T

TABLEAU
In drama a static representation to complete a play or an act.

TABLEAU VIVANT = lebendes Bild
Picturesque representation by a static group of people which recreates a famous picture or scene.

TABULATUR
Set of rules governing poetic and musical composition used by the Meistersinger. →MEISTERSANG.

TAGEBUCH
1. Diary: book in which a daily record is kept of experiences, thoughts, and observations, usually of a subjective and personal nature.
2. A literary work which, although fictional, is written in the form of a diary.

TAGELIED (dawn song) = Aubade
A special form of the →MINNESANG which describes the parting of lovers at dawn, a literary theme which transcends the boundaries of time and cultures. In its MHG form, the noble lovers are usually in a private chamber in the castle. They are woken by a singing bird or, more frequently, by the watchman who announces daybreak and often warns the lovers with a few words or even with a song of his own (*Wächterlied*). The major theme of the (sung) lyric is the sorrow of parting. It is frequently treated by means of a dialogue between the lovers. The earliest *Tagelied* is dated c.1160. The genre is particularly popular in the period of the *Minnesang*, with poets like Dietmar von Aist, Heinrich von Morungen, Walther von der Vogelweide and Wolfram von Eschenbach represented with one or several lyrics. Unlike the *Minnesang*, however, the *Tagelied* continues as a lyric tradition into the 18th century, when it is assimilated into the folk-song.

P.Oe.

TAKT (foot)
Metrical unit made up of several syllables, of which one, at least, is stressed or long. →METRIK.

TANTIEME (royalty)
The percentage of profits payable to any author or composer for each copy sold, and/or for each performance of a literary or musical work until the copyright expires.

TASCHENAUSGABE (pocket edition) →**AUSGABE**

TASCHENBUCH
1. Pocket-book, notebook.
2. Paperback.

TASCHENBUCHAUSGABE (pocket edition) →**AUSGABE**

TAUWETTER

A period of *Tauwetter* (*thaw*) may arise in a closed political system where public opinion and literary expression are subject to the strictest censorship. In systems of this kind social and political change can often only be brought about by short periods of a relaxation of censorship and a more liberal manipulation of literature. Even a slight relaxation of pressure might in such a situation lead to a euphoric feeling of liberation and greatly boost not only manifestations of social criticism but all forms of literary and artistic expression. This in turn will be felt as a threat by the ruling establishment and lead to the re-introduction of more restrictive policies, a new 'frost'. The term *Tauwetter* has been used in this sense for the liberalization process after Stalin's death in the Soviet Union on the basis of Ehrenburg's novel *Thaw* (1954-56), and for the freedoms granted to public opinion in Gorbachev's Russia under the slogan of *glasnos't*. It has also been used in connection with some phases of GDR-literature, and was adopted recently to characterize the literature of the Habsburg monarchy following the relaxation of censorship by Joseph II (1781).

L.B.

TEICHOSKOPIE = Mauerschau

Dramatic device: the report by a person placed in a lookout (e.g. a tower, a wall, a hill etc.) of an event which for various reasons cannot be staged (e.g. a sea battle) but is nevertheless important for the development of the plot.
There is no equivalent term in English.

TEKTONIK →GESCHLOSSENE FORM

TELEGRAMMSTIL

Telegraphic style: abbreviated, clipped, and frequently elliptical style practised by some Expressionists and Impressionists.

TENDENZDICHTUNG = Tendenzliteratur, = Zweckdichtung

Pejorative term for literature whose underlying purpose is to promote a certain viewpoint or ideology, frequently at the expense of its aesthetic quality. Some critics, however, maintain that any literature which communicates a message can be classified as *Tendenzdichtung*. →ENGAGIERTE LITERATUR.

TENDENZLITERATUR →TENDENZDICHTUNG

TENDENZWENDE

Term denoting a change in the self-understanding of the role of literature, beginning in 1973. In a narrow sense, *Tendenzwende* is a neo-conservative backlash after the disappointment of 1968 (failure of movements attempting social change with dominant reference to culture/literature/art/philosophy - end of student revolt in Paris and of reform attempts in Prague). In a broader sense, it refers to a shift in values, ending the optimistic belief in economic and scientific progress, superiority of modernity and the avant-garde, and the sociopolitical efficiency of artistic involvement. *Tendenzwende* marks the downgrading of rationality (awareness that the logic of technology and rationalisation leads to the destruction of natural resources) and a turning towards limited and subjective literary specifics (*Neue Innerlichkeit, Neue Subjektivität*)

TENOR (tenor)
The main purport or thought of a discourse.

TERENZBÜHNE →BADEZELLENBÜHNE

TERMINUS A QUO = Terminus post quem
The date after which it can be established that an event must have taken place.

TERMINUS AD QUEM = Terminus ante quem
The date after which it can be established that an event cannot have taken place.

TERPSICHORE
Muse of dancing and later the chorus. →MUSEN.

TERTIUM COMPARATIONIS
The point of comparison between two objects under discussion when they share a common quality.

TERZARIMA (terza rima) = Terzine
Italian form of versification comprising iambic decasyllabic or hendecasyllabic tercets which are interlinked by common rhymes, with the following rhyme scheme: aba, bcb,...

TERZETT (tercet)
Three-line stanza. →SONETT.

TERZINE→TERZARIMA

TETRALOGIE (tetralogy)
The Greek tetralogy was a set of four dramatic works, normally comprising three tragedies (→TRILOGIE) and a →SATYRSPIEL.
Term also applied by extension to any set of four related literary works by the same author.

TETRAMETER (tetrameter)
Metrical line consisting of four feet. →METRUM.

TEXTBUCH
Book containing the libretto (or sections of it) of an opera or musical comedy.

TEXTKRITIK (textual criticism) = Editionstechnik
The object of textual criticism is to establish and present the text of a work of literature in accordance with the intentions of its author, and if possible, with his authoritative approval. The editor of this text can be the author himself or a scholar who has been commissioned (usually by a publisher) to present the text for publication after having established the authenticity of its every word. The publication itself can take the form of merely reproducing the text, usually for aesthetic edification and enjoyment, or it can add to the text a scholarly justification including

its genesis or history, variants of differing versions and factual explanations of unusual features of the text and its contents with the purpose of paving the way for a critical interpretation. Such additions to the text are usually assembled in an *apparatus* (→APPARAT) following the presentation of the text. This form of dealing with a literary text is termed a *critical edition*, whether of the complete or collected works of an author (which may include diaries and letters), or of an individual work or even of a single poem.

The strongest evidence of an author's intentions lies in the existence of a manuscript of a literary text in the author's own hand. There may, of course, be several manuscripts of the same work, a fair copy, for instance, of a draft or new versions written during different phases of the author's life. A further step in the process of textual criticism is the examination of the earliest printed version of a literary text which appeared with the express approval of the author ((→IMPRIMATUR). If the literary work is republished during the author's lifetime every one of these printed versions has to be carefully scrutinized and compared with extant manuscripts. Should proofs of printed versions be preserved with corrections and changes in the author's hand, these constitute valuable additional material for the process of textual criticism (→ÜBERLIEFERUNG). The collection, sifting and collation of all this material and the setting out of all differences between the various versions in the form of lists of *variants* (→LESART) has been termed by philologists: *recensio*. The process of *recensio* has to be implemented by an examination of the material with a view to its authenticity. This involves not only the examination of different versions of a literary work in manuscript or printed form, but also of biographical, and esp. of autobiographical documents, in letters, diaries, transmitted statements in conversations and - least reliable - in autobiographies proper pertaining to the work in question. The editor's decision-making becomes more difficult if no autographs of the work exist and printed versions alone must be relied upon, in particular if they were not supervised by the author or appeared posthumously. Equally uncertain are copies from manuscripts made by persons other than the author; their text can easily be corrupted by slips of the pen, spelling mistakes, misreadings, even by well-meant corrections and wilful interpolations, or by changes in punctuation. In establishing the final text the editor has to consider the author's spelling and punctuation habits. Regarding the latter, deviation from common rules may well be intentional, emphasizing rhythm, pauses and pace, rather than convention. *Modernization* of texts, i.e. subjecting them to current rules of grammar, spelling and punctuation is now frowned upon. Adhering to the author's habits (after eliminating obvious demonstrable writing, spelling and printing mistakes) is to render a work of literature in exactly the way the author intended it to be, including contemporary flavour and local or dialectal idiosyncrasies, and in the way his contemporary readers received and appreciated it.

Textual criticism not only leads us into an author's workshop and makes us witness the gradual growth and final completion of a literary work of art, it also enables us to penetrate the author's mind and to gain an insight into his psychological make-up.

R.S.

THALIA
Muse of comedy and pastoral poetry. →MUSEN.

THEATERLIED
Light lyrical song inserted in farces and plays. →VOLKSKOMÖDIE.

THEATERREDE
Form of address, usually in verse, common in the 18th century, which formally greeted the audience before the performance of a play.

THEATERWISSENSCHAFT
An independent academic discipline which was established in Germany through the efforts of Max Herrmann and Artur Kutscher during the early decades of this century. At first the emphasis was laid on theatre history as a field of research which could not be adequately covered by *Germanistik*. At present the discipline encompasses the study of all those elements which constitute theatre, as opposed to drama, both past and present: theatre history, theatre theory and semiotics, costumes, acting styles, theatre architecture, theatre criticism, theatre and law, e.g. censorship, and of course, the audience. Modern *Theaterwissenschaft* tends to see theatre as a complex sociological and historical phenomenon which can only be adequately studied through an interdisciplinary approach. For example, psychological and sociological techniques are being applied to analyse the actor-spectator relationship. Film and television studies are also being incorporated.
This discipline does not see itself as being in the first instance a theatre school, but as an academic pursuit which provides an excellent background for the →DRAMATURG and the theatre critic and, to a lesser extent, for the director.

C.B.

THEATERZETTEL (playbill, theatre programme)
Notice provided by a theatre giving details of the cast, and members of the production-team of a play, and information about the play itself and announcing forthcoming productions.

THEMA
The subject of a literary work; the main matter under discussion.

THEMATIK
Collective term to denote the multiplicity of interrelated aspects of a →THEMA.

THEODIZEE (theodicy)
The philosophical and theological vindication of Providence in the face of evil; e.g. the attempt by Leibniz (1646-1716) to establish earth as the best of all possible worlds. Since the 18th century this has become a central theme in literature.

THEOGONIE (theogony)
The genealogy of the gods, or a poem dealing with this subject.

THESENSTÜCK
Form of drama which accentuates a point of view, political ideology or ethical norm. →LEHRDICHTUNG, →TENDENZDICHTUNG.

THESPISKARREN
Humorous term for a travelling theatre. The original Latin term was coined by Horace (65-8 B.C.) who erroneously assumed that the legendary founder of Attic drama, Thespis, used a wagon as his stage.

THRILLER (thriller) →**KRIMINALROMAN**

TITELSCHUTZ (copyright of a title)
The legal protection enjoyed by authors or publishers which ensures that titles of their works cannot be reproduced or copied without permission.

TITURELSTROPHE
Med. stanza form named after Wolfram von Eschenbach's courtly epic *Titurel* (after 1215). It consists of two rhyming couplets, each line ending with a falling cadence. In general the first line has eight stresses, the second and fourth lines ten, and the third line six. Each line except for the third has a caesura after the fourth stressed syllable. In a later form, the stanza of *Der jüngere Titurel* (c.1270), rhyme also occurs at the caesura of the first two lines producing the rhyme-scheme of a seven-line stanza: ab, ab, c, xc.

TON = Weise
The metrical form and melody of med. lyrics and the songs of the *Meistersinger*. In the M.A. it was not permitted to use the *Töne* of other poets and this resulted in an immense proliferation of metric and melodic forms. →MEISTERSANG, →MIN-NESANG.

TONMALEREI →**ONOMATOPOESIE**

TOPIK (topics)
Since Aristotle's first treatise on topics as part of his *Organon of Logic*, topics is defined as the theory and the body of principles of persuasive argumentation in the area of probable opinion that lies ahead, both systematically and historically, of axiomatic scientific proof. Topics received its systematic treatment under the heading of invention in →RHETORIK, from where it extended its influence into poetics and, during the M.A. into theology. After the denunciation of probability, traditional wisdom and current opinion in favour of scientific certainty during the Age of Reason, topics was reduced from a theory of the sources of arguments to a storehouse of commonplaces and clichés (Greek: topos - Latin: locus communis - English: commonplace). A renewed critical interest in the persuasive forms of argumentation in disciplines like law, sociology, linguistics, epistemology and literary criticism has developed topics into an analytical instrument for the investigation of the past and present use of persuasive arguments and strategies in areas as diverse as advertising, politics, law, philosophy, history of science and literature. The analysis of topics seeks to show which arguments were offered and accepted at various times and circumstances within a given society and within specific literary genres. It not only researches and records the tradition of a topos/argument, as for example in Curtius's seminal book *Europäische Literatur und lateinisches Mittelalter* (1948), it also assesses the consciously or unconsciously accepted and fostered truth value of topoi within historically changing cultural horizons. Since Aristotle (384-322 B.C.), research into topics looks at the legitimation of the persuasive arguments which create and shape the ideas which are found in debates about the questions and problems of life which in turn influence political decisions. This legitimation is itself subject to the process of historical change, as, for example, in the critique of class interests: Aristotle refers to the wisdom of the 'wisest' or of the 'majority', yet even in antiquity

'reason' was directed against 'commonsense' and today the term applies principally to the 'inherent logic of matter', thus overthrowing the legitimation by the philosopher, poet or writer, which used to be a matter of course. →TOPOS.

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

TOPOS, TOPOI (topos, topoi)
The invention of arguments as the art of open discussion of all human matters is the subject of the central part of →RHETORIK; it is investigated in detail in →TOPIK. The topos is, originally, the place or source where arguments can be found which help to convince the audience or reader of the speaker's or writer's case; later on, the term is applied to the individual argument. Thus in law, the topos 'alibi' harbours many arguments in defence of the accused; in literature traditional topoi such as 'life is a vale of sorrows', 'labour sweetens life', 'life was better in the past' (the topos of the Golden Age), 'nature is wiser than man' or 'good people go to heaven, bad people go to hell' etc. give rise to many diverse and even contradictory arguments and are passed on in the many proverbs, examples, poetic images and social conventions which make up the consciously or unconsciously accepted cultural traditions of societies. Aristotle (384-322 B.C.) was mainly concerned with the 'artificial' topoi which categorize arguments according to their logical provenance, but the above substantive or 'non-artificial' topoi, which are legitimized by one authority or another, are of far greater importance for the writer or literary analyst: they are handed on and continually invented afresh. In this way they offer access to traditional and current opinions as well as insight into the productive imagination of writers in their argumentative interpretation of human affairs. Since Curtius's *Europäische Literatur und lateinisches Mittelalter* (1948), which is much concerned with continuity in literature in form of the constant factors such as poetic imagery in its many variants, thoughts, themes and even archetypes, modern literary criticism has begun to use topos research as an analytical tool for the investigation of past and present thought-processes and the hidden or open interests contained within them. It is, however, important that research should not only catalogue the continuity of topoi through the ages; research must also be directed to the discontinuity that manifests itself in the demise of old and rise of new arguments, and to the reasons for such changes. Equally, it is necessary to look closely at the meaning of the topos by considering its function in the structure of a given work, so that we may reconstruct the full thrust of its argumentation.

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

TRAGIK
A basic concept of perception of the world applicable to life and by extension also to art; the basic mode of tragedy (→TRAGÖDIE). *Tragik* results from a conflict between two sets of values, one set being represented by supreme powers (e.g. the gods, fate, a universal law, eternal justice etc.) or an institution (e.g. the state, the church, a dynasty etc.) which leads inevitably to the physical or mental destruction of a worthy human being who tries with all the means at his disposal to uphold another set of values, if only as an idea. The human being thus trapped is usually aware of the sacrificial nature of his stance but has no real choice if humanity as a whole is not to be betrayed (e.g. *Othello* V, 2 "It is the cause, it is the cause, my soul"). The destruction of such a being may be experienced either as higher necessity because the old universal order is being restored or as total senselessness because it occurs for no humanly comprehensible reason. *Tragik* is thus constituted by the fact that the tragic

human being is compelled to act as he does but in doing so brings about his own downfall.

A.O.

TRAGIKOMÖDIE (tragicomedy) = Mischspiel
Dramatic genre subject to much confusion. The best attempt at definition so far has been by Guthke (*Geschichte und Poetik der deutschen Tragikomödie*, 1961). The concept was already known to and accepted by Socrates (470-399 B.C.) and Aristotle (384-322 B.C.), and the term was facetiously coined by Plautus (254-184 B.C.) *Tragikomödie* was rejected as a genre by Cicero (106-43 B.C.) and other classical purists, but revived by →RENAISSANCE Humanist writers and critics to justify an indigenous tradition and its link with the classical tradition of essentially distinct tragic and comic dramatic genres, producing a combination of opposite and extreme emotions rather than the middle way of the pastorals of Guarini (1538-1612). In pre-18th century drama (Beaumont and Fletcher, Haugwitz, Hallmann) *Tragikomödie* could be one or more of four things: (1) a mixing of high and low class dramatis personae, (2) a mixture of high and low styles, (3) a blending of comic and tragic subject-matter or plots or (4) a happy end to a tragic story and vice versa. The last is the most frequent criterion. The 18th century purists rejected the genre. It was replaced by →WEINERLICHES LUSTSPIEL or sentimental comedy which avoided violent emotions. The 19th century German and French Romantics (Schelling, Hugo) stressed the mingling of extremes, often referring to individual scenes from Shakespeare. Later writers championed it as expression of a modern loss of an encompassing metaphysical order. 20th century theory (Dürrenmatt 1921-1990, Pirandello 1867-1936, Ionesco 1912-1994, Pinter 1930-2008) points out that in tragicomedy the comic and tragic heighten rather than diminish each other and that all comedy is in essence tragic and vice versa. The common denominator of tragic and comic modes is that the individual protagonist is in conflict with some accepted norm. Tragicomedy is to be distinguished from grotesque-absurd drama as more realistic and disorientated rather than pessimistic; it is less exaggerated and more genuinely tragic and comic than melodrama. An example of *Tragikomödie* is: Dürrenmatt's
Der Besuch der alten Dame (1956).

S.H.

TRAGISCHE IRONIE (dramatic irony) →**IRONIE**

TRAGÖDE (tragic actor)

TRAGÖDIE (tragedy) = Trauerspiel
The artistic presentation of →TRAGIK in the form of a stage play. This presentation underwent changes throughout history as the notion of *Tragik* changed (e.g. the M.A. with their strongly dominating Christian philosophy did not really allow a tragic conception of the world, as the suffering endured by the moral human being during his lifetime would be rewarded after death).
Tragedy as an art-form was developed by the ancient Greeks and Greek tragedy has served as a model for almost two thousand years. Structural elements such as →ANAGNORISIS, →HAMARTIA, →HYBRIS, →KATASTROPHE, →PERIPE-TIE were thought to be constituents of each tragedy, necessary to achieve the desired effect of →KATHARSIS, but the incorporation of structural elements, including the three unities (→EINHEITEN), and the elevated status of the tragic hero, which was

relaxed in the 18th century (→STÄNDEKLAUSEL), does not guarantee a tragedy. The ultimate test will always be whether or not the play succeeds in portraying the event or situation it is presenting as being tragic (→TRAGIK).

A.O.

TRAKTAT
Treatise or pamphlet on religious or moral questions.

TRAUERSPIEL →TRAGÖDIE

TRAVESTIE (travesty)
Like the English equivalent, *Travestie* refers to the imitation of the typical subject-matter of a genre or of a particular author and the accompanying substitution of a 'low' or colloquial style for the serious and lofty style of the original.
Though travesties do not play a very significant part in great literature - Johann Nestroy (1801-1862) is an exception - numerous major works incorporate travesty. In *A Midsummer Night's Dream* (1595), the 'rude mechanicals' stage a performance of the tragedy of Pyramus and Thisbe which through their comic ineptitude becomes a travesty. Like parody (→PARODIE), travesty derives part of its comic effect from the incongruity between form and content which is basic to it, and part from its deflation or ridicule of what is being travestied. Whether mild or savage, travesty is satiric by nature, unmasking what is high-faluting, pompous or hackneyed. →SATIRE.

P.T.

TRILOGIE (trilogy)
A group of three tragedies, each complete in itself, but linked by a common story or theme, which with the →SATYRSPIEL made up the Greek →TETRALOGIE. Term also applied by extension to any set of three related literary works by the same author.

TRIMETER (trimeter)
Metrical line consisting of three feet. →METRUM.

TRIVIALLITERATUR = Unterhaltungsliteratur
Trivial literature is always popular light reading (*Unterhaltungsliteratur*) but not all popular literature is trivial literature: trivial literature is literature of inferior artistic quality. In the literary work of art, the criterion which governs the selection and shaping of the material is necessity: every word-image, every device used, derives its function and its significance from the interrelated whole it serves to constitute. The aesthetic whole, formed by this strictly economical use of material and means, provokes reflection, induces insight and reveals meaning. Trivial literature has no such integrated form. The aim is not reflection, but the stimulation of emotion, effect for effect's sake. The criteria of necessity and economy give way to arbitrariness and accumulation. The vague word-images, the extravagantly used metaphors, the contrived symbols, the lyricisms are all chosen arbitrarily for their evocative potential and are replaceable by any equivalent that would achieve the same effect. The order of appearance is also arbitrary, so long as the range of emotional stimulus is extended. The means become an end in themselves, and as there is no meaningful context to sustain the artificially stimulated effect, the stimulus must be continually renewed. The accumulation of evocative motifs covers and merges the entire range of emotions and keeps the reader in a continual state of vibration - as long as the book lasts.

Superficial details from the familiar contemporary scene are incorporated to lend to trite story and empty sentiment the semblance of validity. For the same reason the more pretentious author, with the pseudo-cultured philistine in view, incorporates the stilistic traits of recognized poets or cultural eras.

Why the phenomenal demand for trivial literature in the modern world? Too little research has been done in the field for that question to be answered adequately, but the following explanation (Killy, *Deutscher Kitsch*, 1951) is convincing. Trivial literature has taken over the function of the fairy-tale. When stripped of its contemporary trappings and evocative effects, the material of trivial literature shows a marked resemblance to that of the fairy-tale: both present the same basic human types, both order the complexities of the world into a clear-cut, moral pattern, revealing the basic conditions of human existence, both stimulate the reader's imagination and enable him to participate in the illusory resolution of real life's inextricable problems. This fulfils a basic human need, which is not otherwise satisfied in the modern world. Man cannot live without the illusions, the pictures which the imagination creates of the workings of the world, but this need is becoming increasingly more difficult to meet: literature is foreign to the average man in the street, the traditional fairy-tale is outmoded and the Bible has become an unknown book. The masses turn to trivial literature.

But in modernizing the world of the fairy-tale, trivial literature has secularized it: stripped it of its supernatural dimension and replaced its timeless universal values with the semblance of contemporary relevance. The hollowness of the result is veiled by false sentiment. Trivial literature exploits and foils the need to which it owes its existence. →KITSCH.

P.L.

TRIVIUM →ARTES LIBERALES

TROCHÄUS (trochee)
A metrical foot of two syllables in which the stressed or long syllable is followed by an unstressed or short syllable (Xx) →METRIK.

TROPE (trope)
Figure of speech: any rhetorical device which invests a word with more than its literal meaning.

TROPUS (trope)
The addition or amplification in Gregorian chant, and later in med. religious drama.

TRÜMMERLITERATUR
Literature of the period directly following the Second World War; it depicted realistically problems of life in the ruined cities of Germany, but frequently its aim was to search for a new beginning, arising from the *Trümmer* (ruins).

TYPOGRAPHIE (typography)
The art of type-setting and composing; the arrangement or appearance of printed matter.