
Article:
Freeth, P orcid.org/0000-0003-3169-4853 (2021) “Germany asks: is it OK to laugh at Hitler?” Translating humour and Germanness in the paratexts of Er ist wieder da and Look Who’s Back. Translation Spaces: A multidisciplinary, multimedia, and multilingual journal of translation, 10 (1). pp. 115-137. ISSN 2211-3711

https://doi.org/10.1075/ts.20003.fre

"Germany asks: is it OK to laugh at Hitler?": Translating Humour and Germanness in the Paratexts of *Er ist wieder da* and *Look Who's Back*

Peter Jonathan Freeth, University of Leeds

Abstract

Within imagological approaches, paratexts can provide insights into how the Other of translated literature is presented to a new target audience. So, within a transnational context, such as Germany and Britain's shared experience of the Second World War, can the source and target-culture paratexts invoke the same images? Through a case study of *Er ist wieder da*, a novel that satirises Germany's relationship with its National Socialist past, and the British publication of the English translation *Look Who's Back*, this article finds that while the novel's humour is reframed by the British publisher, the novel's controversial position within Germany's Vergangenheitsbewältigung discourse remains intrinsic to the paratexts published in the British press. As such, this article demonstrates the transnational relevance of individual national characteristics to the paratextual framing of translated literature, the value of paratexts as objects of imagological study, and the methodological benefits of distinguishing between production- and reception-side paratexts.

Keywords

Paratexts, Hitler, Vergangenheitsbewältigung, translation, imagology

Introduction

The process of creating paratexts constitutes a form of what has been referred to as "rewriting" (Lefevere 1992) whereby paratextual creators construct images of a text to frame it according to the cultural perceptions, expectations and knowledge of the target audience. These images may be distilled from the narrative themes or plotting of the text, from information pertaining to the text's production, such as its authorship, or from the intertextual discourse in which the text is situated. As such, the images constructed to paratextually frame a literary text within a given context not only reveal the ways in

which textual producers distinguish the text's Self in contrast to the existing Other of a given literature but also, and particularly in the case of translated texts, how the Self of the text and its producers are framed to appeal to the Other of the receiving audience. Thus, paratexts offer an exciting opportunity for descriptive, imagological enquiries into how national and cultural images are constructed and invoked to frame translated literature within the varying horizon of expectations, background knowledge and perceptions of both source and target audiences.

In the case of *Er ist wieder da* (Vermes 2012b), a German novel that satirises the country's complex relationship with its unique National Socialist past by placing a resurrected Hitler in satirical encounters with modern German multiculturalism, the German television industry and contemporary German politicians, representations of contemporary Germany are central both to the novel's content and its paratextual framing. Consequently, the novel is inherently tied to both the process of *Vergangenheitsbewältigung*, that is of Germany's coming to terms with its National Socialist history (Nugent 2010), and humorous representations of this relationship with the past. Thus, when British publisher MacLehose Press set about producing an English-language translation for publication in the British market, *Look Who's Back* (Vermes 2014b), the question of how the novel's Germanness and humour would be presented to British readers became increasingly relevant.[1]

Notably, the two nations' shared experience of the Second World War creates a transnational frame of reference for readers, in which figures like Adolf Hitler and the atrocities committed during the Third Reich are similarly pertinent. Yet the nations' general opposition within this shared history, that is Germany's position as the seat of Hitler's power and the country's role as the perpetrator of, or bystander to, National Socialist war crimes and atrocities, compared to Britain's role in the allied victory over

[1] *Look Who's Back* was released in the UK by British publisher MacLehose Press in 2014, before being published in the US by MacLehose Press's parent company Quercus the following year after "many leading publishing houses in the United States had passed on the book" (c.f. Donadio 2015). Thus, during the translation and production of the English text as studied here, the translation was aimed at a British audience. This article will, therefore, focus on representations of Germanness and humour in the paratexts used to frame the novel within these two national contexts, Germany and Britain, rather than on the broader German-language and English-language contexts that would inherently include other complex relationships with and representations of Germany's National Socialist history, such as in the US or Austria.

the Third Reich, invokes individual, deep-rooted national frames of reference and cultural meaning within this shared transnational history. As such, the ways in which the two nations approach issues such as taboo and humour within cultural representations that feature figures or events from this period can similarly vary. Thus, the duality of this relationship raises several interesting questions for literary texts that deal with the shared history of the two countries and are translated between them: How do paratexts of the source and target texts frame the novel within these two national contexts? To what extent do the paratexts invoke the same national and cultural images within the two literary systems?

To investigate these questions, this article will conduct a paratextual analysis of *Er ist wieder da* (Vermes 2012b) and its English translation *Look Who's Back* (Vermes 2014b) as published within Germany and Britain respectively. The article will begin by outlining a theoretical framework that situates the paratext-driven approach taken throughout within the context of imagological translation studies research. Subsequently, the article will provide an overview of how Germany's National Socialist past is represented in 21st-century Germany and Britain with a focus on comedy and humour. Finally, the article will analyse a selection of production- and reception-side paratexts that frame the novel and its English translation for German and British readers to investigate how images of Germany's National Socialist history, as well as the novel's satire, are invoked in both a national and transnational context.

Prioritising Paratexts Within an Imagological Approach

This article understands imagology as a "working method" in which ethnotypes, discursive elements defined as "representations of national character," invoke the image of the Self, the "auto-image," in opposition to the image of the Other, the "hetero-image" (Leerssen 2016, 17–19). What differentiates ethnotypes, however, from other descriptors of countries or nations is that "they single out a nation from the rest of humanity by ascribing a particular **character** to it" (ibid., emphasis in original). Within the context of this article, then, we are primarily concerned with representations of modern Germany's unique relationship to its National Socialist history and the process of coming to terms

with this past, referred to in German as *Vergangenheitsbewältigung*, as well as the role of humour within such representations. This may be invoked discursively as either an auto-image within Germany or as a British hetero-image of Germany.

As such, this article seeks to investigate how the paratexts of the German novel and its English translation invoke and challenge these images of Germany within the German and British national contexts. Here, a paratext is understood as "a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor 2018, 142). Working with Batchelor's translation-studies-focused definition, rather than Genette's original conceptualisation that requires paratexts to be "more or less legitimated by the author" (1997, 2), allows us to include materials for which the author can take no responsibility but that still frame the text, such as reviews and articles published in the national press. As such, this article moves imagological approaches within translation studies closer towards reception studies approaches by including paratexts created by readers within the analysis.

Furthermore, this article develops Batchelor's distinction between research that takes a "producer- and a receiver-based perspective" (2018, 143) by explicitly distinguishing between production-side paratexts, that is those created by textual producers such as the publisher, translator or author, and reception-side paratexts such as reviews by professional readers. The distinction suggested here is significant as reception-side paratexts are created by readers who themselves encountered paratexts. Thus, reader-created paratexts simultaneously present new framings for the literary text whilst providing a platform for the reader-cum-paratext-creator to reflect upon the paratexts that they themselves encountered. As such, reception-side materials are uniquely positioned to reveal a reader's response to both the production-side paratexts and the literary text. This is useful as it allows us to compare the images invoked by the production-side paratexts with those used by reception-side creators and investigate the extent to which different paratextual producers may invoke alternative images to frame the same literary text.

In terms of the paratexts analysed within this article, we will focus on two specific forms of paratext within the broader production- and reception-side categories. In the case of production-side materials, the focus will be on the codices for *Er ist wieder da* and *Look*

Who's Back, which have been the focus of paratextual enquiry since Genette's initial conceptualisation of the term (1997). For the reception side, we will focus on articles published in the national German and British press that constitute either a review of one of the novels or, in the case of the British press, articles covering the publication of *Er ist wieder da* from a transnational perspective. Journalistic texts have been chosen as the reception-side paratexts for the present analysis for two reasons. Firstly, in terms of the definition of paratextuality used within this article, reviews in newspapers with a national, or even international, circulation have a discernible audience and cultural visibility. Thus, they demonstrably serve as a "consciously crafted threshold" to the literary text that is created by readers (Batchelor 2018, 142; 172–173). Secondly, journalistic texts have proven fruitful for imagological research due to their propensity for stereotyping (Lasorsa and Dai 2007; Kelly 1998) whilst their circulation at a national and international level allows us to analyse the stereotypes invoked within "from a transnational and comparative point of view" (van Doorslaer 2019, 57). As such, these reception-side journalistic texts present fertile ground for the present article's paratext-driven, imagological approach.

Additionally, by placing paratexts at the forefront of its analysis, this article seeks to re-evaluate the position of paratexts in existing imagological approaches. When outlining his working methodology of imagology, Leerssen emphasises that we must investigate the invocation of an ethnotype with intertextual, contextual, and textual analysis, as "none of these can be satisfactorily pursued without the others" (2016, 20). Within this tripartite methodology, paratexts are typically situated within the contextualisation phase of imagological studies (cf. van Doorslaer 2019, 58). However, by taking paratexts as the primary object of study, as this article does, their liminal position within the contextual phase of the tripartite imagological approach cannot be maintained. Indeed, given that readers encounter far more paratexts than texts during their lifetime, and so these paratexts are of their own scholarly interest (Gray 2010), the subjugation of paratexts to a literary text becomes increasingly problematic. Thus, by reversing this relationship and seeing paratexts as the primary object of study, with the literary text then serving as their context, this article seeks to reveal not only "the way translations are presented to their readers" (Tahir Gürçağlar 2011, 113) but also how paratextual creators can invoke

particular national images to frame a literary text within a given discourse or canon of work. Nevertheless, the article will follow Leerssen's tripartite imagological methodology by first considering the context within which *Er ist wieder da* and *Look Who's Back* were situated, as well as the intertextual links upon which they draw, before conducting specific paratextual analysis.

Representations of Vergangenheitsbewältigung and Hitler Humour in Germany and Britain

Since the end of the Second World War, Germany has undergone a process of coming to terms with its National Socialist past, referred to in German as *Vergangenheitsbewältigung* (Nugent 2010). The resulting public discourse regarding the extent to which German people can be considered victims of National Socialism, in light of the country's position as both perpetrators of atrocities and bystanders who allowed their execution, has continued to dominate political and cultural discourse into the twenty-first century.[2] Given *Er ist wieder da's* specific satirising of 21st-century Germany, as well as the contemporary cultural contexts into which the novel and its English-language translation were published (Britain and Germany in the 2010s), an in-depth overview of the development and representation of *Vergangenheitsbewältigung* since the end of the Second World War is out of scope for the present article.[3] Nevertheless, we must now situate *Er ist wieder da* within the contemporary German and British traditions of representing and laughing at Germany's National Socialist past to facilitate the subsequent analysis of how this image is invoked paratextually.

Within a German context, *Er ist wieder da* is a humorous cultural representation of Hitler that challenges the presentation of National Socialism at a critical distance that pervaded in the post-war period. This practice developed both in East and West Germany as, prior to German reunification in 1990, responsibility for National Socialism could be transferred between the two German states and so "neither state adequately came to terms

[2] For detailed discussion on the development of *Vergangenheitsbewältigung* discourse in post-war East Germany and West Germany, and its development since German reunification see Niven (2001) and Eley (2017).
[3] For full accounts of Hitler-based comedy in Germany, see Gölz (2012) and Strzelczyk (2012).

with the National Socialist past" (Niven 2001, 2). For instance, from an East German perspective, the "claiming of an antifascist opposition" to Hitler's Germany kept the country's National Socialist history at a critical distance through the general cultural refusal to process or reckon with it (Eley 2017, 47), whilst West Germany focused on positioning the German people as unwilling victims of National Socialism forced to serve on the frontlines and bombed by the allies (Niven 2001).

Due to the rigid narratives within which Germany's National Socialist past were discussed in the post-war period, several internalised codes regulated the forms that cultural representations of this period could take. For example, in West Germany representations had to clearly position National Socialism as the enemy, present a situation in which their victims could survive and, most importantly, avoid explicit evocations of the Holocaust (Gilman 2000). Furthermore, conflation of the figure of Hitler, National Socialism and the Holocaust meant that cultural representations of the Third Reich had to remain "as accurate and faithful as possible to the facts" (Des Pres 1988, 217). Consequently, cultural representations of National Socialism typically needed to situate themselves within "highbrow" formats that adhered to this internalised code, thereby excluding popular genres such as comedies from this discourse (Laster and Steinert 2003).

However, increased public interest in *Vergangenheitsbewältigung* following German re-unification allowed cultural producers to challenge the internalised practises of not representing the Third Reich outside of highbrow media, such as in comedy. For example, *Schtonk!*, a 1992 film satirising the public interest in, and the scandal surrounding the publication of, the so-called "Hitler diaries" in West Germany, challenged the unwritten self-censorship and presented a "non-serious treatment of *Vergangenheitsbewältigung*" by mocking contemporary responses to Germany's National Socialist history (Gölz 2012, 176). Similarly, Walter Moers' comic *Adolf*, *die Nazi-Sau* depicts Hitler re-emerging in modern-day Germany to find a country and a people irreverent to his racially motivated politics. In both cases, the texts maintain a critical distance to the subject of National Socialism by satirising contemporary responses to Hitler rather than presenting historical accounts, a trend we can also see in *Er ist wieder da*.

Another major challenge to this critical distance within contemporary Germany came in 2004 with the film *Der Untergang (Downfall).* By presenting the final moments of Hitler's life and "his reaction to failure in human terms" (Rosenfeld 2014, 264), the film presents Hitler as a character towards whom an audience can feel sympathy. Consequently, even prior to its release, the film generated controversy in Germany due to the fear that personalising Hitler would not only glamorise Nazism and the seductive nature of Hitler as a figure, but also encourage the explaining away of "the ultimate evil inherent in their ideology and actions" (Haase 2006, 191). Since its release, the film has similarly been criticised for facilitating the celebrification of Hitler by portraying him as a sympathetic protagonist (Williams 2019) and for director Eichinger's "attempt to normalize German history, memory, and identity" (Rosenfeld 2014, 266). As such, the way in which the figure of Adolf Hitler is represented remains a contentious issue in contemporary Germany. The use of a first-person perspective in *Er ist wieder da* therefore positions the novel as a continuation of the debate surrounding the release of *Der Untergang* and the extent to which cultural representations of Hitler are permitted to humanise him.

Following the rise of satirical and humorous cultural representations of Hitler and National Socialism in the 1990s, as well as the steps towards humanising Hitler in the early 2000s, the first decade of the twenty-first century saw a continual increase in Hitler-based comedy in Germany. Dani Levy's 2007 film *Mein Führer – Die wirklich wahrste Wahrheit über Adolf Hitler* (*My Führer – The Really Truest Truth about Adolf Hitler*), for instance, served as a satirical response to the humanising of Hitler within *Der Untergang*, in which the use of comedy stoked controversy both during its production and following its release (c.f. Gölz 2012, 178–179). In other forms of visual media, such as on German television, several comedians have also featured Hitler as a character and sought to encourage the laughing at and ridicule of him as a figure. O*bersalzberg*, for example, was a parody of the German sitcom *Stromberg* that starred Hitler, whilst the *Neueste Nationale Nachrichten* feature on *Extra3* sees Robert Missler performing monologues as Hitler in which he comments on and mocks contemporary German society, notably far right and neo-Nazi groups.

The proliferation of representations of Hitler in contemporary German culture has, however, been a point of contention within Germany. On the one hand, the increasing ubiquity of Hitler as a figure in popular media has led to what some have called a "Hitlermanie" [Hitlermania] (Jungen 2012) or "Hitleritis" (Fiedler 2013) taking hold in Germany. On the other hand, laughing at the figure of Hitler and the politics he represents serves as a "Schrumpfkur" (a shrinking down to size) that allows modern viewers to undermine, critique and ridicule not only Hitler's National Socialism but, more importantly, the beliefs of modern far-right and neo-Nazi groups as well (Brauer 2006). Thus, in the decade prior to the release of *Er ist wieder da*, cultural representations of Hitler went from the one-off popularity of products such as Moers' comics and *Schtonk!* to the contentious ubiquity of Hitler in everyday cultural products such as German television.

However, while Hitler-based comedy in other media had proliferated Hitler's image and initiated the debate on humanising him, *Er ist wieder da* was the first such instance within the highbrow form of a *Belletristik* (the *belles-lettres*) novel. While novels such as Hilsenrath's *Der Nazi & der Friseur* (The Nazi and the Barber) had previously dealt satirically with the atrocities committed under National Socialism, such works were rare and, as was the case for Hilsenrath, notoriously difficult to publish in Germany. Furthermore, while Hilsenrath's novel was narrated from the perspective of a perpetrator of the Holocaust, Vermes' use of Hitler as the narrative voice, even seeking to mimic his style of writing and speech (Badtke 2012), exceeds this by placing the reader within the mind of the architect of these atrocities. Thus, while previous cultural representations had humanised Hitler, used him as a vehicle to satirise contemporary Germany, and given readers or viewers the perspective of a National Socialist perpetrator, none had sought to combine the three in the form of a novel. As such, *Er ist wieder da* is a notable case study in the development of Germany's *Vergangenheitsbewältigung* discourse and the debate surrounding whether the German nation could satirise and laugh about its National Socialist history.

Where humour could not be used in cultural representations of the Third Reich released in Germany until the post-reunification period, Britain's opposition to National Socialism, as well as its role in the allied victory over the party, facilitated the

proliferation of Hitler-based humour from 1945 onwards. As such, the cultural visibility of Hitler and National Socialist Germany remained high throughout this period and into the 21st century. For instance, television sitcoms such as *Dad's Army*, *Allo' Allo'* and *Fawlty Towers* continually mocked National Socialist Germany on mainstream British television throughout the 1960s, 1970s and 1980s. This is not to say that the use of Hitler within British comedy was not without controversy, indeed the cancellation of the 1990 British sitcom *Heil Honey I'm Home* after one episode demonstrates that despite Britain's distance to German *Vergangenheitsbewältigung*, the question of whether Hitler humour can go too far remains relevant.

Nevertheless, National Socialism remains a staple of British comedy in the 21st century. This can be seen, for instance, in the inclusion of Nazi-themed sketches on shows such as *That Mitchel and Webb Look*; comedian Richard Herring's *Hitler Moustache* 2009 Edinburgh Festival show, for which he sported Hitler's toothbrush moustache, or the creation of parody subtitles for the film *Downfall* (c.f. Gilbert 2013) in which, for example, Hitler is outraged by British football team Tottenham Hotspur's defeat to Arsenal in 2007 (Chittenden and Waite 2007). Thus, the more established, mainstream tradition of Hitler-based humour in Britain presented a notably less controversial context within which *Look Who's Back* would be published in 2014.

Furthermore, the continued featuring of National Socialist Germany in British comedy reflects broader stereotypes of Germany in the British press, where the Second World War and Hitler's National Socialism continue to dominate across a variety of content types including book reviews and travel articles (Grix and Lacroix 2006, 387). Not only are images of Germany in the British press "stereotypical and negatively so" (Grix and Lacroix 2006, 387), the Second World War still occupies a central place in British representations of modern Germany across a variety of media products thanks to reliance on using Germany's National Socialist history as material for films, newspaper columns and commercial adverts at the turn of the 21st century (Wittlinger 2004, 457). Thus, not only was *Look Who's Back* published into a context with a long tradition of laughing at Germany's past, it was also published into a media culture that had proliferated negative representations of both Germany and German people.

Invoking and Perpetuating Germany's Auto-Image in the Paratexts of Er ist wieder da

As we have seen, *Er ist wieder da* was situated within an increasing canon of cultural products in contemporary Germany that proliferated the image of Hitler and representations of National Socialism, thereby invoking and perpetuating an auto-image of a nation once again obsessed with Hitler. How, then, did the production-side paratexts of the original novel draw upon this image to frame the text for German readers, and to what extent did the reception-side paratexts mirror or challenge the auto-images invoked within these production-side paratexts?

Production-Side German Paratexts

The most explicit paratextual invocation of Germany's National Socialist history stems from the cover design of *Er ist wieder da* (Figure 1). Using a single block of black to create Hitler's hairline and the typography of the novel's title to create his moustache, the cover distils the likeness of Adolf Hitler into two simple yet recognisable characteristics. The primary verbal element of this cover design, the title of the novel, then interacts with the graphical elements by referring only to an ambiguous he: "***Er*** *ist wieder da*" [**He**'s back; my emphasis]. As such, the monochrome representation of Hitler and the implicit reference to him in the novel's title take a primary position in the novel's paratextual framing yet do so by invoking the image of Hitler, rather than referring to him explicitly. Thus, it is the reader's assumed familiarity with the image of Hitler that allows the cover design to successfully create meaning.

INSERT FIGURE 1 HERE

Figure 1. The front cover of *Er ist wieder da* (Vermes 2012b)

Furthermore, the cover design's use of Hitler's likeness invokes other satirical representations of German *Vergangenheitsbewältigung* discourse by creating intertextual links with Walter Moers' comic *Adolf, die Nazi-Sau* [Adolf, the Nazi pig].[4] For instance, the premise of *Er ist wieder da* mirrors that of Moers' earlier work: Hitler re-emerges in contemporary Germany and struggles to come to terms with modern life. Moreover, an intertextual link exists between the title of Vermes' novel and the first collected volume of Moers' comics: *Adolf. Äch bin wieder da!!* [Adolf. I'm back!!] (2005). While the title of Vermes' novel shifts from the first to the third person and drops the written imitation of Hitler's style of speech, the use of the same phrasing is striking and clearly links to Moers' work. Thus, the intertextual link between *Er ist wieder da* and Moers' comics situates the novel within a contemporary tradition of humorous German cultural representations of the country's National Socialist past.

However, by invoking the image of Hitler and relying on the German audience's familiarity with it to create meaning, the cover of *Er ist wieder da* is reliant on the very ubiquity that the novel seeks to critique and satirise. Published at the end of September 2012, the novel became an instant hit in Germany. By 1st October, the hardback edition of the novel had already entered the "SPIEGEL-Bestseller" list in 15th place, before climbing to become Germany's number-one selling book in mid-December (buchreport 2020a). This position was maintained for twenty weeks and the novel would remain one of the top three bestselling novels in Germany for almost a year until mid-September 2013. The hardback edition only dropped out of the charts another year later in October 2014 following the publication of the *Taschenbuch* (paperback) edition. The paperback edition would then remain in the bestseller list until early 2016, resulting in a period of three and a half years where the novel was a constant presence on the "SPIEGEL-Bestseller" list in either its hardcover or paperback edition (buchreport 2020b).

One result of this extended period at the top of the "SPIEGEL-Bestseller" list was that the novel's primary design element, its cover, ensured the continued visibility of Hitler's

[4] The first edition of this comic was published in 1998 but the later collected volumes (Moers 2005) are referred to in the present analysis.

image in German society due to the extensive presence of the novel within the German market. Furthermore, *Er ist wieder da'*s proliferation of Hitler's image then extended into other forms of media, as the same cover design was used for both the German audiobook (Vermes 2012a) and within promotional material for the novel's film adaptation (Wnendt 2015). Consequently, the novel's cover proliferated the image of Hitler throughout Germany in various forms for several years following the novel's release. Thus, by framing the text with a cover that solely comprises the monochrome likeness of Hitler, the production-side paratexts of *Er ist wieder da* not only rely on a German reader's familiarity with this image to create meaning but also contributed to the pervasive cultural ubiquity of Hitler in contemporary Germany following the novel's publication.

Elsewhere in the codex, the paratexts of *Er ist wieder da* invoke another controversial aspect of *Vergangenheitsbewältigung*: the use of humour within cultural representations of Hitler and the Third Reich. As a novel that seeks to satirise twenty-first-century Germany through the first-person perspective of Adolf Hitler, the question of whether readers can laugh at, or even *with* Hitler, gives the novel a uniquely German significance. This was leveraged by the German publisher, Eichborn Verlag, who in the inside flap of the novel's paperback edition (Vermes 2014a) writes, "*Lachen mit Hitler – geht das? Darf man das überhaupt? Finden Sie's selbst raus*" [Laughing with Hitler – is it okay? Is it even allowed? Find out for yourself]. Here, Germany's relationship with its twentieth-century history is leveraged paratextually to highlight the personal nature of matters such as taboo and poor taste in comedy, thereby putting the onus on readers to decide for themselves whether the text goes too far. In this way, the German production-side paratexts invoke the long-running debate on whether Hitler humour is permissible in modern Germany but maintain distance from this discourse by failing to explicitly situate *Er ist wieder da* therein.

Paratextual invocation of the German *Vergangenheitsbewältigung* discourse without participation therein can similarly be found in the blurb. After providing a summary of the plot, the blurb describes the novel as "*Eine Persiflage? Eine Satire? Polit-Comedy? All das und mehr*" [A parody? A satire? Political comedy? All that and more]. Here, references to forms of comedic writing situate the novel within a tradition of satirical

takes on the Third Reich and German comedy. However, the novel's status as *Belletristik* allows the blurb to indicate that *Er ist wieder da* also functions at a higher level within *Vergangenheitsbewältigung* discourse. Yet, the ambiguity in stating that the novel is "*All das und mehr*" [all that and more] means that the blurb fails to explicitly frame the novel within this discourse, as is also the case with the rhetorical question posed in the front flap of the paperback edition, instead leaving this up to the reader.

Reception-Side German Paratexts

While several reviewers refer to the success of the cover design (Höbel 2013; Murmann 2013; Reichwein 2013), many of the reception-side paratexts criticise the extent to which the novel and its paratexts perpetuate, rather than satirise, the ubiquity of Hitler's image in contemporary Germany. In the *Frankfurter Allgemeine Zeitung*, for example, Jungen (2012) describes the novel as an "*ironische*[*r*] *Brechung*" [ironic refraction] of the Hitler-obsessed nation that it depicts, arguing that the "satirically delivered 'truths' regarding today's cynical, egotistical and politically correct world are not particularly shocking or intelligent."[5] This is mirrored by Reichwein (2013), who questions whether the novel's insights into the media's cultivation of a Hitler brand are actually a revelation, and Wallasch (2013), who argues that parodies of Hitler are so common in Germany that he would be a common Halloween costume, were it not taboo. Thus, where the production-side paratexts frame the text as a progression of Germany's *Vergangenheitsbewältigung* discourse by asking readers to laugh with Hitler, reception-side paratexts published in the national German press reject this framing to instead critically evaluate the novel's simultaneous satirising and perpetuation of Hitler's ubiquity.

Furthermore, while the production-side paratexts invite readers to situate the novel within *Vergangenheitsbewältigung* discourse themselves, rather than referring to it explicitly, many professional readers were reluctant to even cover the novel following its immediate

[5] "*Zwar will es etwas angestrengt subversiv sein, doch so überraschend oder intelligent sind die satirisch ausgesprochenen 'Wahrheiten' in Bezug auf die zynische, egoistische und dümmlich politisch-korrekte Gegenwart nicht*." Note that the article is no longer available via the Frankfurter Allgemeine Zeitung so is here cited as archived on buecher.de (Jungen 2012).

release and success. For example, while the *Frankfurter Allgemeine Zeitung* (Jungen 2012), one of Germany's largest national newspapers, reviewed the novel in the six weeks following its publication, other major German newspapers were far slower to cover the novel. *Stern* (Schmitz 2012) and the *Süddeutsche Zeitung* (Fiedler 2013) would wait until December and January respectively, while *Der Spiegel* and *die Tageszeitung* (Höbel 2013; Murmann 2013) would not cover the book until March 2013—when the novel had already sold over 400,000 copies in Germany—and *die Welt* (Reichwein 2013) would review the novel in August 2013, some 11 months after its release. As such, many reviews of the novel in the mainstream German press came only once the novel had climbed the bestseller lists in December 2012 and become commercially successful. Thus, where the production-side paratexts proliferated the image of Hitler, the delay with which many professional readers covered the novel prevented further invocations of this image within the contemporary German press.

What this analysis of the paratexts of *Er ist wieder da* has shown, then, is that while the production-side paratexts sought to frame the novel as a satirical take on Germany's *Vergangenheitsbewältigung* discourse*,* the reception-side paratexts in the mainstream German press challenged this narrative by questioning the success of the novel's satire. Furthermore, the invocation of Hitler's likeness in production-side paratexts such as the cover of *Er ist wieder da,* as well as the long-term cultural presence of such paratexts due to the novel's commercial success, perpetuated the ubiquity of his image within contemporary Germany. As such, these paratexts not only reinforce the auto-image of modern Germany as suffering from "*Hitlermanie*" [Hitler-mania] (Jungen 2012) or "Hitleritis" (Fiedler 2013) but also situate the novel within the very cultural context that Vermes sought to satirise – a fact which was then criticised by the professional readers who reviewed the novel in the German press.

Hitler, Humour, and the British Hetero-Image of Germany in the Paratexts of Look Who's Back

Within the production- and reception-side paratexts of *Er ist wieder da*, the novel's humour was problematised against its controversial subject matter and its relationship to

Germany's *Vergangenheitsbewältigung* discourse. As we have seen, however, laughing at Hitler and National Socialism had a more established and less controversial history in Britain. How, then, was *Look Who's Back* paratextually framed for British readers and to what extent do the British paratexts invoke the same national and cultural images as the German?

Production-Side British Paratexts

In the production-side paratexts of *Look Who's Back,* the image of Hitler retains the prominence that it was given in the German paratexts. For example, the graphical elements of *Look Who's Back'*s cover are identical to those used on the cover of *Er ist wieder da* (Figure 2), with the English-language title used to create Hitler's moustache in the same way as the German.[6] As such, the invocation of Hitler's likeness in this cover design was felt to be as relevant and successful in a British context as in Germany. Furthermore, while the English title, *Look Who's Back*, avoids a literal translation of the German, it retains the ambiguous reference to Hitler rather than naming him explicitly using the relative pronoun "who." On a pragmatic level, the English phrase "look who's back" also adds a layer of meaning to the title of the translation by indicating to the reader that the return of the ambiguous figure is notable, of interest or even welcome. As such, the invocation of Hitler on the German cover that requires the reader to fill in the blanks, rather than naming Hitler explicitly or using an actual image of his face, is mirrored in the English language cover and title. Thus, the relevance and significance of the novel's cover image go beyond the text's original German context and invokes the same meaning in a transnational, British context.

INSERT FIGURE 2 HERE

Figure 2. The front cover of *Look Who's Back* (Vermes 2014b)

[6] Indeed, as can be seen in the copyright page of the German novel (Vermes 2012b) and the rear cover of the English translation (Vermes 2014b), both covers were designed by Johannes Wiebel of Punch Design.

However, where the production-side paratexts of the German novel go beyond the general invocation of Hitler's likeness to refer explicitly to the use of humour within *Vergangenheitsbewältigung* discourse, the British paratexts keep this discourse at an implicit, critical distance. For example, the verbal elements found on the rear cover of the English translation pose no rhetorical questions to the reader regarding the appropriateness of humour in cultural representations of Hitler or National Socialism. Instead, the blurb makes a single reference to the text's "fearless approach to the most taboo of subjects," whilst a quote from the Daily Express also describes the novel as an "audacious assault on modern taboo." In both instances, the novel is framed as positively engaging with an unnamed taboo, rather than specifically invoking *Vergangenheitsbewältigung* discourse or questioning the suitability of National Socialism as a subject of satire. A reference to how the novel has "stunned and then thrilled millions of readers" further universalises the novel and absolves British readers from potential wrongdoing should they enjoy the book by framing it as a positive reading experience. This production-side framing runs opposite to that of the original German novel, where focus was placed on the reader's own response to the text and their understanding of the novel within the context of *Vergangenheitsbewältigung*. Thus, the production-side paratexts of the English translation demonstrate the critical distance at which British readers would be approaching the novel's original context by not framing the translation in relation to German *Vergangenheitsbewältigung* discourse.

Furthermore, rather than presenting the novel within the context of Germany's *Vergangenheitsbewältigung* discourse, the production-side paratexts of the English translation explicitly frame the text as humorous for British readers. For instance, the blurb of the novel includes the pun "HE'S BACK AND HE'S FÜHRIOUS." Here, the book's original German context and British readers' familiarity with Hitler as a figure elicit humour by combining the English word "furious" with the German word "*Führer*," which was a title used to refer to Hitler during his time as Chancellor. By using Hitler as a punchline, this pun frames the novel within the British tradition of laughing at National Socialism and so permits British readers to find the novel funny, rather than presenting the novel as a problematic case of laughing "with" Hitler and putting responsibility for

deciding whether the novel's satire is culturally appropriate onto the reader. Quotes from professional reviews printed on the rear cover of the novel further emphasise the novel's success as a satire by describing it as "funny and frightening" and "uproarious," while a quote on the front cover warns the reader that "This book is funny. Very funny" (Morrison 2014). Thus, as with the implicit references to taboos discussed above, the emphasis on humour within the production-side paratexts keeps German *Vergangenheitsbewältigung* discourse at a critical distance whilst foregrounding the notion of laughing at Hitler.

Reception-Side British Paratexts

In reception-side paratexts published in the British press, however, the novel's original position within *Vergangenheitsbewältigung* discourse remains a prominent feature. This was particularly the case for articles published in British newspapers prior to the publication of the English translation, which responded to the original novel's release by framing the book as a point of contention and debate in Germany. For example, articles from *The Guardian* (Connolly 2013), *The Independent* (Paterson 2013) and *The Telegraph* (Alsop 2013) all discuss the disparity between the delayed coverage of the novel in the German press and the novel's rise to the top of bestseller lists whilst focusing primarily on German reviews that framed the text negatively. Connolly (2013), for instance, only explicitly refers to Fielder's critical review for the *Süddeutsche Zeitung,* whilst Alsop (2013) makes no references to positive critical coverage of the novel, instead quoting critiques from German journalist and author Danial Erk, who himself had published a book criticising modern Germany's fascination with Hitler in January 2012. Thus, where the production-side paratexts made only implicit references to *Vergangenheitsbewältigung*, early British coverage of the novel explicitly invoked Germany's problematic relationship with its National Socialist history by emphasising the negative criticism that the novel had received in the German press and drawing on quotes from figures who were actively engaged in public discourse surrounding *Vergangenheitsbewältigung*.

The British media's inclusion of Germany's *Vergangenheitsbewältigung* discourse in reception-side paratexts for *Look Who's Back* continued once the English translation was published in Britain. Examples of this can be found in explicit references to the novel's original German reception in reviews of the English translation. For instance, Poole (2014) describes *Er ist wieder da* as "a thrillingly transgressive hit in Germany" while Leith (2014) argues that one of the difficulties of reviewing *Look Who's Back* as a monoglot English speaker is gauging how "it strike[s] German taboos." Here, the explicit reference to the controversy of the novel in its original context not only others this discourse by framing it as a uniquely German phenomenon, but also indicates that the themes and issues raised by the novel will resonate differently with British readers.

This othering of German responses to *Er ist wieder da* is then made more explicit through the situating of *Look Who's Back* within a long-established canon of British Hitler-based comedy. For instance, references to British actor Charlie Chaplin's *The Great Dictator* abound (Thorne 2014; Hardach 2014; Morrison 2014), while others refer to post-war Hitler-based comedies including *Fawlty Towers* and *Monty Python* (Oltermann 2014; Hardach 2014). The cumulative effect of this is that the British press reviews situate the text within a canon of works that prevents the subject matter of *Look Who's Back* from causing the same controversy for British readers as occurred in Germany. Indeed, Thorne (2014) argues that *Look Who's Back* is unlikely to find success in Britain as, "for all its play with taboo material, the novel feels inconsequential," whilst for Poole (2014), "the novel feels oddly cosy" rather than transgressive. As such, British professional readers' reviews of *Look Who's Back* other modern Germany by emphasising that where the novel caused great controversy due to the country's process of *Vergangenheitsbewältigung*, it presented nothing that would be new or challenging to British readers.

Conclusion

Within the transnational context of Britain and Germany's shared experience of the Second World War, this article sought to investigate whether the paratextual framing of *Er ist wieder da* and *Look Who's Back* invoked the same national and cultural images

within the two literary systems. The present analysis has found that the shared cultural knowledge and frame of reference meant that the same visual elements of the production-side paratexts could be used in both the German and British contexts to invoke a consistent base-level meaning. However, where the verbal elements of the German production-side paratexts framed the novel in terms of its relationship to the country's *Vergangenheitsbewältigung* discourse, the British production-side paratexts primarily framed the text within a British tradition of laughing at Hitler.

On the reception side, however, this article has found that the German-specific *Vergangenheitsbewältigung* discourse was more visible in materials created by the British press than in the production-side paratexts. This indicates that British readers remained interested in the uniquely German characteristics of the novel and its paratextual framing, despite their own distance from this discourse. As such, further research into the invocation of these images in other forms of production- and reception-side paratexts; the paratextual framings of other literary texts that deal with this transnational history; or other translated texts that are published across these national and cultural borders, would allow us to gain a deeper understanding of how unique cultural and national characteristics, such as Germany's *Vergangenheitsbewältigung*, are framed and understood within a transnational literary context.

In terms of the paratextual approach taken here, this article sought to demonstrate the research value of paratexts in their own right, rather than seeing such materials solely as context in the study of literary texts. Indeed, as the number of cultural products made available to readers continues to proliferate, the role of paratexts in contemporary cultural research must similarly increase. Equally, if we expand the concept reception-side paratexts beyond the mainstream press studied here, the distinction made in this article between production- and reception-side paratexts will also become increasingly important. Not only does this distinction allow us to ask new and exciting questions of our paratexts, such as in the present article's exploration of competing and contradictory paratextual framings constructed by different creators, but also to traverse the increasingly diverse multidisciplinary perspectives offered by imagological, translation studies and reception studies approaches.

Funding Information

This work was supported by the Arts and Humanities Research Council (grant number AH/L503848/1) through the White Rose College of the Arts & Humanities.

Acknowledgements

I am grateful to Dr Caroline Summers, Dr Jacob Blakesley and Dr Helen Finch for their comments on earlier drafts of this work, as well as to the guest editors of this issue and the anonymous reviewers for their support and constructive feedback. Finally, a special thanks to Ruby Joan Freeth, without whose love and support I would never have been able to complete this work but who was unable to see its completion for herself.

References

Alsop, Harry. 2013. "Adolf Hitler Novel Tops German Bestseller Chart." *The Telegraph*. Accessed 3 April 2020. https://www.telegraph.co.uk/news/worldnews/europe/germany/9851159/Adolf-Hitler-novel-tops-German-bestseller-chart.html.

Badtke, Thomas. 2012. "'Er ist wieder da'-Autor Timur Vermes – Um 'Mein Kampf' kommt man nicht rum" ["'Er ist wieder da' Author Timur Vermes – You Can't Get Around 'Mein Kampf'"]." *ntv*. Accessed 6 April 2020. https://www.n-tv.de/leute/buecher/Um-Mein-Kampf-kommt-man-nicht-rum-article7732166.html.

Batchelor, Kathryn. 2018. *Translation and Paratexts*. *Translation Theories Explored*. Abingdon, Oxon: Routledge.

Brauer, Wiebke. 2006. "Schrumpfkur für Hitler [Reducing Hitler Down to Size]." *SPIEGEL Kultur*. Accessed 29 March 2020. https://www.spiegel.de/kultur/gesellschaft/moers-parodie-schrumpfkur-fuer-hitler-a-424980.html.

buchreport. 2020a. "Vermes, Timur. Er ist wieder da." Hardcover Edition. Accessed 3 April 2020, https://www.buchreport.de/bestseller/buch/isbn/9783847905172.htm/.

buchreport. 2020b. “Vermes, Timur. Er ist wieder da.” Paperback Edition. Accessed 3 April 2020, https://www.buchreport.de/bestseller/buch/isbn/9783404171781.htm/.

Chittenden, Maurice, and Roger Waite. 2007. “Mein Gott: Hitler Rages as Spurs Lose.” *The Sunday Times*. Accessed 30 September 2020, https://www.thetimes.co.uk/article/mein-gott-hitler-rages-as-spurs-lose-lvbkhp3blmh.

Connolly, Kate. 2013. “Adolf Hitler Novel Tops German Bestseller List but Divides Critics.” *The Guardian*. Accessed 3 April 2020, https://www.theguardian.com/world/2013/feb/05/adolf-hitler-novel-german-bestseller.

Des Pres, Terence. 1988. “Holocaust Laughter?” In *Writing the Holocaust*, edited by Berel Lang, 216–233. New York: Holmes and Meier.

Donadio, Rachel. 2015. “‘Look Who’s Back’: Germans Reflect on the Success of a Satire about Hitler.” *The New York Times*. Accessed 30 September 2020, https://www.nytimes.com/2015/05/05/books/look-whos-back-germans-reflect-on-the-success-of-a-satire-about-hitler.html.

Eley, Geoff. 2017. “Contemporary Germany and Denial: Is ‘Nazism’ All There Is to Say?” *History Workshop Journal* 84: 44–66. DOI 10.1093/hwj/dbx031.

Fiedler, Cornelia. 2013. “Bestseller-Roman ‘Er ist wieder da’: Ha, ha, Hitler [Bestselling Novel ‘Er ist wieder da’: Ha, ha, Hitler].” *Süddeutsche Zeitung*. Accessed 3 April 2020, https://www.sueddeutsche.de/kultur/bestseller-roman-er-ist-wieder-da-ha-ha-hitler-1.1568685.

Genette, Gérard. 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E Lewin. *Literature, Culture, Theory 20*. Cambridge: Cambridge University Press.

Gilbert, Christopher J. 2013. “Playing with Hitler: Downfall and Its Ludic Uptake.” *Critical Studies in Media Communication* 30 (5): 407–424. DOI 10.1080/15295036.2012.755052.

Gilman, Sander L. 2000. “Is Life Beautiful? Can the Shoah Be Funny? Some Thoughts on Recent and Older Films.” *Critical Inquiry* 26 (2): 279–308. www.jstor.org/stable/1344124.

Gölz, Peter. 2012. “Haha Hitler! Coming to Terms with Dani Levy.” In *Cinema and Social Change in Germany and Austria*, edited by Gabriele Mueller and James M. Skidmore, 173–188. Waterloo: Wilfrid Laurier University Press.

Gray, Jonathan. 2010. *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York: New York University Press.

Grix, Jonathan, and Chantal Lacroix. 2006. “Constructing Germany’s Image in the British Press: An Empirical Analysis of Stereotypical Reporting on Germany.” *Journal of Contemporary European Studies* 14 (3): 373–392. DOI 10.1080/14782800601102617.

Haase, Christine. 2006. “Ready for His Close-Up? Representing Hitler in ‘Der Untergang’ (Downfall, 2004).” *Studies in European Cinema* 3 (3): 189–199. DOI 10.1386/seci.3.3.189_1.

Hardach, Sophie. 2014. “How Germans Have Fallen Back in Love with Hitler.” *The Telegraph*. Accessed 3 April 2020, https://www.telegraph.co.uk/culture/books/10690204/How-Germans-have-fallen-back-in-love-with-Hitler.html.

Höbel, Wolfgang. 2013. “Unvorstellbare Witzfigur – Der gewollte Bestseller: Die Hitler-Satire ‘Er ist wieder da“ verkaufte sich bislang mehr als 400 000-mal. [Unimaginable Comedian – The Desirable Bestseller: The Hitler Satire “Er ist wieder da” Has so Far Sold More than 400,000 Copies].” *Der Spiegel* 11 (2013): 130. Accessed 6 January 2021, https://magazin.spiegel.de/EpubDelivery/spiegel/pdf/91488765.

Jungen, Oliver. 2012. “Diktator sucht Volk – Böses Erwachen: Die Hitler-Satire von Timur Vermes [Dictator Seeks Nation – Rude Awakening: The Hitler Satire by Timur Vermes].” Accessed 3 April 2020, https://www.buecher.de/shop/belletristik/er-ist-wieder-da/vermes-timur/products_products/detail/prod_id/35568779/#reviews.

Kelly, Dorothy. 1998. “Ideological Implications of Translation Decisions: Positive Self- and Negative Other Presentation.” *Quaderns* 1: 57–63.

Lasorsa, Dominic, and Jia Dai. 2007. “When News Reporters Deceive: The Production of Stereotypes.” *Journalism & Mass Communication Quarterly* 84 (2): 281–298. DOI 10.1177/107769900708400206.

Laster, Kathy, and Heinz Steinert. 2003. “Eine neue Moral in der Darstellung der Shoah?—Zur Rezeption von La Vita e Bella [A New Morality in the Portrayal of the Shoah?—On the Reception of ‘La Vita e Bella’].” In *Lachen über Hitler—Auschwitz-Gelächter? Filmkomödie, Satire und Holocaust.*, edited by Margrit Frölich, Hanno Loewry and Heinz Stienert, 181–198. Frankfurt am Main: edition text + kritik.

Leerssen, Joep. 2016. “Imagology: On Using Ethnicity to Make Sense of the World.” *Iberic@l, Revue d’études ibériques et ibéro-américaines* 10: 13–31.

Lefevere, André. 1992. *Translation, Rewriting, and the Manipulation of Literary Fame*. *Translation studies*. London: Routledge.

Leith, Sam. 2014. “’Look Who’s Back’, by Timur Vermes.” *Financial Times*. Accessed 3 April 2020, https://www.ft.com/content/dff65380-cbc7-11e3-9f27-00144feabdc0.

Moers, Walter. 2005. *Adolf, Äch bin wieder da!!* [Adolf, I’m back!!]. Munich and Zürich: Piper.

Morrison, Rebecca. 2014. “Look Who’s Back by Timur Vermes; trans. Jamie Bulloch, Book Review.” *The Independent*. Accessed 3 April 2020, https://www.independent.co.uk/arts-entertainment/books/reviews/look-whos-back-by-timur-vermes-trans-jamie-bulloch-book-review-9236022.html.

Murmann, Volker. 2013. “Timur Vermes’ Satire ‘Er ist wieder da’: Lustig-blöder Hitlerkrampf [Timur Vermes’ Satire ‘Er ist wieder da’: An Amusing, Stupid Hitler-Cramp].” *die Tageszeitung*. Accessed 3 April 2020, https://taz.de/Timur-Vermes-Satire-Er-ist-wieder-da/!5070624/.

Niven, William John. 2001. *Facing the Nazi Past: United Germany and the Legacy of the Third Reich*. London: Routledge.

Nugent, Christine Richert. 2010. *German* Vergangenheitsbewältigung*, 1961–1999: Selected Historiographic Controversies and Their Impact on National Identity*. Masters Thesis, Graduate School of Western Carolina University, Western Carolina University.

Oltermann, Philip. 2014. "Germany Asks: Is It OK to Laugh at Hitler?" *The Observer*. Accessed 3 April 2020, https://www.theguardian.com/books/2014/mar/23/germany-finally-poke-fun-hitler-fuhrer.

Paterson, Tony. 2013. "Hitler's Return: Timely Satire or A Joke Too Far?" *The Independent*. Accessed 3 April 2020, https://www.independent.co.uk/arts-entertainment/books/news/hitlers-return-timely-satire-or-a-joke-too-far-8508268.html.

Poole, Steven. 2014. "Look Who's Back by Timur Vermes Review – An Oddly Cosy Resurrection of Hitler." *The Guardian*. Accessed 3 April 2020, https://www.theguardian.com/books/2014/apr/30/look-whos-back-timur-vermes-review.

Reichwein, Marc. 2013. "'Er ist wieder da' – und will gar nicht wieder weg ['He's back' – And Doesn't Want to Go Away Again]." *Welt*. Accessed 3 April 2020, https://www.welt.de/kultur/literarischewelt/article118865211/Er-ist-wieder-da-und-will-gar-nicht-wieder-weg.html.

Rosenfeld, Gavriel D. 2014. *Hi Hitler! How the Nazi Past Is Being Normalized in Contemporary Culture*. Cambridge: Cambridge University Press.

Schmitz, Stefan. 2012. "Heiße Ware unter dem Weihnachtsbaum [Hot Commodities under the Christmas Tree]." *Stern*. Accessed 3 April 2020, https://www.stern.de/kultur/buecher/hitler-roman--er-ist-wieder-da--heisse-ware-unter-dem-weihnachtsbaum-3891728.html.

Strzelczyk, Florentine. 2012. "'Looking for an Old Man with a Black Moustache': Hitler, Humour, Fake, and Forgery in Schtonk!" In *Cinema and Social Change in Germany and*

Austria, edited by Gabriele Mueller and James M. Skidmore, 155–171. Waterloo: Wilfrid Laurier University Press.

Tahir Gürçağlar, Şehnaz 2011. "Paratexts." In *Handbook of Translation Studies*, edited by Luc van Doorslaer and Yves Gambier, 113–116. Amsterdam: John Benjamins.

Thorne, Matt. 2014. "Look Who's Back by Timur Vermes: Satirical Comedy Bringing Hitler to Modern Life." Daily Express. Accessed 3 April 2020, https://www.express.co.uk/entertainment/books/472027/Look-Who-s-Back-by-Timur-Vermes-Satirical-comedy-bringing-Hitler-to-modern-life.

van Doorslaer, Luc. 2019. "Embedding Imagology in Translation Studies (Among Others)." *Slovo.ru: baltijskij accent* 10 (3): 56–68. DOI 10.5922/2225-5346-2019-3-4

Vermes, Timur. 2012a. *Er ist wieder da*. Read by Christoph Maria Herbst. Cologne: Lübbe Audio, 6 hr, 51 min.

Vermes, Timur. 2012b. *Er ist wieder da*. Cologne: Eichborn.

Vermes, Timur. 2014a. *Er ist wieder da*. Band 17178. Paperback Edition. Cologne: Bastei Lübbe.

Vermes, Timur. 2014b. *Look Who's Back*. Translated by Jamie Bulloch. London: MacLehose Press.

Wallasch, Alexander. 2013. "Der Führer spricht! [The Führer Speaks!]." *The European*. Accessed 3 April 2020, https://www.theeuropean.de/alexander-wallasch/5953-timur-vermes-es-ist-wieder-da.

Williams, Seán M. 2019. "The Celebrification of Adolf Hitler." *Celebrity Studies* 10 (2): 300–304. DOI 10.1080/19392397.2017.1390948.

Wittlinger, Ruth. 2004. "Perceptions of Germany and the Germans in Post-war Britain." *Journal of Multilingual and Multicultural Development* 25 (5–6): 453–465. DOI 10.1080/01434630408668918.

Wnendt, David, dir. 2015. *Er ist wieder da* [Look Who's Back]. Germany: Mythos Film, in co-production with Constantin Film and in co-production with Claussen Wöbke Putz Filmproduction, DVD, 116 min.

Author's Correspondence

Peter Jonathan Freeth

https://orcid.org/0000-0003-3169-4853

p.j.freeth@leeds.ac.uk