which are aesthetically and artistically most satisfying. The term therefore implies a value judgement and is used synonymously with *Sprachkunstwerk* and *Poesie*

A.O.

**DICHTUNGSGATTUNGEN →GATTUNGEN****DICHTUNGSLEHRE →POETIK****DICHTUNGSWISSENSCHAFT**

That part of →LITERATURWISSENSCHAFT which deals with →DICHTUNG.

**DICTUM →DIKTUM****DIDAKTIK →LEHRDICHTUNG****DIKTION**

1. Manner of presentation of ideas and arguments.
2. Delivery, diction.

**DIKTUM** (dictum, saying) = Dictum

**DINGGEDICHT**

This term is usually applied to a relatively small number of German poems from the 19th and 20th centuries and is used to distinguish them from poetry that presents itself as the record of an intense personal experience (*Erlebnislyrik*) →ERLEBNISDICHTUNG. In the *Dinggedicht* the self of the poem (*das lyrische Ich*) remains in the background and the reader's attention is focused on a visual reality (*Ding*) whose essence the poem seeks to capture. The term was coined to denote poems by

Mörike (*Auf eine Lampe*, 1846), Meyer (*Der römische Brunnen*, 1891) and numerous of Rilke's *Neue Gedichte* (1907f). Its usefulness in wider applications has been severely diminished since German critics have employed it to foster the myth of *objective* poetry. The poetic vision in *Dinggedichte* is no less personal than in *Erlebnislyrik*; the difference lies in the way in which the poem presents itself to the reader, emotions being implicit rather than explicit. While *Dinggedichte* do not usually philosophize or moralize, they do suggest symbolic or metaphysical meanings in the visual realities they evoke. They are rarely content with detached description but are often highly mannered *interpretations* of visual experience. The best *Dinggedichte* present a counterpoint of stasis and movement: inanimate objects are brought to life as the eye of the poem travels over them, or else living and hence transient things are endowed by the poem with the permanence of a sculpture or painting.

A.S.

### **DINGSYMBOL**

An object of symbolic meaning, the presence of which signals the occurrence of important events in a text.

### **DIONYSIEN** (Dionysia)

Celebrations in honour of the god Dionysus held in the larger Greek cities lasting for six days, four of which were usually reserved for the performance of new dramatic works.

### **DIONYSISCH** (Dionysian)

The antithesis between *dionysisch* and *apollinisch*, developed during the Romantic period, gained momentum with the appearance of Nietzsche's *Die Geburt der Tragödie* (1872).

*Dionysisch* refers to the vitalistic, ecstatic and irrational mode of experiencing the world. This mode of experience is reflected by equally explosive and ecstatic language. *Apollinisch*, in contrast, refers to a more rational, harmonious and ordered mode of experiencing the world and its expression.

### **DIPLOMATISCHE AUSGABE** (diplomatic edition)

Reproduction of a text, incorporating all errors and peculiarities as they appear in the original manuscript. →AUSGABE.

### **DIREKTE REDE** (direct speech)

A speaker's original utterance, normally enclosed by quotation marks. →ERLEBTE REDE, INDIREKTE REDE.

### **DISEUR, DISEUSE** (diseur, diseuse)

Presenter of texts and songs on the cabaret stage. →KABARETT.

### **DISKURS** (discourse, discussion, conversation)

May also refer to a treatise. →ABHANDLUNG.

### **DISPOSITION**

Layout and organization of a speech, an essay or a literary text.

## **DISSERTATION**

Thesis submitted by a university student for a doctoral degree. N.B. the German word *Dissertation* refers to doctoral theses only.

## **DISSONANZ**

Discordance, harshness of language, which may be unintentional, or a deliberate stylistic device.

## **DISTANZ = Erzählerdistanz**

The detachment of the author or narrator from the emotions and experiences expressed. →PERSPEKTIVE, →UNMITTELBARKEIT.

## **DISTICHON**

Dactylic rhyming couplet, made up of one →HEXAMETER and one →PENTAMETER. In Greek and Roman poetry, the verse and the metre of the elegy. →ELEGIE.

## **DITHYRAMBUS (dithyramb)**

Choral song chanted by a mass chorus during the →DIONYSIEN. Now refers to a mode of literary expression which uses expressive and vitalistic language.

## **DIVA (diva)**

Famous singer or actress.

## **DIVERTISSEMENT (divertissement)**

Brief interlude of ballet performed in the course of an operatic or dramatic production.

## **DOKUMENTARTHEATER (documentary theatre)**

A form of political theatre in vogue during the 1960s. As in film and television documentaries, the primary function of documentary theatre is the factual and often verbatim presentation of specific events, and its effect is achieved through the edition of the historic source material. Hence the plays are usually based on documents - most commonly the transcripts of trials e.g. Heinar Kipphardt, *In der Sache J. Robert Oppenheimer* (1964), Peter Weiss, *Die Ermittlung* (1964/65) and Hans Magnus Enzensberger, *Das Verhör in Habana* (1970). The term is sometimes (misleadingly) applied to all drama based on historical events during the National Socialist period e.g. Rolf Hochhuth, *Der Stellvertreter* (1963). →POLITISCHE DICHTUNG.

M.H.

## **DOPPELGÄNGER (double)**

1. A person physically resembling another to such an extent that he or she could be mistaken for that person.

2. Alter ego, ghostly double, a person who can be in two or more places at once. A motif frequently found in folk history and the occult.

Whilst the motif was already employed by, for example, Molière (1622-1673) and Kleist (1777-1811) in their respective *Amphitryon* dramas, later it was used more frequently, in one or both of the above definitions by, for example, Romantic, Poetic Realist, Symbolist and Expressionist authors (E.T.A. Hoffmann 1776-1822, Droste-Hülshoff 1797-1848, Hofmannsthal 1874-1929, Toller 1893-1939).

**DOPPELSINN** (double meaning, ambiguity) = Ambiguität, = Mehrdeutigkeit  
Occurs when a statement conveys more than one meaning, and is thus subject to multiple interpretations.

**DOPPELTE EBENE**

Literary device, especially frequent in lyric poetry. A second level of presentation is introduced, with the aim of avoiding uniformity, e.g. reality and myth, human and supernatural. →EBENE.

**DORFGESCHICHTE**

The most frequent form of →BAUERNDICHTUNG: a relatively short narrative, more often than not written by a city-dweller, which seeks to give a general picture of village life, by describing the customs, activities and problems of villagers, who show close affinities to nature and the soil and are usually unsophisticated. →HEIMATDICHTUNG.

**DORFKOMÖDIE**

Amusing or light-hearted play about village life, often written for →LAIENSPIEL or *Bauerntheater* and usually written in dialect e.g. some of the comedies of Anzengruber (1839-1889).

**DORFROMAN**

Form of →BAUERNDICHTUNG. The narration is of greater length than the →DORFGESCHICHTE. →HEIMATDICHTUNG.

**DOTTORE**

Stock character from the →COMMEDIA DELL'ARTE; the archetypal ridiculous scholar.

**DRAMA** (drama)

The origins of the word (from the Greek, meaning 'action' or 'thing done') are reflected in Bentley's description of the basic theatrical situation as " 'A' impersonates 'B' while 'C' looks on." Inherent in drama is the notion of the performed event, the fact that, like an orchestral score, a play is realised through performance. In its broadest sense, drama is simply 'play' and can refer to any kind of performance from a performance of *Macbeth* through the clowning of music-hall comedians to pantomime or ritualistic dance. Central to the theory of the drama remain such concepts as plot, structure, character and action. Classical writers compared the plot of a drama to the tying and untying of a knot, and the principle of dramatic conflict is implicit in this image. Aristotle (384-322 B.C.) placed greatest emphasis on the structuring of the incidents, insisting that drama is an imitation not of character but of action and life. Since his time, the critical debate over the respective importance of character and plot has continued unabated, while playwrights have experimented with the discarding of both.

M.M.

**DRAMATIK**

Collective term to encompass all dramatic literature; one of the literary genres.

→GATTUNGEN.

### **DRAMATIS PERSONAE** (dramatis personae)

1. The characters in a play; usually listed at the beginning of the text.
2. The list of characters at the beginning of a text or in a theatre programme. = *Personenverzeichnis*.

### **DRAMATISCH**

Emil Staiger's definition of 'dramatic' (*Grundbegriffe der Poetik*, 1946) reverses the familiar view of its derivation: instead of locating the origins of the term in the drama itself, he suggests rather that the stage is a creation of the spirit of dramatic poetry. Basing his argument upon an *idea* of the dramatic, rather than on specific works, he erects a metaphysical construct embracing, on the one hand, notions of suspense and tension, conflict and opposition, and, on the other, two styles - 'the pathetic' (rhetorical) and 'the problematic'. Both styles are end-oriented and appropriate to the dramatic writer's concerns, which are less with the objects and incidents themselves, than with the perspective from which he views these and the order he assigns to them. To describe the connections between the lyric, epic and dramatic modes, Staiger uses the analogy of the syllable, word and sentence, in which each stage represents a progression from the one before. Moreover, dramatic is not synonymous with 'theatrical': a work may lack those qualities we label dramatic and yet prove to be effective in its use of stage conventions. →EPISCH, →LYRISCH, →PATHOS, →PROBLEM.

### **DRAMATISIERUNG** (dramatization)

Creation of a stage version usually of a prose text.

### **DRAMATURG**

Resident artistic adviser of the theatre management, who is frequently a dramatist in his own right; he reads the manuscripts submitted to the theatre, adapts plays for performance if necessary and is often responsible for programme notes. The office of *Dramaturg* does not exist as a rule in English-speaking theatre.

### **DRAMATURGIE** (dramaturgy)

1. The combined efforts of the →DRAMATURG and the producer; the skills and knowledge necessary for the staging of a play.
2. Theory of drama and theatre; e.g.: Lessing's *Hamburgische Dramaturgie* (1767-69).

### **DRAMOLETT**

Very short piece for stage performance.

### **DREHBUCH** (film script)

### **DREHBÜHNE** (revolving stage)

A turntable attachment to a stage, which when rotated facilitates rapid changes of scenery.

### **DREIFELDERBÜHNE** →SHAKESPEAREBÜHNE

## **DREIKÖNIGSSPIEL**

Dramatization of the story of the Three Wise Men (Magi). This form of religious drama dates back to the 11th century in Germany, and was performed on the 6th January, the day of the Epiphany, a feast-day which celebrates the manifestation of Christ to the Magi. The *Dreikönigsspiel* later became fused with the →WEIHNACHTSSPIEL, because of the overlap in subject-matter. →GEISTLICHES DRAMA.

## **DREIREIM**

Rhyming of three consecutive verse lines: a a a. →REIM

**DRUCK** (print, printing)

**DRUCKBOGEN** →**BOGEN**

**DRUCKERLAUBNIS** →**IMPRIMATUR**

**DRUCKERMARKE** →**DRUCKERZEICHEN**

## **DRUCKERSPRACHE**

The standardized version of German which was effected by the printing houses in the 16th century. →KANZLEISPRACHE.

**DRUCKERZEICHEN** (colophon) = Druckermarke = Signet = Verlagssignet = Verlegerzeichen

Printer's mark: a sign or trademark identifying the printing office, and later the publisher, which originally appeared at the end of a text, and later on the title page.

**DRUCKFEHLER** (misprint, printing or typing error)

**DRUCKJAHR** (year of printing)

**DRUCKORT**(place of printing)

## **DRUCKPRIVILEGIEN**

Privileges granted to printers and publishers as a form of protection against the unauthorized reprinting of their publications by other printers and publishers. These were applicable before copyright was introduced. →URHEBERRECHT.

**DRUCKSCHRIFT** (publication, printed work)

## **DRUCKVORLAGE**

The version of a text considered to be ready for printing (in printed or manuscript form with all necessary corrections) from which the type-setter works.

**DUBLETTE** (duplicate)

Second copy of a book, periodical etc; e.g. in a library.