

FABEL

1. Fable. Short didactic narrative in which animals assume human customs, behaviour and speech for the purpose of exemplifying a moral thesis or illustrating a truth. Aesop (c. 550 B.C.) is said to have introduced this genre to European literature by collecting such texts, mainly from India. The genre has been used ever since; in the 20th century predominantly for political satire. The relationship between animal and human qualities has been stereotyped (e.g. the fox is cunning, the snake is false, the lion majestic etc.) so that little characterization is necessary.

In German the term *Fabel* is usually restricted to the meaning 'beast fable' (*Tierfabel*)

2. The basic story-line or plot-structure of a narrative or play, combining the subject-matter (→STOFF, Vorwurf) and the central motif (→MOTIV).

FACHBUCH (textbook)

Book containing the description of a discipline or craft by an authority on the subject.
→SACHBUCH.

FACHLITERATUR

The available textbooks on a discipline or craft written by an authority on the subject.
→FACHBUCH.

FÄLSCHUNGEN (literary forgeries) = literarische Fälschungen

Works which have been concocted with the intention of hoodwinking the public as to their true origin or authorship; or works which have been written in fraudulent imitation of another author's style.

FAHNENKORREKTUR (galley proofs)

Preliminary proofs which have not yet been arranged in pages, and on which corrections are made. →AUTORKORREKTUR, →BÜRSTENABZUG, →HAUSKORREKTUR.

FAHRENDE →**SPIELLEUTE**

FALKENTHEORIE

Part of the theory of the →NOVELLE as Paul Heyse expounded it in the introduction to his collection of *Novellen* (*Deutscher Novellenschatz*, 1871). Each *Novelle* should have a definite individual character or profile, "a strongly marked silhouette whose outlines, expressed in a few words, would make a characteristic impression, in the manner in which the contents of that story of the Falcon in Boccaccio's *Decamerone* (1349-1353), narrated in five lines, impress themselves profoundly on the memory". The Falcon is "the specific thing which distinguishes this story from thousands of others". All 100 tales of the *Decamerone* are preceded by brief summaries. Heyse's desideratum is a reference to that of the 9th story of the 5th day, which runs as follows:

Federigo degli Alberti loves and is not loved in return, and spending all in courteous fashion he impoverishes himself until he possesses only a falcon which, having nothing else, he gives to eat to his lady who has come to his house; she, knowing this, changes her mind, takes him as her husband and makes him rich.

While it is true that *Novellen* normally deal with some striking, distinctive subject, not

every *Novelle* necessarily contains a central, concrete symbol, or →DINGSYMBOL by which it is remembered.

P.M.

FALLENDE HANDLUNG (falling action)

The part of a dramatic plot in which the hero's fortunes decline; the part from the turning point (→WENDEPUNKT) to the end of a tragedy. →STEIGENDE HANDLUNG.

FALLHÖHE

The extent of a tragic hero's fall from glory to misery; concept developed as a justification for the theory that only people of high rank and noble birth make fitting tragic heroes (→STÄNDEKLAUSEL). The more elevated the stature of the tragic hero, the greater and more tragic his fall, and the greater the emotional response of the audience. →KATHARSIS.

FASSUNG

Version of a text: sometimes an author may publish or write several different versions of the same text. →BEARBEITUNG.

FASTNACHTSPIEL

Type of non-religious play connected with carnival celebrations (before Lent) in the 15th and 16th centuries, produced esp. in Nuremberg by groups of young men, mostly artisans. The players were not professionals, and although in carnival costume like the audience, did not aim at any theatrical performance in the modern sense. There was no stage and no props; in the course of carnival entertainments a space would be cleared for a series of solo comedy acts, the whole performance being introduced and concluded by a *praecursor* or speaker (who might also be the author), and seldom totalling more than 300 lines, sometimes less than 100. At first the acts were independent entities, delivered by a series of performers appearing as carnival fools or anonymously, but in some *Fastnachtspiele* there is a tendency to relate the individual pieces more or less closely to one another, and in later examples the development of a plot and dialogue. In content, too, there is a development from the original carnival aim of coarse or obscene entertainment (esp. at the expense of the peasantry) to one of social criticism or moral didacticism. In both these developments the name of Hans Sachs (1494-1576) is significant.

R.F.

FERNSEHSPIEL (television play)

Drama esp. written for the medium of television which, like the film, can make use of the close-up but, unlike film, does not achieve the effect of the wide screen. *Fernsehspiele* are therefore usually of a more intimate nature and normally employ only a small number of actors.

FESTSCHRIFT

Special publication of a collection of essays in honour of a respected scholar, contributed by his friends, colleagues and students, on an important occasion such as his birthday or retirement.

FESTSPIEL

1. Festival; e.g.: *Salzburger Festspiele*.
2. Play written for a festive occasion or in commemoration of a person or an event.

FEUILLETON

1. Section of a newspaper devoted to the arts, science and leisure activities (excluding sports).
2. Term applied by extension to light literature dealing with topics of general interest in a subjective and entertaining manner, concentrating on apparently trivial points and occurrences. The best examples of the Feuilleton approach the form of the ESSAY.

FEUILLETONISMUS

The presentational mode of the →FEUILLETON.

The term is often used in a derogatory way signifying forced witticism, fashionable name-dropping and superficial argument.

FIBEL

1. First reader at primary school level.
2. Standard textbook of a discipline or craft.

FIGUR

1. Any person featuring in a creative text.
2. →RHETORISCHE FIGUR (figure of speech).

FIGURENGEDICHTE →BILDERLYRIK

FIKTION

Term derived from the Latin *fictio*, meaning something made. In general usage it frequently denotes the opposite of a factual account, and can be used derogatively to imply falsification.

In literary criticism the German term refers to the imaginative presentation of events which do not necessarily have any correlative in the external world. Consequently *Fiktion* is an essential element of most literary works as opposed to factual and historical accounts. (→LITERATUR, →REPORTAGE).

The distinction in usage is clear in the adjectives derived from *Fiktion*: *fiktiv* refers to the meaning in general use, and is equivalent to the primary meaning of English *fictitious*; *fiktional* refers to the meaning in literary criticism, which is expressed in English by (a work) *of fiction*, or by the adjective *fictional*. The German term is not synonymous with English *fiction*, which may be used to refer to prose narratives (e.g. Walter Scott is one of the great writers of English fiction): *Fiktion* may not be used in this sense. →WIRKLICHKEIT.

E.W.H.

FLICKWORT →FÜLLWORT (expletive word)

FLIEGENDE BLÄTTER

1. Loose pages in a book.
2. →FLUGBLATT (leaflet, broadsheet).

FLORIERTER STIL →GEBLÜMTER STIL

FLOSKEL

Set or empty phrase, a platitude, an embellishment of speech.

FLUGBLATT (handbill, leaflet, broadsheet)

A single sheet of paper, with printed text and possibly illustrations, used for the rapid dissemination of sensational news, or the propagation of certain opinions on political or religious topics, or matters of literary taste.

FLUGSCHRIFT (pamphlet)

Cheaply produced, and often anonymous publication of limited length, used for the same purpose as a →FLUGBLATT.

FOLIANT (folio)

1. Book in folio format. Folio is the largest format available, the printer's sheet being folded only once to form four pages.
2. Term for a very large, cumbersome book (tome). →WÄLZER.

FORM (form)

Contrary to what applies to some other, seemingly identical and yet - however slightly - divergent concepts, the modern German usage of does not differ from that in contemporary Anglo-American literary criticism. On the one hand, this term is employed as liberally as its English counterpart, and is considered to be interchangeable with style (→STIL), expression (→AUSDRUCK), etc., the result being a conceptual arbitrariness which borders more often than not on sheer 'chaos' (J.T. Shiple, *Dictionary of World Literature*, 1964). On the other hand, the Aristotelian as well as Hegelian interplay or dialectic, both of form and content and of form and meaning, is cherished, and *Form* conceived of as the adequate, indeed necessary expression of →INHAL and →BEDEUTUNG not only in an aesthetic, but also in a philosophical sense. The word stems from the Latin *forma*; it was introduced during the 13th century to replace MHG *bilde* or *gestalt*. The latter term however was revived by early 20th century critics who, drawing on Goethe, on Shaftesbury's 'inward form', and ultimately on Plotinus, also favoured the dual notion of an 'intrinsic form' (*innere Form*) as opposed to one that is merely 'extrinsic' (*äußerlich*, frequently used in a derogatory sense); in fact, they even ventured to proclaim a specific *deutsche Form* (Oscar Walzel, *Gehalt und Gestalt im Kunstwerk des Dichters*, 1929). While such nationalism has now been abandoned, the duality of 'closed' vs. 'open' form, advocated by the art historian Heinrich Wölfflin (1864-1945), and applied by the same critics to entire epochs such as the →RENAISSANCE and the →BAROCK, can still be encountered, although its popularity has greatly diminished. This dualistic view persists nowadays only in a variation, used mainly in dramaturgical terminology, where it serves to differentiate between the two basic types of plays: 'classical' drama following the rules, which is defined as tightly knit, or 'closed', and 'epic' drama in the vein of Brecht (1898-1956) - though long preceding and far transcending him - which is described as loosely structured, or 'open' (Volker Klotz, *Geschlossene und offene Form im Drama*, 1960). →GESCHLOSSENE FORM.

R.G.

FORMALISMUS (formalism)

Refers to the method of literary criticism developed by the Formal School in Soviet Russia c.1915-1930. This school originated in revolt against sociological, psychological and ideological Russian literary criticism, as well as against Symbolism, and saw itself as revolutionary, along with the Futurists and Constructivists of the early post-revolutionary years. Initially, Formalism rejected both literary history and the social role of literature in its emphasis on the work of art as artefact, with integrity and coherence, and on poetic (as opposed to practical) language as the primary literary fact. However, Formalism later redefined literary history as the evolution of genres, with 'low' forms (such as the detective story) often rejuvenating literature, and saw literature's social function as being "to make us see things, not to know them" (Shklovsky, 1893-1984). Formalism's concept of form, which subsumed content and other raw 'materials' in the total work of art, influenced the Czech and Polish 'structuralist' schools of the 1930s, and can be seen as the precursor of current French structuralism (→STRUKTURALISMUS). It has also had far-reaching reverberations for Marxist aesthetic theory. In the debates in the Soviet Union in the 1930s and the GDR in the 1950s, the extent to which Formalism deliberately aimed to overcome the form/content dichotomy was misinterpreted. Hence in these and other socialist countries Formalism has become a sweeping and pejorative term encompassing all formal experimentation (in contrast to the more content-orientated →SOZIALISTISCHER REALISMUS) and anything suspected of being a 'late bourgeois decadent' art form.

B.E.

FORMAT (size, format)

Term referring to the size of a book or sheet of paper; e.g.: folio, quarto, A4 etc.

FORMEL (formula)

A set form of words, a phrase; e.g.: greetings, wishes, openings and endings of letters etc.

FORMENLEHRE → MORPHOLOGIE**FORSCHUNGSBERICHT**

Report on the current state of inquiry with regard to a particular field.

FORTSETZUNGSROMAN

Novel printed in instalments in magazines, etc. →ILLUSTRIERTENROMAN, →ZEITUNGSROMAN.

FRAGMENT (fragment) = Bruchstück

The surviving portions of an unfinished text.

FRAKTUR

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

FRAUENDIENST

In the M.A., the chivalric service which knights gave to noble married women. →MINNE.

FRAUENLITERATUR

The traditional concept of *Frauenliteratur* is that of literature written by women, usually about women and intended primarily for women readers, defined according to society's definition of 'typical' or 'natural' feminine attributes. Thus it was assumed that women writers would depict home and family, exhibit more emotionality, a greater affinity for nature, less originality or aptitude for form or innovation and a tendency towards triviality. Women writers were supposed to be particularly suited to some literary genres, e.g. emotional lyric poetry and unsuited to others, e.g.: drama. Most influential works of literary history have, in the past, examined *Frauenliteratur* only superficially and according to such criteria, without regard for the historical, literary or social context. Since the mid-1960s with the new orientation of →LITERATURWISSENSCHAFT towards the social conditions and political aspects of literature, and more specifically as a result of the impetus of the women's movement, critics, and especially feminist critics, have begun to re-examine *Frauenliteratur*, looking at the works of women writers in the context of male-orientated literature in a patriarchal society, the conditions of literary production specific to women writers, and the question of the possibility of specifically 'female aesthetics'.

P.R.

FRAUENZEITSCHRIFTEN

18th century magazines written for the entertainment and education of women. Later they took up the fight for women's rights. Now they generally tend to be illustrated magazines with articles on topics such as cookery, the upbringing of children, and the house and garden. There are, however, several strongly political ones, which write exclusively about feminist causes and ideas.

FREIE BÜHNE

Society formed 5th April 1889 in Berlin by Maximilian Harden, Theodor Wolff, Paul Schlenker, Heinrich and Julius Hart, Samuel Fischer, Otto Brahm, et al. with the goal of performing the dramas of the Naturalist writers for members only. The underlying motive was to circumvent the censor, who disapproved of the public performance of these dramas. →NATURALISMUS.

FREIE KÜNSTE →LIBERALES

FREIE RHYTHMEN

Unrhymed lines of any length, which lack metre but instead use the natural rhythms of language. →RHYTHMUS). *Freie Rhythmen* can be distinguished from prose by the fact that all the lines are similarly structured and sometimes grouped together into stanzas of various lengths. →FREIE VERSE.

FREIE VERSE

1. Rhymed verse lines of varying length and number of feet, which have the same metrical foot throughout, usually iambic or trochaic.
 2. Rhymed verse which lacks metre and often features irregularity of line length.
- FREIE RHYTHMEN.

FREIER SCHRIFTSTELLER (free-lance writer)

FREIES DEUTSCHES HOCHSTIFT

Organisation established in Frankfurt a.M. on the centenary of Schiller's birthday, 10th Nov, 1859, with the general objective of promoting and fostering scholarship, the arts and education. Since 1863 it has been housed in the *Goethehaus* in Frankfurt a.M. and now its primary concern is the cultivation of the heritage of the German Classical period.

FREIHEITSDICHTUNG

Term given to the body of patriotic and political poetry written in support of the uprising against Napoleon between 1813 and 1815. Principal exponents are Schenkendorf, Arndt and Theodor Körner.

FREILICHTTHEATER (open-air theatre) = Naturtheater

FRONLEICHNAMSSPIEL (Corpus Christi play) = Prozessionsspiel

Loosely structured religious play depicting the various stations in the passion of Christ. →GEISTLICHES DRAMA.

FRONTISPIZ (frontispiece)

1. Illustration (formerly a copperplate) facing the title page.
2. Illustrated title page of a book.

FRÜHDRUCKE →INKUNABELN

FRÜHROMANTIK

Term commonly used in German literary history to denote the works and literary theories between 1795 and 1802 of Friedrich Schlegel, August Wilhelm Schlegel, Friedrich von Hardenberg (Novalis), Tieck and Wackenroder, occasionally also those of Jean Paul, Hölderlin and Bonaventura. The term *Frühromantik* lacks precision. Close co-operation existed between Friedrich Schlegel and Novalis who, inspired by the philosophy of Fichte (*Wissenschaftslehre*, 1794), developed a philosophical concept of '*romantische Poesie*'. *Poesie* - the term has a much wider range of meaning than the English 'poetry' - was destined "not merely to reunite the separate genres" of literature and to "link *Poesie* to philosophy and rhetoric. It would and should also mingle and fuse *Poesie* and prose [i.e. creative literature and critical writing], artistic *Poesie* and natural *Poesie*, but also make *Poesie* "lively and sociable, and life and society poetic". This concept of *Universalpoesie* was supplemented by the concept of →IRONIE according to which every artistic effort was seen as 'both playful and serious', as 'the freest of all licences, for through it one rises above one's own self' (Friedrich Schlegel, 1798). Consciousness of the growing alienation between man and society as well as nature gave rise to this theory which is directed towards human self-realization in accordance with the responsibilities of the individual as part of society.

While Friedrich Schlegel was mainly concerned with aesthetic concepts, Novalis added scientific, political and religious perspectives (*Die Christenheit oder Europa*, 1799). Friedrich and August Wilhelm Schlegel edited the journal *Athenaeum* (1798-1800) which contained some of the most important programmatic statements and also literary representations of this theory (Friedrich Schlegel, *Fragmente*, Novalis, *Blüthenstaub*, both 1798, *Hymnen an die Nacht*, 1800). During this time August Wilhelm Schlegel's house in Jena became a centre of discussion (*Jenaer Romantik*)

Tieck and Wackenroder in Berlin contributed largely to the rediscovery of med. and Renaissance art (*Herzensergießungen eines kunstliebenden Klosterbruders*, 1797), especially that of Albrecht Dürer. After Wackenroder's death Tieck became closely associated with Friedrich Schlegel and Novalis. At the same time Hölderlin, Hegel and Schelling together conceived *Das älteste Systemprogramm des deutschen Idealismus* (c.1795-96) proclaiming a 'new religion' which through an 'aesthetic art' would establish the *allgemeine Freiheit und Gleichheit der Geister*. Thus the intellectual and artistic efforts generally subsumed under the term *Frühromantik* can be seen as a direct response to the historical situation in Germany after the French Revolution and during the subsequent *Koalitionskriege*.

G.S.

FÜLLE DES AUSDRUCKS

Richness of expression as manifest in the use of synonyms in →HENDIADYON, →PLEONASMUS etc.

FÜLLMOTIV (makeweight motif)

Self-contained subordinate motif which has no direct connection with the central motif and might easily be replaced by another. →MOTIV.

FÜLLSILBE (expletive syllable)

Syllable which adds nothing to the meaning, but is necessary to complete the rhythm or metre of a verse.

FÜLLUNG = Versfüllung

Number of unstressed or short syllables between the stressed or long ones in a metrical foot or line; may be strictly regulated as in classical metres, or free. →ALLITERATION, →METRIK.

FÜLLWORT (expletive word) = Flickwort

FÜNFAKTER (drama in five acts)

FÜRSTENSPIEGEL

Novel which addresses itself to a monarch or prince and provides advice about modes of government and behaviour; e.g.: Machiavelli, *Il Principe* (1532). →SPIEGEL.

FUNKERZÄHLUNG

Narrative which has been written especially for the radio. For the convenience of the listeners, the Funkezzählung has to avoid an abstract style and has to make full use of sound effects.

FUNKTIONALISMUS

Concept of literature which views a work as an organic unity, each individual element of which fulfils certain functions which become apparent after a close examination of the whole structure. →LEITMOTIV, →SCHLÜSSELWÖRTER.

FURCHT UND MITLEID (pity and fear) →KATHARSIS

FUSS (foot) = Versfuß

Metrical unit comprising a number of syllables, with at least one stressed or long syllable. The type of foot (feet) used determines the metre of a poem. →METRUM.

FUSSNOTE (footnote)

Short explanatory note or critical comment in a literary work which appears at the bottom of the page. →ANMERKUNG.

FUTURISMUS (Futurism)

An artistic movement founded in Italy in 1909 by Marinetti. It radically opposed everything traditional and developed a cult of the modern (→MODERNE), for which the term *Modernalotria* was invented. By that the Futurists understood general glorification of modern life in all its manifestations, but their enthusiasm was esp. for modern technology and above all for fast, modern modes of transport - cars and planes -, since speed was believed to express the essence of all that was modern. The manifesto of the Futurists claims that: "...a screaming car which seems to run on shrapnel is more beautiful than the ". Art should be aggressive. War, "the only hygienic thing in the world", was exalted along with militarism and patriotism. "The destructive acts of anarchists" and "the despising of women" were both lauded. The language of literature was to be radically revised, so that adjectives, adverbs and conjunctions would be viewed as superfluous and emotional, likewise punctuation. The vehicles of poetic declaration were to be nouns and infinitive forms of the verb. In German literature, the poetry of August Stramm (1874-1915) is based on this principle. In the *Technical Manifesto Futuristic Literature*, published in 1912, Marinetti formulates the programme as: "Destruction of Syntax. Unfettered fantasy. Liberated words". An appropriate example of futuristic poetry is:

man - torpedo-boat
woman - harbour
crowd - breakers.

L.Z.W.