

SAALBÜHNE

Any stage located within a building, as against open-air theatre. →BÜHNE

SACHBUCH

In a general sense, any book which contains factual information; but more specifically, a work which popularizes scientific knowledge. →FACHBUCH.

SACHLICHKEIT, NEUE →NEUE SACHLICHKEIT

SACHWÖRTERBUCH→REALLEXIKON

SÄMTLICHE WERKE→GESAMTAUSGABE

SÄNGER

1. Minstrel or troubadour who sang or recited epic and lyric poetry in the M.A.
2. Term used by Brecht (1898-1956) to designate the narrator in epic theatre. →EPISCHES THEATER.

SAGA (saga)

Med. Icelandic or Norse prose narrative, relating heroic events, or chronicling a family's history.

SAGE

Short prose narrative which contains a germ of truth, but as part of an oral tradition has become embroidered and enlarged. Like the →MÄRCHEN, frequently relates supernatural occurrences, but differs from the *Märchen* in that the *Sage* is intended to be believed. The *Sage* is usually localized, e.g. vampire tales, and often cites dates and historical figures and events. →EINFACHE FORMEN.

SALON (salon)

Social and intellectual gathering held in a private house. PREZIOSITÄT.

SAMMELBAND (anthology)

Book which consists of a collection of works by various authors.

SAMMELHANDSCHRIFT→LIEDERHANDSCHRIFT

SANGSPRUCH→SPRUCH

SATIRE (satire)

The exposure to ridicule and/or condemnation of specific or general vices, abuses or stupidity.

As with English 'satire', the German term may express a range of intensity of attack, from the amused derision of a Horace (65-8 B.C.) to the savage denunciation of a Juvenal (c.60-127), a Swift (1667-1745) or a Karl Kraus (1874-1936). Satire is distinguished from the merely comic by its critical, unmasking or derisive nature, and from mere denunciation or invective by its comic element, in the form of the ridiculous. The butt of a satire is thus simultaneously ludicrous and contemptible, though the emphasis may vary.

German writers on satire tend to play down the enjoyment of satire (by the satirist and

the reader) more than their Anglo-Saxon counterparts and highlight satire's moral and didactic function. Satirists are seen either as playful humorists who gently mock men's foibles (the Horatian kind) or as outraged moralists who bitterly attack men's viciousness (the Juvenalian kind). This corresponds to Schiller's influential distinction (*Über naive und sentimentalische Dichtung*, 1795; NAIV UND SENTIMENTALISCH) between *scherzhafte Satire* and *strafende Satire*.

P.T.

SATYRSPIEL (satyric drama)

Burlesque play with a chorus of satyrs, which formed part of the Greek →TETRALOGIE.

SATZAKZENT→AKZENT

SATZGEFÜGE→HYPOTAXE

SATZLEHRE→SYNTAX

SATZSPIEGEL

Size of the printed surface of a page.

SATZZEICHEN (punctuation mark) →INTERPUNKTION

SCARAMUZ (Scaramouche)

Stock character from the →COMMEDIA DELL'ARTE. A braggart, usually dressed in black, who replaced the earlier *Capitano*.

SCENARIO (scenario)

Outline or sketch of a drama, providing details of the scenes, characters, and setting.

SCHACHTELUNG→HYPOTAXE

SCHÄFERDICHTUNG→HIRTENDICHTUNG

SCHÄFERROMAN→HIRTENDICHTUNG

SCHÄFERSPIEL →HIRTENDICHTUNG

SCHALLANALYSE (sound analysis)

The investigation of the sounds and resonance of speech. This method of analysis was developed by Eduard Sievers in the 1920s. He posited that there is only one way of rendering vocally the sound and rhythm of a text, and developed the idea that all people can be divided into a small number of voice-types which remain a personal constant. He applied this technique to textual criticism in order to ascertain the authenticity of certain works, e.g. the Bible, Shakespeare etc. His method never attracted a wide following because few scholars were equipped with his extraordinary sensitivity to sound.

SCHALLNACHAHMUNG →ONOMATOPOESIE

SCHALTSATZ →PARENTHESE

SCHATTENSPIEL (shadow play)

Play in which the characters or puppets act behind a screen and thus appear as shadows to the audience.

SCHAUERROMAN (Gothic novel)

Type of fiction popular in the early 19th century, which was characterized by an atmosphere of gloom and mystery. The setting is often a deserted castle where macabre and melodramatic events occur, intended both to excite and horrify the reader.

SCHAUSPIEL

1. General term denoting any kind of play.
2. A serious play, structurally close to tragedy, in which the catastrophe is averted by a timely discovery by the hero; e.g.: Goethe, *Iphigenie* (1787).

SCHAUSPIELER (actor)

SCHAUSPIELFÜHRER (companion to the theatre)

Book listing the plots of better known plays.

SCHAUSPIELKUNST (dramatic art; dramaturgy)

SCHELMENROMAN (picaresque novel) = novela picaresca, = pikaresker Roman, = pikarischer Roman

Originated in Spain in the second half of the 16th century (anon., *Lazarillo Tormes*, 1554; Alemán, *Vida del Picaro Guzmán de Alfarache*, 1599; Cervantes, *Novelas ejemplares*, 1613) and which reached Germany in translation early in the 17th century. The *picaro* is an outsider figure, part swindler and trickster, part scamp and scallywag. Usually of obscure or lowly birth, he sees society from below and through a variety of experiences in a multiplicity of localities, characters and episodes. As the function of the picaresque hero is the satirical exposure of society, his individual development is not of paramount concern (unlike the hero of the →BILDUNGSROMAN). His cleverness (Felix Krull) can often be hidden behind a real or assumed naivety (Schweik, Don Camillo). The structure of the novel, based on a sequence of episodes, shows that it is a form of adventure novel, but with a social-critical purpose. The picaresque novel may contain elements of the pastoral novel and of the romance of chivalry (→ROMANZE), but is distinguished from these by the perspective - the picaresque hero is not Don Quixote but Sancho Panza! - and by the element of social criticism.

E.W.H.

SCHELTIED →RÜGELIED

SCHERZSPIEL

Baroque term for comedy.

SCHICKSALSTRAGÖDIE (fate tragedy)

Schicksalstragödie occurs as a literary phenomenon in the latter half of the 18th

century and the first three decades of the 19th: from then on, its interest is purely historical. The 18th century's attempts to redefine the spirit and effects of Greek tragedy, notably Lessing's, drew new attention to the question of man's relationship to the gods, to time, causality and fate; Lessing in particular stresses man's freedom and responsibility, which is part of his general concern with character and individuality in drama. Thus the century's two most important renewals of the spirit of classical tragedy, Goethe's *Iphigenie auf Tauris* (1787) and Schiller's *Die Braut von Messina* (1803), underline man's right of determination and decision, in the face of inscrutable 'divine' forces. There is another strand in the same period, however, which is more concerned with the links between chance or fate and the unwitting commission of crime. From a few tentative beginnings, such as the Englishman Lillo's *The Fatal Curiosity* (1736) to Karl Philipp Moritz's *Blunt* (1781) or the young Tieck's *Karl von Berneck* (1793), the mode attains great popularity up to the 1820s. Yet here, too, we can distinguish two sides: plays urgently concerned with man's seeming impotence in the face of circumstances, events, coincidences or fatal requisites, and his search for moral freedom and responsibility: Kleist's first play *Die Familie Schroffenstein* (1803), might be mentioned here, but above all Zacharias Werner's *Der 24. Februar* (1815) in its explicit attempt to raise man to full dignity above any fatality or curse placed on him by inexplicable forces. Other practitioners of the mode were, however, more conscious of its capacities for theatrical entertainment (Müllner, 1774-1829, Houwald, 1778-1845); Grillparzer's play, *Die Ahnfrau* (1817), does not escape the same charge, and this play is the last serious attempt by a major author to use the mode, amidst widespread criticism of what already seemed a debased form.

R.C.P.

SCHIMPFSPIEL

16th century type of farce, which was strongly influenced by the Dutch farces and the →COMMEDIA DELL'ARTE. The characters were usually lower or middle class figures who were frequently the butt of the jokes. Examples of the *Schimpfspiel* can be found in the →FASTNACHTSPIELE of Hans Sachs (1494-1576) and in the comedies of Gryphius (1616-1664).

SCHLAGER

1. Popular song or tune.
2. (Film, theatre, book) smash hit, box-office success. →REISSER.

SCHLAGREIM

Type of rhyme in which the rhyming words follow each other in the same line.

SCHLAGWORT

1. Catchword, slogan; commonly used word or phrase.
2. Caption citing the contents of a book; e.g. *Schlagwortkatalog* in a library.
3. Entry in a dictionary, lexicon etc. = Stichwort.

SCHLAGZEILE (newspaper headline)

SCHLÜSSELROMAN (roman à clef) = Roman à clef

Novel which features actual people under fictitious names, and historically authentic events, which the reader is expected to identify.

SCHLÜSSELWÖRTER

Words which are invested with a particular allegorical significance by an author, so that they simultaneously convey the allegorical as well as their normal meaning.

SCHMÄHSCHRIFT

Writing which attacks a literary or political opponent in a highly subjective and personal manner.

SCHMIERE

Contemptuous term for an artistically inferior theatre group.

SCHMÖKER

Old book, esp. light fiction of little literary value.

SCHMUTZLITERATUR →SCHUNDLITERATUR

SCHNADAHÜPFL = Gstanzl

Bavarian or Austrian song, often humorous and gently satirical, with four-line verses in three-four time.

SCHNITT →ZÄSUR

SCHNULZE

A popular song (→SCHLAGER) which relies on excessive sentimentality.

SCHÖNE LITERATUR →BELLETRISTIK

SCHÖPFUNGSMYTHEN (myths of creation) = Ursprungsmythen

These appear in almost all cultures as mythical representations of the creation of the world, men and gods. The usual pattern is akin to the biblical account of creation by a pre-existing creator from pre-existing chaos, but also widespread is the anthropomorphic myth of the separation of the Sky Father and the Earth Mother.
→MYTHOS.

E.W.H.

SCHRIFTFLEITER →REDAKTEUR

SCHRIFTSPRACHE (written or literary language) = Literatursprache →UMGANGSSPRACHE

SCHRIFTSTELLER (writer, author, esp. of prose)

SCHRIFTTUM →LITERATUR

SCHULDRAMA = Humanistendrama

Developed in the schools and universities during the 16th century, with the aim of improving students' command of Latin and their skills of rhetoric. The texts used were either dramatizations of biblical stories or Roman comedies, chiefly those of Terence (c.195-159 B.C.), although later Greek dramas were also performed. The *Schuldrama* was unquestionably the most important form of theatre in Renaissance Germany.

Performances were not restricted to pupils and teachers but open to all citizens who were thus exposed to a more serious form of drama than that offered by the →FASTNACHTSPIELE. The *Schuldrama* was an important purveyor of humanistic ideas of the →RENAISSANCE and in the sphere of dramaturgy it reintroduced the unities of Classical Greek drama on a neutral stage →SUKZESSIVBÜHNE. The *Schuldrama* was an integral part of the Protestant and Catholic (→JESUITEN-DICHTUNG) education systems.

Because of its popularity the plays became less esoteric and Latin was increasingly blended with German, to the extent that even the popular →KNITTELVERS was utilized. However, by the end of the 17th century *Schuldrama* could no longer compete with the travelling professional theatre groups and the newly established court theatres and gradually declined in importance.

SCHUNDLITERATUR = Schmutzliteratur

Highly contemptuous term for literature of no artistic value. →TRIVIALLITERATUR.

SCHUTZFRIST (term of copyright)

Period during which a literary work may only be published with the consent of the copyright holder(s).

SCHUTZUMSCHLAG (book jacket)

Detachable paper cover which protects the binding of a book.

SCHWANENGESANG (swan song)

Term applied to the final work published by an author before his or her death.

SCHWANK

1. Lighthearted dramatic piece of little aesthetic merit which aims at entertaining its audience in a cheerful manner. It avoids all problems and criticism and does not develop characters. It neither mocks nor satirizes its subject-matter but strings events and stereotyped figures loosely together.

2. Short narrative in prose or verse about a peculiar idea or event either for a didactic purpose or for mere entertainment. When performing the latter function *Schwank* frequently employs crude and even obscene language.

A.O.

SCHWARTE

Originally a book bound in pigskin, now a pejorative term for an old and fairly large book.

SCHWEIFREIM = Zwischenreim

Rhyme scheme frequently used in the six-line stanza: aabccd . . .

SCHWULST

Slightly pejorative term for the elaborate and metaphorical style of the Baroque, which now appears artificial and pretentious. Recent scholarship, however, has attempted to rehabilitate the term by seeing *Schwulst* as the authentic expression of the particular spirit of the time as it was manifest throughout Europe. *Gongorismus* and *Kultismus* are examples of *Schwulst* in Spain, *Marinismus* in Italy, *Euphuismus* in

England, and →PREZIOSITÄT in France.

SEKUNDÄRLITERATUR (secondary literature)

Critical works about literature. →PRIMÄRLITERATUR.

SEKUNDENSTIL

Naturalistic technique, in which, in order to give an impression of reality, the writer attempts to reproduce the actual time-span of minute noises, movements, etc., by describing them in explicit detail.

SELBSTBEKENNTNISSE →**BEKENNTNIS**

SELBSTVERLAG

Publication by an author of his own work, at his own expense.

SEMANTIK (semantics) = Bedeutungslehre

The study of meaning in language, i.e. the relationship between words and the real world and the system underlying the words we use. Semanticists aim ultimately to be able to make statements about language which will be applicable to all natural languages.

One may distinguish between lexical semantics and sentence semantics. Lexical, or word semantics looks at the meaning of individual words and their functions. The most obvious of these is denotation - words refer to features of the world about us (referents) and in the process classify our environment: compare boy, girl, tree vs. → man, woman, bush. The lexical semanticist is interested in discovering the features languages use to distinguish meaning. One form of such analysis is 'componential analysis', which uses features such as ± animate, ± human, ± adult etc. By this means the words of a semantic field may be systematically compared, and concepts such as synonymy and antonymy explained. But not all meaning is denotative: words such as 'if', 'when', 'the' have quite different functions which become apparent only in the context of a sentence. Sentence semantics investigates the meaning which arises from the grammatical interaction between the words of a sentence. At this level the study of meaning is inseparable from the study of syntax. The verb 'give' presupposes a giver, a recipient and a gift, so that the syntactic structure of the sentence must provide for the inclusion of all these participants. Linguists have as yet not solved the 'chicken or the egg' question of whether abstract syntactic structures are later filled with meaning or whether the inherent meaning of a word such as a verb determines the syntactic structure.

But meaning is conveyed by other means too, e.g. the contextual factors associated with an utterance, such as intonation, gesture and intention, e.g. "You had better finish that work today (!)" While retaining the same words and syntax the sentence could, by change of intonation, be made to express advice, or a threat.

A.F.G.

SEMIOTIK (semiotics)

The field of language study known as *semiotics* or *semiology* is, in its oldest sense, concerned with *the study of signs*, as they are used in natural and artificial systems of communication. More recently, it has been applied to the analysis of patterned human communication in all its sensory modes including hearing, sight, taste, touch and smell. The term *semiotics* has also been applied to forms of analysis developed

through the work of the French scholar, Roland Barthes (1915-1980), with its emphasis on *the systematic properties of signs in all aspects of communication*, including literature, music, eating, clothes, dance and film, as well as language. This multidisciplinary orientation has brought with it a fusing of methodologies, where meaning is explored in larger cultural and political contexts, for example, from feminist and/or Marxist perspectives.

G. McG.

SENDBRIEF

Publication in the form of a letter; e.g. Luther's *Ein Sendbrieff von dem harten büchlein wider die bauren* (1525).

SENKUNG

Unstressed or short syllable of a metrical foot. →METRIK.

SENTIMENTALISCH →NAIV UND SENTIMENTALISCH

SENTIMENTALISMUS →EMPFINDSAMKEIT

SEPARATUM →SONDERDRUCK

SERAPIONTISCHES PRINZIP

A concept, used exclusively in discussions of works by E.T.A. Hoffmann or writers strongly influenced by him, which refers to the aesthetic principle adhered to by the story-telling brothers in Hoffmann's collection *Die Serapionsbrüder* (1819-21). The hermit Serapion, whose fantasies are so vivid and real that they replace reality for him, establishes the criterion by which each tale in the collection - and for some commentators, all Hoffmann's fiction - is to be judged. A Romantic rejection of surface realism, *das Serapiontische Prinzip* emphasizes the power of subjective reality, inasmuch as the group's stories evoke what can only be perceived 'mit dem Auge unsers Geistes'; yet, paradoxically, the more powerful the imagined reality, the more credible it becomes as an aesthetic experience. Each of the Serapiontic Brethren is pledged 'das Bild, das ihm im Innern aufgegangen, recht zu erfassen mit allen seinen Gestalten, Farben, Lichtern und Schatten, und dann, wenn er sich recht entzündet davon fühlt, die Darstellung ins Äußere Leben zu tragen'. This somewhat elusive term consequently becomes a criterion of vividness based on subjectivity and of the relationship between inner world and outer reality.

J.J.W.

SHAKESPEAREBÜHNE (Elizabethan stage) = Dreifelderbühne

The stage of the Elizabethan playhouse consisted of three acting areas. The largest and most important of these was the forestage which projected into the audience area, so that the audience was able to view the action from three sides (→RAUMBÜHNE). Behind the forestage was the inner stage, which provided the two main entrances and was sometimes fitted with a decorative curtain. Above this inner stage was the upper stage, which resembled a balcony, and seated spectators and musicians. The multiple acting areas of the *Shakespearebühne* facilitated rapid scene changes which did not interrupt the action of the play being performed. This form of stage was introduced to Germany by the English travelling theatre groups. →ENGLISCHE KOMÖDIANTEN.

SIEBEN FREIE KÜNSTE →LIBERALES ARTES

SIGNATUR

1. Signature, autograph.
2. Classification of a library book.
3. Map symbol.

SIGNET →DRUCKERZEICHEN

SILBENLÄNGE →QUANTITÄT

SILBENMASS

The 'quantity' (duration of pronunciation) of a syllable, which establishes the metre in →QUANTITIERENDE DICHTUNG; now also incorrectly applied to →AKZENTUIERENDE DICHTUNG.

SILBENSCHRIFT (syllabary)

Script in which each character represents a syllable; e.g.: the Japanese Kana syllabaries. →BILDERSCHRIFT, →LAUTSCHRIFT.

SILBENZÄHLUNG

The principle of Romance language poetry which counts syllables rather than stresses. Although it has been used in German poetry this form of scansion is not suited to the rhythm of German.

SIMPLIZIADE

Type of novel which developed from the *Abenteuerroman* and →SCHELMENROMAN. The classic hero is a simple ingenuous fellow who undergoes a series of adventures.

SIMULTANBÜHNE

Med. stage form, so called because the actors, even when not participating in the drama, and the sets necessary for the various scenes, remained on stage throughout the performance. The term is now also applied to a stage where different actions which take place at different locations simultaneously, are clearly visible to the audience; e.g.: upstairs and downstairs rooms.

SIMULTANTECHNIK

Literary device: the simultaneous presentation of events which occur at different locations and are not necessarily related to the main plot, in an attempt to achieve an approximation of reality, which is experienced as a heterogeneous phenomenon.

SINGSCHULE →MEISTERSANG

SINGSPIEL

Type of *opera buffa*, a less rigid and serious form of opera which replaced the *opera seria*. In the *Singspiel*, the singing is interspersed with dialogue, with the emphasis on the latter.

SINNBILD →EMBLEM

SINNFIGUR →RHETORISCHE FIGUR

SINNGEDICHT →EPIGRAMM

SITTENKOMÖDIE →SITTENSTÜCK

SITTENSTÜCK (comedy of manners) = Sittenkomödie

Comedy which attacks human follies and social idiosyncrasies in a polished, witty and detached manner. The *Sittenstück* is a mild form of social criticism and is appreciated by sophisticated audiences who enjoy the intellectual brilliance of the dialogue. →KONVERSATIONSSTÜCK, →POSSE.

SITUATIONSKOMIK

Comic effect derived from the situations in which characters find themselves, as opposed to →CHARAKTERKOMIK.

SKALDE (scald)

Ancient Scandinavian poet and singer, who was employed by kings and princes in the Viking period.

SKIZZE (sketch)

In a simple sense, the term *Skizze* is used to refer to a short fragmentary work which has the appearance of being a draft for an undertaking later to be completed with greater detail and polish. The *Skizze* can be a short dramatic work, as is often the case in English literature, but is often found in German literature in the form of the prose sketch - a compact piece of largely unstructured prose. The impression of fragmentary incompleteness is essential to this form and it is this which sets it apart from the short story (→KURZGESCHICHTE), while a comparative lack of lyrical elements allows its differentiation from the prose poem (→PROSAGEDICHT). Since it is easier to describe the prose sketch in terms of what it is *not* it is perhaps not surprising that it has tended to become a collective description for sundry short, otherwise unidentified prose forms.

G.B.

SMERALDINA

Alternative name for →COLOMBINA.

SOFFITTE (ceiling-piece)

The part of the scenery which hangs down to seal off the tops of the flats, usually painted to represent the sky or ceiling.

SOLÖZISMUS (solecism)

Incorrect use of language; any deviation from accepted usage in grammar, syntax or pronunciation; sometimes used as a deliberate stylistic device.

SONDERDRUCK (offprint) = Separatum

A separate copy of an article in a periodical or in a collection of essays for the use of the author.

SONETT (sonnet)

The sonnet is distinguished by the musical effect of the perfectly balanced structure and rhyme patterns. The one integral stanza is made up of fourteen lines, usually iambic pentameters, which are divided into two parts: the eight line octave (→AUFGESANG) and the six line sestet (→ABGESANG), each of which is further divided, the octave into two quatrains (→QUARTETT) with a parallel rhyme scheme abba, abba, and the sestet into two tercets or triplets (→TERZETT, →TERZINE) with variable rhyme patterns (e.g. cdc cdc or cde cde etc.) The formal disposition of the whole, which is communicated not only by the rhyme scheme but also by the break or caesura between the two main parts and between the division within the parts, predetermines the disposition of content. Within the bipartite structure, which provides an overall framework for the exposition in the octave and the resolution in the sestet, the movement between the defined stages of development can be either of a progressive or of an antithetic nature, i.e.: either the initial expression of feelings or ideas is carried through a process of refinement and clarification to the decisive and frequently epigrammatic conclusion, or the argument is developed on antithetic or dialectic principles. In either case, the economy and precision in the use of language, required by the brevity and structural precision of the form, make the sonnet one of the most concentrated and articulate forms of poetic expression. The sonnet form, thought to have originated in the 13th century in Sicily from the combination of two strambottos (a popular form of folk-poetry), was perfected by the Italian poet Petrarch (1304-1374). It appeared in Germany at the time of Weckherlin (1584-1653), but made its first real impact during the Baroque e.g. Gryphius (1616-1664), Fleming (1609-1640), mainly because of its antithetic possibilities, which the Baroque poets enhanced by introducing the use of the →DISTICHON and the alexandrine (→ALEXANDRINER). The form suffered from over-popularization and was ignored by the Enlightenment, but flourished once more in the 19th century, e.g. August Wilhelm Schlegel (1767-1845), Eichendorff (1788-1857), Uhland (1787-1862), etc., and again in the 20th century, e.g. George (1868-1933), Rilke (1875-1926), Heym (1887-1912), Johannes R. Becher (1891-1958) among others.

P.L.

SONG

Differing from its use in English, where it denotes any vocal setting of poetic text with or without accompaniment, the term in German is applied only to satirical-critical didactic lyrical poetry set to music. The *Song* introduced into the German-speaking world after World War I, incorporates elements of older forms, →CHANSON, street-ballad (→BALLADE) and BÄNKELSANG, and applies them to a modern situation.

In keeping with the didactic intention of the *Song* its text and music are of an extreme simplicity. The text often makes a particular point, whether moral e.g. Brecht, *Vom rmen B.B.* (1922), or political e.g. Biermann, *Großes Gebet der alten Kommunistin Oma Meume* (1970), deliberately accentuating it by formal means such as alliteration or refrain. In accordance with its origin, the musical accompaniment of the *Song* frequently includes elements of jazz. Its vocal presentation is non-melodious and harsh; singsong intonation is common. Theatrical gestures underline the intended message. A special development of the *Song* in the second half of the 20th century is the *Protestsong* which takes up a particular social issue in a consciously provocative way as a means of expressing peaceful resistance (Degenhardt, 1931-; Süverkrüp, 1934-; Biermann 1936-).

SORTIMENT (retail book trade)

SOUBRETTE

Comic figure, portrayed as a mischievous and scheming maid-servant.

SOUFFLEUR, →**SOUFFLEUSE** (prompter)

SOZIALISTISCHER REALISMUS (Socialist Realism)

Defined officially by Andrej Zhdanov at the 1st Congress of the Soviet Writers' Union in 1934 as "the true-to-life representation of reality in its revolutionary development". This definition arose out of Soviet debates on aesthetic theory, and represents the rejection of →**FORMALISMUS** and all attempts to establish specifically proletarian art forms in the early post-revolutionary ferment. Whilst purporting to reject Naturalism, Socialist Realism's demand for verisimilitude made a naturalistic style of realism inevitable. This became most obvious in the Bitterfeld movement (→**BITTERFELDER WEG**) when workers berated professional writers for lack of accuracy in their portrayal of production processes. Realism of detail stands in contrast on the other hand to the call for an *optimistic perspective* (→**PERSPEKTIVE**). This contradiction was cemented by the rejection of experimental forms such as montage (→**MONTAGE**) in favour of 19th century bourgeois realist forms - epic totality and a hero worthy of emulation (→**POSITIVER HELD**). Nor was the breadth and slow pace of the novel as suited to the avowed didactic purpose of Socialist Realism as →**AGITPROP**, →**REPORTAGE** and other forms rejected as constituting part of the so-called →**PROLETKULT**. In more recent years, the recognition that predictable resolution of conflict and a foreseeable rosy future could alienate the reader has led to the demands of Socialist Realism becoming vaguer, less explicit, with emphasis on the multiplicity of forms it can encompass. Within a general commitment to the society of the GDR for example, writers were no longer required to depict a panorama of a society in transition, but could and were portraying individuals involved in the problems and conflicts of everyday life, in other words the operation of social relations at the personal level.

B.E.

SPANNUNG (suspense)

While the state of suspense is an essential element in all fiction, it assumes major significance for the drama. Pütz (*Die Zeit im Drama. Zur Technik dramatischer Spannung*, 1970) follows Staiger's lead in seeing suspense as the essence of the dramatic, but provides a more differentiated analysis, following Eric Bentley's view that it is "not merely ignorance as to what will happen next, but an active desire to know it...aroused by a previous stimulus." This is to be distinguished from mere surprise and in fact exerts its strongest influence when the spectator knows, or at least suspects, the outcome. Thus the dramatic action consists of the actualization by gradual stages of foreshadowed future events and of past moments reconstructed in the present. The sequential framework is built round devices such as indications of time, change of locale, exchanges between characters, entrances and exits. Within this, suspense-stimuli, such as prophecies, curses, dramatic irony (→**IRONIE**), intrigues and asides, function as foreshadowing elements; while recollection, homecomings, exposition, recurring characters and situations function as flashbacks.

Both affect the immediate lives of the characters in the play in ways which sustain the audience's interest in the 'what' of the events, but more importantly in the 'how, when and where' of their dramatic resolution.

M.M.

SPÄTROMANTIK

This term is used to describe the works of those writers of the romantic tradition (→ROMANTIK) which were published after 1820. This rather imprecise term includes the works of a diverse group of writers, amongst whom the old Ludwig Tieck (1773-1853), Joseph von Eichendorff (1788-1857), Eduard Mörike (1804-1875), Nikolaus Lenau (1802-1850) and Heinrich Heine (1797-1856) are the most important. Whilst continuing the romantic tradition of the →VOLKSLIED, Eichendorff, Mörike and Heine also included more and more realistic elements in their writings, as evidenced in works like Eichendorff's *Aus dem Leben eines Taugenichts* (1826) and Tieck's *Aufbruch in den Cevennen* (1826). Social criticism, not infrequent with these writers, finds its most prominent place in the work of Heinrich Heine. The term *Spätromantik* overlaps in many respects with the competing terms →BIEDERMEIER and →VORMÄRZ.

E.K.

SPECULUM →SPIEGEL

SPELL

An old Germanic form of oral literature. It was a short narrative, which was recited before an incantation, relating previous exploits of the demons and spirits being appealed to.

N.B.: The English term 'spell' refers only to the incantation.

SPIEGEL = speculum

Didactic literary genre, which lays down rules and principles for behaviour. During the M.A. such pamphlets were known as →FÜRSTENSPIEGEL or Ritterspiegel, princely or knightly codes. The most famous example is Machiavelli's *Il Principe* (1532).

SPIEL IM SPIEL (play within a play)

A device found in European drama from the 16th century onwards. The type of play in which it occurs is sometimes called *ein Rahmendrama* - a framework play. It appears in all kinds of drama - Shakespeare uses it in both *A Midsummer Night's Dream* and *Hamlet* - but it is found most frequently in comedy. The degree to which the *Spiel im Spiel* is integrated into the action of the whole play varies, as does its function; it can serve to destroy theatrical illusion, or to satirize dramatic conventions and the taste of the public, or to reinforce the dramatist's message. In German literature, the device occurs in its most extreme form in the comedies of Tieck (1773-1853), which are rooted in the Romantic concept of irony (→ROMANTISCHE IRONIE); at one point in *Die verkehrte Welt* four plays are in progress simultaneously on the stage. The best-known framework drama of a serious kind in the modern German theatre is Peter Weiss's *Die Verfolgung und Ermordung Jean Paul Marats* (1964), subtitled "performed by inmates of the Asylum of Charenton under the direction of the Marquis de Sade". →WELTTHEATER.

C.P.M.

SPIELLEITER (director) = Regisseur

SPIELLEUTE (minstrels) = Fahrende
Med. itinerant musicians or poets.

SPIELMANN singular form of →**SPIELLEUTE**

SPIELMANNSDICHTUNG

The major problem in defining this term lies in the uncertain connection between the →**SPIELMANN** and the literature often attributed to him. A number of anonymous med. epics, known as *Spielmannsepen*, which do not approach the standard of the major med. heroic epic poems, have been attributed to these minstrels. They are characterized by crude versification, frequent use of hyperbole and direct references to the audience. The subject-matter frequently reflected the interest in the crusades and the newly discovered Orient.

SPIELPLAN (repertoire)

Schedule of plays which a theatre intends to perform within a specific period.

SPONDEUS (spondee)

Metrical foot consisting of two stressed or long syllables (XX) →**METRIK**.

SPRACHE (language)

A system of signs among whose main functions are: a means of communication, a marker of national, ethnic, regional and/or social identification, and an instrument of cognitive development. Items are arranged in sentences through a set of rules called a grammar. There are universals of language, but each language has specific features which testify to the close relationship with culture and make a perfect translation impossible. All levels of language are of significance in literature - phonological (sound), lexical and semantic (words and meaning), grammatical, and pragmatic (communicative function) - for language is the raw material for literature. Of special importance are the rules for the cohesion of discourse, i.e. connected speech (including writing) beyond the sentence. *Sprache* is sometimes used to refer to a register, such as 'poetic language'. Deviations from syntactic or phonological rules or unusual collocations are frequently employed in literary texts as a stylistic device. Language is used by a writer to recreate feelings, thoughts or images. Some authors attempt to recreate or imitate language.

M.C.

SPRACHGESELLSCHAFTEN

Societies formed during the 16th and 17th centuries to promote the use of the mother tongue. Their activities included the standardization of the use of language and the establishment of poetical rules. →**PURISMUS**.

SPRACHKUNSTWERK →**DICHTUNG**

SPRACHLICHES BILD (image) = Bild

Stylistic device which utilizes intensified and frequently figurative language, thus evoking a multiplicity of connotations, in order to visualize abstract ideas and

concepts.

SPRACHMELODIE

Inflexion, or musical quality inherent in spoken language, and esp. in poetry.

SPRACHRHYTHMUS →RHYTHMUS

SPRACHWISSENSCHAFT

The systematic study of all aspects of language incorporating →PHILOLOGIE, →PHONETIK, →PHONOLOGIE, →MORPHOLOGIE, →SEMANTIK, etymology, grammar, etc., as well as the sociological, anthropological and philosophical investigation of human speech. As such *Sprachwissenschaft* could best be translated as linguistics, however the German term *Linguistik* refers to modern descriptive linguistics which deals with general theories of language.

SPRECHENDE NAMEN

Names, which by their sound or meaning, suggest the occupation or nature of the character they belong to; e.g.: Mittler in Goethe's *Wahlverwandtschaften* (1809), a character who always tries to act as mediator.

SPRECHGEDICHT

Term coined by Ernst Jandl (1925-) to denote a poem which depends for its full effect on recitation.

SPRECHSTÜCK

Term used by Peter Handke (1942-) for his stage texts, which are based on linguistic arrangement and contain no action.

SPRICHWORT (proverb)

Pithy saying which expresses a general truth or observation, and is frequently alliterative and rhyming. →APHORISMUS.

SPRUCH

Short, pithy poetic statement with moral, ethical or political content which is didactic in intention. The Middle High German *Sangspruch* consists of one or several strophes which were sung. While some of its exponents were members of the nobility (including the greatest, Walther von der Vogelweide, c.1170-1230), most of them were itinerant commoners who earned their livelihood as court entertainers.

P.Oe.

STAATSTHEATER

Theatre owned and financed by the state government. →BUNDESTHEATER, →HOFTHEATER, →LANDESTHEATER.

STAB

The alliterative syllable in a *Stabreim*. →ALLITERATION.

STABERL

Stock comic character in Viennese popular comedy. →VOLKSKOMÖDIE.

STABREIM →ALLITERATION

STADTTHEATER

Theatre owned and financed by a municipal authority.

STAMMBUCH

Type of album in which friends are invited to write samples of poetry or intimate messages.

STÄNDEKLAUSEL

Notion that only persons of noble birth and elevated rank qualify as tragic heroes while people from the lower and middle classes feature as comic figures. First formulated by Horace (65-8 B.C.), the *Ständeklausel* became a rule during the Renaissance and Baroque and was in force until the middle of the 18th century when it was made obsolete by the →BÜRGERLICHES TRAUERSPIEL.

STANZE

1. Stanza. →STROPHE.
2. Ottava rima. Italian stanza of eight lines with the rhyme scheme: ab ab ab cc.

STASIMON (stasimon, stationary song)

In pre-Aeschylan tragedy the *Stasimon* was a song recital by the chorus between scenes with actors. Later it developed into a musical interlude which had no direct connection with the action and formed the first division into acts.

STATIONENSTÜCK

A play of the open form (→OFFENE FORM). Instead of a strict act division leading to a linear build-up of dramatic tension, a *Stationenstück* presents a sequence of 'stations', i.e. scenes which are complete within themselves. This form of drama was a feature of med. theatre (→MYSTERIENSPIELE, →PASSIONSSPIEL) and was reintroduced by the Expressionists, esp. Strindberg (1849-1912).

STATISCHES GEDICHT

1. →DADAISMUS used this term to refer to a poem created without the inner involvement of the author. Such a poem listed events, impressions and happenings simultaneously without evaluating or ranking them, thus expressing the absurdity of reality.
2. Gottfried Benn (1886-1956) used the term to designate his ideal of 'pure' poetry, mainly his own. Benn was campaigning against →TENDENZDICHTUNG and aimed to revitalize art by postulating that art should take itself as subject-matter and from this experience he hoped that a new style would be developed.

STATIST→KOMPARSE

STEGREIF (extempore, impromptu) = Extempore

STEGREIFKOMÖDIE

Improvised comedy as in the COMMEDIA DELL'ARTE.

STEIGENDE HANDLUNG (rising action)

The part of a dramatic plot in which the hero's fortunes rise; the part from the beginning of the action to the turning point (→WENDEPUNKT). →FALLENDE HANDLUNG.

STEIGERUNG →KLIMAX

STICHOMYTHIE (stichomythia)

Rapid exchange of dialogue between characters in a play, where each character speaks only one line at a time; a device to increase tension in dialogue.

STICHREIM

Form of →REIMBRECHUNG, especially in verse drama, in which two rhyming lines are spoken by different persons. →STICHOMYTHIE.

STICHWORT

1. Cue: last word of a speech in a play, which an actor waits for as a signal to enter or begin his speech.
2. Entry in a dictionary, lexicon etc. = Schlagwort.

STIL (style)

Term referring either to the manner in which a text is presented or to the quality of this presentation or both.

When 'style' is used to denote the manner of presentation, it is implied that every piece of work has style as an essential component which cannot really be evaluated as being good or bad, but can only be described as being characteristic of a person, of an epoch etc.

When 'style' refers to the quality of presentation, i.e. if it is said that a text is distinguished by its style or is lacking in style, then there is implied a preconceived concept of 'beautiful', 'economic' or 'functional' writing to which any given text has to conform and against which it can be judged. This is the underlying assumption of all textbooks and courses which set out to teach style or to improve the style of the student.

If, however, 'style' refers both to the manner and to the quality of presentation, it becomes a tool for evaluating and describing a literary text. It will judge the quality of presentation according to accepted norms and rules (e.g. grammar etc.), describe deviations from this standard and attempt to evaluate the aesthetic purposes of such deviations.

A.O.

STILARTEN (types of style) = Genos, -us

Latin rhetoric distinguished between three basic types of style (*genera dicendi*)

a) the plain style (*genus tenue, subtile or humile*) which does not employ any ornamentation or figure of speech and was regarded as being the appropriate style for the communication of information.

b) the middle style (*genus medium, mediocre or floridum*) which employs a certain amount of ornamentation and figures of speech in order to provide enjoyment in addition to information.

c) the grand style (*genus sublime or grande*) which employs all aesthetic means of language to express powerful emotions with the aim of moving the listener.

In the M.A. the three styles were assigned to social classes (shepherds, farmers, warriors). Modern stylistics has dismissed the idea of normative styles. →STILISTIK.
A.O.

STILBLÜTE (stylistic lapse)

Error or clumsiness in choice of language, resulting in stylistic incongruity.

STILBRUCH

The unwarranted combination of words or expressions belonging to different stylistic levels. Can be used intentionally as a comic device.

STILBÜHNE

Form of stage set which avoids realistic scenery and props, using only curtains, lighting effects, steps etc. in order to allude to the setting, rather than conjure up an illusion of reality.

STILISIERUNG (stylization)

The conscious application of style for the deliberate accentuation of aesthetic effect; this is usually achieved by a simplification of the forms and outlines of the represented object, in order to produce what is unmistakably an artefact.

STILISTIK (stylistics)

1. A normative or descriptive set of rules for the composition of good prose. This is also referred to as *Stilkunde* or *Stillehre*.
2. An academic discipline, part of →LITERATURWISSENSCHAFT, which concerns itself with all aesthetic possibilities of language and seeks to establish criteria for the description and evaluation of a literary text in aesthetic terms. →STIL
A.O.

STILKUNDE→**STILISTIK**

STILLEHRE→**STILISTIK**

STIMMUNGSBILD

Description of a particular atmosphere in an attempt to recreate its mood for the reader.

STOFF = Sujet, = Vorwurf

Stoff has given rise to various theories in which the terminologies are by no means uniform. On the basis of more recent theoretic insights, it has been claimed that the term is of no great consequence if understood only as superficial content and as being closely related to the concepts of →QUELLE, →INHALT and MOTIV.

Instead, *Stoff* should be seen as the totality of formal and thematic components which combine to produce the independent aesthetic world of a piece of literature (→GEHALT); or as the fictional sphere of a poetic product originating in and shaped by the language. Its characteristics are its being bound by a particular form, its non-interchangeability with reality, its polyvalence and its interpretability.

In most contexts a more traditional conception of *Stoff* is maintained. *Stoff* is not, as might be supposed, any content matter as the opposite pole of formal structure, it is not everything nature supplies as the raw material of a poetic work, but an external,

pre-existent story or plot that has come down to the author through myth and religion as tradition, experience, vision, report or historical event, and has provided the initial stimulus for literary composition. It applies to dramatic and narrative, rather than to lyrical forms. It must be distinguished from the smallest thematic unit, the →MOTIV as well as from the more abstract problem or theme. A *Stoff* may consist of a chain or complex of motifs. The flexible motif texture of *Stoffe* constitutes their variability and has secured for some of them a history of 25 centuries. The term *Stoff* is usually rendered in English as 'theme' which, however, is much less precise than *Stoff* and comprises →THEMA, *Stoff* and *Motiv*.

P.M.

STOLLEN

The first two parts of the tripartite *Minnesang* and →MEISTERSANGSTROPHE. The two *Stollen* (also known as *Stollen* and *Gegenstollen*) constitute the →AUFGESANG and are followed by the →ABGESANG.

STRASSENTHEATER (street theatre)

Theatre performed on the street or in public places. More specifically the politically motivated theatre of →AGITPROP and other revolutionary movements, performed in streets, factories etc.

STREAM OF CONSCIOUSNESS (stream of consciousness) = Bewußtseinsstrom

A narrative technique in which the thoughts and emotions of the protagonist are related directly to the reader. The result is a sequence of associations and a diminished presence of the narrator (→ERZÄHLER). In its most radical form, which eliminates the narrator altogether, this technique is called interior monologue (*innerer Monolog*). It was introduced into German literature by Schnitzler's *Leutnant Gustl* (1901), from which the following example is taken:

Wie lange wird denn das noch dauern? Ich muß auf die Uhr schauen...schickt sich wahrscheinlich nicht in einem so ernsten Konzert. Aber wer sieht's denn? Wenn's einer sieht, so paßt er gerade so wenig auf, wie ich, und vor dem brauch' ich mich nicht zu genieren...Erst viertel auf zehn?...Mir kommt vor, ich sitz' schon drei Stunden in dem Konzert...

A.O.

STREITSCHRIFT

Polemical or controversial piece of writing.

STRÖMUNG

A tendency, development or movement in politics, the arts, sciences etc.

STROPHE (strophe)

1. In its original Greek sense, and corresponding to the current usage of the term in English, a *Strophe* is a group of lines of various lengths which formed the first part of an ode or chorus lyric in ancient Greek drama. The chorus sang or recited the *Strophe* as they moved from right to left, and the answering *Antistrophe* (which was identical in structure to the *Strophe*) as they moved from left to right, and the *Epode* (which was different in structure) standing still.

2. Stanza, verse. A fixed number of verse lines, which as a group forms the basic

structural unit of a poem.

STROPHENSPRUNG

Form of →ENJAMBEMENT which occurs when a verse line runs on from the end of a stanza to the next.

STRUKTUR (structure) = Aufbau

The term refers to any system of relationships between units which form part of a complex entity. Works of literature are said to have an *äußere* as well as an *innere Struktur*. The *äußere Struktur* is made up of elements which are not peculiar to any individual work but are shared by a number of works, thus helping to constitute categories such as the drama (where the most obvious element of *äußere Struktur* is the system of acts and scenes), or poetry (where the most obvious and most general structural element lies in the system which determines the length of verses or lines in any given poem). Sometimes the *äußere Struktur* determines the character of a work to a very large extent. For instance, in a sonnet (→SONETT) the distribution of stressed and unstressed syllables, the number of lines in each stanza, the number of stanzas, the distribution of rhymes, all follow pre-established systems of relationships which are those of the sonnet in general and are therefore encountered in a great number of poems. *Innere Struktur*, on the other hand, is made up of systems of relationships which are peculiar to an individual work. These relationships can exist, for example, between characters or other elements of the plot, or between symbols, motifs, and phonemes, etc. All such relationships, whether they form part of *innere Struktur*, whether they are obvious or subtle, are essential to the nature of each individual work.

H.W.

STRUKTURALISMUS

Strukturalismus is a term used for a tendency in the social sciences and the humanities to replace historical investigation with that of structures. It has its roots predominantly in the teachings of the linguist Ferdinand de Saussure (1857-1913), who, breaking with traditional historical grammar, investigated the patterns underlying language, which he explained as a system of arbitrary signs. This concept was transferred to the study of myths by Levy-Strauss (1908-), who saw in their recurring basic themes the reflection of fundamental forms of the human mind. Applying *Strukturalismus* to literature, French critics like Roland Barthes (1915-1980), Lucien Goldmann (1913-1970) and others changed the study of poetry and narration, which became the object of a new discipline. *Strukturalismus* considers the literary work as an autonomous object isolated from its historical and social circumstances as well as from any other non-literary text. It is seen as a stratified system of binary opposites (high/low, bright/dark, activity/passivity, culture/nature). *Strukturalismus*' perception of the text as a set of signs brings it close to semiotics (→SEMIOTIK); its attempt to discover the "deep structure" of a work close to psychoanalysis. Its emphasis on the stability of language and the homogeneity of the literary work has met with objections from →DEKONSTRUKTIONISMUS.

E.K.

STUMMES SPIEL

1. Dumb show, a mimed performance preceding the main action of a drama; →PANTOMIME.

2. The miming and acting of a character who is not given any text e.g. Katrin in Brecht's *Mutter Courage* (1941).

STUMPFER REIM →MÄNNLICHER REIM

STURM UND DRANG

The name - taken from the title of a play by Friedrich Maximilian Klinger (1776) - given to a short-lived but significant literary movement which flourished mainly in South-West Germany between 1770 and 1780, and which is generally regarded as marking the beginning of modern literary consciousness. The members of this loose-knit fraternity, most of them students of lower middle class origin, shared a set of beliefs which put them at odds with the existing political and social order, so that they consciously promoted a revolution in thought, feeling and style with impassioned intensity. They championed nature against culture, the individual against society, feeling against thought and spontaneity against the trained response. The high value placed on original, inventive imagination accounts for the label →GENIEZEIT, a term by which the phenomenon is also known; but with its operatic overtones of tempestuous passion and undirected drive towards satisfaction, is aptly characteristic of the youthful exuberance expressed.

In a sense, the name is only to be understood as the middle term of a literary-historical sequence, seen as a reaction away from →AUFKLÄRUNG and a preparation for →KLASSIK and →ROMANTIK, but compared with the works which preceded and followed, it must be said that there is often a refreshing realism and directness, not commonly found in German literature. Yet Goethe's early works and Herder's complementary theories dominate over anything else produced by their contemporaries and remain the prime object of attention.

J.S.

STYLE INDIRECTE LIBRE →ERLEBTE REDE

SUBSTANTIVISCHER →NOMINALSTIL

SUKZESSIONSBÜHNE →SUKZESSIVBÜHNE

SUKZESSIVBÜHNE = Sukzessionsbühne

Type of stage where all the action in successive acts and scenes takes place in the same acting area. Changes in time and place are indicated by different scenery, and thus necessitate the exit and entrance of the actors. The *Sukzessivbühne* replaced the med. →SIMULTANBÜHNE in the 17th century, and has remained the predominant stage form since.

SUMMATIONSSHEMA

In 17th century German poetry the object is often characterized in a lengthy series of mutually unconnected comparisons with natural phenomena. The final stanza then briefly repeats all those images to give a total impression. This recapitulation also serves to give formal coherence to what otherwise may seem a rather loosely structured string of similes. Poems conforming to such a scheme can also be found in antiquity, the German M.A., the Italian →RENAISSANCE and especially the Spanish 'Golden Age'. In German baroque verse the 'summation' form mirrors

important aspects of the prevailing philosophical orientation. There is no difference of rank among the various natural phenomena mentioned in the grammatically and logically uncoordinated comparisons. This agrees with the theocentric views of the age, according to which all elements of the material world were of equal value or worthlessness in the light of eternity.

E.Kr.

SURREALISMUS (Surrealism)

Deriving mainly from Dadaism (→DADAISMUS), Surrealism was a leading international art movement between the two world wars. It was especially productive in French literature (Aragon, Eluard, Soupault), in the visual arts centred on Paris (Ernst, Masson, Magritte, Miró, Tanguy) and in film (Buñuel). The term had been used by Apollinaire in 1917, and the hallucinatory perspectives of the style had been established by this time by the painter de Chirico. As defined from 1924 in manifestos by the movement's long-time leader, André Breton, Surrealism aimed at freeing the personality and infusing everyday experience with psychological depth through the use of dream, reverie and the apparently chance association of ideas and images, all given new significance in this period by Freud. Unexpected associations of images were thought to evoke revelations of hidden realities. Like the Dadaists, the Surrealists acted as a group, they had a similar passing involvement with extreme left-wing politics and they also opposed the traditional separation of art from life. The term 'surrealist' is also used in a non-historical sense for fantastic art of all periods.

M.A.

SYMBOL

Generally speaking any empirically perceivable object which either (1) represents a non-empirical sphere of a higher or general order e.g. *Wasser = Seele* in *Gesang der Geister über den Wassern* (1779), by Goethe, or (2) renders visible and concretizes the invisible: feelings, thoughts, fate, destiny, e.g. the flowers in V, 10 of Kleist's *Prinz Friedrich von Homburg* (completed 1810, published 1821). Such an object can be man-made (e.g. the cross = Christian faith) or natural (e.g. rose = love). The object can be given its symbolic meaning by (a) tradition and common consent (cross, rose) or (b) by the creative act of an individual (*Wasser* as above, the *Schloß* in Kafka's novel). Some critics would deny that (2) (b) can be called a symbol and would prefer the terms *Privatsymbol* or, particularly in the case of the modern lyric, →ZEICHEN; in English 'correlative' has been suggested for (2) (b) (C. Hayes) - not to be confused with T.S. Eliot's 'objective correlative' (→CHIFFRE).

In Germany, the issue has been complicated further by the influence of Goethe's (1749-1832) dictum that, in the case of "true symbolism", "the particular represents the general, not as a dream or a shadow, but as the living, instantaneous revelation of the inscrutable". This definition would exclude (a) wherever the intended meaning of the symbol was quite clear (e.g. the breaking of the flower in Goethe's own *Heidenröslein*), it would, however, allow for (b).

As far as the distinction between symbol and allegory (→ALLEGORIE) is concerned, it is generally agreed that - whereas the symbol contains its symbolic meaning more or less intrinsically and evidently - allegory is an arbitrary creation whose meaning is extrinsic to the object chosen to portray it (e.g. Horace's use of the ship as an allegory of the state). Allegory would therefore imply "a dominance of theme over action and image" (A. Fletcher) and hence tends to be more abstract than the symbol.

A.V.

SYMBOLISMUS (symbolism)

Term denoting primarily a literary direction in Europe from the second half of the 19th century to the early decades of the 20th; it can also be applied to artistic tendencies derived from or related to *Symbolismus* proper. Beginning as an outgrowth of French Romanticism and enriched by English and German influences, e.g. Novalis (1772-1801), Hoffmann (1776-1822), Wagner (1813-1883), Symbolism normally dates from Baudelaire's book of poems *Les Fleurs du Mal* (1857), and the poetry of Verlaine (1844-1896), Rimbaud (1854-1891) and Mallarmé (1842-1898) completes the Symbolist canon in France by the end of the century. There was no school or movement known as *Symbolismus* in German literature. Rather, individual poets such as George (1868-1933), the early Hofmannsthal (1874-1929), Rilke (1875-1926) and Trakl (1887-1914) assimilated Symbolist influences or developed independently in ways that show affinities to the beginnings in France. Those aspects which critics in German use to define Symbolismus are variously attributed to other styles or trends as well, e.g. →IMPRESSIONISMUS, →NEUROMANTIK, →JUGENDSTIL, →ÄSTHETIZISMUS, →DEKADENZ etc. This is confusing but unavoidable in the absence of a Symbolist programme in German. Symbolist writing in both France and Germany is marked by an absence of political commitment, a tendency to become esoteric and a disdain for the experience of the average citizen as the raw material of art. Reality is never taken at face value; rather, the artist looks beyond what is given towards a world of transcendent meanings. These can only be hinted at, never spelled out, and so verbal symbols tend towards the suggestiveness of music. Poetry has an affinity to magic and poetic language exists on a level high above everyday speech. The reality of the work of art is *purere* than the human situation from which it stems. It is projected from the inner world of the isolated individual and avoids the commonality of experience. Symbolist writing values imagery above statement, fascination above depth of feeling and myth above history. →MODERNE.

A.S.

SYNAPHIE

The flowing on of a line of verse into the next one without breaking the metre.

SYNÄSTHESIE (synaesthesia)

Poetic device facilitating the response to stimuli by senses other than the normally appropriate one; e.g.: a visual response to music if one talks about white and blue notes.

SYNEKDOCHE (synecdoche)

Figure of speech (a kind of →METONYMIE) in which a part of something is used to express the whole, or the whole to express a part, e.g.: *20 Köpfe* instead of *20 Personen* (→PARS PRO TOTO); *Edel sei der Mensch* (Goethe) meaning all human beings.

SYNKOPE (syncope)

The elision or slurring-over of letters or syllables (usually unstressed) within a word.

SYNKRETISMUS (syncretism)

Attempt to reconcile different or opposing ideas or practices, especially in philosophy or religion.

SYNTAX (syntax) = Satzlehre

The part of grammar which deals with the arrangement of words and sentence constructions.

SYSTOLE

The shortening of a vowel which is naturally long for purposes of versification.
→DIASTOLE.

SZENARIUM

1. Comprehensive list of properties, technical devices, and decorations necessary for a theatrical performance.
2. Basic outline of a play around which characters improvise dialogue and actions (cf.→SCENARIO). →COMMEDIA DELL'ARTE, →STEGREIF.

SZENE (scene)

Although it is customary to subdivide acts of a drama into scenes, this division is often arbitrary and unsystematic, partly because of the uncertainty as to what constitutes a scene. Following the French model, some critics feel that entrances and exits of important characters determine the beginning and end of a scene; others adopt a more pragmatic definition, based either on the function of the scene as a unit in the development of the play's action or, simply, on change of locality or setting. Modern playwrights tend to view the scene as the major structural division, discarding the older models of three, four or five act structures (e.g. →STATIONENSTÜCK). Thus it has become common to adopt various and loose criteria for classifying scenes: function (expositive, or transitional scenes); length (relief scenes, climactic scenes); even mood and atmosphere (crowd scenes, confrontation scenes, battle scenes).
→AKT, →AUFTRITT.

M.M.

SZENENANWEISUNG →BÜHNENANWEISUNG