

Hanni Mittelman

Reconceptualization of Jewish Identity as Reflected in Contemporary German-Jewish Humorist Literature

The emergence of a Jewish-German entertainment literature, which presents the topic of Jewish identity and culture in a humorous way, is a rather recent phenomenon in the contemporary German book market. We find a plethora of new collections of Jewish jokes such as *Sex am Sabbat?* ('Sex on Shabbath?') by Ilan Weiss¹ and *Jetzt mal Tacheles. Die jüdischen Lieblingsswitze* ('Tacheles. Paul Spiegel's Favorite Jewish Jokes'), collected by Dina and Leonie Spiegel (the daughters of Paul Spiegel, the late president of the Central Council of Jews in Germany).² There are also more academic treatises on the Jewish joke, such as *No, warum nicht? Der jüdische Witz als Quelle der Lebenskunst* ('Nu, why not? The Jewish Joke as the Source of the Art of Living')³ by Austrian psychotherapist Elisabeth Jupiter. In addition, however, there are also quite a number of semi-autobiographical books and novels, which throw a humorous light on the not-exactly-easy coexistence of Germans and Jews. Among them is Lena Gorelik's novel with the impossibly long title *Lieber Mischa... der du fast Schlomo Adolf Grinblum geheissen hättest, es tut mir leid, dass ich Dir das nicht ersparen konnte: Du bist ein Jude* ('Dear Mischa... who was almost called Schlomo Adolf Grinblum, I am sorry that I can't spare you the fact: You are a Jew').⁴ Another in this vein is a book by Oliver Polak entitled *Ich darf das, Ich bin Jude* ('I Am Allowed to Do This, I am a Jew') and another book and CD by the same author called *Jud Süß Sauer, die Show* ('Jew, Sweet Sour. The Show')⁵ that try to provide humorous 'instruction' to the uneasy German reader of how to deal with a Jew, if said reader should encounter one in the workplace, at a party, or at the tennis club. According to Michael Wuliger – author of an 'etiquette book' entitled *Der koschere Knigge. Trittsicher durch die deutsch-jüdischen Fettnäpfchen* ('The Kosher Knigge. Sure-footed through the German-Jewish Mess') – the statistical probability of a German meeting a Jew is 1:400, which is, after all (as he puts it) twice as likely as the odds to hit the jackpot in the lottery.⁶

1 Weiss (ed.), *Sex am Sabbat?*, 2010.

2 Spiegel / Spiegel (ed.), *Jetzt mal Tacheles*, 2009.

3 Jupiter, *No, warum nicht?*, 2010.

4 Gorelik, *Lieber Mischa*, 2012.

5 Polak / Haas, *Ich darf das, Ich bin Jude*. 2008; Polak, *Jud süß Sauer*, 2010.

6 Wuliger, *Der koschere Knigge*, 2009.

My goal here is to discuss this type of literature as a reflection of the ongoing reconceptualization of Jewish identity in contemporary Germany by the younger generation of Jews living there.

The previous generation of post-Second World War Jewish-German writers such as Henryk Broder, Rafael Seligmann, Doron Rabinovici, Lea Fleischmann, Maxim Biller, Peter Stephan Jungk, and others who burst onto the literary scene in Germany and Austria in the 1980s, were the offspring of their traumatized survivor parents. These authors described their life in the land of the murderers of their grandparents with satiric wit and biting irony. They saw themselves, as Rafael Seligmann phrased it, as the “grandchildren of Tucholsky”⁷ and thus connected to the discursive tradition of sarcastic-ironic Jewish humor, which existed in Germany from the time of Heinrich Heine and Ludwig Börne, ending in 1933 with Kurt Tucholsky. This type of humor, which was revived by these writers in the 1980s, was frivolous, aggressive and controversial. It was an oppositional humor, sharp-edged with wicked darts directed against a Germany that they deemed to be unredeemable. It was a literature which expressed a deep-seated alienation and distrust of Germany, reflected in titles such as *Dies ist nicht mein Land. Eine Jüdin verlässt die Bundesrepublik* (‘This Is Not My Country. A Jewess Leaves the Federal Republic of Germany’), written by Lea Fleischmann.⁸

By contrast, the books penned by the new young generation of German-Jewish writers reflect a change of mentality (*Mentalitätswechsel*) as Wuliger termed it in an article bearing the title *Aus das Trauma* (‘The Trauma is Over’).⁹ This new generation is “no longer afraid of Germany” (*Keine Angst vor Deutschland*), the actual title of a volume by historian Michael Wolffsohn, published in 1990 that proclaims that there has been a change (*Wende*) both in German mentality and in Jewish self-perception.¹⁰

This second and third generation of German-Jewish writers as represented by Gorelik, Polak, Wladimir Kaminer, Wladimir Vertlib, Arye Sharuz Shalikal, Vanessa Fogel, and others is somewhat removed from the traumatic events of the past. For them the Holocaust is a fact of German history which they also know about from the stories of their grandparents. It is a part of their lives just as it is a part of the lives of their German contemporaries. This historical knowledge of the past is not, however, burdened with fear or hatred or attribution of guilt. It does not influence their self-image or their self-perception. Thanks to this new generation, Germany’s Jews – thus Wuliger claims in his article *Aus das Trauma*

7 Seligmann, *Mit beschränkter Hoffnung*, 1991, p. 127.

8 Fleischmann, *Dies ist nicht mein Land*, 1980

9 Wuliger, in: *Jüdische Allgemeine Zeitung*, June 23, 2011.

10 Wolffsohn, *Keine Angst vor Deutschland*, 1990.

(‘The Trauma is Over’) – have outgrown their old role as victims. This certainly accounts for their emerging humorous representation of self and their relaxed view of German-Jewish relations.

An equally important reason that might account for this type of attitude is that these young Jewish writers have a migratory background. They come from the former Soviet Union or from Israel, England, or America, and have developed a different take on identity and the relation of their own culture to their host-culture. This generation with its multiple cultural, national, and linguistic identities no longer knows the cognitive search for a unified identity which was so typical for modernity. Rather, it celebrates a postmodern pluralism and the freedom of a hybrid identity that has developed from this generation’s Russian, Israeli, or American identities. The experience of liminality and cultural hybridity is part of their lives. Yet, there is no longer the melancholy of torn identities that existed among German Jews before the Second World War and among the second postwar generation whose loyalties were torn between Israel and Germany. This youngest generation confidently displays its affinities for different cultures. As children of postcolonialism and globalization, they do not deny their ethnicity as the titles of the afore-mentioned books demonstrate. They give the cultural differences that exist prominence, make them visible, but at the same time create new cultural models of a transcultural identity that both confirm and dissolve the ‘uniqueness’ (*Eigene*) and ‘the alien’ (*Fremde*).¹¹

Using the title of an article by the philosopher Paul Ricoer *Von der Trauerarbeit zur Übersetzung* (‘From the labor of mourning to translation’) as a reference, one could say that this young generation of Jewish writers has indeed moved from the mourning in which the previous post-Holocaust generation had to engage, to the labor of transcultural “translation.”¹² Thanks to their multiple cultural backgrounds, they have become mediators between the cultures and are attempting to create the equivalence of the non-identical, through the narration of their own histories. Their narrative identity is no longer characterized by the identity of the self (*ipse*), but by changeability and mobility and by exchangeability (*Bewegtheit*). The exchange of cultures, or rather the “translation” of cultures, as Paul Ricoer puts it, becomes the new goal.¹³ These young writers want to create equivalences, but not identities. They create comparisons between what seemingly cannot be compared. As Ricoer frames it, their writings point to the ‘undeniable phenomenon of human plurality’ (“das unwiderlegbare Phänomen der menschlichen

¹¹ Krohn, Vorwort. In: Krohn (ed.), *Jahrbuch für Exilforschung*, 2007, p. X.

¹² Ricoer, *Vielzahl der Kulturen*. In: Krohn (ed.), 2007, p. 3.

¹³ Ricoer, 2007, p. 4.

Pluralität”) but also aim to ‘mediate between the plurality of cultures and the unity of humanity.’¹⁴

Changed historical and social circumstances in Germany have affected a change in German mentality and the self-perception of the Jews living there. This is also due to the influence of American culture on postwar Germany. Writers like Philip Roth, Saul Bellow, and Mordechai Richler, but also the Hollywood films produced by Woody Allen which represent the American-Jewish tradition of humor, have found their way onto the German cultural scene. Moreover, and above all, from the mid-1980s, with the advent of German commercial television, Germans have been exposed to TV sitcoms like *Alf*, *The Nanny*, *Seinfeld*, and *Roseanne* right in their living rooms, presenting Germans with the American melting pot vision of society. The ‘strangers are welcome’ structure underlying these American-Jewish sitcoms and soap operas suggested that the ‘other’ does not have to be viewed as threatening.¹⁵ Rather, the ‘other’ can have an enriching and humanizing influence on a staid society set in its ways, as the figures of the alien Alf and the Nanny prove. Both add a bit more color to the conventional lives of the families of which they have become part, and provide these families with new perspectives on life and living.

These humorous and positive representations of the ‘alien’ also influenced the young Jews who were growing up in Germany at that time, and were looking for role models with whom to identify. For the previous postwar generation of young Jews it was the Israeli Jew who had become the shining example for a desirable Jewish identity. He soon became deconstructed by writers like Rafael Seligmann and Maxim Biller. Now the American Jew and his role in American society came into view. The younger generation of German Jews became acquainted with the social constellation of integrative American identity politics, which was fundamentally open towards immigrants, and invited them to participate in the creation of a common American culture. From this attitude emerged the self-confident Jewish-American self-image, of which Jews living in Germany could only dream. The image of the American Jew transmitted by literature, sitcoms and movies produced in postwar America was described by Sander Gilman with wit and candor, as follows:

America is fun for the Jews – they become powerful, win Nobel prizes and engage in the building of cultural institutions such as video archives of the Holocaust. They are smart Jews, but not tough Jews. They have it easy. They are superficial and not engaged in the reconstitution of a new Jewish culture, for Jewish culture in America has become mainstream.¹⁶

14 Ricoer, 2007, p. 4.

15 Kniesche, *Projektionen von Amerika*, 2008, p. 219.

16 Gilman, *America and the newest Jewish writing*, 2000, p. 161.

America is seen by young Jews living in Germany as a place of tolerance and acceptance of minorities, of Jews and artists. It has become the model for this generation, which started to demand implementation of the American vision of an integrative society. The experience of America helped these young Jews who lived in Germany and Austria to acquire a new self-image and a new literary program.

What they learned from the American-Jewish experience was also that entrance into mainstream society can be won through laughter – by the employment of the famous Jewish humor which in America had become part of the American mainstream culture – just as jazz had been transformed from an African American music genre into a part of American music.¹⁷

Modeled after the American-Jewish example, entertaining humor seems to have become an important discursive voice of the Jewish minority group in Germany. Through laughter, one tries to establish one's self as a member of a society from which one otherwise would be excluded. Unlike the satirical and sarcastic wit employed by the previous generation, which in its essence was intolerant towards everything German, the humor engaged in by this young generation is not aggressive and alienating.¹⁸

The newest type of humor is much more accepting and also socially more acceptable. It is an inclusive type of humor programmed to end the isolation in which the Jewish community has lived since after the war, and encourages vying for acceptance and integration. This inclusive and conciliatory type of humor, however, has nothing to do with assimilatory self-dissolution. Unlike the prewar generation of German Jews, this young post-Holocaust generation no longer sees it necessary to pay this price for social acceptability. It wants acceptance and not “tolerance,” as proclaimed by the title of a new book by Lena Gorelik, a young writer who immigrated to Germany from Russia at the age of eleven: “*Sie können aber gut Deutsch!*” *Warum ich nicht mehr dankbar sein will, dass ich hier leben darf, und Toleranz nicht weiterhilft* (“You really speak an excellent German!” Why I no longer want to be grateful for being allowed to live here and why tolerance doesn't help’).¹⁹ By narrating themselves and their own culture, these young Jews living and writing in Germany attempt to achieve acknowledgement and acceptance of their own uniqueness (*Eigenes*), as well as to create a sense of similarities (*Ähnlichkeiten*).²⁰

17 Rabbi Moshe Waldoks, interview by Andreas Mink, in: *Aufbau*. Das jüdische Monatsmagazin, January 3, 2007, p. 8.

18 Chase, *Two Sons of 'Jewish Wit'*, 2001, p. 44.

19 Gorelik, “*Sie können aber gut Deutsch*”, 2012.

20 Ricoer, 2007, p. 5.

Through humorous representations of the alien and foreign, modeled after the American-Jewish sitcoms, these writers attempt to make the unfamiliar ‘other’ accessible and remove the aura of a ‘foreign threat.’²¹ Thus, the sitcom-figure Alf became an important identificatory figure for Oliver Polak in his youth. From this ‘big-nosed cousin with the body covering sidelocks’ (“grossnasiger Vetter mit den Ganzkörper-Gebetslocken”),²² Polak learned that one can stage the ‘alien’ – and specifically the Jewish alien, who was and is always eyed by Germans with suspicion – in an engaging way.²³ By undermining xenophobic views and dogmatic thinking with humor, the unknown and alien start to lose their threatening power and can even be experienced as endearing and amiable. The stand-up comedy of Oliver Polak which is built on this concept, always plays before sold-out audiences. This seems to prove that this approach is somewhat effective.

The new type of humorous self-representation also aims to stress the commonality of humanity and ‘the similarity of the different.’ This is what Wuliger, for instance, wants to impress upon the German reader with his little ‘etiquette book.’ In an interview about the work, he states that the German reader will discover that he himself shares with the Jew many more traits than he would suspect:

Soccer is more interesting to him [the Jew] than the situation in Gaza; he is interested more in the performance qualities of his car than in the problem of overcoming the past (*Vergangenheitsbewältigung*); he prefers listening to ABBA rather than to Klezmer music; and rather than the Talmud, he reads *Kicker*, a football magazine.

(Die Bundesliga interessiert ihn mehr als die Lage in Gaza, über die Fahreigenschaften seines Wagens denkt er häufiger nach als über die Vergangenheitsbewältigung. ABBA hört er lieber als Klezmermusik. Und öfters als den Talmud liest er den Kicker).

Therefore, Wuliger recommends to the German reader, should he meet a Jew: ‘don’t get on the Jew’s nerves by telling him or her how distressed you were after a visit to the Holocaust memorial or impart to him your deep insights into the Middle East conflict’ (“nerven Sie den armen Mann – oder die Frau – nicht mit der Betroffenheit beim Besuch des Holocaustmahnmals oder Ihren Ideen zum Nahostkonflikt”). Wuliger also recommends not to inquire about the details of the laws of *kashrut*, which Jews most probably do not know anyhow. After all, he writes ‘no Catholic would be happy to get into a debate on the theological aspects of transubstantiation while he is drinking his beer’ (“Sie würden ja auch, wenn

²¹ Ricoer, 2007, p. 5.

²² Polak / Haas, 2008, p. 53.

²³ Polak / Haas, 2008, p. 53.

Sie Katholik sind, beim Bier keine Debatte über die theologischen Aspekte der Transsubstantiation führen wollen”).²⁴

These young writers write from a posture of self-confidence and loving acceptance of their ethnic background. They no longer know the Jewish self-hatred of previous generations which (as we know from Freud) expressed itself so often in self-criticism. The autobiographical novels by Lena Gorelik, in which she describes with loving self-irony some of the more grotesque sides of Jewish culture and traditions is one case in point; the communal structures of Jewish ethnicity, which were still the target of snide criticism by the previous generation of Jewish writers who depicted them as oppressive and repressive, are now portrayed as civilizing, protective structures. Even the Jewish mother – the *Yiddische Mame*, the object of vicious attacks by writers like Seligmann – is now seen not as the source of castration anxieties, but rather as the source of strength and an individual sense of value.²⁵ Assimilation is no longer a topic in this literature. Rather, these new books deconstruct the German dominant, leading culture (*Leitkultur*), whose own grotesque aspects form the backdrop for descriptions of some equally grotesque aspects of Jewish culture.

By making their own culture the object of satire, these young writers free themselves from the ethnic stereotypes imposed on them by others, but they also free themselves from the restrictions and taboos of their own culture. This type of self-representation both destabilizes and transcends anti-Semitic prejudices, but it also negates the philosemitic projections that have created the idealized folkloric images of the Jew, common in postwar German culture. The parodist subversion of such stereotypes points to the fragility of the construction of the image of the Jew, but also demands the observance of the common norms of a civil society regarding the ‘other,’ and thereby confirms them.

The humorous entertainment produced by these young Jewish writers is mainly conciliatory, but clearly also displays a disciplinary aspect (i.e. patterns and strategies found in academic analysis of humor) about which Henry Bergson speaks in his theory of humor.²⁶ The background to this humor is, just like in traditional Jewish ghetto humor, the experience of rejection and exclusion by the dominant society. Therefore, as in traditional Jewish humor, the aim is to neutralize the enemy through laughter – to bring conscious or half-conscious prejudices that are deeply rooted in the collective folklore of German society, into the open and reveal their ludicrousness and their absurdity. Thus, in his chapter ‘Pointers

²⁴ Wuliger, in: Cicero Online, August 12, 2010.

²⁵ Wisse, *The Schlemiel as Modern Hero*, 1980, XI.

²⁶ Farb, *Speaking Seriously About Humor*, 1981, p. 765.

for the First Encounter with a Jew' (*Tipps für das erste Kennenlernen*), Wulinger disarms some of the more common stereotypes about Jews:

Mr. Blumberg, who has been introduced to you at the birthday party of a colleague who has already advised you beforehand ('he is a Jew, but very nice') might possibly disappoint you. He neither wears a black hat nor sidelocks. If he has a beard than he probably sports then of the fashionable three-day-variation. He speaks perfect German without a Yiddish accent. He also does not carry an Uzi. Actually he looks totally normal. Don't show your surprise. 'You really don't look it' is not a good way to start the conversation with him. 'I always wanted to get to know a Jew' is also not the best way.

(Herr Blumberg, der Ihnen bei der Geburtstagsparty eines Kollegen vorgestellt wird und vom Gastgeber vorher bereits avisiert wurde ('Er ist Jude, aber sehr nett'), wird Sie deshalb möglicherweise enttäuschen. Er trägt weder einen schwarzen Hut noch Schläfenlocken. Wenn er einen Bart hat, dann in der modischen Drei-Tage-Variante. Er spricht Hochdeutsch ohne jiddischen Akzent. Eine Uzi hat er auch nicht umgeschnallt. Eigentlich wirkt er ganz normal. Lassen Sie sich Ihre Überraschung nicht anmerken. 'Sie sehen gar nicht so aus', ist kein guter Gesprächseinstieg. 'Ich wollte immer schon mal einen Juden kennenlernen' auch nicht).²⁷

The laughter elicited here is based on norms of civil thinking and behavior that exclude those who won't abide by them. It aims to create solidarity within the group that can laugh together, and excludes those who do not join in the laughter from membership in a civilized, liberal, and humanistic society.²⁸ The goal of this laughter is, to quote Walter Benjamin, 'the destruction of all that which threatens the humane' ("die Vernichtung dessen, was das Humane bedroht").²⁹

Through this humanizing and creative type of humor these young writers open communication channels between Germans and Jews. They turn fear into laughter and thus achieve a social potency which is usually denied the Jew or attributed to him in an exaggerated way. "The phallic power of the word," as Lacan phrased it, dismantles hierarchies and takes the "mastery of discourse,"³⁰ – the power of definition, back from the dominant society.

This seemingly harmless Jewish entertainment literature is, after all, not as harmless as it might appear. It is entertaining, but not harmless. It displays a subversive quality which has always been part of Jewish humor. It is a literature of dialectics and destabilization and not only a feel-good-about-the-Jews-literature that absolves the Germans from their past. Its aim is not a superficial reconciliation. The past always remains present and begs to be acknowledged and dealt

²⁷ Wuliger, 2009, p. 7.

²⁸ Farb, 1981, p. 765.

²⁹ Braese, *Das teure Experiment*, 1996, p. 215.

³⁰ Chase, 2001, p. 45.

with. Therefore, a writer like Oliver Polak can propose in his book *Ich darf das. Ich bin Jude* the following tongue-in-cheek ‘deal’ to the German reader:

Let us disregard this embarrassing story which is already over 60 years old. Let us make a deal for the duration of your reading this book: I will forget the thing with the Holocaust and you forgive us Michel Friedman. Fine! Then we can make a fresh start.

(Ich meine: wie lange ist diese dumme Geschichte jetzt her? über 60 Jahre, oder? Treffen wir doch für die Dauer der Lektüre folgende Vereinbarung: Ich vergesse die Sache mit dem Holocaust – und Sie verzeihen uns Michel Friedman. Fein! Dann können wir ja noch mal ganz von vorne anfangen.)³¹

From their newly-established position of self-empowerment, these young Jewish writers open the dialogue with the Germans on the writers’ own terms, and establish themselves as equals. They transcend the narratives and politics of the victim in the name of equality, solidarity, and universal humanity. They aim to dissolve the tension between the two groups, offering to establish new, relaxed relations between Germans and Jews.

Of course, whether this new Jewish humorist literature will achieve its goal of a more normal German-Jewish relationship is still in question. Michael Wuliger provides us with a yardstick for possible progress in German-Jewish relations:

The German-Jewish relationship will be normal on that day when somebody meets a Jewish asshole and proclaims afterwards: ‘What an asshole’ and not: ‘What a typical Jewish asshole’

(Das deutsch-jüdische Verhältnis wird an dem Tag ein normales sein, wenn jemand einem jüdischen Arschloch begegnet und hinterher sagt: ‘So ein Arschloch’ und nicht: ‘Ein typisch jüdisches Arschloch’).³²

Wuliger is convinced that it will still take quite a while until this is achieved. In conclusion, one can say that this new, humorous depiction of German-Jewish relations releases the Jews from their role as victims, and attempts to free Germans from fear of their own shadow. Laughter is indeed not the worst beginning with which to open a new dialogue. To quote Walter Benjamin in his essay about satirist Karl Kraus: ‘There is no better way than laughter to initiate thinking. And especially the vibrations of the diaphragm [through laughter] usually offer a better chance to thinking than the stirring of the soul’ (“Nur nebenbei angemerkt, dass es fürs Denken gar keinen besseren Start gibt als das Lachen. Und

³¹ Polak / Haas, 2008, p. 11.

³² Wuliger, 2009, p. 7.

insbesondere bietet die Erschütterung des Zwerchfells dem Gedanken gewöhnlich bessere Chancen dar als die der Seele“).³³

References

- Braese, Stephan. *Das teure Experiment. Satire und NS-Faschismus*. Opladen: Westdeutscher Verlag, 1996.
- Chase, Jefferson. Two Sons of ‘Jewish Wit’: Philip Roth and Rafael Seligmann. *Comparative Literature* 53 (2001): pp. 42–57.
- Farb, Peter. Speaking Seriously About Humor. *The Massachusetts Review* 22 (1981): pp. 760–776.
- Fleischmann, Lea. *Dies ist nicht mein Land. Eine Jüdin verlässt die Bundesrepublik*. Hamburg: Hoffmann & Campe, 1980.
- Gilman, Sander. America and the newest Jewish writing in German. *The German Quarterly* 73 (2000): pp. 151–162.
- Gorelik, Lena. *Lieber Mischa... der du fast Schlomo Adolf Grinblum geheissen hättest, es tut mir leid, dass ich Dir das nicht ersparen konnte: Du bist ein Jude*. Berlin: List, 2012.
- Gorelik, Lena. *“Sie können aber gut Deutsch!” Warum ich nicht mehr dankbar sein will, dass ich hier leben darf, und Toleranz nicht weiterhilft*. Munich: Pantheon, 2012.
- Jupiter, Elisabeth. *No, warum nicht? Der jüdische Witz als Quelle der Lebenskunst*. Vienna: Picus, 2010.
- Kniesche, Thomas W. *Projektionen von Amerika. Die USA in der deutsch-jüdischen Literatur des 20. Jahrhunderts*. Bielefeld: Aisthesis, 2008.
- Krohn, Claus Dieter. Vorwort zu den Beiträgen. In: Übersetzung als transkultureller Prozess. Exilforschung. Ein internationales Jahrbuch 25, Claus-Dieter Krohn (ed.), p. IX–XI. Munich: edition text + kritik, 2007.
- Mink, Andreas. “Von Chelm nach Hollywood. Interview mit Rabbi Moshe Waldoks.” *Aufbau. Das jüdische Monatsmagazin*, January 3, 2007, pp. 8–10.
- Polak, Oliver, Jens Oliver Haas. *Ich darf das, Ich bin Jude*. Cologne: Kiepenheuer & Witsch, 2008.
- Polak, Oliver. *Jud Süß Sauer, die Show*. Audio CD. SME Spassgesellschaft/Sony Music, 2010
- Ricoer, Paul. Vielzahl der Kulturen. Von der Trauerarbeit zur Übersetzung. In: *Übersetzung als transkultureller Prozess. Exilforschung. Ein internationales Jahrbuch 25*, Claus-Dieter Krohn (ed.), pp. 3–6. Munich: edition text + kritik, 2007.
- Seligmann, Rafael. *Mit beschränkter Hoffnung. Juden, Deutsche, Israelis*. Hamburg: Hoffmann & Campe, 1991.
- Spiegel, Dina, Leonie Spiegel (ed.). *“Jetzt mal Tacheles”. Die jüdischen Lieblingswitze von Paul Spiegel*. Mannheim: Artemis & Winkler, 2009.
- Weiss, Ilan (ed.). *Sex am Sabbat? Moderne Jüdische Witze*. Berlin: Patchworldverlag, 2010.
- Wisse, Ruth R. *The Schlemiel as Modern Hero*. Chicago: Chicago University Press, 1980.
- Wolffsohn, Michael. *Keine Angst vor Deutschland*. Erlangen, Bonn, Vienna: Straube, 1990.

33 Walter Benjamin, als Motto zitiert nach Braese, 1996.

Wuliger, Michael. *Der koschere Knigge. Trittsicher durch die deutsch-jüdischen Fettnäpfchen*. Frankfurt a. M.: Fischer, 2009.

Wuliger, Michael. "Die meisten Juden halten Adorno für einen Rotwein." *Cicero Online*, August 12, 2010. <http://www.cicero.de/die-meisten-juden-halten-adorno-für-einen-rotwein/41089> (accessed March 29, 2015).

Wuliger, Michael. "Aus das Trauma. Deutschlands Juden sind der alten Opferrolle entwachsen – dank der Zuwanderer." *Jüdische Allgemeine Zeitung*, Juni 23, 2011. <http://www.juedische-allgemeine.de/article/view/id/10625> (accessed March 29, 2015).