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A Discourse of a Different Kind: On Fabulation and Method in Goethe's *Unterhaltungen deutscher Ausgewanderten*

This article brings nuance to our understanding of the way the narrative form and discursive strategies of Goethe's *Unterhaltungen deutscher Ausgewanderten* form a direct response to political and philosophical discourses of its time. Serialized in *Die Horen*, and arising from close collaboration with Schiller, the perplexing structure of the work is the result of Goethe's experimental and ironic transposition into narrative fiction of Schiller's programmatic aesthetic ideas for the journal. This article explores the contours of Goethe's keen yet decidedly skeptical reckoning with contemporary philosophical constructions of history, and with theoretical attempts to grapple conceptually with developments in post-Revolutionary France. (MS)

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Fragmenting Fragments: Jean Paul's Poetics of the Small in "Meine Miszellen"

While Jean Paul is often associated with notoriously long, digressive novels, this article makes the case for the reading of Jean Paul above all as an author of the small. By taking the example of his minor work "Meine Miszellen," the article examines how his reference to the discursive-literary tradition of 19th-century romantic miscellanies serves as an experimental testing ground for his poetics and epistemology of the small, as encapsulated by his concept of humor as the "inverted sublime." From there the article seeks to distinguish Jean Paul's poetics of the small from the romantic fragment by demonstrating how humor, in contrast to irony, serves as a material strategy for reflecting on the fragmen-

tary character of his texts. The article ends by suggesting that Jean Paul's emphasis on the small and fragmentary is not restricted to his fleeting minor works, but extends to later novels like *Leben Fibels*. (BK)

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Not without My Mommy: The New Woman's Mother Figure in Irmgard Keun's Novels *Gilgi – eine von uns* (1931) and *Das kunstseidene Mädchen* (1932)

This study puts forward the theory that the most significant influence on the New Woman's success and the direction she chooses in life is her relationship with her mother. While scholars typically consider political and socioeconomic factors, and especially the media phenomenon of the era, when setting out to explain the emergence of the New Woman, this essay will demonstrate—via an analysis of Irmgard Keun's novels *Gilgi – eine von uns* (1931) and *Das kunstseidene Mädchen* (1932)—that the New Woman seeks to understand her mother's position and the decisions she has made in life to better guide her own. (JF)

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Hannah Arendt Translates Culture: *Men in Dark Times*

This article takes up Hannah Arendt's *Men in Dark Times* (1968) as a strategic document aimed at restoring for an international audience a German-language tradition of thought that was unavailable in postwar West Germany because of cultural politics. In so doing, she not only exemplifies her version of *Existenzphilosophie*, but also claims German-Jewish thought as central to the German traditions. (KA)

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Literarische Bienen aus drei Jahrhunderten – Literaturwissenschaftliche Fallstudien zu Poetiken und Praktiken des Sammelns

(Häntzschel, Günter, *Sammel(l)ei(denschaft)*. *Literarisches Sammeln im 19. Jahrhundert*, 2014. – Stadler, Ulrich und Magnus Wieland, *Gesammelte Welten. Von Virtuosen und Zettelpoeten*, 2014. – Décultot, Elisabeth, Hrsg., *Lesen, Kopieren, Schreiben. Lese- und Exzerpierenkunst in der europäischen Literatur des 18. Jahrhunderts*, 2014.)

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