

GALANTE DICHTUNG

French and Italian literary form fashionable in the late Baroque (→BAROCK) and Rococo (→ROKOKO) periods, c.1700, which sought to entertain court circles by means of witty and elegant poems and songs depicting the frivolous side of aristocratic life. The most important sub-genres included poetical letters, odes (→ODE), sonnets (→SONETT) and epigrams (→EPIGRAMM). The *galante Roman* is the German manifestation of this; however, due to the different social conditions in Germany, it was no more than an empty literary convention intent on imitating the elegant French and Italian models, dalliance being the predominant theme.

GALANTER ROMAN →GALANTE DICHTUNG

GALLIZISMUS (Gallicism)

Literal translation of a French idiom into another language.

GASSENHAUER

Pejorative term for an extremely popular song or tune, of little artistic merit.

GASTSPIEL (guest performance)

Performance given by a visiting actor, singer, dancer or troupe in another theatre by invitation.

GATTUNGEN (genres) = Dichtungsgattungen

1. The principal literary species which are constituted by basic modes of presentation and which have been recognized since ancient times although not restricted to the presently dominant tripartite scheme. This has been developed since Goethe referred to the three *Naturformen* →EPIK, →LYRIK, and →DRAMATIK and subsequent German literary scholarship has accepted this triad. There have been occasional attempts to establish a fourth *Gattung* (e.g. *Didaktik*) or even to disestablish them all (Benedetto Croce) but generally speaking the three *Gattungen* seem to be firmly established. A *Gattung* is characterized by the presence of a quality which is more fundamental than mere formal characteristics. Emil Staiger (*Grundbegriffe der Poetik*, 1946) proposed the predominance of one of the qualities of →EPISCH, →LYRISCH or DRAMTISCH as designating criterion for the *Gattung*. Although this has been challenged, no really satisfactory criteria for the definition of a *Gattung* have been developed. The discussion is still continuing. →POETIK.

2. *Gattung* can also refer to a group of texts which share the same formal characteristics (e.g. →SONETT) or the manner in which they treat their subject-matter (e.g. →ROMAN, →NOVELLE). It is, however, preferable to use the term *Arten* for these divisions and to reserve the term *Gattung* for the principal genres narrative, lyric, dramatic.

A.O.

GATTUNGSGESCHICHTE

The history of a literary genre. →GATTUNGEN.

GEBÄRDE (gesture)

Spontaneous reaction or movement of the body which is characteristic of a particular individual and may therefore reveal his true feelings and thoughts far more reliably

than words. A *Gebärde* may be accompanied by words and thus highlight, underline, or even contradict the spoken word. →GESTE.

GEBLÜMTER STIL = florierter Stil

Style characterized by extremely florid and figurative language, which often appears pompous and artificial.

GEBRAUCHSLYRIK

Poetry written with a specific purpose in mind; e.g.: for the glorification of a monarch.

GEBROCHENER REIM

Extreme form of →ENJAMBEMENT; a syllable within a word is used as a rhyming syllable. →REIM;

e.g.: Hans Sachs war ein Schuhmacher und Poet dazu.

GEBUNDENE REDE

Language which has a definite metrical rhythm: verse as opposed to prose.

GEDÄCHTNISVERS →DENKVERS

GEDANKENFIGUR →RHETORISCHE FIGUR

GEDANKENLYRIK

Lyrical poetry which portrays mainly intellectual experiences; e.g.: Schiller: *Der Spaziergang* (1795). →LYRIK.

GEDICHT

Term applied to any single literary composition written in verse, whether it be in the lyrical (e.g. Rilke, *Herbsttag*, 1902), the epic (*Das Nibelungenlied*, c.1200) or the dramatic mode (Schiller, *Wallenstein*, 1799). It should not be confused with →DICHTUNG or →LYRIK, although it necessarily belongs to the first category and frequently to the second. A *Gedicht* may be distinguished by its 'ordered' nature, both in its visual and its auditory aspect, its appearance on the printed page and its strongly rhythmical quality; but the range of variation is great. It may, for instance, be arranged in strophes of equal length within a strict metrical and rhyme scheme (Hofmannsthal, *Terzine über Vergänglichkeit*, 1894); or it may assume a looser, irregular structure such as that found in →FREIE RHYTHMEN (Goethe, *Prometheus*, 1774). In its usual, lyrical mode the *Gedicht* may be characterized as an emotional, intellectual and linguistic complex, which arises from the impulse to articulate an inner state or feeling and which employs language in its most musical, concentrated and self-conscious form. In the epic and drama modes the *Gedicht* conforms to the essential features of the respective genres, commonly utilizing rhyming couplets in the former (Wolfram von Eschenbach, *Parzival*, c.1210) and blank verse in the latter (Kleist, *Prinz Friedrich von Homburg*, 1821).

W.S.S.

GEFLÜGELTE WORTE

Well-known and sometimes hackneyed quotations or maxims.

GEGENSPIELER (antagonist)

In a drama or narrative the hero's principal opponent(s).

GEGENSTOLLEN → STOLLEN**GEGENSTROPHE** (antistrophe) = Antistrophe → **STROPHE****GEGENWARTSDICHTUNG** (contemporary literature) → **DICHTUNG**,
→ **LITERATUR****GEHALT → GESTALT**

Within a theory of literature as aesthetic argumentation, *Gehalt* (content, but not to be confused with → **INHALT**, see below) comprises the *What* whereas *Gestalt* (form) comprises the *How* of literary argumentation.

It is commonly assumed that both are dialectically linked together and that any separation of them is detrimental to the understanding of the meaning of a text. Nevertheless, for the purposes of a methodical procedure in literary criticism, it is helpful to differentiate between the analytic and synthetic aspects or levels in the structure of a work. The aspect of content includes, where appropriate, story, plot and motivation. The aspect of story (*Inhalt*) of a work refers to the sequence of events in order of time and place which exists in its own right and has its own tradition; as its source it has the material (→ **STOFF**) which can range from myths to newspaper reports and which lies outside the specific work in which it is used; the plot (action) which refers to the sequence of events in their causal connection, and motive or motives, i.e. the causal agents, are the means by which the author turns the material into the individual work. The story can be regarded as presenting the theme of the work, whereas plot and motivation present the author's idea, his response to the questions inherent in the story. This latter aspect of the literary work forms the proper subject of the history of ideas. → **GEISTESGESCHICHTE**.

Form, on the other hand, refers to the way in which the content is presented, for example as tragedy, novel or sonnet within the genres (→ **GATTUNGEN**) of narrative, drama and the lyric. Furthermore, form encompasses the literary modes of irony, satire, parody and the grotesque. The relationship between content and form is the central subject of literary poetics and much debate has focused on the question as to whether it is imposed by the author or is already inherent, as for example in the question as to whether a story, plot or motive is intrinsically either dramatic, epic or lyrical. The history of poetics shows many changes in the understanding of this relationship. The linguistic presentation cannot be separated from the consideration of the relationship between form and content; its specific method of study is the subject of stylistics.

Gehalt and *Gestalt* are united in the essential symbolic character of the work. Only in this dialectical unity does the work present a statement within the aesthetic argumentation of literature. On the symbolic level the critical potential of the notion of *Gestalt* is fully realized; the *Gehalt* of a work, however, is not finite but open to continuous expansion through interpretation which oscillates between the indefinite horizons of authorial intention and reader reception.

W.V.

GEISTESGESCHICHTE (history of ideas) = Ideengeschichte

The philosophical type of history of literature and art which marked the reaction in Germany, from the decade before the First World War to the end of the Second, against the →POSITIVISMUS of the later 19th century. What was meant by Positivism was its vigorous pursuit of well-founded facts as the essence of scholarship, e.g. in the work in Germanistics of the Scherer School. These scholars laid the factual foundations of their branch of learning in critical editions, biographies and bibliographies of the leading authors, and comparative literary studies of great scope, rivalling the natural sciences in their exact scholarship. As the German universities slowly re-established themselves after the war, leading scholars in the arts faculties turned back to Dilthey's conception of the *Geisteswissenschaften*, the Arts subjects. To understand an age, according to this view, scholars must seek out and compare the manifestations of its essential spirit (*Geist*) in its religion, philosophy, literature, art, scholarship and social institutions, or as many of these aspects as possible. Some leading exponents of this kind of approach were Unger, Walzel, Gundolf, Korff, Strich and Rehm.

W.H.B.

GEISTLICHE DICHTUNG

Literature which is based on the dogmatic and historical tradition of a particular faith, and is not necessarily written by the clergy.

GEISTLICHES DRAMA

As distinct from →BIBLISCHES DRAMA, a religious play which is written for the purpose of commemorating and celebrating particular events in the ecclesiastical year, and which is performed at the appropriate dates. →ADVENTSPIEL, DREI-KÖNIGSSPIEL, →FRONLEICHNAMSSPIEL, →OSTERSPIEL, →PASSIONSSPIEL, →WEIHNACHTSSPIEL.

GEKREUZTER REIM →KREUZREIM

GEKRÖNTER DICHTER (poet laureate) →**DICHTERKRÖNUNG**

GELEGENHEITSGEDICHT (occasional poem) = Huldigungsgedicht

Poem composed to mark a specific occasion, such as a marriage, birthday, etc. or an important social or historical event.

GELEHRTENDICHTUNG

Literature which results from an extensive amount of research by a highly educated author, not necessarily a scholar.

GELEITWORT (preface, foreword) →**EINLEITUNG**

GEMÄLDEGEDICHT = Bildgedicht

Poem which has a painting or sculpture as its subject. →EMBLEM.

GEMEINFREIE WERKE

Literary works for which the copyright has expired.

GEMEINPLATZ → LOCUS COMMUNIS

GEMEINSPRACHE

The sum of those elements of a language (vocabulary, syntax, grammatical structure etc.) which are used and accepted by all competent speakers, and are not peculiar to a regional dialect or professional jargon.

GENERALPROBE (dress rehearsal)

Final rehearsal of a play before public performance.

GENIE → GENIEZEIT

GENIEZEIT = Genieperiode

Label commonly used as a synonym for →STURM UND DRANG, but while the latter term enjoys some general application in denoting any period or phase of youthful turbulence, *Geniezeit* refers specifically to the decade between 1770 and 1780 and the personal and literary values of a small group of writers, foremost among them being Goethe (1749-1832) and Herder (1744-1803). *Genie* is a broader term than the English *genius*.

It does not primarily assert outstanding excellence, but implies creative originality (*Kraftgenie*, *Originalgenie*) as distinct from the pursuit of established patterns. These writers exaggerated a trend, partly inspired by Rousseau (1712-1778), emphasizing in their lives and work the spontaneous expression of individual, fervid, even violent emotional states and rejecting the canons of 'Good Taste' set up earlier in the century. They valued the vital coherence of the living, breathing organism rather than the perfection of clockwork mechanism admired by their fathers. They placed primitive nature above sophisticated culture, and preferred the confessional lyric and the conflict of drama to more discursive epic forms of literature. One decade hardly deserves to be called an 'age', but as an explosion of genuine native genius, it echoed down the years.

J.S.

GENOS, -US → STILARTEN

GENREBILD (genre picture)

Short, vivid and realistic portrayal of situations from everyday life.

GERMANISMUS

Literal translation of a German idiom into another language.

GERMANISTIK

Collective term to denote all scholarly pursuits of the history and culture of the Germanic peoples. This includes →LITERATURWISSENSCHAFT and →SPRACHWISSENSCHAFT, but also mythology, folklore, archaeology and jurisprudence.

Germanistik as an academic discipline was established by the brothers Grimm and by Lachmann early in the 19th century. Because of the volume of the material a division into *ältere Germanistik* (up to and including MHG) and *neuere Germanistik* (from the beginning of New High German) was introduced later.

Nowadays the term *Germanistik* is often used synonymously with *Deutsche Sprach-*

und Literaturwissenschaft. →PHILOGIE.

A.O.

GESAMMELTE WERKE (collected works)

Edition of a selection of works by an author. Each selected work must be reproduced unabridged, otherwise the term →AUSGEWÄHLTE WERKE is used. →AUSGABE.

GESAMTAUSGABE (complete works) →AUSGABE

GESAMTKUNSTWERK

Term coined by Richard Wagner (1813-1883) to designate his concept of musical drama, and by extension applied to any art work in which several art-forms are employed simultaneously.

GESANG →CANTO

GESANGBUCH (hymn-book)

Collection of religious songs used in liturgical services.

GESCHICHTSDICHTUNG

Literature in which historical events and personalities form the subject-matter; and which views history as a significant force. The historical facts may be manipulated by the author for particular artistic ends, as in the historical dramas of Schiller. Sometimes used as a vehicle for political propaganda, esp. to avoid censorship. e.g.: Stefan Heym, *Der König David Bericht* (1972).

GESCHICHTSKLITTERUNG

Inaccurate and possibly biased compilation of history.

GESCHLOSSENE FORM (closed form) = Tektonik

Geschlossene Form (closed form) and *offene Form* (open form) are 20th century critical terms evolved by the art historian Heinrich Wölfflin or his school. They proceeded from the difference in styles established by Wölfflin, between the Renaissance and Baroque: *statis* (closed) as against movement (open), harmony as against unruliness, balance and equipoise as against asymmetry and exaggeration. Wölfflin's separation of styles has in its turn affinities with the Schlegel brothers' (August Wilhelm Schlegel 1767-1845 and Friedrich Schlegel 1772-1829) notions of the 'Classical' and the 'Romantic'. Applied to literature, the Wölfflinian terminology has less obvious usefulness as a historical description; rather it came to describe 'constants' which could be seen in the development of European and, more especially, German drama. It is no coincidence that the first attempt to apply 'open' and 'closed' to drama came during the Expressionist era in Germany, also a time of rediscovery of the German neo-Shakespearean tradition as exemplified by Lenz (1751-1792) and Büchner (1813-1837). One particularly influential extension since then has been the study by Volker Klotz (*Offene und geschlossene Form im Drama*, 1960), which has seen the closed, e.g. the dramas of Racine (1639-1699), Goethe (1749-1832) and the later dramas of Schiller (1759-1805), in terms of condensed form, humanistic or religious subject-matter, unified plot and logical exposition, with the open, e.g. Lenz, Grabbe (1801-1836), Büchner, Wedekind (1864-1918), Brecht (1898-1956), exemplified by more diffuse structure, greater individual importance of scenes, less

restriction on time and space, and an underlying atmosphere of scepticism or doubt. Significantly, neither Klotz nor any other exponent of this theory has been able to apply it to the dramatist who most defies rigid formal classification: Shakespeare.

R.C.P.

GESELLSCHAFTSDICHTUNG

Literature written by members of the upper classes for the upper classes esp. during the 16th and 17th centuries. →GALANTE DICHTUNG, →HIRTENDICHTUNG.

GESPALTENER REIM

Rhyme which combines two or more short words into one rhyming unit; e.g.: hat es/mattes. →REIM.

GESTALT →GEHALT

GESTE (gesture)

1. A conventional stereotyped movement of the body which is widely understood and accepted as a substitute for words; e.g.: the repeated crooking of the fore- finger meaning 'come here'.
2. Set gesture studied by actors and public speakers for the purpose of communicating certain emotions; e.g.: horror: opening the eyes and mouth wide. →GEBÄRDE.

GHASEL (ghazel)

Verse form of Arabian origin, in which after an initial rhyming couplet, the even lines of the poem echo this rhyme, and the odd lines are unrhymed. aa ba ca da ...xa.

GLEICHKLANG →ASSONANZ

GLEICHLAUF →PARALLELISMUS

GLEICHNIS

The *Gleichnis* is an extended form of the →VERGLEICH. Like the →PARABEL it is a narrative which draws a sustained analogy between the material in the story and the lesson it is attempting to impart but unlike the *Parabel* it uses a direct comparison (so...wie).

The distinction between *Parabel* and *Gleichnis* is not always made; e.g.: The parables of the N.T. in particular, are often referred to as *Gleichnisse*.

GLOSSE (gloss)

Explanatory note or definition of a rare or difficult word in a literary work, which may appear as a footnote (→FUSSNOTE), in the margin (→MARGINALIEN, Randglosse or between the lines (*Interlinearglosse*)).

GOETHEZEIT

The cultural period from 1770-1830 in Germany which separates the 18th century characterized by the Enlightenment from the more scientifically oriented realistic 19th century. It is seen as the climax of German culture because of its achievements in music (e.g. Haydn, Mozart, Beethoven, Schubert, v. Weber), philosophy (Kant, Fichte, Hegel, Schelling, Schopenhauer), literature (Goethe, Schiller, Hölderlin,

Kleist, Tieck, Eichendorff) and philology (Jacob and Wilhelm Grimm, Wilhelm v. Humboldt), and it is a period which saw the emergence of a strong education-minded middle class producing large numbers of intellectuals, a process of secularization and the development of a sense of national identity and pride. The flourishing of culture however, as so often in German history, coincides with a period of national disaster and humiliation: from 1789 to 1815 most German territories were involved in the struggle against revolutionary France, then, defeated by Napoleonic forces, they endured periods of occupation by French and Russian armies. The *Goethezeit* encompasses three literary movements and two generations which Korff called *humanistisch* and *romantisch*: some of the young →STURM UND DRANG writers of the 1770s (→GENIEZEIT) developed into the *Klassiker* of the 1790s and acquired their basic intellectual outlook before the French Revolution. The *Romantiker* emerged c.1800 and represented the post-revolutionary generation.

The period derives its name from the greatest literary figure of the time, Johann Wolfgang von Goethe (1749-1832), who established his fame in the early 1770s with his play *Götz von Berlichingen* (1773) and his novel *Die Leiden des jungen Werthers* (1774) and whose last work *Faust II* was published posthumously in 1832. In the intervening sixty years he promoted or participated in every major literary development, continually excelled in every genre and contributed to several areas of scientific research. Heinrich Heine in *Die romantische Schule* (1833) was the first to call this period "*die Goethesche Kunstperiode*".

The term only came into general use in the 1920s after Korff had published the first volume of his *Geist der Goethezeit* (4 vols. 1923-53). According to Korff the three basic elements shaping intellectual life in the *Goethezeit* were "the educated middle-class's dream of humanity", "the transformation of naive Christian religion into a philosophy of life" and "the necessity of art for humanity". While there is general agreement that →KLASSIK and →ROMANTIK are part of this period, scholars differ in their assessment of the irreconcilability of the world views of these two major movements. The current trend is to stress their common views rather than their disparities. Moreover, there have always been reservations about the term *Goethezeit*, because, in its claim that one person is its dominating figure it excludes too many aspects of the period.

C.G.

GONGORISMUS →SCHWULST

GOTHIC NOVEL →SCHAUERROMAN

GRABREDE (funeral oration)

Speech delivered at a funeral service.

GRABSCHRIFT →EPITAPH

GRAMMATISCHER REIM

The rhyming of words with the same roots, and sometimes their inflexions. This occurs frequently in →MEISTERSANG and →MINNESANG; e.g.: bekleiden/kleidet / kleit / leiden / leidet.

GRÄZISMUS (Graecism, Hellenism)

Literal translation of a Greek idiom into another language.

GROBIANISMUS (grobianism)

A 16th century attempt to expose, and to curb the crudities and improprieties of the period, using a mode of presentation in which the format and style of the med. rules of etiquette were imitated, and boorishness, crudity and indecency were satirically presented as ideal modes of behaviour.

GROSCHENHEFT (penny dreadful)

Cheaply printed, sensational novel of no literary merit. →TRIVIALLITERATUR.

GROSSSTADTDICHTUNG

Literature about life in large cities, which explores the soulless and soul-destroying nature of the modern metropolis, and the individual's struggle to maintain his identity and humanity within it.

GROTESKE (grotesque)

A narrative technique, style or perspective which focuses the attention of the reader on incompatible opposites, usually involving conflicting cultural values. In content this could consist of horror in humour, humour in horror; the demonic in the sublime, the sublime in the demonic; serious cultural values in an absurd context, absurd cultural values in a serious context. In function this could consist of photographic reality in an absurd situation; meticulous attention to trivial detail in an emotionally overpowering situation; strict logical sequence in an insane chaotic situation.

Groteske is frequently used in literary criticism to denote 'unpleasant' or associated negative concepts and is then defined in terms of the response of the reader, which raises problems of both subjectivity and reliability. In more recent critical literature these negative connotations have decreased to some extent. The major problem in defining the term lies in the inconsistency of its usage.

A.C.

GRÜNDERZEIT

The years following the Franco-Prussian war (1870/71), a period of frenzied financial speculation, nationalism and capitalism.

GRUNDRISS (outline)

Systematic presentation which covers the essential points of something without going into detail.

GSTANZL →SCHNADAHÜPFL**GUCKKASTENBÜHNE** (proscenium stage)

Stage situated at one end of the auditorium separated from the audience by a curtain and making use of changeable wings and backdrops.