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- Sarah Vandegrift Eldridge** 533
Narrating (Im)Maturity: The Progressive Popularization of Enlightenment Principles in Wieland's *Geschichte des Agathon* and Engel's *Herr Lorenz Stark*

This article argues for scholarly attention to so-called 'trivial literature' as a site of the development of Enlightenment ideals of self-reflection and critical thinking. After establishing the bifurcation of the 'canonical' and the 'trivial' in literary scholarship, it traces 18th-century philosophical concern with spreading enlightenment in essays by Kant and Herder. It then turns to analyses of a canonical work of literature—Christoph Martin Wieland's *History of Agathon*—and an exemplar of trivial literature—Johann Jakob Engel's *Herr Lorenz Stark*—to assert that these novels, their significant differences in difficulty or accessibility notwithstanding, both depict processes of enlightenment and induce these processes in their readers via distinctive thematic and formal means. Trivial literature becomes a first step toward processes of individual maturity—and more difficult reading. I thus argue that it makes sense to move beyond the trivial/canonical bifurcation and investigate the literary world of the late eighteenth century as a malleable continuum. (SVE)

- Malte Wessels** 558
The Parrhesiastic *Urszene* of the Modern Novel in Wieland's *Geschichte des Agathon*: Subject as Method

It appears that Christian von Blanckenburg presents two contradicting criteria for the modern novel: on the one hand it has to render visible the relationship of causes and effects that shape human life, on the other hand the subjects in fiction should be presented as autonomous and not as their author's 'machines.'

I argue that Blanckenburg's notion of subjects in fiction depends on a 'biocentric' model that actually does not apply to the novel and its rhetorical surface. I will then present *parrhesia* as an alternative concept of authenticity that functions on the novel's textual surface. I will present the final book of the third version of Wieland's *Geschichte des Agathon* as a model case for *parrhesia*'s role in the construction and function of subjectivity in the 18th-century novel and argue that subjectivity can be understood as the novel's method of self-authentication. (MW)

Brian Haman

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Reevaluating Eichendorff's Romanticism: *Aus dem Leben eines Taugenichts* as Metafictional Parody

Generations of scholars have downplayed the formal significance of humor in Eichendorff's *Taugenichts*. I argue that the novella is an example of romantic parody by an author who employed comic-critical strategies and ironic inversions in multiple genres throughout his career to establish a critical distance from normative aesthetic standards and modish literary trends. I highlight the intertextual, metafictional, and self-reflexive aspects of *Taugenichts* and decode its parodic references by focusing on the novella's form and content. By combining elements from contemporary theories of parody by Margaret Rose and Linda Hutcheon with those of Friedrich and August Wilhelm Schlegel, a definition of parody is offered, one that reflects recent developments while acknowledging the contributions of early German romantic theory. In addition to emphasizing its comic-critical relationship to works by Goethe, Loeben, Tieck, and Hoffmann (amongst others), *Taugenichts* is considered in connection with Eichendorff's other works such as *Ahnung und Gegenwart*. Eichendorff's self-reflexive parody partakes of a meta-epochal critique that marks his fiction as simultaneously representative of and at a remove from romanticism, and the modernity of his rhetorical strategies underscores the continued relevance of *Taugenichts* for contemporary debates surrounding the efficacy of humor in subverting official hierarchies and dominant discourses. (BH)

Sabine Wilke

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„Die Katastrophe ist ein schwarzes Blatt“: Katastrophenmanagement und Umweltethik in Georg Kaisers Schauspiel *Gas* (1918)

Kaiser's play presents the catastrophic explosion of a plant that produces the world's supply of gas in the context of weighing strategies of risk management and certain positions in environmental ethics. An ecocritical reading of this expressionist play and its thematic focus on industrial automation, alienation, and the problems of modern mass society that lead to a vicious cycle of war and violence underscores the limitations of the aesthetic solutions that the play offers for these ethical concepts. While the hyperbolic staging of the explosion at the end of Act One and the debate of the various ethical positions that are offered for rebuilding society over the course of the remaining four acts raises awareness of some of the environmental issues that are related to that project, it nevertheless falls short of sketching a dimension that leads beyond the an-

thropicentrism, lack of a global perspective, and genuine interest in finding a sustainable solution that still informs these positions. (SW; in German)

Kamaal Haque 604 **“Damals gingen die Schnulzen eben gut”: Luis Trenker and the Heimatfilm**

Of those actors and directors who have come to be associated with the genre of the *Heimatfilm*, one name remains both curiously present and absent: Luis Trenker. On the one hand, Trenker continues to be present in the public consciousness as a representative of the *Heimatfilm*. On the other hand, Trenker focused much of his productivity during the main decade of the genre, the 1950s, on writing books rather than making films. The three films that he made that can be considered examples of the *Heimatfilm*, *Flucht in die Dolomiten* (1955), *Von der Liebe besiegt* (1956) and *Wetterleuchten um Maria* (1957), are only occasionally mentioned in histories and critical works on the *Heimatfilm* and never in great detail nor, justifiably, as exemplars of the genre. Nevertheless, in this article I will discuss these films in detail and argue that they are all unified by the false assumption of guilt. The young men who are falsely accused are exonerated when the truth about the true perpetrators, older and with more social capital than these young men, is revealed. I read this discourse of guilt in Trenker's *Heimatfilme* as representing a particular strain in German thought regarding the legacy of the Nazi past: in these films, only the rich and powerful are truly guilty; the young and less powerful are innocent. (KH)

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