M

MÄNNLICHER REIM (masculine rhyme) = einsilbiger Reim, = stumpfer Reim
Rhyme which ends on a stressed or long syllable.

MÄR →**MÄRE**

MÄRCHEN
The term has two meanings in German literary criticism: (1) In a broad sense the
word signifies a folk-tale (Volksmärchen) i.e. any popular story transmitted by oral
tradition, e.g. fable, joke, anecdote, animal tale, religious tale, or fairy-tale. (2) In its
strict sense the term *Märchen* refers to the last category, the fairy-tale. The word does
not exclusively designate a story about fairies but rather one involving magic and
enchantment. The traditional fairy-tale is set in an unrealistic world and often depicts
a lowly hero or heroine who overcomes obstacles and adversaries usually by magical
means and who finally marries a prince or princess and inherits a kingdom. The fairy-
tale is simple in its structure, being made up of a series of motifs and episodes which
may recur not only in other stories of the same culture but also in tales of other
cultures. The term Volksmärchen, signifying a popular narrative of unknown origins
which has been transmitted orally and often altered in the telling, is to be
distinguished from the →KUNSTMÄRCHEN, a story written by an individual author
in self-conscious imitation of the popular form. The best known collections of
Märchen in German are those of Musäus, *Volksmärchen der Deutschen* (1782) and of
the brothers Grimm, *Kinder- und Hausmärchen* (1812-1815). →EINFACHE
FORMEN.

<div align="right">M.S.</div>

MÄRE = Mär
In the M.A. the term designated any prose or verse narrative. Later, in the 13th
century, it came to mean a fictional or untrue story. →MÄRCHEN.

MAGAZIN (magazine)
A periodical publication, frequently illustrated, with an assortment of articles by
various authors on topics of contemporary interest.

MAGISCHER REALISMUS (magic realism)
The term originates with painting: it was first introduced by Franz Roh in 1924, when
he called upon the artists of the period to show their works in an exhibition at
Mannheim, Germany, entitled →NEUE SACHLICHKEIT. He encouraged a new art
form committed to a realistic and sober perception of life. Specifically, he ruled out
the impressionist and expressionist modes of painting and banished the sensualists
and surrealists of the time.
In his book *Nach-Expressionismus. Magischer Realismus* (1925), Franz Roh
established the term 'magic', if by negative connotations only. It was not in any way to
be related to religious feelings; it was not to be 'mysterious' either. It implied,
however, techniques of singling out details of a subject and, by a process of
enlargement, alienating them from their normal context (cf. the collages of Max Ernst
or some cityscapes by de Chirico).
In stark contrast to the Expressionists, the new art sought freedom from
sentimentality, demanded close observation in lieu of ecstasy, and concentrated on the

mundane (machines, city streets, close-up portraits, bars and bordellos). It replaced the cosmic dreams and apocalyptic visions of the previous generation with analytical, sober accuracy: the here and now which meets the eye was blown up and studied in detail. Thus, the isolated and precise detail becomes magical, leading a life of its own. Elements of this magic realism can be found in the literature of the period, also; e.g. in Benn (1886-1956), Kafka (1883-1924) and the early Brecht (1898-1956), et al. Broch (1886-1951) wrote of the new art form: "Hypertrophy is bound to occur eventually in any circumscribed order. The day comes when the order is forcibly broken asunder and the perceptive faculty once more takes its bearing directly from reality. The feeling for the whole is lost, but life gains a new and clearer horizon."

In its extreme isolation, the created object may - as in the poetry of Wilhelm Lehmann (1882-1968) or the early Krolow (1915-) - live in complete separation from the human sphere. Its magic thus becomes inscrutable.

<div align="right">R.P.</div>

MAJUSKELN (majuscules) = Versalien
Capital letters as opposed to small letters. →MINUSKELN.

MALAPROPISMUS (malapropism)
Inappropriate use of a word, sometimes used intentionally to characterize uneducated persons e.g. Frau Stöhr in Thomas Mann's *Der Zauberberg* (1924) refers to an impertinent person as "insolvent" and describes a heavy snowfall as "eine wahre Kapazität", when she means "Kalamität".

MANIER
1. Stylistic trait which is peculiar to, or characteristic of a particular writer.
2. Uncritical and sometimes laboured imitation by an author of another author's style, or of literary conventions and traditions.

MANIERISMUS (mannerism)
The concept is based on the Italian term *maniera* which was taken over from the French *manière* of 13th and 14th century courtly literature and denotes the desirable qualities of style and grace in human deportment, art and architecture. But Vasari uses it as early as 1550 to characterize the style of the period of Raphael, Leonardo and Michelangelo. Luigi Lanzi's coinage of *manierismo* (1789) reflects the negative classicist criticism of anti-naturalistic developments towards deformation and exaggeration in the late Renaissance, a criticism already expressed by Diderot in 1767 as a consequence of his insistence on naturalness. Mannerism had developed a theory of art which rejected the classicist theory of the imitation of nature by insisting on the importance of inventive imagination, originality, intellectual wit and calculated design in order to surprise with the creation of the new and unexpected. Mannerism gained acceptance in literature in the 16th and 17th centuries in movements such as Euphuism, Gongorism, Marinism (→SCHWULST), Préciosité (→PREZIOSITÄT) and in metaphysical poetry and literary rhetoric generally. The treatises by Pellegrini (1639), Gracian (1642) and Tesauro (1655) on imagination, ingenuity and the power of language provide not only a theory of mannerist practice but also a link to Aristotelian rhetoric and topics. The influence of mannerism is still noticeable in the debates on the 'Ancients and Moderns' and on the 'miraculous' in French and German literature. Goethe's short treatise *Einfache Nachahmung der Natur, Manier, Stil* (1789) attempts a synthesis of the dialectic. Recent research (Ernst Robert Curtius,

Gustav René Hocke et al.) has gone beyond the stylistic analysis of individual writers and defined the dialectic of classicism and mannerism as a constant factor in European art and literature, which was already visible in the Atticism-Asianism debate of the 3rd century B.C.; the dialectic has immediate application in literary periodization. A danger, however, lies in the possible loss of the historic significance of the term.

<div align="right">W.V.</div>

MANTEL- UND DEGENSTÜCK
Type of comedy of Spanish origin, so called because of the cloaks and swords worn by the principal male characters. Characterized by gallantry, adventure and romance, the play centres around various complicated intrigues, which are eventually resolved happily. The characters' major motivation is honour, either personal or familial. This constitutes an important theme in the play.

MARGINALIEN (marginalia) = Randglossen
Explanatory notes written into the margin of a text. →GLOSSE.

MARINISMUS →SCHWULST

MASKE (mask)
1. Facial covering worn by actors for a particular theatrical effect.
2. The conscious but passive acceptance of a →BILDNIS. →ROLLENSPIEL.

MAUERSCHAU →TEICHOSKOPIE

MEHRDEUTIGKEIT →DOPPELSINN

MEIOSIS
Ironical understatement: a figure of speech which emphasises by substituting for the appropriate word a word of lesser import e.g.: "Ich hab' ein paar Mark gemacht" (= I have made a lot of money). →LITOTES.

MEISTERGESANG →MEISTERSANG

MEISTERSANG
The sociological definition restricts *Meistersang* to the pursuit and exercise of the craft of singing and composition by artisan fraternities or guilds in towns in the 15th and 16th centuries, but its origins can be traced to developments in the 13th and 14th centuries among *Spruch* (→SPRUCH) poets such as Frauenlob and Mügeln, whom the *Meistersinger* themselves looked upon as their inspiration. The now usual narrower view defines *Meistersang* simply as the strictly regulated production and performance of songs by resident craftsmen in organized *Singschulen*. The schools had their own statutes, and the production of songs was likewise governed by a code of laws known as a →TABULATUR. According to a precedent established in Nuremberg by Hans Folz (c.1440-1513), to achieve the title of *Meister* a candidate had to compose a new strophe and melody, which would be performed to (usually four) judges (→MERKER) for their assessment. The work would be expected to conform to metrical and compositional rules laid down in the *Tabulatur. Meistersang*

spread from the Rhine to south Germany, Austria and Bohemia. Originally organized by the church, the essentially lay members later proved receptive to Luther's Reformation.

R.F.

MEISTERSANGSTROPHE = Altdeutsche Strophe, = Minnesangstrophe
The tripartite verse form of the *Meistersinger* and *Minnesinger*. The first two parts, the →AUFGESANG, were rhymed verses of equal length and similar rhyme scheme, also known as →STOLLEN, the third part, the →ABGESANG, differed in both length and rhyme scheme. There was no restriction on the number of lines to a verse as long as this pattern was followed.

MEISTERSINGERBÜHNE →HANS-SACHS-BÜHNE

MELODRAMA (melodrama)
1. An oration or declamation accompanied by music. A dramatic form which can be traced back to pre-Aeschylean tragedy and which became re-established as a popular form of theatre in the 1770s in France.
2. A sensational drama with a crude plot, which, by full use of theatrical effects and music, generates alternately horror and relief.

MELPOMENE
Muse of tragedy. →MUSEN.

MEMOIREN (memoirs) = Denkwürdigkeiten = Erinnerungen
An author's description of his participation in events, mainly of a historical or political nature, often with the intention of justifying his actions. The distinction between *Memoiren* and the autobiography is not always clear, but *Memoiren* tend to be more subjective and meditative. Further, they often present the author's life as he would have seen it, rather than being an accurate account of his actions; e.g. Goethe's *Dichtung und Wahrheit* (1811ff.). →AUTOBIOGRAPHIE.

MEMORABILE
A 'primary form' (→EINFACHE FORMEN), in which all the facts necessary for the explanation and motivation of a memorable event are related. The *Memorabile* emphasizes the uniqueness and completeness of the happening, in contrast to the unresolved, generalizing nature of the →KASUS.

MERKER
1. Stock character in the early →MINNESANG, portrayed as a malevolent and jealous figure who constantly attempts to thwart the romance of the lovers.
2. Person who judged the performance of the *Meistersinger* in their competitions. →MEISTERSANG.

MERKVERS →DENKVERS

MESSBUCH →MISSALE

MESSIADE

Poem about the life of Christ, the Messiah.

METAMORPHOSE (metamorphosis)
Transformation, especially of a human into an animal, a plant or an inanimate object. Frequently found in mythology, fairy tales and →SAGEN. This device has been used by writers throughout the centuries e.g. Kafka, *Die Verwandlung* (1916).

METAPHER (metaphor)
Figure of speech which transfers a word from a context to which it originally or usually belongs to a context to which it does not originally or usually belong: "der Mond, das Auge der Nacht" (Huchel, 1903-1981). Modern German criticism therefore defines a metaphor as 'a word in a co-determining context' (Weinrich) rather than, as traditional rhetorics did, as an abbreviated comparison. A metaphor blends two originally separate spheres together to form a new identity; the more juxtaposed these spheres (bold metaphor = *kühne Metapher*), the greater the 'arousal jag' (Berlyne). A comparison (→VERGLEICH) stresses the non-identity of these spheres: 'der Mond ist wie ein Auge'.
The use of metaphors is more prominent in some periods than in others. In German Baroque literature they have a largely ornamental function and aim at a surprising effect (e.g. *Korallenmund*). With Goethe (1749-1832) and the German Romantics they are often used to animate or anthropomorphize nature (→PERSONIFIKATION): "wie *lacht* die Flur" (Goethe) and to suggest a universal harmony; Expressionism uses metaphors to portray the world, felt to be hostile, as demonic or grotesque: "die Kometen mit den Feuer*nasen*" (Heym, 1887-1912). Since Mallarmé (1842-1898) the *absolute Metapher* has become a characteristic of much modern poetry; no longer rationally understandable it creates a reality which exists on the level of language alone: "schwarze Milch der Frühe" (Celan, 1920-1970). Because of it being over-used in the 1950s and 1960s the *Genitivmetapher*, of which this is an example, has been condemned as "petty cash of surrealism" (Holthusen 1913-).

<div align="right">A.V.</div>

METONOMASIE
Literal translation of a proper name into another language e.g. *Schwarzerd* into *Melanchthon; Bauer* into *Agricola*. Especially popular among humanist scholars in the 15th and 16th centuries.

METONYMIE (metonymy)
Figure of speech in which the term for one thing is applied to another, with which it is closely associated; e.g.: im Shakespeare lesen. →PARS PRO TOTO, →SYNEK-DOCHE.

METRIK (prosody, versification, metrics) = Verskunst
In a wider sense the study of the structural elements of verse (metre, rhythm) and its arrangement (rhyme, strophe, stanza). In a narrower sense referring only to formal aspects of metre and verse sequence. Metre in German verse (→METRUM) is determined by the relationship between accented and unaccented syllables. The following traditional terms are accepted to describe metre: Foot (→FUSS) as the smallest metrical unit consisting of one accented syllable (→HEBUNG, symbol: X) and one or two unaccented syllables (→SENKUNG, symbol: x); →JAMBUS (iamb)

xX; →TROCHÄUS (trochee) Xx; →ANAPÄST (anapaest) xxX; →DAKTYLUS (dactyl) Xxx. A *Verszeile* (metrical line) consists of a series of feet (usually 3-5; less commonly 6-8); thus one speaks of e.g. a *vierfüßiger Jambus* (xX xX xX xX). A verse ending with an accented syllable is called *männlich* (masculine), and with an unaccented syllable *weiblich* (feminine). In Germanic verse the accented syllables should coincide with the naturally stressed syllables of the words. Verse rhythm (→RHYTHMUS) is a combination of two principles: the abstract metrical 'regular' order and the concrete 'irregular' order of the natural flow of language. Verse rhythm consists in the individual modification of the underlying regular metrical continuum through the distribution of varying degrees of stress and pitch, speed of utterance and pauses.

Metrical lines of identical or different structure combine to form many types of stanzas. (→STROPHE).

H.H.

METRON →METRUM

METRUM (metre) = Metron
1.The rhythmic pattern in poetry, which arises from the distribution of stressed or long and unstressed or short syllables into approximately equal units. = *Versmaß*.
2. Versfuß →FUSS.

MIME (actor)

MIMESIS (mimesis) = Imitation, = Nachahmung
Greek for imitation. In the history of literary theory the term is used to indicate the concept, derived from the *Poetics* of Aristotle (384-322 B.C.) and the *Republic* of Plato (428-348 B.C.), that poetry is essentially an imitation of nature. This view was discarded by the Romantics (→ROMANTIK), but the term *Mimesis* was given new importance in the mid-20th century by Erich Auerbach's *Mimesis* (1946) and by the discussion of the problem of realism. →FIKTION, →LITERATUR, →WIRK-LICHKEIT.

E.W.H.

MIMIK
The art of mime (→PANTOMIME), i.e. the imitation of a person or action by the use of facial expressions and gestures without speech.

MIMUS = Planipes
Historical term for a primitive form of theatre which originated in pre-Christian Greece and Sicily. It was a crude form of entertainment aimed at a wide audience using mime, and later, dialogue, and was often integrated into theatre festivals to provide comic relief.

MINIATUR (miniature) = Buchmalerei
Originally denoted the med. practice of illuminating manuscripts. However, *Miniatur* now also applies to any picture or portrait painted or printed on a reduced scale.

MINNE
The MHG term for love. Its original wide range of meanings is contracted during the

MHG period to denote love between the sexes and, by the end of the MHG period, sensuality or lust. In MHG the term is also used specifically for the convention of courtly love. The earliest manifestations of this convention are found in the courts of Provence, c.1100, from where it spreads, during the 12th century, to northern French and German-speaking courts. Courtly love finds its literary expression in the courtly epic and particularly in the lyric of the →MINNESANG. It is characterized by the knight's untiring and faithful service to his chosen lady (→FRAUENDIENST), whom he regards as far superior to himself in every respect, who is almost always married to another and therefore must remain anonymous. While the knight's implied aim is often consummation of the relationship, the stated aim is to receive a 'reward' from the lady - perhaps a token of her affection or even just an acknowledgement of his services. Since the lady is the knight's moral (and sometimes social) superior, and since there are frequently external obstacles such as husbands or their spies (→MERKER), rewards are rarely attained and unfulfilled longing is therefore the predominant emotion expressed by the courtly lover. An important aspect of the convention is the premise that the service of a good lady, while painful, is in itself valuable, since it ennobles the knight and spurs him on to deeds of chivalry.

P.Oe.

MINNESANG
MHG tradition of the love lyric, celebrating particularly (but not exclusively) courtly love. The lyrics are designed to be sung by the poet for the entertainment of the court, although in the case of most songs only the text has survived, while the melody has been lost. The poets were all members of the nobility, they ranged from emperors (Henry VI) to itinerant singers whose livelihood depended on their art. Literary and thematic antecedents for the *Minnesang*, particularly for its French forerunner, the songs of the Troubadours, may be found in the love lyric of the Arab courts in Spain, but the MHG tradition also uses elements of folk poetry, classical and med. Latin poetry and religious poetry.
The earliest poems of the *Minnesang* appear c.1150-1175 in the Danube region of German-speaking Europe. A second and independent stream of tradition, taking its inspiration from the Provençal lyric and concerned exclusively with courtly love, arises mainly in the regions along the Rhine and flourishes c.1170-1190. In the first two decades of the 13th century the *Minnesang* spreads over the whole of German-speaking Europe. It reaches its peak and fulfilment in the work of Walther von der Vogelweide (c.1168-1228), and then begins to decline into formalism.

P.Oe.

MINNESANGSTROPHE →**MEISTERSANGSTROPHE**

MINUSKELN (minuscules)
Small letters, as opposed to capitals. →MAJUSKELN.

MISCHSPIEL →**TRAGIKOMÖDIE**

MISSALE (missal) = Meßbuch
Book containing liturgical services for the whole year.

MITLEID UND FURCHT (pity and fear) →**KATHARSIS**

MITTELHOCHDEUTSCH (Middle High German)
The name given to the High German written and spoken between c.1050/1100 and
c.1350/1400, a period in which, particularly in its second half, German begins to
replace Latin as a written language for many purposes. As with Old High German
(→ALTHOCHDEUTSCH) the term refers to a group of dialects of the central and
southern regions of German-speaking Europe. Nevertheless the language of medieval
chivalric language (c.1170-1250) was, to some extent, supra-regional in style and
vocabulary.

P.Oe.

MITTENREIM
Form of internal rhyme in which the end of a verse line rhymes with the middle of the
preceding or following line.

MODELL (model)
In scientific usage, the model is a schematic representation of an object's structure,
showing the interaction and function of its parts, and serving to facilitate the scientific
examination of complex or intangible phenomena. The term was adopted by Brecht in
1948 to characterize his specific use of the traditional didactic parable as a means of
realizing his concept of epic theatre (→EPISCHES THEATER). The new theatre was
to be instrumental in bringing about revolutionary change in social consciousness by
exposing the structure of society as a whole, by revealing the laws governing its
processes and thereby enabling the recipient to understand his social environment and
to control it. The new function required new means of presentation. Brecht, who
defined reality in purely empirical terms, rejected the symbolic form of presentation
as meaningless. The traditional function of the symbol, which, according to Coleridge
"partakes of the reality it renders intelligible", has, in Brecht's view, lost its validity:
the visible phenomenon has long since ceased to be capable of imparting knowledge
about the workings of the whole; the symbolic form of presentation can only
reproduce phenomena, it cannot render the interaction of the complex social whole
intelligible. The allegorical form is even less capable of revealing the structure of the
real social situation: the allegory uses the material of the real world, which has no real
value in its own right, to convey a fixed meaning, which is determined by the
particular structure of ideas within the allegory as a whole. The allegorical
presentation is intentionally artificial and today, in the absence of a binding world-
view, the underlying structure of ideas is either arbitrary or inaccessible or both. The
didactic parable, on the other hand, which had fallen into disuse since the
Enlightenment (e.g. Lessing's in *Nathan der Weise*, 1779), had the formal
characteristics Brecht required: the bipartite structure, consisting of the parable-
context depicting the real situation, and the parable-story, the simplified analogous
representation of that situation; the epic presentation, i.e. the presence of a narrator,
who presents the view of reality (of which he is part) from the ideological standpoint
he represents; and the didactic intention, which implies the practical application of the
knowledge imparted. Brecht took up the form and renewed it. He changed the
relationship between parable-context and parable-story into a dialectical relationship,
i.e. the real situation is confronted not only by its simplified, but at the same time by
its alienated representation. The principles and method determining the reduction and
abstraction of the social processes are not those of the autonomous artist, but the
Marxist principles and method of social analysis. Thus Brecht equates the ideological
standpoint with scientific method. He termed the new form a *Modell*, thereby

emphasizing the scientific method and purpose: the dialectical relationship between the theoretical model and the practice of social reality.

After Brecht, i.e. when freed from the conditions of Brecht's epic theatre, the form and function of the parabolic model underwent radical changes e.g. Frisch (1911-1991), Dürrenmatt (1921-1990), Martin Walser (1927-). The parable lost its practical, political purpose; the first part of the bipartite form, the objective portrayal of the real situation, was dropped and the aesthetic part, the abstract representation of the real situation remained. This reduced form of the parable retained the name *Modell*. Various attempts have been made to distinguish between the parable and the model - e.g. the parable condenses and alienates actual events, the model sketches a sociological constellation, which may or may not have a practical basis or application - but the definition now largely depends on the way in which the form is used. Max Frisch, for example, characterizes his *Biedermann und die Brandstifter* (1958) as a didactic play without a didactic purpose, i.e. an anti-parable, whereas he refers to *Andorra* (1961) as an approximation to the model: but elsewhere he expressly states that both plays are parables. Frisch's objection to the parable's insistence on a fixed meaning, on commitment to a particular ideological standpoint, points to one distinction: the model is comparatively open to experimentation. However, the aesthetically closed form of the model is also restrictive, if not dogmatic, as Frisch implies in the playing through of the various other possibilities in his *Biografie* (1967).

On the whole, the post-Brecht model, no longer constrained to reflect the Marxist theory and method of social analysis, has become a means of analysing behavioural patterns and social norms and values, rather than the laws governing the social processes. The emphasis is on the question or problem, not on a dogmatic solution. The attempt to effect political change has become an attempt to influence moral attitudes. The development of the form since Brecht appears to be leading to its dissolution. →PARABEL.

<div align="right">P.L.</div>

MODERNE

Term coined by Eugen Wolff (*Die 'Moderne' zur Revolution und Reform der Literatur,* 1887) to denote new tendencies in literature, which at the time were represented by the movement of →NATURALISMUS. The term came into wider circulation through Hermann Bahr (*Zur Kritik der Moderne*, 1890) who was also co-editor of the journal Die *Moderne* (1890 ff). The term was never very precise. Bahr himself used it initially to refer to *Naturalismus* but the journal was not restricted to contributions from 'naturalists' and only one year later, Bahr (*Die Überwindung des Naturalismus*, 1891) used the term to refer to all new developments surpassing the art of *Naturalismus*. →IMPRESSIONISMUS, →EXPRESSIONISMUS, →JUGEND-STIL, →SYMBOLISMUS).

The term is now commonly applied to a generation of Austrian writers - e.g. Andrian (1875-1951), Altenberg (1859-1919), Beer-Hofmann (1866-1945), Hofmannsthal (1874-1929), Schnitzler (1862-1931) - who at the turn of the century rejected the predominant positivistic and deterministic philosophy and created a new art form based on the importance of impressions and subjective experiences and portrayed a world consisting of a web of nuances, sensuous sensations and stimuli to which the human imagination and also the nervous system responded. The impression and the dream took the place of 'reality'.

<div align="right">A.O.</div>

MODEWÖRTER

Words or phrases which become fashionable for a limited period, but subsequently disappear from popular usage.

MÖNCHSLATEIN →KÜCHENLATEIN

MONTAGE

The conscious application of film techniques to literature; e.g.: the use of flashbacks and fade-outs in order to create rapidly changing impressions.
Not to be confused with →COLLAGE.

MORALISCHE WOCHENSCHRIFTEN

18th century periodicals which originated in Puritan England, frequently in the form of a collection of stories, essays and dialogues which sought to instruct the public on matters such as etiquette, morals, etc.

MORITAT →BÄNKELSANG

MORPHOLOGIE (morphology) = Formenlehre

The study of word-forms. Many words in a language like German are simple, e.g. *Mann* but many others are analysable into a number of morphs, e.g. *Mann-es, männ-lich*, each designating some meaning or function. All those morphs which share the same function (e.g. plural (..)er, (..)e, -en, -es) form a class called a morpheme.

The use of morphological devices (like the plural suffixes) to provide the different forms of the same lexical word is called inflection, and involves, in German, tense, mood, person and number distinctions in the verb, and case and number in the noun, etc. Tense, number, case etc. are thus said to be the inflectional categories of German.

The other major area of morphology is *word formation*. This is an account of the formation of complex word stems from simpler elements, by *derivation (Ableitung)*; e.g. *männ-lich, Frei-heit, zer-brechen*, and by *compounding (Zusammensetzung)* e.g. *Hoch-haus, Bahn-hof, Rot-haut.*

Morphs, like *Mann* which can stand alone are called *free* while those which occur only in association with other morphs, like *–es, -lich*, Umlaut as a plural sign, are *bound*.

In German, most bound morphs are affixes, sub-classified as prefixes, e.g.: suffixes, e.g.: -ung, -er, -lich.

R.H.

MOTIV

1. Psychological: In the sense of English motive, that which causes or influences an action, e.g. of a person (the writer), of a character or of a whole dramatic process.
2. Literary: (*motif*) a structural component of the content/subject-matter complex and characterized by the following: (a) It is a self-contained unity, as it can exist outside a specific context (can be handed down). (b) It fulfils a necessary function in relation to the overriding thematic context or dramatic process; to be distinguished from other traits or images with only an additive function (ornament, atmosphere etc.) (c) It is a phenomenon which recurs traditionally or intrinsically within a work. (d) It is an occurrence or action rather than an object, state, concept or topic. (A thunderstorm can be a *Motiv* in so far as it takes place, the misanthrope in so far as he hates, the city

in so far as it is human activity but not if it is an agglomeration of houses.) In the Tristan and Isolde context a *Motiv* would be the drinking of the love potion: the →THEMA: love; a →SYMBOL: the cup; the →STOFF: the Tristan and Isolde story; a →TOPOS: the cliché-like topic of the *Liebestod*. The concept →LEITMOTIV, transferred from music (Richard Wagner, 1813-1883) to literature has a wider application than *Motiv* as it is used not only for recurring motifs but also for words and phrases which recur (often in variations) in different parts of a work (e.g. quotations from *Faust* in Thomas Mann's *Zauberberg*, 1924). This means that *Leitmotive* are not normally proper motifs but rather structural or stylistic elements.

According to their function within a given work there may be distinguished a central motif (Hauptmotiv) subordinate motifs (Nebenmotive) and makeweight motifs (→FÜLLMOTIV).

H.H.

MUMMENSCHANZ (masquerade)
Generally any disguise or masquerade but also masks and costumes of folklore e.g. the *Perchten* in Bavaria and Austria.

MÜNCHHAUSENIADE
Story relating the fantastic deeds of Baron von Münchhausen (1720-1797). The best-known form of →LÜGENDICHTUNG.

MUNDARTDICHTUNG →DIALEKTDICHTUNG

MÜNDLICHE DICHTUNG (oral poetry, oral literature)
Literature of cultures without a written tradition, e.g. epics, ballads and fairy tales; frequently characterized by stereotyped language and topoi, repetition and simple, repeated melodies.

MUSEN (Muses)
The sister-goddesses (daughters of Zeus and Mnemosyne) who presided over learning and the arts in general, and poetry and music in particular. (→ERATO, →EUTERPE, →KALLIOPE, →KLIO, →MELPOMENE, →POLYHYMNIA, →TERPSICHORE, →THALIA, →URANIA). Since Hesiod and Homer their number has been fixed at nine; Hesiod also was the first to name them. →HELIKON, →HIPPOKRENE, →KASTALIA, and →PARNASS are associated with the Muses, and with poetic and artistic creativity and inspiration.

MUSENALMANACH
Annual collection of hitherto unpublished poetry, by several authors who frequently write anonymously or under pseudonyms.

MYSTERIENSPIELE (mystery or miracle plays)
Form of med. religious drama, widespread throughout Europe. Originally mystery plays were dramatizations of short sections of the Latin liturgical service, later they became complete plays which were written in the vernacular and produced by the trade guilds outside the church. Originally there was a clear distinction between mystery and miracle plays on the basis of their subject-matter. The term mystery play was applied to a drama based on biblical stories, and the term miracle play applied to

a drama in which a divine miracle played a part. The miracle play most frequently treated the life of a saint, but as it also used biblical material, the two terms came to be interchangeable. →BIBLISCHES DRAMA.

MYSTIK (mysticism)
Belief in the spiritual apprehension of truths beyond the limits of rational understanding. In a religious context it means an individual's direct spiritual contact with a deity without the medium of a priest. German Mystik reached high points during the M.A., the →BAROCK, →STURM UND DRANG, and the →ROMAN-TIK.

MYTHOLOGIE (mythology)
The study of myths or, more frequently in literary contexts, a collective term for the entire corpus of myths or for the myths of a particular society or culture (e.g. Greek mythology, Nordic mythology). The mythology employed by modern writers usually belongs to an earlier culture (e.g. the predilection of German writers for Greek, Roman and Nordic mythology) although modern usage also allows, as a wider meaning, any system of codes or signs predominating in a society (Barthes's *Mythologies*, 1957). The function of mythology in earlier societies was to reinforce social codes by ritual, to offer symbolic explanation for otherwise inexplicable phenomena and to define man's place in the cosmogony. The narratives of mythology, which tend to be products of folk culture rather than of a single author, concern the exploits of gods, heroes and animals. Psychoanalytical, Formalist and Structuralist approaches have variously revealed the extent to which mythology's truths occur in elaborate symbolic, encoded forms. In literature, earlier mythology can be used to subvert, reassert or reinterpret archetypal truths (as is often the case in mythological drama), to offer a scheme of imagery (e.g. the ornamental mythological epithets in Baroque poetry) or to provide an illuminating pattern of symbolic correspondences (e.g. the juxtaposition of mythology and modernity in Joyce's *Ulysses*, 1922, and Thomas Mann's *Der Tod in Venedig*, 1912). Often various mythologies are synthesized in modern works, where the mythological material used does not necessarily still enjoy the force of myth. →MYTHOS.

J.J.W.

MYTHOS (myth) = Mythus = Mythe
Often an ill-defined concept, especially in literary criticism. Although its various connotations frequently become blurred, it tends to be used in one of the following senses: (i) a myth from an earlier culture, only known through a subsequent literary version, (ii) a modern work which enjoys a comparable status among contemporary readers, (iii) an archetypal pattern (e.g. the myth of the birth of the hero), (iv) a plot or narrative scheme (the original Aristotelian meaning), (v) an evident fiction or poetic truth, as opposed to *Logos*, in this sense often with pejorative overtones (especially in rationalist contexts). Meanings (iv) and (v) are relatively rare. Most of the problems associated with the concept concern the first three meanings. Since in modern versions earlier myths do not necessarily retain their original 'mythical' quality - which is a product of certain archetypal plot-configurations and types of character, as well as a generic sense of time and space - the use of *Mythos* can blur an important distinction between the mere use of myth and the attainment of mythical quality. Moreover, the attempted 'return to myth' in much modern writing betrays a comparable lack of differentiation between myth as material and the mythical quality.

In its second sense, *Mythos* can refer to modern works, such as Kafka's *Das Schloß* (1926), which have attained the status of modern myths, but here *Mythos* becomes little more than a measure of a work's reception; it seldom leads to connections being established between such a status and any mythical qualities it might display. Recent 'myth criticism' has been concerned with the detection of archetypal patterns in literature and their relation to mythical structures. Archetypal patterns are, however also present in most non-mythical literature, and it is symptomatic of the reverence in which the myth is held and the consequent inflationary use of myth-oriented terminology that features of literature are so readily subsumed under a nebulous *Mythos* concept.

J.J.W.

MYTHUS →MYTHOS