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QUADRIVIUM → ARTES LIBERALES

QUANTITÄT (quantity) = Silbenlänge

The duration of time necessary to pronounce a syllable. →QUANTITIERENDE DICHTUNG, →SILBENMASS.

QUANTITIERENDE DICHTUNG (quantitative verse)

Verse in which →QUANTITÄT determines the metrical patterns as opposed to →AKZENTUIERENDE DICHTUNG. →AKZENT.

QUARTETT → VIERZEILER

QUELLE (source) = Vorbild, = Vorlage

The source from which an author derives his plot material; e.g. a myth, a biography, a diary, a historical account, a book by another writer, etc.

QUELLENANGABE

1. Citing or acknowledgement of sources consulted in a literary work or in a work of literary criticism.
2. Bibliography.

QUELLENKUNDE

The study of historical sources, e.g. letters, manuscripts, etc.

QUODLIBET

Collection of apparently arbitrarily selected poems; medley.

R

RÄTSEL (riddle) = Enigma

Puzzle in which several elements of a familiar object, place or situation are named, the object being to guess the whole. However, as these elements are presented in an unexpected arrangement, the solution requires some ingenuity. The answer is usually pungent and witty, and as well as being humorous may point to some basic truth. The various types of *Rätsel* include arithmetic and visual riddles (→REBUS). The *Rätsel* is considered to be one of the oldest →EINFACHE FORMEN in literature, as it is closely associated with the oracular pronouncements in Greek mythology.

RAHMENERZÄHLUNG

Form of fiction which has been adopted by writers of many nationalities since classical times. The procedure involves embracing one or more narratives (→BINNENERZÄHLUNG) within another narrative. A *cyclic* framework brackets stories of similar content or tendency within a framework of common relevance. A single tale may also be presented within a framework calculated to enhance its probability. A well-known example of the cyclic framework is Gottfried Keller's series of *Züricher Novellen* (1878), all concerned with personalities from the history of Zurich. This series, which is didactic in tendency, provides notable examples of persons worthy of imitation or instances of human folly to be avoided by the young man (Jacques) for whose benefit the *Novellen* are related by his grandfather. In Keller's *Sinngedicht* (1882) all the stories including the framework tale are concerned with relationships between the sexes; in this case the internal stories are arranged in contrasting pairs so that the respective attitudes of the sexes are given balanced expression. Meyer's *Der Heilige* (1879) forms an impressive example of a single framework story in which the fortunes of important and influential persons are related by a comparatively simple man whom chance has brought into their sphere of life. In Theodor Storm's *Der Schimmelreiter* (1888) the inherently improbable events of a ghost story are distanced and given enhanced probability by a double framework (grandmother's chest with yellowing manuscript, the narration of the local schoolmaster to the traveller who records his meeting with the schoolmaster at the beginning). The *Rahmenerzählung* technique was widely used by 19th century writers of *Novellen* but it is also used by writers of novels and a similar device is sometimes used by dramatists, e.g.: Grillparzer in *Der Traum ein Leben* (1840) →NOVELLE.

J.M.L.

RAMPE

Edge of stage; boundary between the stage and the audience.

RANDGLOSSEN →MARGINALIEN

RAUBDRUCK (pirated edition) →NACHDRUCK, →EDITIO SPURIA

RAUMBÜHNE (apron stage)

A stage which projects into the auditorium so that the audience can be seated around it on three sides.

REALENZYKLOPÄDIE →REALLEXIKON

REALISMUS (realism)

Term used (1) to designate the style of a literary work and (2) to denote a literary period. = Bürgerlicher Realismus, = Poetischer Realismus.

1. Realismus denotes a style which attempts to render empirical reality in a balanced and personal way which contrasts both with Naturalism (→NATURALISMUS) and its predilection for the sordid and unpleasant, and with the idealism of Classicism (→KLASSIK) and the fantastic forms of Romanticism (→ROMANTIK). Engels (1820-1895) defined *Realismus* as the faithful rendering of typical people in typical circumstances, a concept which became the basis for Socialist Realism (→SOZIALISTISCHER REALISMUS). Historically speaking *Realismus* is a style appearing in the later stages of the development of a culture.

(2) As a term for a literary period *Realismus* is used for the time between 1830 and 1880 (*bürgerlicher Realismus*, *poetischer Realismus*). It is the period of growing industrialization and the emergence of large political and social movements. The preferred literary forms of the period are the novel and the →NOVELLE. Due to the later emergence of these social changes, *Realismus* in Germany differs from that in France and Britain. In contrast to the French attitude of disillusion (Flaubert, *Madame Bovary*, 1857) and the didactic and moralistic attitude of the British realists (Dickens, *Pickwick Papers*, 1837), German *Realismus* attempts to reconcile the rendering of contemporary reality with the traditional concept of humanism, stressing the description of seemingly simple things in the →BIEDERMEIER, emphasizing their symbolic relevance (Gotthelf, *Die schwarze Spinne*, 1842; Stifter, *Bunte Steine*, 1853). In the work of Gottfried Keller the attempt is made to link the new realities of the day with the concept of democracy and a non-transcendental faith (*Der grüne Heinrich*, 1854). With Raabe, Meyer, Storm and Fontane (*Effi Briest*, 1894) *Realismus* turns to a more psychological analysis of reality. From its beginnings with the contributions of Büchner (*Lenz*, 1839) and Grabbe (*Napoleon oder Die hundert Tage*, 1831), through to those of Fontane, *Realismus* in Germany expresses the apprehension of a threat to a meaningful existence by the newly emerging social and cultural forces. Towards the end of the 19th century *Realismus* was superseded by Naturalism, the Neo-romantic movement (→NEUROMANTIK) and Symbolism (→SYMBOLISMUS).

E.K.

REALLEXIKON = Realenzyklopädie, = Sachwörterbuch

Dictionary or encyclopaedia which explains the terminology and principles of a single discipline as distinct from general lexica.

REBUS (rebus)

Type of riddle (→RÄTSEL) in which pictures etc. suggest words or syllables of words.

RECHTSCHREIBUNG (orthography)

Correct spelling.

REDAKTEUR = Schriftleiter

Sub-editor of a magazine or newspaper: person responsible for a particular section, e.g. sports, arts, cookery etc. The editor, responsible for the whole publication, is the *Chefredakteur*.

REDE (speech) →**DIREKTE REDE**, →**ERLEBTE REDE**, →**INDIREKTE REDE**

REDEFIGUR →**RHETORISCHE FIGUR**

REDEKUNST →**RHETORIK**

REDENSART

1. In a neutral sense, idiom or expression.
2. In a pejorative sense, expression which through constant use has become hackneyed and meaningless, so that it is used as a trite formula.

REFERAT

Report or paper written or presented orally, usually involving detailed research on a specialized subject.

REFRAIN →**KEHRREIM**

REGIE (direction, production of a play)

REGISSEUR (director) = Spielleiter

REICHER REIM = erweiterter Reim

Form of expanded and repeated rhyme derived from oriental poetry;

e.g.: Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan. (Goethe, *Faust II*) →**REIM**.

REIGENLIED, REIHEN

Med. song comprising a narrative section interspersed with stanzas of a round dance.

REIHUNG

Accumulation of words or phrases, esp. without connecting words.

REIM (rhyme)

Similarity or identity of sound, (esp. in poetry). When accented vowels and any sounds following are identical, they constitute a rhyme. Rhyme may occur at the end of the verse line, internally i.e. within the line, and initially. Äußerer Reim (→**KETTENREIM**), →**ALLITERATION**, →**ANFANGSREIM**, Anreim (→**ALLITERATION**), →**BINNENREIM**, →**DREIREIM**, einsilbiger Reim (→**MÄNNLICHER REIM**), →**ENDREIM**, →**ENDSILBENREIM**, erweiterter Reim (→**REICHER REIM**), →**GEBROCHENER REIM**, gekreuzter Reim (→**KREUZREIM**), →**GE-SPALTENER REIM**, →**GRAMMATISCHER REIM**, Haufenreim (→**REIM-HÄUFUNG**), →**IDENTISCHER REIM**, →**INREIM**, →**KEHRREIM** (not a rhyme!), →**KETTENREIM**, →**KREUZREIM**, →**MÄNNLICHER REIM**, →**MITTENREIM**, →**PAARREIM**, →**REICHER REIM**, →**REIMHÄUFUNG**, →**REIMPAAR**, →**REI-NER REIM**, **RÜHRENDER REIM**, →**SCHLAGREIM**, →**SCHWEIFREIM**, Stab-reim (→**ALLITERATION**), stumpfer Reim (→**MÄNNLICHER REIM**), →**UNREI-**

NER REIM, →VERSCHRÄNKTER REIM, →WEIBLICHER REIM, ZÄSUR-REIM, Zwischenreim (→SCHWEIFREIM).

REIMBRECHUNG (broken rhyme)

Occurs when two consecutive verse lines which rhyme together are not syntactically connected, the first verse line following a previous syntactical pattern and the second commencing a new one.

REIMFOLGE (rhyme scheme)

REIMFORMEL

Rhyming words which have gradually become clichés; e.g.: Herz-Schmerz.

REIMHÄUFUNG = Haufenreim

Repetition of the same rhyme in more than two consecutive verse lines.
→ANAPHER.

REIMPAAR (rhyming couplets) →**PAARREIM**

REIMSCHEMA (rhyme scheme)

The pattern of rhymes in a stanza or poem, usually represented by small letters e.g.:
ababbcc. →REIM.

REINER REIM (perfect rhyme)

Occurs when the rhyming sounds (vowel and following consonant) are exactly matched. →RÜHRENDER REIM.

REINHEIT DER SPRACHE →**PURISMUS**

REISELITERATUR (travel literature)

Literature in which travel forms the subject matter or structure of its composition. Diverse writings can be subsumed under this term, from Homer's *Odyssee* to *Morgenlandfahrt* (1932) by Hermann Hesse. Categories within this genre include the *Reisebericht* and the *Reiseroman*.

REISSER

Box-office success, sensational novel or film; pejorative term for a literary or artistic work which, although financially successful, has no artistic merit.

REMITTENDE (returned copy)

Publication which has not been sold and is returned to the publisher.

RENAISSANCE (Renaissance)

In a general sense the term signifies any reawakening of past cultural phenomena, e.g. the reappearance of styles in fashion or architecture. More specifically the term applies to developments in painting, sculpture, architecture and literature between the late M.A. and the modern world (1350-1600). After the Turkish conquest of Constantinople (1453) many scholars fled to Italy where they stimulated interest in the writings of ancient poets, philosophers, historians and rhetoricians. They greatly expanded the study of Latin and Greek literature. Their admiration for the classical

past and a belief in the strong individual as conceived in classical culture merged with a more general longing for spiritual rejuvenation in Western Europe to produce such eminent works as those of Petrarch, Ariosto, Tasso, Michelangelo, Raphael and Leonardo da Vinci (Italy), Lope de Vega and Cervantes (Spain), Rabelais, Montaigne and Ronsard (France). *Renaissance* ideas came to England only in the 16th century and did not exert their greatest influence until the Elizabethan and Jacobean periods. It is difficult to apply this term to German literature: here Humanist and *Renaissance* concepts were soon overshadowed by Luther's reformation with its emphasis on the importance of the individual in religious matters. In the sphere of science Copernicus published his hypothesis picturing a heliocentric universe in 1543, thereby questioning the Ptolemaic cosmos of med. astronomy and astrology. The verification of his theories by Kepler and Galileo reinforced the belief in the principles and methods of the new science.

V.K.

REPERTORIUM

1. Register, index.
2. Compendium: thorough and systematic presentation of a subject, which becomes a standard text-book or reference work.

REPLIK

1. Reply, rejoinder.
2. Replica (of a work of art).

REPORTAGE (factual reporting)

Normally the media (television, radio and newspaper) relate in *Reportage*-form the material selected for publication to the viewing, listening or reading public. In this context the term *Reportage* denotes a non-literary prose style. When used in literary criticism, the term signifies the adoption in a literary text of a non-literary prose style to report events or the results of research and investigation.

In recent years some sociological and psychological investigations have set up models for journalistic reports presenting to the reading public verifiable and objective documentation but in narrative form, so that fact and fiction can no longer be clearly distinguished. Examples of *Reportage* ranging from objective to novelistic can be found in current German literature; e.g. Erika Runge, *Böttroper Protokolle* (1968), Böll, *Die verlorene Ehre der Katharina Blum* (1974), Alice Schwarzer, *Der kleine Unterschied und seine großen Folgen* (1975), Walraff, *Der Aufmacher. Der Mann, der bei 'Bild' Hans Esser war* (1977).

Reportage thus can become a literary device and may be employed for aesthetic purposes.

R.P.

REPRISE

Revival of a play or film which has not been performed for some time.

REQUISITEN (stage properties)

Articles necessary for the staging of a play (excluding costumes and scenery).

RESTAURATIONSZEIT

Period following the fall of Napoleon and the restoration of pre-Napoleonic

conditions. In German literary history also known as →BIEDERMEIER.

RETARDATION, RETARDIERENDES MOMENT

Retardation is the dramatic device of delaying plot developments so that tension and suspense are heightened. *Retardierendes Moment* is the point where Retardation occurs.

REVOLUTIONSDICHTUNG →POLITISCHE DICHTUNG

REZENSION (review) = Besprechung

Critical report in a newspaper or magazine about a book, play, film etc.

REZENSIONSEXEMPLAR (review copy)

Copy of a book which the publisher provides for the reviewer.

REZEPTION

The reception of a work of art by a reader, listener or spectator. A recently developed approach to literature, Rezeptionsästhetik, specifically analyses the relationship between literature and its recipients (→LESER) and ascribes to the reader an active part in the actualization of the work of art. As no reader ever fully realizes all the possibilities extant in a text, Rezeptionsästhetik aims to produce a historical account of all receptions as far as they can be documented. →ÄSTHETIK.

RHETORIK (rhetoric)

Since Aristotle (384-322 B.C.) rhetoric possesses both a philosophic and a literary realm: it is a body of teachings on the art of inventing persuasive argumentation and on speaking (Redekunst) and writing well. After dominating school and university curricula for 2000 years, the two aspects have been declared obsolete: argumentative theory because of the development of modern analytical science, literary theory because of the emphasis on poetic genius in the 17th and 18th centuries. However, the recent interest in the human foundations of knowledge, science, law and society shown by hermeneutics (→HERMENEUTIK) and the study of imagination and communications have stimulated much new research into both realms of rhetoric. Since Aristotle the basic argumentative realm of rhetoric is treated under the heading of →TOPIK.

As an artistic method, rhetoric is divided into five parts: 1. invention: how to find the subject-matter of any speech or writing; 2. disposition: how to give order to the material; 3. elocution: how to find suitable expressions; 4. memory: how to memorize the speech; 5. action: how to present it in public. Of these, invention and elocution have become the subject of detailed elaboration. Invention deals specifically with the techniques of persuasive strategy and is investigated in five sub-parts: 1. proem: how to begin a speech or writing; 2. narration: how to present a case; 3. probation/argumentation: how to argue the case and prove the argument (the detailed treatment of topics belongs here); 4. refutation: how to refute the argumentation of the opposition; 5. epilogue: how to conclude the speech or writing. Elocution details the rules of grammatical correctness, intellectual and linguistic clarity, aptness of expression and suitable ornamentation within the system of the figures of speech. Although this division was clearly based on the analysis of judicial speech, historically the first and most important genus in the development of rhetoric, the prescriptions were consequently adapted to the other two genera of deliberate speech

and the speech of praise or eulogy; their adaptation marks the area of transition of rhetoric into literature. Today, the system of classical prescriptive rhetoric has become an indispensable instrument in the historical and critical analysis of literature in theory and practice.

W.V.

RHETORISCHE FIGUR (figure of speech) = Gedankenfigur, = Redefigur, = Sinnfigur

Arrangement of language contrived for a particular rhetorical effect, which adheres to recognizable models; e.g.: →PARS PRO TOTO, →PLEONASMUS etc.

RHYTHMUS (rhythm) = Sprachrhythmus

Recurring movement (beat) in spoken language, determined by various relations of accented and unaccented or long and short syllables. Rhythm has a natural basis in the word and sentence stress of a language. For instance, words in Germanic languages (e.g. German, English) have their stress on the first or root syllables, while key content words are stressed within a sentence. In poetry, the metrical structures (→METRIK) are based largely on the natural rhythm of the language used. However, there will sometimes be a deviation from this for stylistic reasons. The rhythm of a text will sometimes imitate the beating of a heart, the billowing of waves, the galloping of a horse, and other natural processes. →FREIE RHYTHMEN.

RITTERDICHTUNG →HÖFISCHE DICHTUNG

RITTERSPIEGEL →SPIEGEL

ROBINSONADE

Form of →ABENTEUERROMAN, which took its name from Defoe's *Crusoe Robinson* (1719), although some examples date from the M.A. Predominant themes are exile and isolation on an uninhabited island, and the hero's adventures during his struggle for survival.

ROKOKO (Rococo)

Style which developed from the Baroque (→BAROCK) and flourished in Europe in the 18th century. It is light, lively, sometimes frivolous and reflects the values of the Enlightenment; i.e. in contrast to the Baroque and its metaphysical strivings it turns to the realms of earthly existence. *Rokoko* is the form of art cherished by the 18th century lower nobility and middle class. It is perfectly balanced, harmonious and playful. Ornamentations and decorations in architecture, furniture and painting lose their voluminous appearance typical of the Baroque and become rather delicate instead. As happened in the case of Baroque the term *Rokoko* was eventually transferred from architecture and sculpture to the art forms of literature and music (e.g. Mozart). Anacreontic poetry (→ANAKREONTIK) with its themes of wine and love, its dallying, frivolous atmosphere within the framework of a delightful nature scenery is a most popular literary art form of 18th century society. The reader does not expect a true expression and reflection of nature, indeed he is enjoying the refinement and delicacy of an artificial setting. Anacreontic poetry originates in 16th century France continuing in an unbroken line to the 18th century with the 'poésie fugitive' of Piron (1689-1773) and Gresset (1709-1777). It was taken up in England e.g. Prior (1664-1721), Waller (1606-1687), Gay (1685-1732) and in Germany e.g.

Gleim (1719-1803), Uz (1720-1796), Götz (1721-1781). A favoured short form of epic poetry is the fable e.g. Gellert (1715-1769), Hagedorn (1708-1754). Wieland proves himself a master of larger epic works (*Oberon*, 1780), while Beaumarchais with his *Mariage de Figaro* (1785) and Lessing with *Minna von Barnhelm* (1767) produce outstanding examples of comedy. Common to all these art forms are clarity and transparency of expression and an optimistic belief in the values of an enlightened society.

V.K.

ROLLE (role)

Though it is common to speak of roles in a drama as major (Hauptrolle) or supporting (Nebenrolle) - a practice satirised by Shakespeare in his presentation of the mechanicals in *A Midsummer Night's Dream* - it is well to remember the maxim that there are no small parts, only small actors. The actor's role includes not only the words assigned him by the author but also such details as physical traits, attitude of other characters, past as well as present behaviour. Some theorists of the drama (Brecht) emphasize the need to distinguish between role and performer; others (Stanislavski and the American adherents of the Method) stress the need for the performer to draw upon his inner life and experiences to fill out the role. Casting actors in roles suited to their personalities is normal practice in the performance media (deriving from the former practice of employing specific physical types for specific repertoire roles → SOUBRETTE, character actor, romantic lead etc.), but equally common and often more rewarding is the idea of casting against type.

M.M.

ROLLENGEDICHT

Lyric poem written in the form of a first-person monologue, in which a person who is usually named in the title expresses feelings and ideas, which are not necessarily those of the poet.

ROLLENSPIEL (role-playing)

Term taken over from the theatre, where it referred to the dramaturgical device of theatrical self-consciousness, and taken up by sociologists (in U.S.A. Ralph Linton, *The Study of Man*, 1936 and in Germany, Ralf Dahrendorf, *Homo sociologicus*, 1958) to denote a mode of behaviour expected of any individual occupying a certain position or belonging to a certain group. The role is thus normally determined by forces beyond the individual, when for example society forms a stereotyped image (→ BILDNIS) of an individual. The role may be determined by social pressures, political systems or by the demands of individual relationships. Awareness by the individual of the *Bildnis* may lead to the conscious or unconscious adoption of the role associated with it. Role-playing is sometimes seen as fundamental to the human condition. Max Frisch (1911-1991) maintains that "everyone who expresses himself is playing a role", and shows in *Andorra* (1961) how a *Bildnis* may compel an individual to play the associated role. Some definitions of role-playing are so all-embracing that almost all social behaviour could be described as role-playing. The role then becomes very similar to C.G. Jung's (1875-1961) concept of the 'persona': "the role which a person plays; the mask he puts on not only for others but for himself". Role-playing is seen by some as a negation of individual freedom, in that the demands of the role may deny all possibility of spontaneity; but role-playing may also be seen as a new kind of freedom, in that the individual may choose to

experiment with different roles (as in Max Frisch, *Mein Name sei Gantenbein*, 1964). The sociological interest in role-playing was taken up by writers, who made it a dominant theme in their work (the dramas and novels of Max Frisch; Grass, *Die Blechtrommel*, 1959; Johnson, *Das dritte Buch über Achim*, 1961; Böll, *Ansichten eines Clowns*, 1963; Peter Härtling, *Niembsch*, 1964 etc.) For the student of literature it is the conscious act of role-playing which is of most interest, as this is the more favoured theme in modern literature. Conscious role-playing is usually made explicit in the work of literature (e.g. *Mein Name sei Gantenbein*), but the concept of *Rollenspiel* can be fruitfully applied to assist interpretation in works where role-playing is not explicitly shown to be a conscious activity of a character (e.g. *Das dritte Buch über Achim*).

E.W.H.

ROMAN (novel)

Neither the German nor the English term has proved capable of close definition. Whereas *novel* (like the German →NOVELLE) is derived from Latin *novus*, the German *Roman* was originally used in 12th century France to denote any work written in the native language (*lingua romana*) as opposed to Latin (*lingua latina*). Later it was used only of works of prose, and in this sense it was taken over in German in the 17th century. The impossibility of defining the term *novel* or *Roman* is well illustrated by E.M. Forster's resigned attempt: "any fictitious prose work over 50,000 words ..." (*Aspects of the Novel*, 1927) and Thomas Mann's ironic: "Ein Roman ist, was der Romanschreiber schreibt". Failing a definition, attempts have been made (a) to distinguish the novel from other literary forms, such as the epic and the *Novelle*, and (b) to draw up typologies or subcategories of the novel. The distinction between novel and epic has been best described by Wolfgang Kayser: "Narration of the total world (in an elevated style) was called an epic; narration of the private world in a private style is called a novel". (*Das sprachliche Kunstwerk*, 1948). The emphasis on the individual and the private in the novel is a necessary consequence of the loss of faith in the concept of a harmonious world. As regards typologies, the most unhelpful is that which purports to classify novels according to theme, e.g. *Abenteuer-*, *Bauern-*, *Künstler-*, *Ritter-* *Räuberroman* etc. Such classifications tell us little and are in the case of many novels quite inapplicable. Establishment of subcategories of the →ZEITROMAN have been somewhat more helpful, i.e. utopian novel, historical novel, novel of city life etc. The most prevalent type-classification in the history and theory of the German novel, and the most characteristic for the German tradition, is that which includes the →ENTWICKLUNGS- and the BILDUNGSROMAN. Recent scholarship has been more concerned with typologies based not on theme but on form, e.g. narrative perspective, type of narration etc. →EPOS.

E.W.H.

ROMAN A CLEF →SCHLÜSSELROMAN

ROMANTIK

In English the term *romantick* was first used in 1650 to refer to romances, originally Provençal verse or prose narratives in the *Romanic* vernacular. The English *romantic* and the German *romantisch* became popular in the 18th century as adjectives meaning 'as in romances', i.e. adventurous, fantastic, sentimental. Popular usage has retained this typological meaning up to the present day.

Romantisch also assumed a historical meaning, denoting the age of romances, especially the M.A., but generally also modern Christian tradition in contrast to classical antiquity. August Wilhelm Schlegel's *Vorlesungen über schöne Literatur und Kunst* (1801-1804) contained the first comprehensive history of this romantic tradition which includes med. literature as well as the works of Dante, Petrarch, Ariosto, Tasso, Boccaccio, Cervantes, Shakespeare, Calderón and Goethe. (Translation of Shakespeare by August Wilhelm Schlegel 1797 ff., Cervantes by Tieck 1799ff., Ariosto and Calderón by Gries 1801 ff.) The words *Romantik* and *Romantiker* were first used in the writings of Friedrich von Hardenberg (Novalis) between 1798 and 1800. The terms related to a philosophical and aesthetic interpretation of *romantisch*, which supplemented the historical meaning, and gave *romantisch* futuristic and utopian qualities. In Friedrich Schlegel's definition (1798) literature as *romantische Poesie* was to become a 'progressive universal' art with a political and religious mission: it was supposed to penetrate life and establish peace as well as social harmony.

Romantik is now commonly applied to those German writers and artists whose creative work began after 1789 but not later than 1815, i.e. between the French Revolution and the end of the Napoleonic Wars (Jean Paul, Hölderlin, Novalis, Friedrich Schlegel, Tieck, Brentano, Fouqué, Kleist, Eichendorff etc.). In German literature, however, there has never been a *romantische Schule* with common aims, purposes and aesthetic principles (→FRÜHRÖMANTIK, →HEIDELBERGER ROMANTIK, →SPÄTRÖMANTIK). Concepts of *Romantik* in other European literatures often differ considerably from the various German concepts subsumed under this term.

G.S.

ROMANTISCHE IRONIE (romantic irony)

Term coined by Friedrich Schlegel (1772-1829) and his circle of early Romantic theorists and writers to designate the author's self-conscious intrusion into his work in order to expose its status as artifice and fiction. Schlegel regarded this highly ambivalent form of irony - everything may be ironized, including the ironist - as a feature in all great literature and predicted that in modern (i.e. post-Romantic) literature it would be a key ingredient. Romantic irony breaks artistic illusion, revealing the author's manipulative hand at work e.g. Laurence Sterne in *Tristram Shandy* (1760-1767). On the philosophical level, the Romantic ironist ironically notes the limitations of existence, of the universe, and of himself, but paradoxically rises above them in his art.

In modern German literature, Thomas Mann (1875-1955) is perhaps the author whose work most brilliantly and consistently makes use of Romantic irony (including self-irony).

The term was not much used in English until recently. →IRONIE.

P.T.

ROMANZE

Form of epic poetry which originated in 15th century Spain, which mainly portrayed popular heroes and their gallant and chivalric exploits. The *Romanze* was introduced into Germany in 1756 and became a popular genre with the Romantics. However, early exponents such as Goethe (1749-1832), Schiller (1759-1805) and Bürger (1747-1794) never clearly distinguished it from the →BALLADE so that the two terms became interchangeable.

ROTATIONSDRUCK (rotary press printing)

RÜCKBLLENDE (flashback)

Scene inserted into a play, film or novel, presenting a time sequence of events which have occurred in the past.

RÜGELIED = Scheltlied.

Song performed by medieval minstrels rebuking a person for attributes such as miserliness.

RÜHRENDER REIM

Occurs when both the vowel sounds and the preceding consonants of the rhyming words are identical e.g.: reifen/begreifen. →REINER REIM.

RÜHRENDES LUSTSPIEL →WEINERLICHES LUSTSPIEL

RÜHRSTÜCK (sentimental play)

Type of →BÜRGERLICHES TRAUERSPIEL prevalent during the →AUFKLÄRUNG which is sometimes confused with RÜHRENDES LUSTSPIEL.

The *Rührstück* is basically a tragedy but is modified in such a way that through a display of sometimes incredible and excessive virtues on the part of the protagonist the tragic conflict is avoided and in the end the villain receives mild punishment while the virtuous are generously rewarded. This type of play was designed to move the audiences to tears (hence its name) and was very popular during the latter half of the 18th century. Exponents of this genre were Kotzebue (1761-1819) and Iffland (1759-1814).

A.O.

RUNEN (runes)

Letters or characters of the earliest Teutonic alphabet, formed from the Greek and Roman alphabet, but modified to facilitate carving in wood or stone.