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HAKENSTIL → ENJAMBEMENT

HALBZEILE → KURZVERS

HAMARTIA (hamartia)

According to the *Poetics* of Aristotle (384-322 B.C.), hamartia was the hero's 'tragic flaw' (a weakness of character) or error of judgement, which leads him to commit a mistaken act, which directly causes his downfall. Together with →ANAGNORISIS and →PERIPETIE, hamartia constitutes the tragic plot. →HYBRIS.

HANDLUNG (action, plot) = Vorgang

The framework of actions and events upon which epic narrative and drama are constructed. Aristotle's formula for dramatic structure in his *Poetics* - presentation, development, complication, crisis and resolution of the action - can be applied to most literary works from Greek tragedy to the western and the detective story. This basic narrative scheme with its organic pattern of beginning, middle and end is capable of indefinite variation. At one pole in the drama is the ideal of the closed action, represented in the 16th and 17th centuries by the neoclassical doctrine of the three unities (time, place, action) (→EINHEITEN). At the other pole is the open structure of Shakespearean and Jacobean drama with multiple plots. The organic 'fiction' of a completed action is questioned or negated in much modern literature. In the modern novel plot in the traditional sense tends to dissolve into subtle analyses of social and psychological causalities underlying action. →NEBENHANDLUNG.

D.R.

HANDPUPPENSPIEL → PUPPENSPIEL

HANS-SACHS-BÜHNE = Meistersingerbühne

Type of podium stage named after the leading dramatist of the *Meistersinger*, which evolved in the mid 16th century. It consisted of a neutral forestage with a rear stage behind it, which was curtained off on four sides, and contained a trapdoor. It closely resembles the Shakespearean stage, in that it is a →SUKZESSIVBÜHNE, a progression beyond the multiple fixed acting areas of the med. →SIMULTANBÜHNE. →BÜHNE.

HANSWURST, HANSWURSTSPIEL = Harlekinade

Stock comic character: the naive and clumsy, yet shrewd peasant. In 1710 Joseph Anton Stranitzky revived the figure, and, giving it an identifiable costume, made it into a distinct comic type. *Hanswurst* became the central character of a number of comedies known as *Hanswurstspiele*. →VOLKSKOMÖDIE.

HARLEKIN (Harlequin) →ARLECCHINO

HARLEKINADE →HANSWURSTSPIEL

HAUFENREIM →REIMHÄUFUNG

HÄUFUNG → WORTHÄUFUNG

HAUPT- UND STAATSAKTION

Pejorative term used by Gottsched (1700-1766) for the stock plays of the German travelling theatres (*Wanderbühne*) c.1700. *Hauptaktion* refers to the main play, while *Staatsaktion* refers to its historical and political content. The plays treated grand historical and political figures in a melodramatic fashion. →ENGLISCHE KOMÖDIANTEN.

HAUPTFIGUR → HELD

HAUPTMOTIV → MOTIV

HAUPTROLLE (leading role) → ROLLE

HAUSKORREKTUR

The first corrections made in the printing office before proofs are sent to the author. →AUTORKORREKTUR, →BÜRSTENABZUG, →FAHNENKORREKTUR.

HAUSPOSTILLE → POSTILLE

HEBUNG (arsis)

The stressed or long syllable of a metrical foot.

HEIDELBERGER ROMANTIK

Term commonly used to denote the work of a group of writers around Clemens Brentano and Achim von Arnim between 1805 and 1808, when Brentano lived mainly in Heidelberg, where Arnim joined him in 1805-06 and 1808. Both were associated there with Joseph Görres and Friedrich Creuzer, professors at Heidelberg University. Main publications: Arnim/Brentano, *Des Knaben Wunderhorn* (1806-1808); Görres, *Die deutschen Volksbücher* (1807); Arnim (ed.), *Zeitung für Einsiedler* (1808), with contributions by Arnim, Brentano, Bettina Brentano, Görres, Wilhelm Grimm, Kerner, Uhland et al. Arnim, Brentano and Görres shared interests in the tradition of romantic literature, i.e. European literature since the M.A. (→ROMANTIK), with special though not exclusive emphasis on German literature. While Görres's study of old German chap-books (→VOLKSBUCH) represented historical research, Arnim and Brentano adapted or rewrote their source material, grafting on to it modern thought and psychology in order to demonstrate a timeless union between art and humanity in contrast to the inhumanity of any social and political reality. *Volk* (Arnim, *Von Volksliedern*, 1806), as the true source of poetry, was identified with the common people, but at the same time the word also adopted the meaning of 'nation', i.e. a political unity above all existing social and political divisions. The works of Görres, Arnim and Brentano thus invoked the spirit of a German national tradition at a time when large parts of Germany were occupied by the French.

Des Knaben Wunderhorn considerably influenced German poetry, e.g. Eichendorff (1788-1857), Uhland (1787-1862), Wilhelm Müller (1794-1827), Heine (1797-1856), Mörike (1804-1875) and stimulated German composers, e.g. Beethoven, Brahms, Strauss, Mahler. It also inspired further research in German popular literature (Jakob and Wilhelm Grimm, *Kinder- und Hausmärchen*, 1812 ff.; *Deutsche Sagen*, 1816 ff.).

G.S.

HEILIGENLEBEN, →HEILIGENVITA

Popular med. version of a saint's biography, usually fictional rather than strictly factual. →LEGENDE.

HEIMATDICHTUNG

Developed at the turn of the century as a reaction against Naturalism, with its insistence on the factual and sordid details of existence in newly industrialized cities. The catch-phrase of *Heimatlidhtung* was 'Los von Berlin!' It viewed *Heimat* as the unspoiled rural village environment, with traditional social structures, where the individual could recover from the malaise and fatigue of decadent urban life. The movement away from Berlin, a process of literary decentralization, saw the proliferation of regional literatures. This has the positive effect of educating new social classes as readers. Unfortunately, *Heimatlidhtung* also incorporated the less savoury element of German thought which had developed during the 19th century: excessive Germanic consciousness with its associated doctrines of racial purity and anti-Semitism. Thus *Heimatlidhtung* was quickly seized upon by Nazi propagandists and consequently the term was discredited (→BLUBO). Since the Second World War, however, some critics have tried to rehabilitate it by arguing that any literature which draws its inspiration from a rural environment is *Heimatlidhtung*.

C.B.

HEIMKEHRERROMAN

Type of fiction featuring servicemen returning from war, and exploring the problems of their readjustment to civilian life.

HELD

Historically not merely the central character of a drama or epic poem (e.g. *Heldenepos*, *Heldendichtung*), but one who is also endowed with exceptional qualities of moral courage and an almost superhuman strength deriving from his being favoured by the gods. The Romantic hero defied both gods and men in a search for the ultimate truth. The heroine, with some exceptions in classical drama, was a secondary, passive figure whose role was defined in relation to the hero. In current usage, the hero/heroine (or anti-hero) is no longer distinguished by particular virtues. He or she is simply the central character in a literary work, sometimes also called the protagonist. In German literature, this evolution of the term was exacerbated by the co-option of heroic terminology in Nazi ideology and rhetoric. This brought the term into disrepute, so that it has been replaced in current literary scholarship by the term *Hauptfigur*. An exception to this trend was the use, in the GDR during the 1950s and early 1960s, of the term →POSITIVER HELD in the context of the theory of Socialist Realism. →SOZIALISTISCHER REALISMUS.

B.E.

HELDENDICHTUNG (heroic epic poetry) →**HELD**

HELIKON (Helicon)

Beotian mountain, which the ancient Greeks believed to be the seat of the Muses, and therefore sacred. →HIPPOKRENE, →MUSEN.

HELLENISMUS

Hellenistic period in Greece, which began with the exploits of Alexander the Great (356-323 B.C.) and continued until the beginning of the Roman Empire (30 B.C.).

HENDIADYOIN (hendiadys)

Figure of speech;

1. The co-ordination of two synonymous nouns; e.g.: mit Gaben und Geschenken.
2. The co-ordination of two words, one of which is dependent on the other; e.g.: 'Wir schlugen sie mit Schwert und Stahl' - when the literal meaning is 'mit Schwertern aus Stahl'.

HERAUSGEBER (editor)

Person responsible for preparing or revising the work of others for publication.

HERMENEUTIK, HERMENEUTISCHER ZIRKEL

Just as *hermeneutics* in English, the German term signifies the art and the practice of textual interpretation, as well as their methods and methodology; it is, therefore, largely synonymous with →INTERPRETATION and →DEUTUNG, →EXEGESE →AUSLEGUNG. The latter pair of concepts, referring to biblical exegesis in particular, and thus to what used to be called *hermeneutica sacra* as opposed to *hermeneutica profana*, points to an issue which has been debated ever since Friedrich Schleiermacher (1768-1834) founded the modern science of hermeneutics, and Wilhelm Dilthey (1833-1911) applied Schleiermacher's insights to literary criticism: namely, whether or not there are, or ought to be, different kinds of interpretation corresponding to different kinds of texts. Schleiermacher and his disciples flatly reject such a distinction, as does Hans-Georg Gadamer in his influential study, *Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik* (1960), whereas others, e.g. the contemporary Italian theorist, Emilio Betti, have tried not only to maintain it, but to expand it even further. Regardless of this disagreement, however, every hermeneutic process consists of two steps, the first being the understanding (*Verstehen*) of the meaning (→BEDEUTUNG) of a given text, the second its interpretation or exegesis proper, i.e. the explanation and elucidation of the meaning. Yet any interpretative approach is in turn caught, from the very beginning, in the so-called 'hermeneutic circle' (*hermeneutischer Zirkel*) which can be defined as the insoluble interdependence of part and whole; for, paradoxically, "the whole can be understood only through its parts, but the parts can be understood only through the whole" (E.D. Hirsch, *Validity in Interpretation*, 1967). While the circularity of hermeneutics may be untenable from a strictly logical point of view, it nevertheless must be accepted as indispensable for all textual understanding, and might indeed be extended to include the historicity of the critic himself (Joseph Strelka, *Methodologie Literaturwissenschaft*, 1978). Hermeneutics as a modern science has not gone unchallenged though, either in Germany or in the English-speaking community. For instance Susan Sontag's massive attack on it (*Against Interpretation and Other Essays*, 1964 where she pleads for an 'erotics' of art and literature instead) has been echoed by at least some representatives of German criticism. There are scholars who hold that meaning in a literary text is not preordained, but rather generated by the activity of the reader (Wolfgang Iser, *Die Appellstruktur der Texte*, 1970), as there are poets who decree that reading - and consequently, interpretation or hermeneutics - amounts to nothing less than a totally arbitrary 'anarchic act' (Hans Magnus

Enzensberger, *Bescheidener Vorschlag zum Schutze Jugend vor den Erzeugnissen der Poesie*, 1976).

R.G.

HERMETISCHE LITERATUR (hermetic literature)

1. Body of religious, philosophical and occult writings from Egypt attributed to Hermes Trismegistos (the god of wisdom) dated approx. 3rd century A.D.
2. Product of a modern literary trend, which is highly esoteric, using private symbols and metaphors, and attempting to be as cryptic as possible.

HEXAMETER (hexameter)

Metrical line consisting of six dactyls (→DAKTYLUS) or five dactyls and a trochee (→TROCHÄUS) or a spondee (→SPONDEUS).

HINTERTREPPENROMAN

Cheap sensational novel of sex and adventure. →TRIVIALLITERATUR.

HIPPOKRENE (Hippocrene)

Spring on Mount Helicon (→HELIKON), which →PEGASUS is said to have created by a stroke of his hoof; and according to Hesiod (c.7th century B.C.) was a source of poetic inspiration. →MUSEN.

HIRTENDICHTUNG (bucolic or pastoral poetry) = Bukolik = Schäferdichtung

Literary genre originated by Theocritus (c.310-250 B.C.), which gives an idealized presentation of pastoral living. The life of shepherds and shepherdesses is portrayed in a highly sentimental fashion, as the poet looks nostalgically at their closeness to nature, and the blissful tranquillity and simplicity of their existence.

Hirtendichtung first appeared in German literature in the 17th century, initially in the form of translations from Romance languages and later in its own right as creative literature. Lyric poetry (→EKLOGE, →IDYLLE), drama (Schäferspiel) and the novel (Schäferroman) were the principal modes of expression.

A.O.

HISTORISCH-KRITISCHE AUSGABE

Critical or scholarly edition of a work based on modern editorial principles which in contrast to a *kritische Ausgabe* also aims to establish the genesis of a work. →AUSGABE. →TEXTKRITIK.

HISTORISCHE ERZÄHLUNG, NOVELLE, -R ROMAN, -S DRAMA, -S LIED

Forms of →GESCHICHTSDICHTUNG.

HOCHLITERATUR

Literature of acknowledged aesthetic merit, as opposed to TRIVIALLITERATUR, and which is written by an identifiable author, as opposed to →VOLKSDICHTUNG.

HOCHSPRACHE

Language which in its spoken and written form adheres to set standards (as opposed to UMGANGSSPRACHE). →BÜHNENAUSSPRACHE, →SCHRIFTSPRACHE.

HOCHSTIFT → FREIES DEUTSCHES HOCHSTIFT

HÖFISCHE DICHTUNG (courtly literature) = Ritterdichtung

Vernacular literature produced largely by courtiers for the secular or ecclesiastical court. In the med. period (major literary production in MHG from c.1150 to 1250) the sung lyric and recited verse epic are the two major forms. The lyric concentrates in particular on courtly love (→MINNE, →MINNESANG), but there is also a vigorous tradition of political comment, above all in the works of the major lyric poet Walther von der Vogelweide (c.1170-1230). The courtly epic takes its material from classical sources (*Aeneid*, the Trojan wars, Alexander), from Celtic sources (→ARTUS-ROMAN), from ancient Germanic sources (*Nibelungenlied*) from Christian legends and the Bible. The three major epic poets, all of whom wrote between c.1180 and 1225, are Hartmann von Aue, Gottfried von Straßburg and Wolfram von Eschenbach. French literature is the great intermediary for both the lyric and the epic tradition, and in both traditions the ideal courtly knight is the focus of the poetic statement. The effort to attain courtly excellence and renown, the apparently impossible task of affirming worldly chivalric ideals as well as fulfilling God's demand to renounce the world, is the underlying theme of courtly literature in the med. period. Its purpose is therefore not only to entertain, but also to educate and improve the courtly audience by confronting the social reality of the knight with an ethical and moral ideal and example.

The courtly literature of the Baroque era (17th century) again presents, by means of the lyric, the epic, and now also the drama, a courtly ideal for the benefit of the courtly audience.

P.Oe.

HÖRSPIEL (radio play)

Dramatic genre which originated in 1923 with the advent of radio. Because the *Hörspiel* has to forgo all visual impact and rely on the spoken word and acoustic effects alone it is not bound by the restrictions of the stage and can thus use time and space with much greater freedom than a stage play. As it requires greater concentration from its listeners, the *Hörspiel* has to be shorter and usually does not last more than an hour. This in turn usually involves the discarding of a division into acts and scenes. Since the *Hörspiel* relies only on voices and sound effects, its requirements differ from those of the stage play, particularly in techniques of introducing and identifying characters.

A.O.

HOF THEATER (court theatre)

Originally a prince's private theatre, later opened to the paying public, but subsidized and controlled by the ruling prince.

HOREN

1. Canonical hours; prayers appointed to be said at certain times of the day.
2. Goddesses of the seasons.

HOSENROLLE

Male role played by an actress.

HULDIGUNGSGEDICHT → GELEGENHEITSGEDICHT

HUMANISMUS (humanism)

1. The system of the literary and philosophical studies and writing of the scholars of the European Renaissance, which flourished in Germany in the 14th to 16th centuries. It was inspired by the literature and art of ancient Rome, and later still more by those of ancient Greece. The learned still thought in Latin, wrote in it and used it for teaching and discussion, so that a scholar soon felt himself at home in any university and national differences were minimal.

2. Neuhumanismus, the renewed concentration on Greek and Latin studies in Göttingen and other German universities in the second half of the 18th century, which had a marked influence on leading writers from Wieland onwards, and as a result of Wilhelm von Humboldt's reforms the similar concentration on classical studies, to the detriment of the natural sciences, in the curriculum of the Prussian grammar-schools (*Gymnasien*) for much of the 19th century.

W.H.B

HUMANISTENDRAMA →SCHULDRAMA

HUMOR (humour)

This word has been acquiring meanings since antiquity and has not yet discarded any. However, it should be clear from the context if one of the older meanings such as body fluid, disposition, aberration in temperature, mood, whim, quirk or obsession is intended. Since the 18th century the word has been applied to two main areas: to describe a particular attitude of mind in a person and to characterize objective qualities in literary technique. It is generally agreed that a person who combines tolerance, cheerfulness and detachment with a contemplative turn of mind has *Humor*.

German *Humor* tends to be less jolly, and more reflective than its English counterpart. An important constituent of *Humor* is the ability to take the long view of a situation, which considers present adversities and incongruities from the standpoint of infinity, and smiles both at the contrast thus obtained, and at the realization that the contrast will eventually be resolved. This ability to see human events in a much larger context is central to literary *Humor*. Here *Humor* denotes the clear-sighted but sympathetic portrayal of human idiosyncrasies. *Schwarzer Humor* and *Galgenhumor* are equivalent to the English black humour and gallows humour. The former jokes with the macabre, the latter displays cheerfulness in the face of imminent death. →KOMIK.

F.G.S.

HYBRIS (hubris)

The excessive pride or arrogance of a tragic hero which leads him to disobey the gods or violate a moral law, and consequently causes his downfall. →HAMARTIA.

HYMNE (hymn)

In ancient Greece, a song in praise of a god or hero. Later, the med. *Hymne* had a strictly religious function as a song in praise of God. The English term *hymn* still retains this meaning. In German, however, the term now denotes a poem in praise of a god, person, idea or country (*Nationalhymne*). There are no specific formal requirements, but an elevated and solemn style is the most important feature, the tone being more lofty than that of the →ODE with which it is often confused.

HYPERBEL (hyperbole)

Figure of speech: blatant overstatement or exaggeration, which is not intended to be interpreted literally.

HYPOTAXE (hypotaxis) = Satzgefüge, = Schachtelung

The subordination of clauses as distinct from →PARATAXE.