

Irony in Heinrich Heines Versepos “Germany, a Winter Fairy Tale”

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Abstract

Review Article

Heinrich Heine is known for his sharp criticism and witty irony. The word "irony" first appears in Aristophanes's comedy *The Clouds*. The simplest form of irony is saying the opposite of what you mean. In "Germany, a Winter Fairy Tale" tells the lyrical I in an epic about his journey in his homeland. What makes the epic poem fascinating is Heine's consistently ironic writing. As a Jew, Heine remained an outsider in Germany. This outsider role shaped his life and his work. He vacillates between dream and reality, hope and disappointment, romance and realism. His conflict is rooted in this contradiction.

Keywords: Heine, Germany. A winter fairy tale, irony.

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1. On the Concept of Irony

The word irony goes back to the Greek expression, "deprecation of a fraudulent nature", which is derived from "Schalk". This word appears for the first time in Aristophanes comedy "The Clouds", referring to a character who uses deceitful tricks. The oldest surviving textbook of rhetoric can be found at the beginning of the 21st Chapter the definition of irony as a mode of speech that expresses the opposite of what is literally said. While the Middle Ages know the matter, but not the concept name of irony, authors have generally used the form of the Greek term since the Renaissance. They believe that irony is an allegory that, in terms of words and meaning, is not just something else, but something contrary.

In summary, the simplest form of irony is to say the opposite of what you mean. In the literal history of the concept of irony, three different uses have gradually developed from the classical rhetorical meaning as a literary term.

Firstly, in a line of tradition, irony is still understood as "rhetorical irony", that is, as a way of speaking. This understanding of concepts has been clarified from ancient rhetoric to modern stylistics, but has remained essentially constant. Because still in the original sense what one says is different from what the mind refers to. This form of irony expresses, for example, praise through rebuke or rebuke by praise.

Secondly, with reference to ancient models, the term has been understood, especially since the 18th century, as "existential irony" and thus as a form of life, a figure that shapes the entire life, thought, speech and action of a person. If one speaks of irony as a form of life with reference to Socrates, one must not forget, however, that the socratic irony of the dislocation of the speaker as initially ignorant pursues a didactic-persuasive purpose. Socrates is based primarily on later theoreticians of irony such as Friedrich Schlegel.

Thirdly, the most radical reinterpretation of the concept of irony concerns not only human existence and world attitude, but the existence as a whole. According to Schelling, nature is an expression of the irony of the absolute. The main theorist of ontological irony is Friedrich Schlegel. He considers the nature of irony as "poetry of poetry" and sees it in a relationship with paradox.

2. Heine's Irony

2.1. Victims of Time

Zhao Leilian says: behind the unfortunate love lies the feeling of Heine's loneliness because of his Jewish origin. Heine is a German Jew. He lives as an outsider from the beginning in unreconcilable contradictions. That's why he stays ironic. My thesis is: Heine's outsiderism contributes to the intensification of his irony.

I don't know what it means to be so sad: Heine's famous initial verse from his Lorelei poem makes the tone of melancholy and identity uncertainty sound. He was born in Düsseldorf in 1797 as the son of a Jewish merchant. Because of his Jewish origin and his political attitude, he was repeatedly hostile and marginalized. The outsider role shaped his life, his work and his changing reception history.

As a child, he felt the freedom of the French Revolution. As a student, he learned first-hand the pursuit of national unity and political emancipation. This German Nightingale named Heinrich Heine, who sings especially, beautifully when singing the double eagle, had to stay away from her German homeland, but in spirit she could not separate from her. Heine wanted to change the anti-Jewish world and therefore fights against it.

Heine has been the victim of censorship in various ways throughout his life. In order to avoid censorship and dissatisfied with the political conditions in Germany, which offered him no opportunity for legal activity as a baptized Jew, irony is regarded as a countermeasure against time. As a critical, politically committed satirist, journalist, essayist and polemist, Heine was both admired and feared.

2.2 Irony as Shield and Spear

Heine's poetry is ironic through and through. In my opinion, irony is one of Heine's outstanding stylistic features. And the term irony has a special meaning. It is not a direct component of general knowledge, but a metaphor shaped by Heine himself, which is intended to describe the phenomenon of irony not emanating from humans.

First of all, Heine coincided with the shield of irony. Irony at his time is an important means of artistic coping with reality, for even during his lifetime the censorship forced him to mask his concern in the works, to cipher criticism. Heine's poetic means is irony for portraying dissonant relationships on the one hand and humor for their healing on the other. Heine tries to lead the romantic irony by ironizing the romance itself. According to Friedrich Schlegel, the term romantic irony is understood as "a creative annihilation", which relativizes everything finite. Irony as a survey of one's own weaknesses and accidents, arose from the unsentimental, resigning realization of the unbridgeable division of ideal and reality, appearance and being, expectation and result.

Secondly, Heine's irony as one of the most fascinating peculiarities of his works serves, however, the romantic flight of the world rather than the exposure of ugly reality. Heine was like a very open and critical soldier. His satirical poem is the literary spear against the enemy of the people. Irony is Heine's most important weapon in the political struggle against

coercion and oppression. Compared to the circumstances of the 19th century, Heine used this means meticulously to make the realistic criticism of society. It is clear that Heine was completely dissatisfied with the conditions of Germany. In "Germany, a Winter Fairy Tale" Heine makes sharp criticism of backward conditions in Germany.

3. Main Motifs in "Germany, a Winter Fairy Tale"

Exile and homesickness are two main motives for Heine's writing activities. In exile, you cannot live in harmony with yourself and with the world. One consumes oneself in longing for his homeland.

Exile as a life form of poetry-one could also say: as the life form of the poet begins for Heine with the day of his birth. And in May 1831 Heine left Germany and went into exile in Paris. He chose it out of disappointment over the backward state of Germany and out of longing for freedom and the French Revolution. Heine lived in Paris for twelve years and five months. He breathed the air of freedom and saw the changes in European society. In October 1843 he returned to Germany and visited his mother. And he traveled from Hamburg for three months through northwestern. "Germany, a Winter Fairy Tale" is the expression of the intensive relationship between the exile writer Heine and Germany.

The real reason for the trip is his homesickness for German. The closer the traveller comes to the German border, the stronger homesick and palpitations he feels. In the foreword Heine also testifies to his love of the fatherland: calm down, I love the fatherland as much as you do. Because of this love, I lived in exile for thirteen years, and because of this love I return to exile, perhaps forever. Here he becomes very serious and links his incurable love for Germany with his decision to leave the non-free country that rejects and restricts him. "This is the fate and decision of many exiles in the 19th and 20th centuries", and Heine puts this schickel in words.

At the age of 47 Heine wrote in 1843 "Germany, a Winter Fairy Tale". It is particularly noted that Heine was hit by a violent attack of eye disease when he wrote this poem. But he was tough and he continued to work. At the middle age Heine had rich personal experiences, deep insight into society and complicated reflections on life. An incurable disease will bind him to bed for his remaining ten years of life. His perspective, "from the mattress crypt" on the revolutionary events of 1848 and on the defeat of the freedom fighters, symbolizes the hopelessness that becomes for Heine the desperate motives of his writing and his artistic existence: the poet is a martyr, in the midst of his heart goes the great tear. Heine saw himself exposed to the lost wholeness and its disintegration in the upheaval situation of the first half of the 19th century. The holistic society has been replaced by an

individualistic, contradictory and fragmentary society. Heine deplors with a strong awareness of modernity the transience of the wholeness of the world: once the world was whole, in antiquity and the Middle Ages; despite the external struggles, there was always a world unity, and there were whole poets. But in modernity, the world's unity takes the place of the world's disintegration. He points out that the world itself is torn apart in the midst. Whoever boasts of his heart that it has remained complete, only confesses that he has a prosaic, distant angular heart? "But through mine went the great tear of the world."

Behind his irony is the awareness that the harmonious coexistence of man and world is lost. So he wavers between dream and reality, hope and disappointment, romance and realism. In this contradiction is rooted its disintegration, which is the sign of its modernity.

Disintegration is a leitmotif in Heine's life and in his work. The world torn in the middle is a basic experience of the displaced person and the exiled Heine. Heine was the poet between all chairs. Between two countries-Germany and France. Between two religions-the Jew Heine converted to Protestantism. Between the literary currents of the 19th century. Between political currents-on the one hand he worshipped Napoleon and accepted Napoleon as his legitimate successor; on the other hand he was friends with Karl Marx and joined the early socialist movement of the Saint- Simonists. The disintegration is dominant in Heines being. In the midst of the disintegration of the world, he has always insisted on the uniqueness and vulnerability of the poet.

4. CONCLUSION

Irony is a rhetorical stylistic means in which you say the opposite of what you mean. The more important an object is the more fun you have to treat it.

In Heines journalistic struggle against historically outdated states and ideas, he has

consistently used the new weapons from the very beginning to gain greater ground in public and to reach more heads. A winter fairy tale is a masterpiece by Heine. In this verse he abhors the reactionary power of the Prussian government, criticizes the hypocritical religion and narrow-minded nationalism and exposes the faction of liberalism and the vulgar spears. On the one hand Heine covered himself with the shield of irony; on the other hand his satirical poem is the literary spear against the enemy. Heine's irony as one of the most fascinating peculiarities of his works, however, serves the romantic escape of the world rather than the exposure of ugly reality.

The aim of this work is to draw people's attention to the significance and high artistic performance of poetry from an ironic perspective. Despite some inadequacies in this work, this attempt could be stimulating for some interested parties.

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