

## **E**

### **EBENE**

Level of presentation; e.g.: the level of reality, the level of dream or the level of the supernatural. →DOPPELTE EBENE.

**EDITIO CASTIGATA** (bowdlerized edition) →AUSGABE

**EDITIO DEFINITIVA** (definitive edition)

Edition which corresponds most closely to the wishes of the author. →AUSGABE.

**EDITIO PRINCEPS** (first edition) = *Erstausgabe* →AUSGABE

**EDITIO SPURIA** (unauthorized edition)

Print or reprint of a work without permission. The unauthorized reprinting of an edition is also referred to as *Raubdruck*. →AUSGABE.

**EDITION** →AUSGABE

**EDITIONSTECHNIK** →TEXTKRITIK

**EINAKTER** (one act play)

### **EINBAND**

Cover or binding of a publication.

**EINBILDUNGSKRAFT** (imagination)

The human capacity to form mental images, through which alone, according to Kant, (*Kritik der Urteilskraft*, 1790), we are able to synthesize our otherwise chaotic sense impressions into mental pictures of separate external objects. Kant calls imagination "a creative capacity which enables us to construct in our minds a second natural world out of the materials which the first provides." Goethe (1749-1832) celebrates this supreme human gift, which he calls *Phantasie*, in *Meine Göttin*, much as Keats (1795-1821) does in his *Fancy*. Several of the German Romantics speak of '*produktive Einbildungskraft*' as the source of all poetry and philosophy. For modern German aesthetic theory, after the impact of Realism, Dilthey's *Die Einbildungskraft des Dichters* (1887) was a powerful plea for a return to the older conception of poetry as "an instrument for the understanding of the world worthy to rank beside *Wissenschaft* (i.e. science and scholarship) and religion."

W.H.B.

**EINDRUCKSKUNST** →IMPRESSIONISMUS

**EINFACHE FORMEN** ('primary forms')

Term coined by André Jolles in a book of this title published in 1929, in which he classifies and describes the original and basic forms of popular narrative literature. Jolles distinguishes nine different forms: →KASUS, →LEGENDE, →MÄRCHEN, →MEMORABILE, *Mythe* (→MYTHOS), →RÄTSEL, →SAGE, →SPRUCH, →WITZ. These primary forms are viewed by scholars as originating in preliterate

culture and therefore as being part of the oral tradition in literature. The forms themselves are considered to be the expression in language of certain universal and enduring attitudes which humans adopt in their response to the world. As a consequence of this view, more recent research has extended the scope of the term *einfache Formen* beyond narrative literature to include also the various basic forms of lyric poetry.

### **EINFÜHLUNG** (empathy)

The emotional response to a work of art as distinct from an intellectual understanding of it.

### **EINHEITEN** (three unities)

Aristotle (384-322 B.C.) first proposed unity of action in the drama (i.e. no material extraneous to the central plot). French and Italian dramatists extended this concept, adding unity of place and time: the play was to be restricted to one location, and the time scheme was to approximate as closely as possible to the actual duration of the performance, or at most span a single day.

### **EINHEITLICHKEIT**

Uniformity and appropriateness of style throughout a work.

### **EINLEITUNG**

1. Introduction, foreword, preface; the preliminary section of a literary work or discourse which prepares or explains what follows. = *Geleitwort*.
2. Exordium: the initial part of a classical drama, which introduces the characters and reveals the subject of the play.

### **EINSILBIGER REIM → MÄNNLICHER REIM**

### **EKLEKTIZISMUS** (eclecticism)

Mode of creation which does not develop its own technique and philosophy but selects elements from existing ones.

### **EKLOGE** (eclogue)

Type of pastoral poem, frequently written in the form of a dialogue between rural characters such as shepherds and shepherdesses. → HIRTENDICHTUNG, → IDYLLE.

### **ELABORAT**

Piece of writing in which the author's efforts and exertions are clearly apparent, so much so that it frequently appears laboured and stolid.

### **ELEGIE**

In Greek and Roman literature, a poem written in elegiac distichs (→ DISTICHON). In modern German literature, however, it is the mood of melancholy, reflection, longing and sadness which characterizes the *Elegie*, rather than the metre. → JEREMIADE, → KLAGELIED.

### **ELLIPSE** (ellipsis)

Stylistic device: omission of word(s) in a sentence resulting in an incomplete

syntactical construction.

**ELOGE** (eulogy, panegyric)  
Speech in praise of a person.

**EMBLEM** (emblem) = Sinnbild

The emblem originated from the study of Egyptian hieroglyphics by the Italian humanists (→HUMANISMUS) whose aim was to create the modern equivalent of the ancient signs. Andrea Alciati published the first emblem-book, *Emblematicum libellus* (Augsburg, 1531), which not only went through more than 150 editions itself but also had a large following in all the major European countries. In its classic form the emblem consists of three parts: the *inscriptio* or motto, the *pictura*, and the *subscriptio* or epigram (→EPIGRAMM), which functions as a commentary on both picture and motto. Although the *pictura* is of prime importance in the tripartite structure of the emblem, it is only through the *inscription* and *subscription* that a deeper, hidden meaning of the picture is revealed and that often a moral maxim or a universal truth is established. The synthesis of pictorial and literary presentation was reflected in the terminology of the emblematisers themselves, when they defined emblems as *Picta Poesis* or *Gemälpoesy*. This new art form gained particular importance in the 16th and 17th centuries, profoundly influencing European literature in all its branches. In Germany emblematic references and imagery were frequently used in the poetry and drama of the Baroque. →BAROCK.

H.W.N.

**EMENDATION** (emendation)

Correction and revision of a faulty and/or fragmentary text, in accordance with the principles of →TEXTKRITIK.

**EMIGRANTENLITERATUR →EXILLITERATUR**

**EMPFINDSAMES LUSTSPIEL →WEINERLICHES LUSTSPIEL**

**EMPFINDSAMKEIT** = Sentimentalismus

Term applied to a literary and social development c.1740-1780 concerned with the intensive cultivation of sentiment, sensibility and introspection. Sources include self-scrutiny practised in pietist circles (→PIETISMUS), the epistolary novels of Samuel Richardson (*Pamela*, 1740; *Clarissa Harlowe*, 1749), the works of Laurence Sterne (1713-1768), and Rousseau's *La nouvelle Héloïse* (1761). Associated with enthusiasm for nature, fascination with death, especially in Edward Young's *Night Thoughts* (1742/3) and Macpherson's *Ossian* (1765), and close identification of love and friendship. The ability to feel intensely and to weep readily is often taken as a sign of a character's moral worth. Its excesses were later attacked in England by Jane Austen's *Sense and Sensibility* (1811) where the latter indicates "an overrefined and excessive susceptibility".

In Germany *Empfindsamkeit* was associated with Klopstock's *Messias* (1748) and lyric poetry, the poets of the *Göttinger Hain* and Gellert's *Leben der schwedischen Gräfin von G.* (1747/8). In Goethe's *Die Leiden des jungen Werthers* (1774) Lotte looks out at a landscape as a storm passes over and breathes the word "Klopstock!" The following lines typify the diction of *Empfindsamkeit*: "Ich erinnerte mich sogleich der herrlichen Ode, die ihr in Gedanken lag, und versank in dem Strome von

Empfindungen, den sie in dieser Losung über mich ausgoß. Ich ertrug's nicht, neigte mich auf ihre Hand und küßte sie unter den wonnevollsten Tränen". *Empfindsamkeit* appears in →COMEDIE LARMO-YANTE and in Lessing's Miß Sara Sampson (1755) but was later attacked by him for its *Schwärmerei* and parodied by Goethe in *Triumph der Empfindsamkeit* (1777), which ridicules *die Empfindsamen* in the Darmstadt circle also described in *Dichtung Wahrheit* (1811ff.)

K.F.

### **EMPHASE** (emphasis)

Phonetic device: the increase of stress or the raising of the voice in order to accentuate a word or a phrase; indicated in printing by italics, spacing, underlining etc.

### **EMPIRISCHE LITERATURWISSENSCHAFT** (Empirical Literary Theory; Empirical Studies of Literature)

A concept of literature developed by Siegfried J. Schmidt and his teams. "Empirical" is understood to accept subjectivity and dependence on theories, not claiming to aim for objectivity and collection of neutral data. To work empirically means to examine those who read texts and communicate about them. The notion of interaction between text and recipient is rejected; texts do not have aesthetic qualities and meanings of their own, to be approached or decoded, but acquire these only through the process of reception by socialised readers whose input comprises varied degrees of ability, emotion and interest. A text is a literary text, whenever it is deemed literary in the process of literary communication. Empirical Studies of Literature are connected with the philosophy of Radical Constructivism and its concepts, including "construction of reality" (literary meanings are not extracted but constructed, descriptions of literary phenomena are "constructs"), and "the cognitive domain" (meanings are products of the "cognitive apparatus" of an individual, involving intellectual capacity as well as the emotional, imaginative and associative potential and memory). Individual literary activities combine to represent literary processes whose sum total within a society forms the literary system (thus not primarily defined via literary works but via the rules governing literary communication). Its demarcation lines are set by two conventions: the aesthetic convention (criteria and expectations shift towards the specifically poetic instead of true/false or useful/useless), and the polyvalence convention (providing freedom from the necessity to offer clear and unambiguous wordings, and room for different readings by different individuals and in different times and situations). The price for this freedom and flexibility of the literary system is the loss of practical relevance due to the fictionalisation of its communication code, leading to a basic dichotomy between literary and non-literary activities.

P.P.

### **ENDREIM**

The rhyming of sounds from the last stressed syllable onwards as opposed to Stabreim →ALLITERATION); e.g.: Herzen/Schmerzen. →REIM.

### **ENDSILBENREIM**

The rhyming of the last unstressed or short syllables of two or more lines; e.g.: Herzlein/Zweiglein.

### **ENGAGEMENT**

1. An author's strong personal commitment to moral, political, or religious beliefs

which is reflected in his work. →ENGAGIERTE LITERATUR.

2. Engagement; employment of a performing artist.

**ENGAGIERTE LITERATUR** = Littérature engagée (committed literature)

German form of the French term *littérature engagée*, coined by Jean-Paul Sartre in 1945 and discussed most fully in his essay *Qu'est-ce que littérature?* (1947). The usual English term is 'committed literature', denoting literature which is committed to an idea or cause, and more especially to a political or social movement. It is to be distinguished from →TENDENZLITERATUR, since its practitioners insist on the primacy of literature over propaganda. Sartre maintains that *engagierte Literatur* is always in the service of socialist democratic revolution against established authority, appealing to the idea of liberty. "En un mot, la littérature est, par essence, la subjectivité d'une société en révolution permanente." Literature is activity: "Parler c'est agir...L'écrivain engagé sait que la parole est action". This activity however results from the free choice of the writer, and it is therefore not correct to suggest that the literature of those states in which writers have to conform to guide-lines established by the ruling political party is *engagierte Literatur*. Although Sartre insisted that only works in prose could be properly called *engagierte Literatur*, the term can be equally well applied to the political ballad or chanson. →POLITISCHE DICHTUNG.

E.W.H.

### **ENGLISCHE KOMÖDIANTEN**

Professional travelling theatre groups which came from England to the Continent. Their presence in Germany can first be documented in 1586 in Dresden. There is evidence that after 1592 some of these groups remained in Germany, and by filling their vacancies with German actors gradually became German groups. Initially, their performances were in English. This necessitated a very naturalistic and sometimes slightly exaggerated acting style, which they retained when they became German groups.

A troupe consisted of ten to fifteen actors and about seven musicians. They presented (sometimes crude) adaptations of plays by Shakespeare (1564-1616), Marlowe (1564-1593), Kyd (1558-1594) etc. but introduced into each play the role of clown which was usually played by the director of the group (→PICKELHERING). This clown figure acted as a guide and commentator for the audience and sometimes assumed the function of the Greek chorus. Travelling theatre groups in Germany flourished until the end of the 18th century but declined due to the establishment of theatre buildings which had their own ensembles in residence.

A.O.

### **ENIGMA →RÄTSEL**

**ENJAMBEMENT** (enjambement) = Hakenstil, = Versbrechung, = Zeilensprung

The overflow of the syntactical structure into the next metrical line; the end of a verse line and the end of the sentence do not coincide;

e.g.: Wer, wenn ich schrie, hörte mich denn aus der Engel

Ordnungen? und gesetzt selbst, es nähme

einer mich plötzlich ans Herz...(Rilke, *Duineser Elegien*, 1923)

## **ENTSTEHUNGSGESCHICHTE**

History of the origin and development of a (literary) work, tracing influences, sources, different versions etc.

## **ENTSTEHUNGSZEIT**

The time span from the first conception of a work to its final version.

## **ENTWICKLUNGSROMAN**

Type of novel prevalent in the 18th and 19th centuries, which characterizes the development of the German rather than the European novel. Although the term is loosely used of 20th century novels such as Thomas Mann's *Zauberberg* (1924) or Hesse's *Glasperlenspiel* (1943), the *Entwicklungsroman* rests upon pre-suppositions which are no longer valid. The development of the main character, usually a sensitive and exceptional individual, is traced from initial doubt, confusion or ignorance to a maturity which reflects the ideal of the author and, to some extent, of his age. Concentration on the growth of the individual frequently indicates the presence of some autobiographical elements. The first presupposition essential to the *Entwicklungsroman* is that behind all the changes, errors and set-backs in the progress of the individual towards harmonious development there is a fundamental continuum of personality, which is finally revealed in its essential purity; the second is that this development can be traced adequately in conformity with universally valid psychological laws; and the third is that the milieu in which the individual lives can be adequately described in static terms. Whatever other 'modern' elements the *Entwicklungsroman* may contain, these presuppositions distinguish it clearly from the novel of the 20th century. The earliest *Entwicklungsroman* is Wieland's *Agathon* (first version 1766, second 1773, third 1794); the prime example of the genre is Goethe's *Wilhelm Meisters Lehrjahre* (1795-96); and the latest examples are Keller's *Der grüne Heinrich* (first version 1854, second 1879-80) and Stifter's *Der Nachsommer* (1857). Novels in other European literatures, such as Dickens's *David Copperfield* (1849), may have certain affinities with the *Entwicklungsroman*, but usually tend to place more emphasis on actual social conditions. Related terms are →BILDUNGSROMAN, which stresses the classical ideal of →BILDUNG, *Erziehungsroman*, which suggests a more strictly pedagogical approach to the development of the individual.

E.W.H.

## **EPIGONENDICHTUNG** (literature written by epigones)

The literary work of those who come after great creative writers, and who cannot free themselves from the influences of the preceding periods and authors, and imitate previous literature in an unimaginative and unconvincing fashion.

## **EPIGRAMM** (epigram)

1. Inscription on monument, building, tomb etc. = Inschrift.
2. Very brief and succinct poem, usually consisting of a couplet which utilizes satire, irony and wit to make a specific point. = Sinngedicht;

e.g.: Wie willst du weiße Lilien zu roten Rosen machen?  
Küß eine weiße Galathee, sie wird erötend lachen.  
(Friedrich v. Logau)

Latin epigrams frequently use →DISTICHON.

### **EPIK** (narrative literature, epic poetry)

1. General term which encompasses all forms of narrative literature (*erzählende Dichtung, Erzählkunst*) The basic attitude in *Epik* is one of observing the action from a distance (→EPISCH). The narrator, however, can make his presence felt to a greater or lesser extent. Its basic forms are narrative and report. The focus is on action rather than characters and it may be placed either in a realistic landscape or in a world of fantasy. (e.g. Goethe's and Schiller's exchange of ideas on a definition of epic and dramatic forms of art). Primary forms (→EINFACHE FORMEN) like legend, myth and folk-tale can be regarded as basic or early forms of *Epik*. The main short forms of narrative are anecdote (→ANEKDOTE) and novella (→NOVELLE). Further short forms are fable and idyll, 'large' forms the novel, saga and the epic poem. →PROSA.

2. Sometimes *Epik* is held to be synonymous with heroic poetry (*Epos*). The epic poem is a long narrative incorporating myth, legend, folk-tale and history and it is frequently of national significance (→NATIONALEPOS). There are two main strands: (a) the primary epic, which belongs to the oral tradition and is composed orally and recited; only much later is it occasionally written down; (b) the secondary epic, which is conceived in written form. To the former belong: *Gilgamesh* (19th-18th centuries B.C.), *Odyssey* (c.800 B.C.), *Beowulf* (c.8th century), the (c. 800-1200). In the latter group fall: Virgil's *Aeneid* (c. 29 B.C.), which later served as the chief model for Milton's literary epic *Paradise Lost* (1667), furthermore the anonymous *Chanson Roland* (c. 1100), the *Nibelungenlied* (c.1200), Tasso's *Gerusalemme Liberata* (1581). The epic was ranked by Aristotle as second only to tragedy, and by Renaissance critics as the highest genre of all. →GATTUNGEN.

V.K.

### **EPILOG** (epilogue)

1. Short speech given by a principal character to the audience at the end of a play.
2. Conclusion added to a novel, or long poem.

### **EPIPHER** (epiphora)

Rhetorical and poetical device: the repetition of a word or phrase at the end of consecutive lines of verse or phrases; e.g.: Nacht ist es: nun reden lauter alle springenden Brunnen. Und auch meine Seele ist ein springender Brunnen ... (Nietzsche, *Nachtlied*) →ANAPHER.

### **EPISCH**

1. In its most general sense *episch* means 'narrative'; *epische Dichtung* generally means 'prose'. →PROSA.

2. *Episch* may be used more specifically as the adjective of *Epos*: when used thus *epische Dichtung* means 'epic poetry'. →EPIK.

3. For Emil Staiger (*Grundbegriffe der Poetik*, 1946) *episch* denotes one of the three qualities (→DRAMATISCH, →LYRISCH) which according to their distribution in a given text constitute its relationship to a genre (→DRAMATIK, →LYRIK).

*Episch* in this sense is a mode of presentation. It is the presentation of a situation, an event or a landscape from a certain perspective, which is always detached from and outside what is presented. This presentation is characterized by the objectivity and composure of the presenter (narrator) who aims at relating things with equanimity. →ERZÄHLER

A.O.

### **EPISCHE BREITE**

The characteristic mode of epic narration which features frequent deviations from the main theme, the inclusion of anecdotes and episodes, the use of detailed description, flashbacks etc.

### **EPISCHE WIEDERHOLUNG**

Repetition of certain words or phrases throughout a text, which occurs frequently in epic narration. →EPITHETON, →LEITMOTIV.

### **EPISCHES PRÄTERITUM**

The use of the imperfect tense as a narrative tense, where the imperfect form does not indicate a temporal relationship.

### **EPISCHES THEATER** (epic theatre) = *nichtaristotelisches Theater*

Term coined by Brecht (1898-1956) to designate a kind of drama and style of production which he created and developed. Episches Theater, in direct contrast to the theatre of illusion or Aristotelian theatre, as Brecht called it, uses every device at its disposal to destroy any illusion of reality and to prevent the audience from identifying with the figures and situations in front of them. (→VERFREMDUNGSEFFEKT). Brecht requires the audience to be critically detached, to relax and to reflect on the lessons to be learnt from the events presented on stage. The audience is expected to leave the theatre instructed and improved, therefore it must be kept alienated from the action on the stage. There is still pleasure to be derived from this type of theatre, i.e. the pleasure and exhilaration of discovery, of a new insight, and there is also room for emotions, such as 'love of justice, the urge to freedom or justified anger'. These emotions should be evoked by a performance and the 'critical attitude', which should result from any encounter with epic theatre can, according to Brecht, never be passionate enough. →ARISTOTELISCHES DRAMA.

A.O.

### **EPISTEL** (epistle)

1. Letter.
2. Letter written by an apostle in the N.T.

### **EPITAPH** (epitaph)

1. Funeral speech.
2. Inscription on a tombstone, memorial plaque, etc. = Grabschrift.
3. Memorial stone or plaque.

### **EPITHETON** (epithet)

Adjective or adjectival phrase which defines a particular quality. Recurring epithets are frequent in epic narration. →EPISCHE WIEDERHOLUNG.

### **EPITOME** (epitome)

Shortened version or summary of a lengthy historical, scholarly, scientific or literary work.

N.B. The German term does not have the secondary meaning of the English term referring to persons as incarnations of a given quality.



## **EPOCHALSTIL**

Generic term referring to the summary of those elements of style which go beyond individual traits and characterize a literary period.

**EPODE** (epode) →STROPHE

**EPOPÖE** →EPOS

**EPOS** (epic poetry) = Epopöe

The word is of Greek origin and means a long verse narrative. Distinguishing features are great length, regular metre and the presentation of the deeds of gods and heroes. The Western tradition begins with Homer (c.800 B.C.), continues with Virgil's *Aeneid* (c.29 B.C.). Med. examples are: the *Nibelungenlied* (c.1200), *Chanson de Roland* (c.1100) and the earlier Icelandic sagas. Since the →RENAISSANCE, epic poetry has been replaced by prose, particularly the novel, as the main mode of extended narration. →EPIK.

**ER-FORM** (third person narration)

**ERATO** (Erato)

Muse of love poetry. →MUSEN.

**ERBAUUNGSLITERATUR** (devotional literature)

Refers to the vast and manifold traditions of religious and devotional literature written - in prose and verse - with the specific intention of awakening and stimulating pious emotions and contemplation. Devotional literature is usually intended to be read at home individually or in an intimate circle of friends or family. The streams of Mysticism (→MYSTIK) of the 14th and 15th centuries and the Pietism (→PIETISMUS) of the 17th and 18th centuries in particular produced a rich and valuable devotional literature usually aimed at and read by theologians and an élite of educated and literate laymen. Although devotional literature does not exclude any particular genre, it developed a number of characteristic forms of its own, e.g.: tracts (→TRAKTAT), consolations (*Trostbüchlein*) collections of sermons (*Predigten*) and prayers for the year (→POSTILLEN), autobiographical confessions. With the change and the dramatic increase in the reading public and the general secularization of literature during the 18th and 19th centuries devotional literature lost much of its importance and reputation. Now written predominantly for the common reader it has become often trivial, sentimental and politically reactionary.

F.V.

**ERFÜHLUNG**

The emotional perception of phenomena: a concept which is of great importance in Romanticism and Impressionism. →ROMANTIK, →IMPRESSIONISMUS.

**ERINNERUNGEN** →MEMOIREN

**ERLEBNIS**

In literary criticism this term refers to any significant experience of the writer which is transformed into an artistic form. This aesthetic process may result in a

considerable discrepancy between the original experience and its artistic manifestation. Hence, there have developed two important modes of literary criticism which seek to interpret the author's work by means of uncovering these key experiences. The one finds this information by means of biographical detective work, and the other, the psychoanalytical school, probes the poet's unconscious for these experiences by analysing recurring motifs and images.

### **ERLEBNISDICHTUNG**

Writing which aims to express subjective and personal experience; became prominent in the eighteenth century. 19th century literary critics judged literary value by the intensity of the experience communicated and mistakenly interpreted it as the direct biographical and psychological expression of the author. Term largely redundant as all writing is based on experience, but filtered through the literary process.

**ERLEBTE REDE** (style indirecte libre) = Style indirecte libre

In prose works a specific technique for rendering the mostly unuttered thoughts of a person. Compare the following examples, one for direct speech (→DIREKTEREDE) and one for reported speech (→INDIREKTE REDE): Sie sagte: "*Muß ich* das wirklich tun?": Sie fragte sich, ob sie das wirklich tun müsse. In *erlebte Rede* this becomes: *Mußte sie* das wirklich tun? As can be seen from the examples, *erlebte Rede* formally combines particular elements of direct speech and reported speech, offering the author the advantages of both: it employs, on the one hand, the immediate, direct perspective of the person who utters his or her thoughts directly without having to put them into direct speech (which is rather clumsy because thoughts, in real life, are not normally uttered verbally) and, on the other hand, it retains the objective, detached perspective of the writer who does not have to interrupt his flow of words through the awkward grammatical constructions required by reported speech. Thus, *erlebte Rede* enables the author to incorporate a character's innermost thoughts and feelings into his own discourse in a very subtle and highly sophisticated way. It follows that *erlebte Rede* is esp. used in works with a psychological approach. When applied consistently within the narrative it is called the →STREAM OF CONSCIOUSNESS technique.

U.B.

### **ERREGENDES MOMENT**

The first definite hint of the impending conflict in a drama; the point at which the plot changes from the exposition to the climax.

### **ERSCHEINEN**

The release of a publication to the book trade.

**ERSCHEINUNGSJAHR** (year of publication)

**ERSCHEINUNGSORT** (place of publication)

**ERSTAUFFÜHRUNG** (première) = Première

The first performance of a dramatic or musical work in any given country, or of a new translation or adaptation etc. →URAUFFÜHRUNG.

**ERSTAUSGABE** (first edition) →AUSGABE

## **ERSTDRUCK**

1. Preliminary printing of a work, prior to official publication.
2. The first publication of a work in a journal, magazine etc. before it appears in book form.

## **ERSTLING, ERSTLINGSWERK**

The first published or unpublished work of an author.

## **ERWARTUNGSHORIZONT**

Limit or boundary of expectations of a particular group; e.g. a programme director of a theatre has to consider the *Erwartungshorizont* of the audience; i.e. has to plan the programme within the limits of the audience's expectations.

## **ERWEITERTER REIM REICHER REIM**

## **ERZÄHLENDE DICHTUNG → EPIK**

### **ERZÄHLER** (narrator) = Narrator

In general usage Erzähler denotes anyone who recounts a story, and is therefore used as a term for any writer of narrative prose (as in the title of Hugo von Hofmannsthal's anthology, *Deutsche Erzähler*, 1912). In literary criticism, however, the term is synonymous with the English narrator, narrative voice, and refers to a fictional figure in a narrative, not to be identified with the author (→AUTOR), who tells the story from a particular point of view (→PERSPEKTIVE). This narrator figure can be a fully-drawn character participating in the action of the narrative, speaking in the first-person singular (*Ich-Roman*) as in Thomas Mann's *Die Bekenntnisse des Hochstaplers Felix Krull* (1954) or through the medium of his letters, as in Goethe's *Die Leiden des jungen Werthers* (1774). In the third-person novel (*Er-Roman*) the narrator can be at any point on a scale from a fully-developed figure, as Serenus Zeitblom in Thomas Mann's *Doktor Faustus* (1947) to complete anonymity, as in Goethe's *Wahlverwandtschaften* (1809). Even where, as in the *nouveau roman*, the attempt is made to eliminate the narrator altogether, we still have to presume the presence of a narrative voice. Many modern novelists have experimented with a multiplicity of narrative voices, as for instance William Faulkner in *The Sound and the Fury* (1929) or Gerd Gaiser in *Schlußball* (1958). The narrator-figure can be used to control the point of view; he can claim, implicitly or explicitly, omniscience, or can admit the limitations of his knowledge, as in Siegfried Lenz's *Stadtgespräch* (1963); he can address the reader directly (the 'dear reader' technique, used for instance - for comic effect - by Wilhelm Raabe, 1831-1910); he can comment on the action and can introduce material extraneous to the narrative, as in *Huguenau oder die Sachlichkeit*, the third volume of Hermann Broch's trilogy *Die Schlafwandler* (1931/32) (→AUKTORIALES ERZÄHLEN). The narrator can also be to varying degrees conscious of his own function as narrator, and aware of his own abilities or weaknesses, as in Christa Wolf's *Nachdenken über Christa T.* (1968). The varied and sophisticated use of the narrator or narrative voice as an essential element of the novel is one of the major developments of the novel form in the 20th century.

E.W.H.

## **ERZÄHLERDISTANZ → DISTANZ**

## **ERZÄHLHALTUNG →PERSPEKTIVE**

**ERZÄHLKUNST** (fictional art) →EPIK

**ERZÄHLERSPERSPEKTIVE →PERSPEKTIVE**

**ERZÄHLSITUATION** (point of view) →AUKTORIALES ERZÄHLEN, →PERSPEKTIVE

## **ERZÄHLUNG**

This is the most neutral and general of the group of terms (including →NOVELLE, →KURZGESCHICHTE, →ANEKDOTE, etc.) which refer to short or medium length fiction. Its generality is shown by related words →ERZÄHLER, 'narrator' or 'storyteller', *erzählen* 'to narrate' or 'to tell a story', and →ERZÄHLKUNST, 'fictional art', all of which may be applied to fiction of any kind or length. It is not properly used for fiction of novel length, a →ROMAN in German; nor for a story employing subject-matter which is fantastic or supernatural, e.g.: →MÄRCHEN. But it is used freely over the rest of the spectrum of fictional works, when not displaced by one of the more restricted terms such as →NOVELLE, although here too there is considerable overlap and variability of usage. For example, Kleist (1777-1811) called his collected short fiction *Erzählungen*, though they are commonly referred to as *Novellen*. Some scholars have taken the view that an *Erzählung* differs from a *Novelle* by being less carefully and artistically composed; but though this view has some currency, the more common view is that *Erzählung* is simply a looser, more inclusive and general term.

J.M.E.

## **ERZÄHLZEIT, ERZÄHLTE ZEIT**

*Erzählzeit* is the time taken to read a narrative (or tell a story), as opposed to *erzählte* - narrated time, the time-span covered by the narrative. An investigation of the relationship between *Erzählzeit* and *erzählte Zeit* can illuminate aspects of the structure and of narrative techniques. The 19th century novel, covering a whole lifetime in a number of pages requiring say 10 hours to read, will clearly use a technique of selection and will have a structure marked by peaks of development. Some modern novels e.g.: Broch's *Der Tod des Vergil* (1945) deal with an *erzählte Zeit* much more approximate to the *Erzählzeit* and show therefore differences in structure and technique.

E.W.H.

## **ESELSBRÜCKE →DENKVERS**

## **ESSAY**

The term, derived from Montaigne (*Essais*, 1580) and Bacon (*Essays*, 1597 ff.), was first used by a German author, instead of the previously preferred *Versuch*, in the title of Hans Grimm's *Essays* (1859). *Essay* means the same in German as in English, but in neither language has it been satisfactorily defined. It is a short prose form, dealing with any subject-matter of general concern, but without trying to present a single strand of logical argument or to reach a firm conclusion. Unlike the scientific treatise,

the essay has a value which is not diminished by later advances in the subject. The style of the essay is at least as important as the content, and is often marked by careful elegance and deliberate subjectivity. The point of view is tolerant and sceptical (Montaigne), serene and wise (Bacon). In German *Essay* should be distinguished from →ABHANDLUNG = scientific treatise, →TRAKTAT = polemical writing, and →FEUILLETON, which deals with more ephemeral matters and pays less attention to elegance of style. The term →AUFSATZ approximates more closely to *Essay*, but shares with →ABHANDLUNG the primacy of content over form and style. Recent scholarship has used the term *Essay* and in particular its derivatives →ESSAYISMUS and *essayistisch* to denote those elements in a novel which are not strictly narrative. The use of the term *essayistisch* in novel criticism has become very lax, and is sometimes used (incorrectly) to characterize a particular type of novel (such as Uwe Johnson's *Das dritte Buch über Achim*, 1961).

E.W.H.

### **ESSAYISMUS**

Term used in novel criticism to denote those elements of the novel which are not strictly narrative and display characteristics of the →ESSAY, (i.e. careful elegance, deliberate subjectivity etc.). Robert Musil (1880-1942) used the term in his novel *Der Mann ohne Eigenschaften* in a quite specific way:

“There was something in Ulrich's nature that worked in a haphazard, paralysing, disarming manner against logical systemisation, against the one-track will, against the definitely directed urges of ambition; and it was also connected with his chosen expression, 'Essayism', even although his something in him contained precisely those elements that he had, in the course of time and with unconscious care, eliminated from that concept. The translation of the word 'essay' as 'attempt', which is the generally accepted one, only approximately gives the most important allusion to the literary model. For an essay is not the provisional or incidental expression of a conviction that might on a more favourable occasion be elevated to the status of truth or that might just as easily be recognised as error (of that kind are only the articles and treatises, referred to as 'chips from their workshop', with which learned persons favour us); an essay is the unique and unalterable form that a man's inner life assumes in a decisive thought. Nothing is more alien to it than that irresponsibility and semi-finishedness of mental images known as subjectivity; but neither are 'truth' and 'false', 'wise' and 'unwise', terms that can be applied to such thoughts, which are nevertheless subject to laws that are no less strict than they appear to be delicate and ineffable. There have been quite a number of such essayists and masters of the floating life within, but there would be no point in naming them.”

Musil thus does not use the term essay as a generic term, but as a psychological category and consequently *Essayismus* as a term to denote a certain perception of life, practised by 'the masters of the floating life', possibilarians who think "how everything could 'just as easily' be and [...] attach no more importance to what is than to what is not".

A.O.

### **EUROPAMÜDE**

Term designating a form of pessimism developed by the poets of the *Junge Deutschland*, esp. Heine (1797-1856) and Willkomm (1810-1886), who were

obsessed with the notion that Europe was a dying continent, and consequently idealized life in the New World (America).

### **EUTERPE**

Muse of song. →MUSEN.

### **EXEGESE**

The interpretation of texts, esp. the Bible, according to established principles. →ALLEGORESE, →HERMENEUTIK, →INTERPRETATION.

**EXEMPEL** (example) = Paradigma

Paradigm of positive or negative aspects inserted into a speech or text in order to illustrate a certain viewpoint.

### **EXEMPLAR**

Copy of a printed publication or manuscript.

**EXILLITERATUR** = Emigrantenliteratur

In spite of its seemingly broader scope the term refers to the German-speaking writers who were swept out of their homelands - Germany, Austria, Czechoslovakia, etc. - by the Fascist wave of the 1930's and 1940's. Certainly there have been emigrations before (and since), but the mass exodus of artists, philosophers, journalists, poets and novelists from the area of the so-called *Großdeutsches Reich* is unique. Renowned men and women - whose names will have to stand here for countless others - such as Brecht (1898-1956) and Wolfskehl (1869-1948), Feuchtwanger (1884-1958) and Döblin (1878-1957), Anna Seghers (1900-1983) and Nelly Sachs (1891-1970), Heinrich Mann (1871-1950) and Thomas Mann (1875-1955) had to flee from country to country in search of shelter. No wonder that many ended in despair and suicide, Benjamin (1892-1940) for example at the Spanish border, Toller (1893-1939) in the city jungle of Manhattan, Hasenclever (1890-1940) in a French internment camp, Tucholsky (1890-1935) in nearby Sweden and Stefan Zweig (1881-1942) in faraway Brazil. Others formed small communities in Sanary-sur-mer, New York, Santiago de Chile, Los Angeles, Mexico etc., to carry on the business of German literature, founding journals, writing plays, poems and novels, denouncing the barbarities of the epoch. Loners like Zuckmayer (1896-1982), who became a farmer in Vermont, struck out on their own.

Of course the works thus produced vary greatly according to the individuality of their authors, the philosophical traditions in which they were embedded, the subjects with which they dealt and the genres into which they were cast. But somehow they all bear the marks of the extraordinary circumstances under which they were conceived. Understanding German literature in this century is impossible without studying the rich body of letters created by the German exiles and the historical events underlying them.

E.S.

**EXKURS** (excursus)

Detailed and often lengthy discussion of a point raised in a text, esp. a scholarly work; may appear as a footnote or appendix.

**EXOTISMUS** (exoticism)

The evocation in literary works of distant, exotic realms, whose foreign customs and strange figures contrast with the familiar world of the reader.

### **EXPIRATORISCHER AKZEN → AKZENT**

**EXPRESSIONISMUS** (expressionism) = Ausdruckskunst

A European phenomenon encompassing most art forms; predominant in German literature c.1910-1925. Expressionism was partly a reaction against →NATURALISMUS and →IMPRESSIONISMUS and partly the aesthetic manifestation of the peculiarly explosive atmosphere which resulted in the eruption of World War I.

Prominent themes such as the search for a new concept of humanity (*der neue Mensch*), the battle between the generations, esp. between father and son and the conflict between the sexes, leading to a more open and explicit portrayal of sexual relationships, are presented in equally revolutionary language. Daring neologisms, the breaking up of conventional grammatical and metrical structures, the elimination of articles and prepositions, the use of hyperbole and ellipsis and the ecstatic cry (*der ekstatische Schrei*) characterize the style of expressionist literature. Some expressionist writers developed a distinct political commitment which is referred to as Aktivismus.

German expressionist writers produced prose, drama and lyric poetry but their lasting achievement is thought to be their lyric poetry. Expressionism in German literature is represented by Stadler (1883-1914), J.R. Becher (1891-1958), Stramm (1874-1915), Lasker-Schüler (1869-1945), Sternheim (1878-1942), Benn (1886-1956), Hasenclever (1890-1940), Wedekind (1864-1918) et al. →MODERNE.

A.O.

### **EXTEMPORE → STEGREIF**