Strategies of Humor in Post-Unification German Literature, Film, and Other Media

Strategies of Humor in Post-Unification German Literature, Film, and Other Media

Edited by

Jill E. Twark

CAMBRIDGE SCHOLARS PUBLISHING

Strategies of Humor in Post-Unification German Literature, Film, and Other Media,
Edited by Jill E. Twark

This book first published 2011

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-2703-7, ISBN (13): 978-1-4438-2703-4

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

This anthology is dedicated to Barbara Mabee, who organized the panel on humor in post-unification German literature and film for the 2009 North East Modern Language Association conference in Boston out of which it grew. I am grateful to her for assisting me with the Call for Papers and the initial stages of the editing process, as well as with the publisher's prospectus, which served as the basis for some sections of my Introduction. Heartfelt thanks are also due to Cordelia Scharpf, Deborah Janson, Sigrid Streit, Jennifer William, Denise Della Rossa, Marc Silberman, Jill Redman (Zofchak), Valeria De Lucca, and my husband, Arno Forst, for reading and offering astute comments on various portions of the manuscript. Without the supreme dedication of the anonymous peer reviewers, two of whom read and assessed each article, this book would also not nearly be as well-written or -argued. Tes Howell and I are furthermore fortunate to have received permission from Heinz Behling, Paul Pribbernow, and Franziska Schulz, the wife of the late Volker Schulz, to reprint the three cartoonists' *Eulenspiegel* cartoons and Schulz's satirical song text. Kostas Koufogiorgos, the Greek-German cartoonist whose images of "Der deutsche Michel" laughing at himself from the mirror and the symbolic "Mauer im Kopf" replacing the Berlin Wall enhance the cover of this volume, also graciously granted us permission to use his work, more of which can be viewed at www.koufogiorgos.de. I would also like to thank each contributor for having put up with my picky comments over the course of the past year and for revising each article with care. Your electronic correspondence was intellectually stimulating and it was a pleasure working with you. The interlibrary loan staff, collection development department, and circulation librarians at East Carolina University's Joyner Library, in particular William Gee, Lynda Werdal, Mark Sanders, Cynthia Shirkey, and Thomas Rowe, helped me to locate and acquire some of the primary and secondary literature needed to complete this project.

INTRODUCTION: RECENT TRENDS IN POST-UNIFICATION GERMAN HUMOR

JILL E. TWARK

In the past two decades humor has effloresced both in Germany's high culture and its mass media in ways unparalleled since the Weimar Republic.[1] The fall of the Berlin Wall and unification brought about an immediate flurry of political cartoons in newspapers and satirical magazines like the western German *Titanic* and the eastern German *Eulenspiegel*, as well as of cabaret performances, in which satirists took leave of socialist East Germany and summarized pointedly the rapidly changing events and experiences of the postwall period. Several new cabaret theaters sprouted up in the following years in the five newly admitted eastern German federal states, and both eastern and western German writers, filmmakers, and performers set to work generating a boom in all genres and modes of comic literature, television, and film. In November 1989 the *Titanic* ushered in this new era of *Nachwendehumor* (postwall humor) by displaying on its cover a photograph of a young woman with an unfashionable, short, curly haircut, wearing a jeans jacket (for these reasons alone easily identifiable to all Germans as an East German), and holding a large cucumber peeled like a banana in her hand,

[1] William Grange writes of "an explosion in the number of comedy productions and performances throughout the Weimar Republic; over 900 comedies premiered between 1919 and 1933, far outnumbering the premieres of all other genres combined," with some being performed thousands of times (15). Cabaret theaters and films, as well as satirical magazines and books, reached a large audience before being suppressed by the National Socialists in the Weimar Republic's final years and more heavily in the Third Reich. Although censorship was officially prohibited in Article 118 of the Weimar constitution, film productions were overseen by a "Filmprüfstelle" (Film Review Office) in order to prevent illicit sexual scenes or representations of homosexuality from having a bad influence on the public, especially German youth (for examples of censorship in the Weimar Republic, see Barbian, Dobler, or Steakley).

bearing the caption "Zonen-Gaby (17) im Glück (BRD): Meine erste Banane!"[2] Thus began a persistent, new phase of rivalry between two formerly separate and distinct German populations, in which cultural and political differences produced incongruities that lent themselves to humorous portrayals. In this case, the seventeen-year-old "Gaby" represents the naïve, gullible East German who cannot even recognize a banana because she had no access to tropical fruits in the German Democratic Republic (GDR), where restrictive trade agreements and a short supply of western currency limited the number and variety of imported consumer products. As we will see in some of the chapters in this volume, such rather harmless, sympathetic, humorous jabs soon developed into harsh, occasionally grotesque, satirical attacks.

An assortment of satirical cartoons and texts published in the *Titanic* since its founding in 1979 has recently been collected and reprinted (Knorr). The *Titanic* also maintains a subscription rate of nearly 100,000 monthly readers ("Titanic")—exceeded, moreover, by that of the eastern German *Eulenspiegel*.[3] These facts testify to the important place of humor in German culture. One reviewer of this 2009 collection, already in its fifth edition, writes in an online review on Amazon.de:

> Die Titanic war über die Jahre auch so eine Art pädagogische Lockerungsübung, die dazu führte das [sic] wir heute befreit über Sachen lachen können, die wir in den frühen neunziger Jahren noch für zynisch und äußerst bedenklich gehalten haben. Wir Deutschen sind heute humorvoller als wir lange Zeit dachten. (Bock)

The postwall comedy boom, to which this enthusiastic reader alludes and to which satirical magazines like the *Titanic* and *Eulenspiegel* as well as all other forms of media contributed, has been discussed by journalists and

---

[2] All covers, select articles, and a few complete issues of *Titanic* can be found at "Das Titanic-Online-Archiv" (<http://www.titanic-magazin.de/archiv.html>). The *Titanic* also currently offers a downloadable application with the background of several popular past covers, into which one can insert one's face and capture the image in a webcam photo. The cover subjects include "Zonen-Gaby," Helmut Kohl, and Adolf Hitler, among others (see "Titelgenerator" <http://www.titanic-magazin.de/titelgenerator.html>). This application bears similarities to the online "Hitlerizer," mentioned by Annika Orich and Florentine Strzelczyk in their contribution to this volume, which converts any word or sentence into an orthographical representation of how Adolf Hitler would have pronounced it in his Austrian dialect.

[3] See Tes Howell's contribution to this volume for more information on the *Eulenspiegel*.

scholars from various disciplines.[4] The reasons for the boom can be attributed to many factors that coalesced immediately before and after German unification. The strong economy and high standard of living had allowed Germans from both the former Federal Republic (FRG) and the German Democratic Republic (GDR) to indulge in all kinds of comical entertainment before the fall of the Wall by enabling them to purchase television sets and theater, cabaret, and movie tickets.[5] This prosperity, which commenced in the West in the mid-1950s with the success of the postwar *Wirtschaftswunder* (Economic Miracle) and in the East a decade later—though on a smaller scale because of trade deficits and inefficiencies in the socialist planned economy there (Borowsky)[6]—nevertheless was constantly subjected to Cold War political tensions propelled by the United States and the Soviet Union and their respective allies. These tensions led, for example, to the prohibition of the Communist Party (KPD) in West Germany in 1956 and to censorship of the mass media and literature in East Germany (see Martin; Klötzer; Bradley; Wichner and Wiesner). After the fall of the Wall in November 1989 and unification in 1990, however, this tension was released and the combination of relief, happiness, and freedom, but also new worries that unification generated mainly, but not exclusively, in the East, unleashed a flood of humorous and socially critical, satirical responses in all genres and media.

Just six years after unification the weekly magazine *Der Spiegel* concluded that a new generation of Germans was growing up that was

---

[4] See, for example, Hartinger; Cosentino; "Sei schlau"; Brockmann; Naughton; Nause; Igel; Twark; Allan; Rentschler; Knop; Holzer; Hall.

[5] See chapters 4-7 of Sabine Hake's *German National Cinema* for a history of West(ern) and East(ern) German film productions from 1945-2000, including many film comedies. Sylvia Klötzer's *Satire und Macht. Film, Zeitung, Kabarett in der DDR* traces the history of representatives of these three media in the GDR from 1953 to 1989. On the history of cabaret in West Germany, see Budzinski and Hippen; McNally and Sprengel; and Zivier et al. For more information on the history of consumer culture in West or East Germany, see Sabine Haustein's *Vom Mangel zum Massenkonsum. Deutschland, Frankreich und Großbritannien im Vergleich 1945-1970* or Ina Merkel's *Utopie und Bedürfnis. Die Geschichte der Konsumkultur in der DDR*.

[6] Though the East German economy always lagged behind that of West Germany, it did briefly reach the rank of tenth strongest among all industrialized nations in the 1970s (Schäfers and Zapf 250), and government cultural policies kept the price of print media, show tickets, and other cultural activies low. From 1960 to 1970 the average monthly salary there increased from 555 Marks to 755 Marks, while prices of domestic products dropped on average by 0.1%, and the percentage of citizens owning television sets increased from 17% to 69% (Staritz 230).

more fun-loving than previous generations had been ("Sei schlau" 171). This younger postwar generation freed itself from the heavy burden of Germany's violent past by shedding much of the guilt its parents and grandparents felt—and feel—about it. When Cold War political and existential tensions evaporated, Germany as a whole experienced a new openness in talking about its National Socialist and divided German pasts (Niven 1-8). This greater openness, coupled with the potent "normalization" efforts of politicians, authors, and the mass media since the 1980s (see Taberner "Preface"; Taberner and Cooke "Introduction"),[7] has allowed Germany to develop a healthy kind of national pride that was demonstrated globally during Germany's hosting of the 2006 soccer World Cup. This new sense of confidence furthermore led to lowered inhibitions, which, as Sigmund Freud has described, are necessary for the appreciation of humor (Freud 96; see also Twark 287). In sum, Germans now possess enough self-confidence to be able to laugh at just about anything, including themselves and their turbulent history.

The German sociologist Gerhard Schulze assessed this new generation's mentality and behavior in the 1980s and, by extension, the 1990s in his seminal work *Die Erlebnisgesellschaft* (The Experience Society, 1992). Schulze describes a seemingly manic desire to pursue life experiences, especially those that are action-filled, fun, or considered to be significant "events." In the mid-1990s Schulze's term "Erlebnisgesellschaft" was reformulated into the neologism "Spaßgesellschaft" (fun society), a term that implies a devotion to selfish individualism. Since the late 1990s and the terrorist attacks of September 11, 2001, however, there has been a conscious shift from the hedonistic "fun society" to a new "meaning society" (*Sinngesellschaft*) as Felizitas Romeiß-Stracke describes it in "Was kommt nach der Spaβgesellschaft?" (130).[8] Members of "meaning

[7] Susanne Lenné Jones and Kerstin Mueller summarize the purpose of and efforts to achieve "normalization" in Germany in their contributions to this volume (see esp. fn 11 in each).

[8] The word "Sinn" in German can refer to one of the five senses, such as taste or hearing, or "sense" as in "common sense," but Romeiß-Stracke uses it to refer to the sociological signification of "Sinn"/"meaning" as the subjective, individual perception of "the value of existence." The founder of sociology, Max Weber, defines "meaning" as follows: "'Meaning' may be of two kinds. The term may refer first to the subjective meaning of the factual or historical case of a particular actor, or to the average or approximate subjective meaning attributable to a mass of actors; or secondly to the subjective **meaning** of conceptually constructed **pure type** of **thought** action. In no case does it refer to an objectively 'correct' meaning or one which is 'true' in some metaphysical sense. This distinguishes the empirical sciences of action, such as sociology and history, from the normative disciplines,

societies," explains Romeiß-Stracke, take good care of themselves spiritually, physically, educationally, and financially; retreat into the personal sphere of families, friends, and related social circles, but display sensitivity to those who differ from them; live intensively, based on the principle of "less is more" and on a willingness to spend more money for specific products and services they view as truly enjoyable; and seek direction and focus in their lives (130). Romeiß-Stracke views this development as having positive effects on the consumption of cultural offerings, although it is still motivated by self-centeredness ("Ich-Bezogenheit"):

> Diese Entwicklung zur Sinngesellschaft ist für Kultur und Kulturschaffende im weitesten Sinne positiv. Denn alle Facetten von Kunst und Kultur stillen ja den Hunger nach Sinn, nach Welt-Interpretation und nach dem Erleben von Tiefendimensionen, den die oberflächliche Spaβgesellschaft zu hinterlassen haben scheint.
>
> Aber Vorsicht: die Ich-Bezogenheit bleibt. Aus ihr folgt die Ablehnung zu enger oder abgehobener kunsttheoretischer Kanons ebenso wie die Skepsis gegenüber verordnetem Überbau, der über das Glaubensbekenntnis der eigenen Szene hinausgeht. (130)

Thus, as the *Spaβgesellschaft* has gradually given way to the *Sinngesellschaft* in the twenty-first century, Germans' enthusiasm for a wide variety of popular sources of amusement such as sketch-comedy and variety television shows and situation comedies, film comedies, cabaret, cartoons, jokes, and literary texts has not waned. And whereas members of this new *Sinngesellschaft* tend to ignore or reject recommendations dictated to them by cultural critics in complicated theoretical treatises or by superstructures like the government or the church, they do demand that entertainment provide the "added value" of being an enjoyable *and* educational experience.[9] Humorous and especially satirical artworks convey this "added value"

---

such as jurisprudence, logic, ethics, and esthetics, which seek the 'correct' and 'valid' meanings of the objects" (Weber, bolding in original). An English version of Romeiß-Stracke's article can be found under the title "What Comes After the Fun Principle?" in *Trends and Issues in Global Tourism 2010*, edited by Roland Conrady and Martin Buck (153-58). Romeiß-Stracke draws her conclusions from ZDF television news moderator Peter Hahne's bestselling book *Schluss mit lustig! Das Ende der Spaβgesellschaft*, which has been reprinted a remarkable 82 times since it came out in 2004, and from Pine and Gilmore's *The Experience Economy: Work is Theatre & Every Business a Stage* (1999), among other sources.

[9] This goal of balancing "pleasure" and "benefit" in artworks is an ancient concept, most famously formulated by Horace in his treatise on poetry, *Ars poetica*, in 18 B.C. (Horace 20).

when they produce pleasure while exposing societal, political, and/or individual, personal failings.

Various manifestations of the humor mode now pervade German society so widely—as they should in any democratic, free market society, the sense of humor being a basic component of human nature—that they cannot all be assessed in a single volume. Three recently published monographs and an anthology that capture cross-sections of this trend are Oliver Igel's *Gab es die DDR wirklich? Die Darstellung des SED-Staates in komischer Prosa zur "Wende"* (2005); Jill E. Twark's *Humor, Satire, and Identity: Eastern German Literature in the 1990s* (2007); Karin Knop's *Comedy in Serie. Medienwissenschaftliche Perspektiven auf ein TV-Format* (2007); and *Gender and Laughter: Comic Affirmation and Subversion in Traditional and Modern Media*, edited by Gaby Pailer et al. (2009). Most secondary literature on German humor produced since 1989 focuses on western German television shows like the *Harald Schmidt Show* or Stefan Raab's *TV Total*,[10] jokes or comedies from or about the Third Reich,[11] and on postwall eastern German humor, at the expense of contemporary western German and several generations of immigrant/"Ausländer" literary contributions.[12] This volume is the first to

[10] Besides Knop's monograph, see also Daniela Holzer's *Die deutsche Sitcom. Format – Konzeption – Drehbuch – Umsetzung* (1999) and the conference proceedings from the 34th Mainzer Tage der Fernseh-Kritik, edited by Peter Christian Hall, entitled *Fernsehen für die Spaßgesellschaft – Wettbewerbsziel Aufmerksamkeit* (2002). Many new books and articles on television comedy shows (too many to cite here in this brief Introduction) have appeared recently and will certainly continue to be published in Germany in future.

[11] See Meike Wöhlert's *Der politische Witz in der NS-Zeit am Beispiel ausgesuchter SD-Berichte und Gestapo-Akten* (1997); the anthology *Lachen über Hitler – Auschwitz-Gelächter?: Filmkomödie, Satire und Holocaust*, ed. Margrit Frölich et al. (2003); and Rudolph Herzog's *Heil Hitler, das Schwein ist tot! Lachen unter Hitler – Komik und Humor im Dritten Reich* (2004), to be published in English in 2011 as *Dead Funny: Humor in Hitler's Germany*. B.D. Shaw's 1939 collection of jokes from the Third Reich, *Is Hitler dead? And Best Nazi Humor*, was recently reprinted by Kessinger in 2010. See also Louis Kaplan's article "'It Will Get a Terrific Laugh': On the Problematic Pleasures and Politics of Holocaust Humor" (2002).

[12] *Gender and Laughter* by Pailer et al. is an exception to this often eastwardly directed research, but only two contributors out of twenty-three discuss postwall western German humor. Christine Mielke traces the history of West(ern) German situation comedy television shows from the 1970s to the early twenty-first century (285-96) and Frank Degler looks at Bully Herbig's *Star Wars*/*Star Trek* film parody *(T)Raumschiff Surprise* from 2004 (297-312). Karin Lornsen is the only scholar who looks at an example of "Ausländer" humor by examining Emine S.

provide a more comprehensive overview of the diverse strategies of humor used in the past two decades both in eastern and western Germany.

The artworks investigated here emerged after the peaceful revolution of 1989 as responses to German unification and the accompanying elation and artistic freedom, as well as to problems of alienation, dislocation, and identity reconstruction. Four dominant cultural discourses have provided the foundations for a great number of these humorous artworks. These discourses revolve around the topics of postwall German identity (re)construction, *Vergangenheitsbewältigung*, New German Popular Literature, and the contributions of several generations of immigrants. All fourteen chapters in this anthology contribute to one or more of these four discourses, and they have been divided into five parts that reflect these topical commonalities but also differences in media format like that between literature and film. These topics also appear as central themes in "serious" artworks, and representatives of each group have peppered bestseller lists and regularly provoked media and scholarly debates.

The first group, which was also the first to respond to the fall of the Berlin Wall, includes satirical magazine and newspaper cartoons and articles, cabaret performances, and other artworks in which eastern and western Germans, as well as some immigrants to Germany, struggle with the transition from a divided to a united Germany. These artists and writers strive to create a new, unified but not monolithic, German identity. Thomas Rosenlöcher's ironic, reflective diary entries documenting the effects of the 1989 demonstrations on his hometown of Dresden, *Die verkauften Kopfsteinpflaster* (The Sold Cobblestones, 1990) and his satirical travelogue *Die Wiederentdeckung des Gehens beim Wandern. Harzreise* (The Rediscovery of Walking/Leaving by Taking a Hike. Harz Mountain Journey, 1992), Bernd Schirmer's *Schlehweins Giraffe* (1992),

---

Özdamar's use of the picaresque and incongruous language in her 1998 novel *Die Brücke vom Goldenen Horn* (201-17). The other contributions focus on earlier German texts or on international humor. International films are also the focus of Jörn Glasenapp and Claudia Lillge's edited volume *Die Filmkomödie der Gegenwart* (2008); the only two German comedies examined here are *Good Bye, Lenin!* (2003) and *Sommer vorm Balkon* (2005), both of which are set in postwall eastern Germany, though the latter highlights the friendship between an eastern and a western German (see Cornils; Glasenapp "Prenzlberger Nächte"). Lyn Marven's *Body and Narrative in Contemporary Literatures in German* is a notable exception, featuring interpretations of the grotesque images and narrative strategies in literary texts by the ethnic German Romanian Herta Müller and the Czech immigrant Libuše Moníková, along with those by the eastern German Kerstin Hensel. See fn 1 in Tes Howell's contribution to this volume for a definition of the term "Ausländer" and how the other contributors and I use it throughout.

and Jens Sparschuh's *Der Zimmerspringbrunnen* (The Indoor Fountain, 1995) belong to this category (Twark 9-10). The chapters in Parts I-III of the current volume feature postwall identity issues prominently, discussing works that had previously not been addressed by scholars or viewing representative works from a new angle.

Texts performing or referring to the task of *Vergangenheits-bewältigung*, or "coming to terms with the past" of the Third Reich or the German Democratic Republic (GDR), constitute the second and largest group. As Bill Niven explains in *Facing the Nazi Past: United Germany and the Legacy of the Third Reich*, discussions about the Nazi period assumed a new character after unification, as eastern and western Germans no longer needed to prop up their own, opposing political systems and thus became more willing to revisit and to take a more inclusive view of it (2). This new openness and willingness to right past wrongs has led to the development of a "culture of memory" (*Erinnerungskultur*) in Germany, encouraging the creation of museum exhibits, memorials, popular and scholarly historical works, films, and literary texts addressing diverse issues concerning the past. Another central reason for the revival of this topic in the 1990s is biological. As the number of people who actually experienced the war firsthand diminishes, the urgency for survivors and their offspring to record their memories increases in inverse proportion; the older generation rightly perceives a need to convey facts and memories of the war and the Holocaust to younger generations. Literature that discusses the Second World War, the National Socialists, and/or the Holocaust has, for good reason, traditionally played a significant role in German society, but dealing with these subjects with humor was rare until recently. After the fall of the Wall, by contrast, humorous and satirical treatments of the GDR appeared immediately and continue to flourish today. Anne Hector's chapter in Part I, as well as the chapters in Parts II, III, and V, examine how various modes of humor assist authors, cabaret text writers, graphic artists, and filmmakers to engage in "memory work" on one or more of these historical periods.

The popular literature of the young authors belonging to the *Neue Deutsche Popliteratur* (New German Popular Literature) phenomenon of the mid-1990s to the early twenty-first century make up a third category, which is also not without its controversial definitions and debates (see Degler and Paulokat; Biendarra). This group, to which authors such as Christian Kracht, Sibylle Berg, or Benjamin von Stuckrad-Barre belong, bears the reputation of being superficially "entertaining" (Gerstenberg). In the past few years, however, scholars like Frank Degler, Ute Paulokat, and Anke Biendarra have argued that *Neue Deutsche Popliteratur* "durch ihre

formal-ästhetischen Experimente und die narrative Integration poststrukturalistischer Theoreme durchaus einen Ausdruck kritischen Engagements darstellen" (Biendarra 125). Although most of these authors would probably not refer to themselves as humorists, the two chapters in Part IV of this anthology demonstrate in their analyses of Kracht's texts how the use of irony, with its multiple, subtextual connotations and allusions, can convey social critiques and thereby refute claims that New German Popular Literature authors convey superficiality without substance. Another prominent representative of this group, Thomas Brussig—whose bestselling satirical novel *Helden wie wir* (*Heroes Like Us*, 1995) is arguably *the* paradigmatic unification novel and whose later screenplay served as the basis for the film *Sonnenallee* (Sun Alley, 1999) discussed in this volume—illustrates the difficulty in assigning some works to a particular category, for his texts bridge three of these four trends: postwall German identity (re)construction, *Vergangenheits-bewältigung*, and popular literature.[13]

Last but not least, the cultural products of first, second, and later generation immigrants from countries such as Turkey, Romania, or the former Soviet Union make up another, ever-expanding group. Turkish-Germans such as the film directors Yasemin Samdereli, whose made-for-television comedy *Alles getürkt!* (It's All a Turkish Scam!) premiered on Pro 7 in 2002, and Fatih Akin with his 2009 feature film *Soul Kitchen*; the Cologne comic Kaya Yanar, whose ethno-comedy variety show *Was guckst du?!* aired on the television channel Sat 1 from 2001-2005; and the prolific satirist Osman Engin (see the Works Consulted), make up the largest contingent and contribute regularly to the German humor market. The comic works of immigrants and other minorities generally highlight cultural differences between themselves—whatever their ethnicity may be—and the Germans; depict sardonically the struggle to adapt to living in Germany as a foreigner; or play with the German language in creative ways as the Brazilian-German author zé do rock does in his miniatures, collected in the untranslatable anthology *fom winde ferfeelt. welt-strolch macht links-sheibreform* (1995) and lexicon *jede sekunde stirbt ein*

[13] Brussig's novel was published in an English translation by Farrar, Straus and Giroux in 1997. Titles existing in English translation or, in the case of films, released in the U.S. with subtitles, are italicized inside the parentheses here. For interpretations of *Helden wie wir*, see Frölich; Zachau; Baβler, ch. 2; Foell and Twark; Twark, ch. 2).

nichtraucher. a lexikon üba vorurteile un andre teile (2009).[14] The chapters in Parts I and V of this anthology highlight several humorous and satirical texts, films, and performances by "Ausländer."

A great number of humorous artworks produced in Germany since 1989 can be placed into one or more of the above thematic trends; the fourteen chapters in this anthology shed light on the diverse modes of humor employed to engage with them. Understanding German authors', immigrant authors', graphic artists', and filmmakers' use of these modes provides insights into the contemporary German condition that historical studies or other literary inquiries of canonical texts may neglect. Moreover, although grounded in culturally specific social situations, politics, and history, humor is also a genre that is examined here critically to reveal a remarkable aesthetic complexity. Along with the wide variety of media formats, the strategies of humor featured here also range considerably along the humor spectrum, from subtle irony and playful humor to biting satire and the grotesque.[15]

These fourteen chapters have been divided into the five parts mentioned briefly above in order to reflect the aforementioned four major trends in postwall German humor as well as differences in media format. In Part I, entitled "Complicating East-West Binaries with 'Ausländer' Humor," contributors take a close look at how eastern Germans and "Ausländer" critique the reunification experience in political cartoons, a novel, a film, and two vignette collections of newly minted, fantastical "myths" and "legends." Their works call various binary oppositions into question, demonstrating, for example, that East(ern) Germany and West(ern) Germany contain more voices than just those of eastern and western Germans. Tes Howell's chapter addresses the immigrant's position during the transition period or *Wende* following the fall of the Berlin Wall and raises the question of where immigrants, especially guest workers, in Germany stood in the midst of the German-German euphoria after the Wall collapsed and socialist governments crumbled. "Ausländer" voices triangulate the East-West German binary in both the *Eulenspiegel* cartoons and the 1998 novel *Kanaken-Gandhi* by the Turkish-German satirist Osman Engin, which Howell scrutinizes in her contribution. She shows how these satirists manipulated the status of eastern Germans and "Ausländer" in unified Germany by using caricatured images and literary

[14] Several of these authors and filmmakers have their own websites, which contain excerpts from their works and biographical information (see <http://www.osmanengin.de/> or <http://www.zedorock.net/>).

[15] The aesthetic modes of "humor," "satire," "the grotesque," and other related terms are defined in the individual chapters in which they appear.

personae and thereby worked against the racism and xenophobia they saw increasing among some groups of Germans in the wake of the fall of the Wall.

Susanne Lenné Jones looks at examples of Jewish humor in the Swiss-Jewish, Berlin resident and film director Dani Levy's film *Alles auf Zucker!* (*Go for Zucker*, 2004) in the second chapter in Part I, arguing that it contributes to the "normalization" of Germany. She explains how the film broke with one of the longest-standing taboos of postwar German cinema by using the genre of comedy to address the question of Jewish identity in the Berlin Republic. Her analysis of the film—labeled by the media as "the first Jewish comedy in Germany since World War II" ("Alles auf Zucker")—highlights how Levy characterizes his protagonist, Jackie Zucker, as a typical Jewish schlemiel from eastern Germany engaged in a feud with his arrogant brother from the West. Lenné Jones shows how Levy employs the framework of a Jewish family microcosm to grapple with the multi-layered, sensitive topics of Jewish-Jewish, German-German, and German-Jewish relations in unified Berlin. Like Raphael Seligmann did in his humorous coming-of-age novel *Rubinsteins Versteigerung* (Rubensteins Auction, 1988) and his controversial satire of a jeans salesman who becomes a celebrated journalist in *Der Musterjude* (The Model Jew, 1996), Levy's film tapped into "a relatively recent phenomenon in German life—namely, a reemerging Jewish presence in Germany" by depicting "Jewish protagonists who are no longer the objects of observation but act as subjects and speakers of their own histories" (Schlant 195). Levy's use of Jewish humor, as Jones develops in her chapter, is the central reason for its widespread appeal in eastern and western Germany and internationally.

Anne Hector's chapter targets a younger generation of authors from the East. She compares the new GDR "myths" Jakob Hein writes in *Antrag auf ständige Ausreise und andere Mythen der DDR* (Application for Permanent Emigration and Other Myths from the GDR, 2007) with Wladimir Kaminer's "legends" from his childhood and young adult years in the Soviet Union in *Es gab keinen Sex im Sozialismus. Legenden und Missverständnisse des vorigen Jahrhunderts* (There was no Sex under Socialism: Legends and Misunderstandings of the Past Century, 2009). Applying Mikhail Bakhtin's concept of the carnivalesque and the grotesque, along with Brian Sutton-Smith's rhetorics of play, to Hein's and Kaminer's vignettes, Hector elucidates how the two authors expose failings in both East and West Germany, as well as a few surprising parities between the U.S. and the Soviet Union. These two authors, like those belonging to the *Neue Deutsche Popliteratur* movement and the

eastern German author Thomas Brussig—in his novels *Helden wie wir* or *Am kürzeren Ende der Sonnenallee* (On the Shorter End of Sun Alley, 1999)—entertain their readers with for the most part fanciful, collective memories of life in West Germany, East Germany, and, in Kaminer's case, the Soviet Union, in the latter third of the twentieth century. They generally focus on the ramifications of political decisions on average citizens and use a straightforward, simple language, drawing material from and identifying with "popular culture" as a worldwide phenomenon. Memories for them, unlike for many who experienced World War II and its immediate aftermath directly, or who were persecuted in the GDR or the USSR, are not dictated by the compulsion to connect memory with mourning or serious indignation (Assmann and Frevert 25). Called "Ostalgie" when referring to eastern German works of this nature, this type of nostalgia for one's past in the West has recently come to be known as "Westalgie" (Plowman 249-61).

Michele Ricci Bell's contribution introduces Part II, "Performing Memory Work with Cabaret and Grotesque Bodies," by summarizing various scholarly perspectives on "memory work" in Germany. She then applies these insights to her investigation of select eastern German cabaret dialogues produced from 1990 to 1996. These texts show how powerful the urge was in eastern Germany after 1989 to work through negative experiences and memories of the GDR, because by definition cabaret is an art form that pokes fun at contemporary social ills rather than looking back at the past. Robert Blankenship's and Garbiñe Iztueta's chapters tie into Ricci Bell's by focusing on the ways two eastern German writers use injured and/or sick bodies to critique the GDR past and the unification process. Blankenship dissects Christoph Hein's socially critical use of grotesque incongruity in his 2004 novel *Landnahme* (*Settlement*, 2008) in drawing on a one-armed carpenter to depict the ways East(ern) German citizens marginalized the *Vertriebenen* (refugees) from Eastern Europe after World War Two, as well as the latest wave of foreign immigrants arriving shortly before and after 1989. In the case of Kerstin Hensel's 2008 novel *Lärchenau*, Garbiñe Iztueta concludes that Hensel portrays a pathological image of German society before and after unification by fashioning grotesque bodies that symbolize a German collective body with little possibility for healing or a cathartic coming-to-terms with the past or the process of unification.[16] Their chapters raise questions as to the

[16] The topic of humor in artworks produced by women since unification still has not received enough attention. Its lack is felt once again here, where Kerstin Hensel stands as the sole representative of women's humor (see Twark 264, fn 89, and 283-84). Several articles and book chapters have been published on individual

meaning of representations of corporeal incongruity in light of recent German history: does German unification provide enough historical distance for laughing at a one-armed carpenter forced into migration during World War II? What does an out-of-control medical experiment that produces a horrific, Gothic reversal of the aging process in the village of Lärchenau symbolize in the context of unification? Concluding this section on a more optimistic note, Christine Cosentino applies the metaphor of the "matryoshka doll," based on the structure of the brightly painted Russian nesting doll containing multiple, increasingly smaller copies of itself, to explain the various ironic constructs in Ingo Schulze's quasi-novella *Eine Nacht bei Boris* (One Night with Boris, 2007). She focuses in particular on how the shedding of ironic masks allows Schulze's eastern German characters to cope with hidden trauma and emotional deficits that emerged in the wake of unification.

Oliver Speck begins Part III, "Screening the GDR and Postwall Germany in Film Comedies," by taking a fresh look at the internationally acclaimed film *Lola rennt* (*Run Lola Run*, 1998) by the western German filmmaker Tom Tykwer. Speck fills a gap in existing scholarship on the film by looking at its comic qualities through the lens of Henri Bergson's theory of laughter, according to which it should fulfill a socially corrective function. Bergson claimed that people laugh when they see others appearing "mechanical," "inelastic," or "absent-minded," instead of fully self-aware and able to act with agility (66-73). Drawing also on Gilles Deleuze, Speck illustrates how Tykwer's telling of the same crime/love story in three calculatedly different permutations shows a life permanently in flux, in which choices can be made to alter one's fate. Tykwer's entreaty to learn from the past and exercise freedom of choice, Speck argues, has ramifications for assessing German history, as well as for performing the labor of constructing a new, unified German identity. Lynn Kutch's chapter likewise gives an innovative slant to the usual reception of another cult film, Leander Haußmann's *Sonnenallee* (1999), which up to now has been referred to as a coming-of-age film offering a comical retrospective of everyday life in the GDR that relies on a juvenile type of humor. Kutch sees it instead as a valuable, though fictional, time capsule

---

women writers, filmmakers, and artists who produced humorous and/or satirical works after the fall of the Wall, such as Helga Königsdorf, Katja Lange-Müller, Brigitte Burmeister, Kerstin Hensel, Emine Sevgi Özdamar, Karen Duve, or the Austrian author Elfriede Jelinek, but few of these articles focus specifically on the strategies of humor in their works (see Steingröver; Lornsen; Marven "German Literature" and "'Nur manchmal'"; Boa; Zemaníková, ch. 3), and there are even fewer monographs (see Sich; Kennedy; Marven *Body and Narrative*).

that exhibits a sophisticated comic book aesthetic to preserve memories of GDR youth culture. Jennifer Marston William's chapter that follows picks up where Kutch's leaves off by tracing a line from *Sonnenallee* to subsequent twenty-first century film comedies. Looking at Haußmann's *Herr Lehmann* (*Berlin Blues*, 2003) and *NVA* (National People's Army, 2005), Marston William demonstrates how the director's combination of historically specific and universal elements gives the post-unification comedy of the twenty-first century a new direction from the immediate postwall decade, during which its representatives had avoided overt references to political events. Haußmann's focus on the western perspective on unification in *Herr Lehmann* and on the East German experience of the *Nationale Volksarmee* in his semi-autobiographical film, *NVA*, with its harsh anti-individualism that is represented in slapstick comedy and humorous clichés, testifies to his versatility and his efforts to provoke a dialogue between eastern and western points of view.

Part IV, "Christian Kracht's Ironic Critiques of the Jaded Westerner," highlights the ironic stance of the popular young Swiss author Christian Kracht toward the postmodern malaise of his generation. What in the U.S. is called Generation X came to be called "Generation Golf" in Germany after the publication in 2000 of Florian Illies's childhood and teenage reminiscences in his eponymous book. Arnim Alex Seelig embeds Kracht in this generation's corresponding literary movement, *Neue Deutsche Popliteratur*, demonstrating how, by using a complex network of hypertextual references in his novel *1979* (2001), Kracht manages to transcend disparaging appellations given by the media to him and other representatives of this genre. In Kracht's collection of diary entries entitled *Der gelbe Bleistift* (The Yellow Pencil, 1999), Gabriele Eichmanns sees a similar ironic and critical comment on commercialized mass tourism and globalization. In his twenty diary entries, Kracht describes an exotic journey he takes to the Far East, poking fun at and describing with great irony the stereotypes and preconceived notions that western readers harbor about various Asian countries. What happens to authentic travel experiences and genuine quests to discover the true nature of a country in our postmodern and post-tourism world, in an age of "McDonaldization" and "Disneyfication"? Gabriele Eichmanns seeks answers to this question in Kracht's seemingly trivial and mundane diary entries, which she demonstrates indicate deep flaws in how Westerners conceive of, and engage in, travel to "exotic" foreign countries.

Part V, "The Evolution of Hitler Humor in Divided and United Germany," assesses cultural shifts and the accompanying discourses that have appeared in satirical and humorous portrayals of Hitler in films, stage

dramas, and comic books.[17] The enthusiastic, but not uncritical, reception of one of the best known and most commercially successful German comic creators and authors, Walter Moers, born in 1957 in Mönchengladbach, West Germany, attests to the advent of a new openness in dealing with the Nazi past in Germany in the 1990s. Moers's popular character "Adolf, die Nazi-Sau" (Adolf, the Nazi Pig) breaks the ultimate German taboo by depicting Adolf Hitler as a cute, funny, and seemingly harmless figure. In an act of self-censorship, Moers responded to public demands for him to justify his treatment of this subject and argued retrospectively that his entertaining caricatures possess pedagogical value (Moers "Der Führer"; Rosenfeld 262). Dani Levy's recent film *Mein Führer – Die wirklich wahrste Wahrheit über Adolf Hitler* (*Mein Führer: The Truly Truest Truth about Adolf Hitler*, 2007) provoked another furor in Germany a decade later by poking fun similarly at Adolf Hitler.

The debates surrounding Moers's and Levy's works, along with other examples of "Hitler humor" and reactions to them, are explored in detail in the co-authors Annika Orich and Florentine Strzelczyk's contribution to this volume. Orich and Strzelczyk trace the rise of Hitler humor from a taboo to a marketable commodity in Germany's postwall *Erinnerungsindustrie* (memory industry). In doing so, they lay out reasons why the emergence of new competing narratives and discourses about the past, particularly the Nazi era, still made (and make) the treatment of the Third Reich a sensitive subject for many Germans even sixty or more years after the Second World War. Following their broad, overarching assessment of Hitler humor's various manifestations in the past two decades, Kerstin Mueller delves more deeply into two specific examples: the dramatic farce *Mein Kampf* (1987) by the Hungarian-Jewish playwright George Tabori and Dani Levy's film *Mein Führer*. In her analysis of their respective receptions in Germany, Mueller concludes that even twenty years after the publication of Tabori's groundbreaking play *Mein Kampf* and the emergence of a plurality of memory discourses about the Nazi past and the Holocaust in unified Germany, audiences and the German media did not find Levy's satirical quest for an in-depth exploration of Germans' fascination and affinity with Hitler to encourage cathartic laughter. Instead, most perceived it as a premature and uncomfortable confrontation

[17] The topic of Adolf Hitler and/or the Holocaust in film comedies has lately received some attention at German universities: Julia Ossenbruegge's B.A. thesis *Hitler als Witzfigur – Komödiantische Darstellungen von Nationalsozialismus und Holocaust im Film* and Frauke Beigel's M.A. thesis *Hitler in der Filmkomödie. Exemplarische Fallstudien zur Funktion des Komischen* were both published by the print-on-demand publisher GRIN in 2007.

with Germany's darkest moment in history. The educational mandate (*Bildungsauftrag*) implemented in West Germany after the Second World War still influences how humor is received in Germany today and can lead to critiques and limitations on what artists say, if not acts of censorship, by audiences, critics, and/or those who feel personally attacked in satirical works.[18]

No doubt, humorous artworks of all genres, part of a general trend toward the comical in unified Germany, have created a change in Germans' attitudes toward representations of Hitler and the period of National Socialism, as well as of everyday life in the repressive GDR surveillance state. The continuing controversies provoked by some of these and other recent humorous texts and played out in the public sphere demonstrate that humor and its related modes of irony, satire, and the grotesque reflect a sensitivity toward historical and sociopolitical conditions. The creators of humorous texts play an important role in constructing a new, unified German identity, composed of a plurality of identities. By preserving collective memories of the former West and East Germany, as well as attacking social ills produced by unification in particular and globalization more generally, they assist Germans and "Ausländer" to (re)define themselves as subjects within the larger German nation. Although each of the scholars in this anthology interprets humorous texts, films, cabaret performances, or cartoons for their socially critical messages, these artworks of course also hold value for providing amusement. In a time that has been called the "end of history" and the "end of ideology," implying that there are no more high ideals to look up to or capable of being implemented, humorous texts point toward a better life, toward utopias large and small. They produce pleasure, demonstrate creativity and wit, and make everyday life more bearable. The chapters in this anthology are intended to be a critical, and at the same time enjoyable,

[18] Although the German constitution (*Grundgesetz*) guarantees freedom of speech, it is not the case that "anything goes" there as far as public speech and writing are concerned. Examples of restrictions include the official prohibition of the Nazi party, as well as the right-wing Nationaldemokratische Partei Deutschlands (NPD) and any National Socialist propaganda, including the publication or sale of Adolf Hitler's *Mein Kampf*. Furthermore, slander lawsuits have been brought against the *Titanic* and other satirical publications and artworks like Leander Hauβmann's *Sonnenallee* ("Titanic"; Kutch in this volume, fn 5). Other forms of censure include media and audience rejections of the contents of Dani Levy's *Mein Führer* or neo-Nazi attacks on Serdar Somuncu at his play readings of Hitler's *Mein Kampf* (see Orich/Strzelczyk and Mueller in this volume).

study of the phenomenon of humor in post-unification literature, film, and other media.

Works Consulted

Primary Works

Alles getürkt! Dir. Yasemin Samdereli. Perf. Hilmi Sözer, Türkiz Talay, Victoria Deutschmann, and Bülent Sharif. Rat Pack/Westside, 2002.

Brussig, Thomas. *Am kürzeren Ende der Sonnenallee*. Berlin: Volk und Welt, 1999.

—. *Helden wie wir*. Berlin: Volk und Welt, 1995.

—. *Heroes Like Us*. Trans. John Brownjohn. New York: Farrar, Straus and Giroux, 2007.

Engin, Osman. *Deutschling. Alle Dackel umsonst gebissen*. Reinbek: Rowohlt, 1994 (orig. 1985).

—. *Dütschlünd, Dütschlünd, übür üllüs*. Berlin: Dietz, 1994.

—. *Don Osman. Neue heimtürkische Geschichten*. München: dtv, 2005.

—. *Don Osman auf Tour*. München: dtv, 2007.

—. *Getürkte Weihnacht*. München: dtv, 2006.

—. *GötterRatte. Roman*. München: dtv, 2004.

—. *Kanaken-Gandhi. Satirischer Roman*. Berlin: Elefanten, 1998.

—. *Lieber Onkel Ömer. Briefe aus Alamanya*. München: dtv, 2008.

—. *Oberkanakengeil. Geschichten aus dem deutschen Alltag*. München: dtv, 2003.

—. *Der Sperrmüll-Efendi. Geschichten zum Lachen*. Reinbek: Rowohlt, 1991.

—. *1001 Nachtschichten – Mordstorys am Fließband*. München: dtv, 2010.

—. *Tote essen keinen Döner. Don Osmans erster Fall*. München: dtv, 2008.

—. *West-östliches Sofa. Neue Geschichten von Don Osman*. München: dtv, 2006.

Good Bye, Lenin! Dir. Wolfgang Becker. Perf. Daniel Brühl and Karin Saβ. X-Filme, 2003.

Harald Schmidt. Prod. and Perf. Harald Schmidt. ARD, 23 Dec. 2004+.

Harald Schmidt Show, Die. Prod. and Perf. Harald Schmidt. SAT 1, 1995-2003.

Hein, Christoph. *Settlement: A Novel*. Trans. Philip Boehm. New York: Metropolitan, 2008.
Illies, Florian. *Generation Golf. Eine Inspektion*. Berlin: Argon, 2000.
"Impressum." *Titanic*. N.d. 18 Nov. 2010 <http://www.titanic-magazin.de/impressum.html>.
Knorr, Peter, et al., eds. *Titanic – das endgültige Satirebuch: Das Erstbeste aus 30 Jahren*. 5th ed. Berlin: Rowohlt, 2009 (orig. 2009).
Moers, Walter. *Adolf – Ich bin wieder da!!* Frankfurt a.M.: Eichborn, 1998.
—. *Adolf – Ich bin schon wieder da!* Frankfurt a.M.: Eichborn, 1999.
—. *Adolf. Der Bonker. Eine Tragikomödie in drei Akten*. München: Piper, 2006.
Özdamar, Emine Sevgi. *Die Brücke vom Goldenen Horn*. Köln: Kiepenheuer & Witsch, 1998.
rock, zé do. *fom winde ferfeelt. welt-strolch macht links-sheibreform*. München: Piper, 2000 (orig. Berlin: Edition día, 1995).
—. *jede sekunde stirbt ein nichtraucher. a lexikon üba vorurteile un andre teile*. München: A1, 2009.
Rosenlöcher, Thomas. *Die Wiederentdeckung des Gehens beim Wandern. Harzreise*. Frankfurt a.M.: Suhrkamp, 1991.
—. *Die verkauften Pflastersteine. Dresdner Tagebuch.* Frankfurt a.M.: Suhrkamp, 1990.
Satiremagazin Eulenspiegel, Das. Homepage. 2010. 26 Nov. 2010 <http://www.eulenspiegel-zeitschrift.de/>.
Schirmer, Bernd. *Schlehweins Giraffe*. Frankfurt a.M.: Eichborn, 1992.
Seligmann, Raphael. *Der Musterjude*. München: dtv, 2008 (orig. Hildesheim: Claassen, 1996).
—. *Rubinsteins Versteigerung*. Frankfurt a.M.: Eichborn, 1989 (orig. Selbstverlag, 1988).
Sommer vorm Balkon. Dir. Andreas Dresen. Perf. Inka Friedrich, Nadja Uhl, and Andreas Schmidt. X-Filme, 2005.
Sonnenallee. Dir. Leander Hauβmann. Perf. Alexander Beyer, Alexander Scheer, Katharina Thalbach, Detlev Buck, and Henry Hübchen. Boje Buck Produktion, 1999.
Soul Kitchen. Dir. Fatih Akin. Perf. Adam Boudoukis and Moritz Bliebtreu. Corazón International, 2009.
Sparschuh, Jens. *Der Zimmerspringbrunnen. Ein Heimatroman*. Köln: Kiepenheuer & Witsch, 1995.
"Das Titanic-Online-Archiv." *Titanic*. N.d. 18 Nov. 2010 <http://www.titanic-magazin.de/archiv.html>.
"Titelgenerator." *Titanic*. N.d. 18 Nov. 2010

<http://www.titanic-magazin.de/titelgenerator.html>.

(T)Raumschiff Surprise – Periode 1. Dir. Bully Herbig. Perf. Michael (Bully) Herbig, Rick Kavanian, Christian Tramitz, Anja Kling, and Til Schweiger. herbX, 2004.

TV Total. Prod. and perf. Stefan Raab. Pro 7, 8 Mar. 1999+.

Was guckst du?! Dir. and perf. Kaya Yanar. SAT 1, 2001-2005.

"Zonen-Gabi (17) im Glück (BRD): Meine erste Banane!" *Titanic* 11 (1989): Cover.

Secondary Works

Allan, Seán. "*Ostalgie*, Fantasy and the Normalization of East-West Relations in Post-Unification Comedy." *German Cinema since Unification*. Ed. David Clarke. London: Continuum, 2006. 105-26.

"Alles auf Zucker." *Deutscher Filmpreis*. 2005. 27 Nov. 2010 <http://www.deutscher-filmpreis.de/310.html>.

Assmann, Aleida, and Ute Frevert. *Geschichtsvergessenheit – Geschichtsversessenheit. Vom Umgang mit deutschen Vergangenheiten nach 1945*. Stuttgart: Deutsche Verlags-Anstalt, 1999.

Bakhtin, Mikhail. *Rabelais and His World.* Trans. Helene Iswolsky. Bloomington: Indiana UP, 1984.

Barbian, Jan-Pieter. "Filme mit Lücken. Die Lichtspielzensur in der Weimarer Republik: von der sozialethischen Schutzmaßnahme zum politischen Instrument." *Der deutsche Film. Aspekte seiner Geschichte von den Anfängen bis zur Gegenwart.* Ed. Uli Jung. Filmgeschichte International 1. Trier: Wissenschaftler, 1993. 51-78.

Baβler, Moritz. *Der deutsche Pop-Roman. Die neuen Archivisten*. München: Beck, 2002.

Baumann, Antje. "Das Komische begreifen, ohne es fassen zu können: Gegenwelten in *Gipshut*." *Kerstin Hensel*. Ed. Beth Linklater and Birgit Dahlke. 120-34.

Beigel, Frauke. *Hitler in der Filmkomödie. Exemplarische Fallstudien zur Funktion des Komischen*. München: GRIN, 2007 (orig. M.A. thesis, Phillipps-Universität Marburg, 2007).

Bergson, Henri. "Laughter." *Comedy: An Essay [by] George Meredith and Laughter [by] Henri Bergson*. Ed and Trans. Wylie Sypher. Garden City, NY: Doubleday Anchor, 1956 (orig. *Le rire*, Paris: Alcan, 1900).

Biendarra, Anke S. "Pop & Politik: Formen von Engagement in der zeitgenössischen Popliteratur." *literatur für leser* 2 (2008): 125-41.

Boa, Elizabeth. "Lust or Disgust? The Blurring of Boundaries in Karen Duve's *Regenroman*." *Pushing at Boundaries: Approaches to Contemporary German Women Writers from Karen Duve to Jenny Erpenbeck*. German Monitor 64. Ed. Heike Bartel and Elizabeth Boa. Amsterdam: Rodopi, 2006. 57-72.

Bock, Carl-Heinrich. "Ein satirisches Zeitdokument." Rev. of *Titanic – das endgültige Satirebuch: Das Erstbeste aus 30 Jahren*. Amazon.de 16 Feb. 2010. 15 Nov. 2010.

Böske, Katrin, et al. *Wunderwirtschaft. DDR-Konsumkultur in den 60er Jahren*. Köln: Böhlau, 1996.

Borowsky, Peter. "Die DDR in den siebziger Jahren." *Informationen zur politischen Bildung: Zeiten des Wandels 1961-1974* 258 (1998): <http://www.bpb.de/publikationen>.

Bradley, Laura. *Cooperation and Conflict: GDR Theatre Censorship, 1961-1989*. New York: Oxford UP, 2010.

Brockmann, Stephen M. "The Politics of German Comedy." *German Studies Review* 23.1 (2000): 33-51.

Budzinsky, Klaus, and Reinhard Hippen. *Metzler Kabarett Lexikon*. Stuttgart: Metzler, 2000.

Cornils, Kerstin. "Die Komödie von der verlorenen Zeit: Utopie und Patriotismus in Wolfgang Beckers *Good Bye Lenin!*" *Die Filmkomödie der Gegenwart*. Ed. Jörn Glasenapp and Claudia Lillge. Paderborn: Fink, 2008. 252-72.

Cosentino, Christine. "Scherz, Satire und Ironie in der ostdeutschen Literatur der neunziger Jahre." *Journal of English and Germanic Philology* 97.4 (1998): 467-87.

Dahlke, Birgit. *Papierboot. Autorinnen aus der DDR – inoffiziell publiziert*. Würzburg: Königshausen & Neumann, 1997.

Degler, Frank. "Affirmative Humour in Bully Herbig's Parody of *Star Wars*/*Star Trek*: *(T)Raumschiff Surprise*." *Gender and Laughter: Comic Affirmation and Subversion in Traditional and Modern Media*. Ed. Gaby Pailer et al. 297-312.

Degler, Frank, and Ute Paulokat. *Neue Deutsche Popliteratur*. Paderborn: Fink, 2008.

Dobler, Jens. "Zensur von Büchern und Zeitschriften mit homosexueller Thematik in der Weimarer Republik." *Invertito: Jahrbuch für die Geschichte der Homosexualitäten* 2 (2000): 85-104.

Foell, Kristie, and Jill Twark. "Bekenntnisse des Stasi-Hochstaplers Klaus Uhltzscht: Thomas Brussig's Comical and Controversial *Helden wie wir*." *German Writers and the Politics of Culture: Dealing with the*

Stasi. Ed. Paul Cooke and Andrew Plowman. Houndmills, Basingstoke, England: Palgrave Macmillan, 2003. 173-94.

Freud, Sigmund. *Der Witz und seine Beziehung zum Unbewußten*. Frankfurt a.M.: Fischer, 1961.

Frölich, Margrit. "Thomas Brussig's Satire of Contemporary History." *GDR Bulletin* 25 (Spring 1998): 21-30.

Frölich, Margrit, Hanno Loewy, and Heinz Steinert, eds. *Lachen über Hitler – Auschwitz-Gelächter? Filmkomödie, Satire und Holocaust*. München: edition text + kritik, 2003.

Gerstenberg, Ralph. "Von Pop bis Popanz. Thomas Ernst reflektiert den Boom der Popliteratur und lenkt den Blick auf die politischen Ursprünge." *tip. Berlin Magazin* 12 (2001).

Glasenapp, Jörn. "Prenzlberger Nächte sind lang. Tragikomischer Alltag in Andreas Dresens *Sommer vorm Balkon*." *Die Filmkomödie der Gegenwart*. Ed. Jörn Glasenapp and Claudia Lillge. Paderborn: Fink, 2008. 289-308.

Glasenapp, Jörn, and Claudia Lillge, eds. *Die Filmkomödie der Gegenwart*. Paderborn: Fink, 2008.

Grange, William. *Comedy in the Weimar Republic: A Chronicle of Incongruous Laughter*. Contributions in Drama and Theatre Studies 74. Westport, CT and London, UK: Greenwood, 1996.

Hahne, Peter. *Schluss mit lustig! Das Ende der Spaßgesellschaft.* Lahr/Schwarzwald: St. Johannis, 2004.

Hake, Sabine. *German National Cinema*. London and New York: Routledge, 2002.

Hall, Peter Christian, ed. *Fernsehen für die Spaßgesellschaft – Wettbewerbsziel Aufmerksamkeit*. Mainzer Tage der Fernseh-Kritik Vol. 34. Mainz: Hase & Koehler, 2002.

Hartinger, Walfried. "Texte nach der Wende: Versuch eines Überblicks." *Berliner LeseZeichen* 6+7 (1995): 55-65.

Haustein, Sabine. *Vom Mangel zum Massenkonsum. Deutschland, Frankreich und Großbritannien im Vergleich 1945-1970*. Frankfurt a.M.: Campus, 2007.

Herzog, Rudolph. *Heil Hitler, das Schwein ist tot! Lachen unter Hitler – Komik und Humor im dritten Reich.* Berlin: Eichborn, 2006 (*Dead Funny: Humor in Hitler's Germany*, trans. Jefferson Chase, New York: Melville House, 2011).

Hill, Leonidas E. "The Nazi Attack on 'Un-German' Literature, 1933-1945." *The Holocaust and the Book: Destruction and Preservation*. Ed. Jonathan Rose. Amherst, MA: U of Massachusetts P, 2001. 9-46.

Holzer, Daniela. *Die deutsche Sitcom. Format – Konzeption – Drehbuch – Umsetzung*. Bergisch Gladbach: Bastei, 1999.

Horace. *Epistles Book II and Epistle to the Pisones (Ars Poetica)*. Ed. Naill Rudd. Cambridge, UK: Cambridge UP, 1989.

Igel, Oliver. *Gab es die DDR wirklich? Die Darstellung des SED-Staates in komischer Prosa zur "Wende."* Tönning: Der Andere, 2005.

Judt, Matthias, ed. *DDR-Geschichte in Dokumenten. Beschlüsse, Berichte, interne Materialien und Alltagszeugnisse*. 2nd rev. ed. Berlin: Ch. Links, 1998.

Kaplan, Louis. "'It Will Get a Terrific Laugh': On the Problematic Pleasures and Politics of Holocaust Humor." *Hop on Pop: The Politics and Pleasures of Popular Culture.* Ed. Henry Jenkins, Tara McPherson, and Jane Shattuc. Durham, NC: Duke UP, 2003. 343-56.

Kennedy, Ellie. "Genre Trouble: The Performative Picaresque and Female Identity in Contemporary Austrian and German Women's Narrative." Diss. Queens U at Kingston, 2004.

Klötzer, Sylvia. *Satire und Macht. Film, Zeitung, Kabarett in der DDR.* Köln: Böhlau, 2006.

Knop, Karin. *Comedy in Serie. Medienwissenschaftliche Perspektiven auf ein TV-Format*. Bielefeld: transcript, 2007.

Kohlrausch, Martin. *Der Monarch im Skandal. Die Logik der Massenmedien und die Transformation der wilhelminischen Monarchie.* Berlin: Akademie, 2005.

Linklater, Beth, and Birgit Dahlke, eds. *Kerstin Hensel*. Contemporary German Writers Series. Cardiff: U of Wales P, 2002.

Lornsen, Karin. "The City as Stage of Transgression: Performance, Picaresque Reminiscences, and Linguistic Incongruity in Emine S. Özdamar's *The Bridge of the Golden Horn*." *Gender and Laughter: Comic Affirmation and Subversion in Traditional and Modern Media*. Ed. Gaby Pailer et al. 201-17.

Martin, Anne, ed. *Unterm Strich. Karikatur und Zensur in der DDR.* Leipzig: Edition Leipzig, 2005.

Marven, Lyn. *Body and Narrative in Contemporary Literatures in German. Herta Müller, Libuše Moníkovà, and Kerstin Hensel*. Oxford, UK: Clarendon, 2005.

—. "German Literature in the Berlin Republic: Writing by Women." *Contemporary German Fiction: Writing in the Berlin Republic*. Ed. Stuart Taberner. 159-76.

—. "'Nur manchmal muβten sie laut und unverhofft lachen.' Kerstin Hensel's Use of Märchen." *Pushing at Boundaries: Approaches to Contemporary German Women Writers from Karen Duve to Jenny*