

N

NACHAHMUNG → MIMESIS

NACHDICHTUNG

Free translation or adaptation of a literary work.

NACHDRUCK

1. Emphasis, stress.
2. Re-print of an edition.
3. Pirated edition: unauthorized reproduction of a literary work. = Raubdruck.

NACHLASS (literary estate)

Unpublished works, notes, etc. left by a deceased writer or composer.

NACHSCHRIFT

1. Postscript.
2. Unauthorized copy of a manuscript or text taken with the intention of illicit reproduction.

NACHSPIEL

Short one-act piece played at the end of a theatrical performance. Frequently highly comic, it was quite separate from the drama which preceded it.

NACHTRAG (addendum)

Supplementary addition to a work, postscript.

NACHTSTÜCK

Short prose narrative form used by E.T.A. Hoffmann (1776-1822) in particular. The content rather than the form characterizes the *Nachtstück*, which probes the sinister side of human existence, exploring facets such as insanity, physical deformities, the supernatural, and the criminal mind.

NACHWORT (postscript)

Appended comments and remarks by a publisher or editor following the main text of a work, usually with a similar function to the →VORWORT.

NAIV UND SENTIMENTALISCH

In an attempt to explain the basic difference between himself and Goethe, Schiller in his essay *Über naive und sentimentalische Dichtung* (1795) made this distinction and developed it into a typology of literature.

The *naive* writer is fully integrated into his environment, is at one with nature, does not experience a distance between himself and the world around him and can therefore reproduce nature directly without having to reflect upon it or being conscious of it. This immediate reproduction of reality, according to Schiller, is the realist approach of *the naive* writer. Examples of such writers given by Schiller are Homer, Shakespeare and Goethe. The *sentimentalische* writer, however, is always aware of a distance between himself and nature and experiences this as a loss. He therefore constantly strives to regain this lost sense of unity with nature. He develops and presents concepts and notions which he hopes will achieve this aim. This,

according to Schiller, is the idealistic approach of the *sentimentalische* writer. The genres typical of this type of approach are the →SATIRE, →ELEGIE and the →IDYLLE. An example of such a writer would be Schiller himself. The two modes of presentation are not mutually exclusive. Indeed, it has been the aim of →KLASSIK to combine them.

The terms are therefore descriptive rather than qualitative.

A.O.

NAMEN, SPRECHENDE →SPRECHENDE NAMEN

NARRATOR →ERZÄHLER

NARRENLITERATUR (folly literature)

Type of didactic literature which developed from the 15th to the 17th centuries, which uses humour and satire to attack and expose human weaknesses and social injustice. The best-known and most influential example is Brant's *Narrenschiff* (1494), in which fools represent various sins and weaknesses, with the result that sin and foolishness appear synonymous.

NATIONALEPOS

Form of heroic epic, which, dealing with a significant legendary or historical episode in the development of a nation, has come to be accepted as a primary expression of the national mythology. *Nationalepos* is therefore a term to be applied only to a heroic epic of national significance, usually in verse, from a remote period of a national literature. Examples are: for England *Beowulf*, for Germany the *Nibelungenlied*, for Greece the *Iliad*, for Rome the *Aeneid* and for India the *Râmâyana* and the *Mahâbhârata*.

E.W.H.

NATIONALHYMNE (national anthem) →HYMNE

NATIONALLITERATUR

The literature of a nation or people.

NATIONALTHEATER

The concept of a *Nationaltheater* in Germany originated during the 18th century and was inspired by the French model. Its aim was to bring together the finest dramatic talents of the nation and to present drama which was specifically national. Despite several attempts to found such an institution, the idea was never successfully realized, due to the lack of a genuinely national dramatic literature, and the fact that Germany was not united.

NATURALISMUS

A literary movement of the late 19th century which recognized the social problems of capitalism and the industrial age as well as the dependence of human development on hereditary (*Vererbung*) and environmental factors (*Milieu*). Attempts were made to establish art as a scientific experiment, based on universal, scientific laws.

German *Naturalismus* began with Julius and Heinrich Hart's *Kritische Waffengänge* (1882-84) and the periodical *Die Gesellschaft* (ed. Conrad, 1885-1902). It reached its

climax with the early works of Holz (1863-1929) and Hauptmann (1862-1946). Literary models were the novels and theoretical writings of Zola (1840-1902), the plays of Ibsen (1828-1906) and the novels of Tolstoy (1828-1910).

At the time the terms *Realismus* and *Naturalismus* were interchangeable, though application varied. Although the representation of scientifically established truth was regarded as the primary task of literature, this did not exclude further aims and purposes: "The new poetry will consist of blending Realism and Romanticism so that the naturalistic truth of dry and expressionless photography merges with the artistic liveliness of ideal composition" (Michael Georg Conrad). Similar views were held by Bölsche (*Die naturwissenschaftlichen Grundlagen der Poesie*, 1887). Holz developed the most elaborate theory of Naturalist art, condensed in the formula *Kunst = Natur - x*, in which *x* represented the material limitations of any artistic reproduction. *Natur*, however, meant for Holz not only external but also internal psychological reality so that the purpose of his art became the analysis of modern humanity in general. *Naturalismus* thus merged with other literary tendencies and movements (→JUGENDSTIL, →EXPRESSIONISMUS).

In German literature *Naturalismus* had its major successes on the stage (Hauptmann, Holz, Schlaf 1862-1941, Halbe 1865-1944, Sudermann 1857-1928), sponsored by theatre companies such as the →FREIE BÜHNE (founded in 1889) in Berlin. In the plays a critical view of middle class and working class reality was current. Unnatural stage devices such as the monologue were abandoned. Dialect and sociolect were introduced as means of characterization, and tightly structured dramatic conflicts gave way to epic elements which stressed the historical relativity of all action. *Naturalismus* quickly exhausted its possibilities. "Naturalism is either an interval to allow the old art to revive or an interval in which to prepare for the new; either way it is only an entr'acte" (Bahr, 1891).

G.S.

NATUREINGANG

The description of nature which often forms the introduction to a love-song, thus combining the themes of nature and love.

NATURTHEATER (open-air theatre) = Freilichttheater

NEBENHANDLUNG (subplot)

Plot which is complete in itself yet remains secondary to the main plot. →HANDLUNG.

NEBENMOTIV →MOTIV

NEBENROLLE (minor role) →ROLLE

NEMESIS (Nemesis)

Greek goddess of retribution, who meted out punishment to erring mortals.

NEUDRUCK (reprint, reimpression of a work)

NEUE SACHLICHKEIT

Term with no exact equivalent in English, as it implies not only the idea of a 'new objectivity' but also a new sobriety and matter-of-factness (Jost Hermand). Coined in

1923 with reference to a proposed art exhibition, the term is used loosely to describe art and literature, and indeed the general outlook in Germany during the 1920s. In contrast to the visionary, ecstatic and revolutionary concepts of →EXPRESSIONISMUS, *Neue Sachlichkeit* reflected the more stable political and economic conditions in the Weimar Republic (→WEIMARER REPUBLIK) after the currency reform (1924) and the end of inflation up to the death of Stresemann (1878-1929). A unique element of *Neue Sachlichkeit* was the interest in all expressions of contemporary culture, including boxing, technology and the Americanization of all spheres of life. It contained however two fundamental weaknesses: first, its commitment to stability led to a conservative bourgeois stance, which explains why the Nazis accepted *Neue Sachlichkeit* and rejected Expressionism; secondly, it could only embrace radicals and liberals until the political crisis beginning in 1930 forced writers to take sides. The term is of importance because it was widely used at the time rather than for any value it might have in helping to define a period of literature.

E.W.H.

NEUHOCHDEUTSCH (New High German)

The supra-regional, standardized German that is written and spoken in German-speaking Europe whenever dialect is not used. Historians of the language divide it into several phases of development, of which Early New High German (c.1350/1400-c.1600/1650) is the most important. Major factors in the development of a standardized form of German were a) the need to write official documents in a supra-regional language, b) Luther's translation of the Bible, and c) the invention of the printing press.

P.Oe.

NEUHUMANISMUS →HUMANISMUS

NEUKLASSIK (Neoclassicism)

A movement towards the revival and recovery of ancient classical traditions in German literature. The movement had its origins in the work of Nietzsche (1844-1900) and developed around the turn of the century with the emergence of Stefan George (1868-1933) and his circle as a reaction to the dominant trends in art towards the end of the 19th century: Impressionism (→IMPRESSIONISMUS), Naturalism (→NATURALISMUS) and the art of the 'decadents' (→DEKADENZDICHTUNG, →ÄSTHETIZISMUS). *Neuklassik* sought to restore the spirit and styles of the ancient models.

Being to a large extent imitative, it produced little or nothing of value; it served as the starting point of much academic discourse regarding the discipline of language, value and function of form, and considerations of genre and versification (e.g. Paul Ernst, *Weg zur Form*, 1906; Wilhelm von Scholz, *Gedanken zum Drama*, 1904). Even the George circle's *Blätter für die Kunst* (1892-1919) had only limited influence.

To restore, for example, the concept and form of Greek tragedy remained at best a theoretical exercise in an age void of tragic heroes in the Greek sense. Nevertheless the return to Greek mythology in the dramas of Hugo von Hofmannsthal (1874-1929) introduced an important trend in 20th century European literature.

In English letters, Neoclassicism is a movement for the revival in poetry of the styles and outlook of Greek and Roman classical writers. It is an earlier movement than Weimar Classicism (→KLASSIK) and predates German *Neuklassik* by more than 300 years (Renaissance to the 18th century). It included such poets as Dryden (1631-

1700), Pope (1688-1744), Swift (1667-1745), Addison (1672-1719) and Johnson (1709-1784).

R.P.

NEUPHILOLOGIE

The study of modern languages and literatures, as distinct from Latin and Greek.
→ALTPHILOLOGIE, →PHILOLOGIE.

NEUROMANTIK

An unusually amorphous term, in its wider application it can include musical giants (Wagner, Richard Strauss) and lesser lights (Pfitzner) who, in the wake of *true* Romantics (Schubert, Weber, Beethoven to a degree), worked out, developed and hugely extended their legacy. In the other arts it may be used to define for example those huge representational, historical canvasses or Gothic railway stations, Romanesque insurance palaces and Florentine banks which characterized the →GRÜNDERZEIT (after 1870-71) and the few decades on either side (e.g. *Neuschwansteinin* Upper Bavaria, the *Hamburger Rathaus*, the *Votivkirche* in Vienna, *St. Pancras* in London).

In the more specifically literary sense the term encompasses massive historical works of →EPIGONENDICHTUNG, such as Felix Dahn's best-selling novel, *Der Kampf um Rom* (1876) and the 'gothick' *Goldschnittlyrik* of von Scheffel (1826-1886). It is however more commonly applied to the deliberate counter-attack on the sordid super-realism and emphasis on the perverse, reverse side of life, prevalent in the →NATURALISMUS of the 1890s (Hauptmann, Sudermann, Halbe, Holz and Schlaf, the →FREIE BÜHNE). The term appears in this context as early as 1906. Thus *Neuromantik* stresses delicacy, suggestion, mood, beauty for its own sake, nostalgic evocation of times past. The links and confusion with →IMPRESSIONISMUS are apparent at once. While major figures such as George (1868-1933), Hesse (1877-1962), Hofmannsthal (1874-1929) and Rilke (1875-1926) notably in respect of their earlier work, also at times Hauptmann (1862-1946), have been grouped under *Neuromantik*, the term is obviously too wide to be really useful. In practice it generally refers nowadays to those writers around the turn of the last century (c.1890-1910) who stress the magical, miraculous, archaic and/or present a moodful, idealized, stylized and sometimes scented picture of the past. Hofmannsthal's lyrical dramas and some novels of Ricarda Huch (1864-1947) seem to be textbook examples. One cannot really limit *Neuromantik* in any real time sense. It is more accurately an ever-recurrent tendency rather than a school or movement.

B.C.

NEW CRITICISM

John Crowe Ransom's book, *The New Criticism*, appeared in 1941. The term was in use in England and the U.S.A. in the 1930s. It was at first applied to a group of American critics, but is now also used to describe a method of literary criticism, which was in vogue in German scholarship in the 1950s and 1960s, but which is now not so dominant.

Although the new critics had their differences, there was a common basic approach, which is called in German →WERKIMMANENT. *New Criticism* directs its attention to the literary text alone (intrinsic aspects), eschewing biographical and historical evidence and considerations of the author's intentions (extrinsic aspects). This concern with the text alone is semantically based, as *New Criticism* stresses the

uniqueness of the nature of literary discourse, which is to be examined in the meanings and relations of words, symbols and images. For this reason *New Criticism* is not greatly concerned with genres, nor with thematic questions, but predominantly with *structure* and *texture*. Likewise the form of a work is seen not in terms of plot structure but as a structure of meanings. In practice *New Criticism* concentrates on the interpretation of a text as an aesthetic structure (→INTERPRETATION), a method known earlier in French studies as 'explication de texte'. The major English exponent of *New Criticism* was I.A. Richards (*Principles of Literary Criticism*, 1924, and *Practical Criticism*, 1929). The foremost representatives of the German variant of *New Criticism* (*werkimmanente Interpretation*) were Wolfgang Kayser and Emil Staiger.

E.W.H.

NIBELUNGENSTROPHE

The most important stanza form in med. German heroic poetry; also found in lyric poetry. The stanza consists of four →LANGZEILEN, the first three contain six stressed syllables and the fourth has seven. The rhyme scheme normally comprises rhyming couplets.

NICHTARISTOTELISCHES DRAMA →EPISCHES THEATER

NOMINALSTIL (substantival style) = substantivischer Stil

Style characterized by the frequent use of nouns and substantival constructions.

NOVELA PICAESCA →SCHELMENROMAN

NOVELLE

The term *Novelle* has far more currency in German than its English counterpart novella, and refers to an important genre much cultivated in the German-speaking countries in the 19th and early 20th centuries, but its precise meaning is a matter of debate. What is not disputed is that it entered the German language at about the turn of the 18th and 19th centuries, derived from the Italian *novella* ('something new or newsworthy') which also gave English its word *novel*. A succession of great writers of the 19th century; e.g., Kleist (1777-1811), Keller (1819-1890), Stifter (1805-1868), Meyer (1825-1898), Storm (1817-1888) wrote much important realistic fiction of medium length, somewhere between a short story and a novel, and the word *Novelle* gradually became attached to this genre of intermediate length fiction. It continued to flourish until the early 20th century, when it gradually became displaced by the shorter →KURZGESCHICHTE as the most productive fictional mode of less than novel length. Because of its length, characters and situations in the *Novelle* are more rounded out than those of the *Kurzgeschichte*, but not developed in the extensive way characteristic of the novel. In addition to this common ground there is also a strong and long-standing tradition of treating the *Novelle* as a genre with much more specific characteristics. Discussion in this mode has always centred on a number of classic statements by Goethe (1749-1832) (on an unusual, but real event), Tieck (1773-1853) (on a clear turning-point in the plot), and Heyse (1830-1914) (on symbolism and a sharp outline), and generally sees the *Novelle* as a form which is essentially a highly artistic one, with great attention to formal composition. According to this view, it is a concentration on artistry which distinguishes *Novelle* from ERZÄHLUNG. Both this attitude to the definition of the *Novelle*, and that which regards it more simply as a

story of medium length, continue to be well-represented. →FALKENTHEORIE,
→WENDEPUNKT.

J.M.E.