

I

IAMBUS → JAMBUS

ICH-FORM (first-person narrative)

Narrative in which a character who himself plays a part in a story relates it in a quasi-autobiographical manner. → AUKTORIALES ERZÄHLEN.

IDEALISMUS

German literature of the → GOETHEZEIT can only be understood in the general context of contemporary idealistic thinking which is characterized by the basic contention that spiritual forces shape, govern and pervade the world and, in the final analysis, guarantee its meaning and cohesion; and that accordingly the act of perception can be seen as a process by which the human mind imposes its structures on reality (Kant) or even creates it (Fichte). "Life in Germany as it was then and as it is so vividly reflected in our literature was centred on an endeavour to grasp an all-embracing and divine sense of this world and from this there grew the desire to raise the level of man's existence, his individual dignity and the social orders. Total dedication to the great concepts generated by the human mind became for this age the existential justification for all moral values, ideals and standards. The metaphysical expression of this tendency was the interpretation of the universe in terms of itself - the idea that the infinite was contained in the finite, of an ideal relationship perceived in a link joining all finite matter, a link fixed by time, space and causality, the oneness of God and the world." (Dilthey, *Die deutsche Philosophie in der Epoche Hegels*, publ. 1925).

Within this framework there are two mainstreams of idealism which have been characterized as the 'Idealism of Freedom' (*Idealismus der Freiheit*) and the 'Objective Idealism' (objective Idealismus) (Dilthey, *Die Typen der Weltanschauung und ihre Ausbildung in den metaphysischen Systemen*, 1911) or as the 'Idealism of Reason' (*Vernunftidealismus*) and the 'Idealism of Nature' (*Naturidealismus*) (Korff, *Geist der Goethezeit II*, 1930). The former emphasizes the dichotomy of mind and matter, soul and body, freedom and subjection, reason and instinct, subject and object, form and life, eternity and transience, immortality and mortality. Man is part of both worlds; his double nature compels him to endure the tensions between them. His greatest challenge is therefore to achieve existential harmony: a human Utopia. Schiller (1759-1805) is the most prominent *literary* representative of this mode of thinking. According to him, the manifestation and prefiguration of human harmony is art. The latter interprets what are seen as antagonistic forces by the Idealism of Freedom as polarities which are reconcilable (Herder) or reconciled in God (Schelling). Reality is a vast realm of increasingly more complex structures, the organizing principles of which are the same for all creation, both the most primitive inanimate thing and the most sophisticated living creature. Nature is thus the realm of analogies and evolutions. Goethe (1749-1832) is the greatest *literary* protagonist of Objective Idealism. - Both varieties of idealism share the ideal of humanity characterizing the *Goethezeit* as a whole: the belief in man as the centre of the world and his potential to develop further and gain a state of perfect human dignity and peace resembling on a higher level the all-embracing harmony of the early world.

C.G.

IDEENGESCHICHTE → GEISTESGESCHICHTE

IDENTISCHER REIM

The rhyming of identical words; e.g.: Herz/Herz.

IDYLLE (idyll)

Theocritus of Syracuse (c.310-250 B.C.) whose bucolic poems were called idylls, and Virgil (70-19 B.C.) who modelled his *Eclogues* on the poems of the Greek writer were the founders of idyllic or pastoral poetry in Europe. The classical idyll presents as its subject-matter the simple life and society of shepherds against the background of a remote, serene landscape. The values and beauties of pastoral life soon came to be associated with the myth of a bygone golden age. Nostalgia for the lost simplicity and innocence of a rural existence, untouched by the corrupting effects of civilization, caused the revival of the idyllic tradition in 18th century German literature. While only a few authors, Geßner (1730-1788) and Voß (1751-1826) among them, wrote idylls in the strict meaning of the term, a large body of poetry, prose fiction and even drama appeared containing motifs, episodes and scenes of an idyllic character. Schiller provided the philosophical theory of the genre in *Über naive und sentimentalische Dichtung* (1795). →HIRTENDICHTUNG.

H.W.N.

ILLUSIONSBÜHNE

Type of stage which, by means of properties, wings and technical devices, simulates a specific setting in an attempt to create the illusion of reality.
→GUCKKASTENBÜHNE.

ILLUSTRIERTENROMAN

Novel which appears in the form of serialized instalments in magazines. →FORTSETZUNGSROMAN.

IMITATION →MIMESIS

IMPLIZITER LESER (implied reader)

Term coined by Wolfgang Iser (1972). The implied reader is a key element in an approach to literature which recognizes the role of the reader in the process of literary communication. →LESER.

IMPRESSIONISMUS (impressionism) = Eindruckskunst

Term originally applied to a French school of painters of the late 19th century. Within German literary history it denotes a concept of writing predominant c.1890-1910 which developed as a counterbalance to the aims of →EXPRESSIONISMUS and →NATURALISMUS. Impressionists aimed to convince their audience of the value and merits of the momentary emotion, of the private sensual experience and the ephemeral nature of the moment and accordingly in their art they attempt to portray all the facets, shades and nuances of such perceptions. As a consequence they favour lyric poetry and the one act play as vehicles and →ONOMATOPOESIE, →SYNÄSTHESIE, →PARATAXE, →ERLEBTE REDE and →STREAM OF CONSCIOUSNESS as stylistic devices. In German literature *Impressionismus* is represented by Liliencron (1844-1909), Altenberg (1859-1919), Schnitzler (1862-1931), the young Hofmannsthal (1874-1929) et al. →MODERNE.

IMPRESSUM

Note in a publication specifying publication details such as copyright, the place and the date of publication, the editor, publisher, number of editions, etc.

IMPRIMATUR (imprimatur) = Druckerlaubnis

Formula which means 'let it be printed'; the official licence given by a censor of the Roman Catholic Church for a book to be published. Now also applies to the consent given by an author, after reading the final proofs, authorizing the publication of his work. →DAMNATUR.

INDEX LIBRORUM PROHIBITORUM (Index of Forbidden Books)

List of books which members of the Roman Catholic Church were forbidden to read. Abolished June 1966.

INDIREKTE REDE (indirect or reported speech)

The reported form of a speaker's original utterance (→DIREKTE REDE), which requires appropriate changes in tenses, pronouns etc. →ERLEBTE REDE.

INHALT

1. Subject-matter of a literary work. →GEHALT.
2. Table of contents: table in a book which lists the chapters or major divisions of a work.

INITIALE

The capital letter which commences a verse, paragraph, or chapter; sometimes elaborately decorated and illuminated. →MINIATUR.

INKUNABELN (incunabula) = Frühdrucke = Wiegendrucke

The first books printed with movable type, esp. those printed before 1500.

INNERE EMIGRATION

Term used to designate the action of those literary men and women who, like their exiled colleagues, were opponents of the Nazi regime, but who for one reason or another remained in Germany. Yet it is infinitely more difficult to come to terms with the internal émigrés than with their external counterparts, who after all have the detail of their residence abroad in common. Who, under a system of ruthless control, can properly claim to have been a writer of the resistance? Ernst Jünger (1895-), who actively promoted fascism in the 1920s and published an allegorical novel in 1939, the symbolism of which has to be decoded before one can detect any signs of philosophical opposition in it? Or Gottfried Benn (1886-1956), who vociferously welcomed the Nazis and who fell into disgrace and disappeared into the German army not to be heard from again until after the war? Or Frank Thieß (1890-1977), who coined the term *Innere Emigration* and who attacked Thomas Mann (1875-1955) for not having shared the hard lot of those who stayed behind and whose shrill voice was silenced only after the discrediting discovery was made that he had lavished praise on the regime only a few years before? Or Werner Bergengruen (1892-1964), in whose historical novels it is hard to tell whether tyranny is portrayed negatively or favourably? The explanation given for such ambiguities is the watchful eye of the

party under whose stern gaze it was possible to express oneself only in 'slave language', a camouflaged writing 'between the lines', innocuous to the censor, understandable to the fellow oppressed. But the question remains whether it is the language of a true or of a rebellious slave.

Still, there are incontrovertible cases such as that of Ernst Wiechert (1887-1950) and Friedrich Percyval Reck-Malleczewen (1884-1945), who were thrown into concentration camps, Jochen Klepper (1903-1942), who committed suicide with his Jewish wife, Christian writers like Gertrud von Le Fort (1876-1971) and Reinhold Schneider (1903-1958), as well as lyricists like Rudolf Alexander Schröder (1878-1962) and Oskar Loerke (1884-1941), who obviously suffered deeply under National Socialism and reacted by withdrawing into the hermetic realms of religious writing and apolitical poetry. To do justice to the phenomenon it is therefore necessary to study every individual case carefully.

E.S.

INNERER MONOLOG (interior monologue) → **STREAM CONSCIOUSNESS**

INNERLICHKEIT

Quality of introspectiveness and subjectivity, often involving a rejection of the external world in favour of a concentration on one's own experiences and mental processes.

INREIM

Form of the → **BINNENREIM**: occurs when a word within the metrical line rhymes with the last word of that line:

e.g.: Eine starke, schwarze Barke
segelt trauervoll dahin . . . (Heine).

INSCHRIFT (inscription)

Words written or engraved (on paper, stone or wood) as an epigram, address or dedication to someone. → **EPIGRAMM**.

INSPIZIENT (stage-manager)

INSZENIERUNG (staging, production of a play)

INTENDANT

Artistic and administrative director of a → **LANDES-**, → **STADT-**, or → **STAATS-THEATER**, who is employed by either the municipal authority or the regional or national government.

INTERLINEARGLOSSE → **GLOSSE**

INTERLUDES (interludes)

Short dramatic or musical pieces performed between the acts of the med. mystery and morality plays, or between the courses of a banquet; often of a comic and farcical nature.

INTERPOLATION (interpolation)

The subsequent inclusion of words, sentences, verses, strophes etc. in a text by a

person other than the author, which may serve to elucidate the text or may falsify its meaning. Incumbent on →TEXTKRITIK is the task of identifying and removing such elements.

INTERPRETATION

The study and exposition of literary texts. The term is occasionally still used as an alternative for the originally equivalent Graecism →HERMENEUTIK which in English (as hermeneutics) continues to be applied almost exclusively to the interpretation of biblical texts. Modern German distinguishes between *Hermeneutik* as the theory of interpretation and *Interpretation* as the practice of the 'art' of exposition, so that strictly speaking any theoretic statement about *Interpretation* is the concern of *Hermeneutik*. A further relevant distinction is that between →LITERATURWISSENSCHAFT and *Literaturkritik* (→KRITIK). The latter is much narrower in meaning than English literary criticism and close to *Interpretation*, referring primarily to the criticism of contemporary texts. All Interpretation conveys value judgements, implicitly positive in the case of texts of the established canon, explicitly positive or negative in the *Kritik* of recent literature.

The last one hundred years or so have seen the development of a range of interpretative approaches, from the extrinsic (*werktranszendent*) methods such as the 19th century →POSITIVISMUS, which aimed at understanding each work in terms of empirically knowable, external biographical data, to the intrinsic (→WERKIMMANENT) methods, such as the phenomenological method of the 1920s to 1950s, which in theory rigorously excluded all extraneous factors and tried to explain each work on its own terms (→NEW CRITICISM and explication de texte). The difference in approach is determined by the interpreter's philosophic conception of literature, e.g. either as the reflection of a particular empirical reality or of the spiritual totality of an age (e.g. *geistesgeschichtliche Methode* →GEISTESGESCHICHTE) or as a timeless, autonomous, aesthetic phenomenon. Other established methods are the existentialist, morphological, sociological, psycho-analytical, mythological, formalist and structuralist methods. Most interpretations are synthetic, combining elements of intrinsic and extrinsic methods. Precise, close reading is a prerequisite for every interpretation. One broad method of approach which underlies virtually all methods, whether the author is conscious of it or not, is that of the hermeneutic circle. (→HERMENEUTISCHER ZIRKEL).

Since texts come to life only when read and reflected upon by individual readers, and since consciousness changes in time, all texts are in need of reinterpretation by each new generation. The level of accuracy and sophistication of an interpretation depends to a large extent on the range of experience (*Erfahrungshorizont*) and expectation (→ERWARTUNGSHORIZONT) of each reader. It follows then that no single interpretation can be complete or perfect.

P.M.

INTERPUNKTION (punctuation) = Zeichensetzung

Insertion of punctuation marks (*Satzzeichen*) in a written passage, to divide it into units of speech.

INTERTEXTUALITÄT

The term, coined by Julia Kristeva (1969), researched and defined by Lachmann (1982), Broich/Pfister (1985), Adelsbach (1990), implies the dialogistic relationship

between the voice of the author in a literary text and the associations evoked by implicit or explicit allusion to an earlier text, work of art or personality (primary pre-text – *Prätex*t) and/or to quoted or implied references within or connected with the pre-text (secondary pre-text). Example: *Junger Herr am Fenster* by Bobrowski (1917-1965). The concept emerged from and is closely associated with the central concepts of the Russian scholar Bachtin (see *Ästhetik des Wortes, Literatur und Karneval* published under a pseudonym in the 1920s and 1930s, translated into German in the sixties): "Polyphony", denoting the combination of independent voices and "Dialogue" (*Dialogizität*) denoting the confrontational or dialectical, not harmonious interaction of the voices (*Zitat*). The emphasis is not on the aesthetic interrelationship but on the thematic, ideological confrontation between two (or more) ages dominated by different ideological value-systems.

P.L.

IRONIE (irony)

The German word has on the whole the same application as the English equivalent 'irony'. From the Greek *eironeia* (dissimulation) comes the basic notion, common to all types of irony, of the (comic or tragic) opposition between appearance and reality. It is customary to distinguish between (1) irony used as a rhetorical device (by a speaker/writer appearing to say one thing but really meaning another), and (2) situational irony or irony of events (in which a person's/character's actions or words prove to have an effect or meaning contrary to what he intends). 'Socratic irony' is a special type of (1), Socrates feigning naivety and ignorance in order to expose the weakness of his adversary's arguments.

In literature, (1) is encountered in the 'voice' of the poet or the prose narrator, as well as in dramatic dialogue; (2) is usually known as 'dramatic irony', the most famous example being Oedipus's curse, which unbeknown to him is a curse on himself. Dramatic irony, which is often referred to in German as *tragische Ironie* and may just as well occur in narrative literature, depends for its effect on the victim's unawareness of what he is saying or doing. →ROMANTISCHE IRONIE is a complex notion and a German specialty, and refers to the author's self-conscious intrusion into his work in order to expose its status as artifice and fiction. The term was coined by Friedrich Schlegel (1772-1829), who saw this highly ambivalent kind of irony (everything is ironized, including the ironist) as a key ingredient of modern literature.

P.T.