

CAROLINE R. WITTIG ORCID: 0000-0001-7538-0712
University of Wuppertal

“We Go on Adventures...” – How Children Deal with Golem Representations in Literature and Popular Culture

Abstract: The Golem is not only a central figure in Jewish mysticism and literature. He is also present in various media and popular culture for children and young adults. There are Golem toys, Golem characters in video games, movies, comics, and books. This frequency demonstrates the Golem’s contemporary significance and the importance of remembering old legends. The Golem has become part of our reality, represented by robots, artificial intelligence, and genetic manipulations. It is therefore important to find out what ideas children have about the Golem. The author of this article gives a historical overview of Golem stories and introduces Golem representations in contemporary children’s literature and media culture. Then she focuses on the analysis of Anke Kuhl’s comic *Lehmriese lebt!* (*Clay Giant’s Alive!*, 2015) – a humorous Golem story for children full of intertextual and intertextual references to other Golem tales – and shows what ideas children have developed about the Golem after reading the book. Concentrating on the analysis of illustrated texts, the author points out the children’s perspectives on the Golem as well as intertextual and intertextual traces of other stories.

Keywords: Golem motif, Jewish legends, literature for children and youth, popular culture, Golem reception, intertextuality, intertextual references

INTRODUCTION: IDEAS ABOUT THE GOLEM

What or who is the Golem? By answering this question, you may refer to the most famous Golem tales and mention key words such as Jewish legend, the town of Prague with the Old New Synagogue and think of Rabbi Liwa as the Golem’s master. Furthermore, you may characterize the Golem as an artificial human made of clay and describe him as dumb, strong, protective and obedient – until the Rabbi loses control and the Golem becomes a threat to everyone. Nevertheless, the Golem motif is not as clear and one-sided as it seems to be at first glance. There are several milestones in Golem stories, coming up from time

to time, shaping ideas, attitudes and common knowledge about his character¹. To this day, the legend of the Golem has not stood still. It is still developing, adding new perspectives. Therefore, the question for children's literature research is which Golem images can currently be found and which ideas about the Golem are developed by children. To find answers to this question, elementary school children read the comic *Lehmriese lebt!* (*Clay Giant's Alive!*, 2015) and expressed their ideas about the Golem in pictures and texts. This article deals with the Golem image in *Lehmriese lebt!* in the context of Golem narratives then and now. It looks at the Golem reception by presenting the children's ideas about the Golem and by classifying the ideas in the sea of stories about Golem materials. The aim is to explain the roles of Golem figures in current children's literature and media culture as well as the ideas generated in the reception.

MILESTONES IN GOLEM LITERATURE – FAMOUS GOLEM IMAGES AND THEIR DEVELOPMENT

The first Golem narrations originated in Jewish mysticism in the 12th century.² They treated the Golem as a religious item only, focusing on conditions and ways of a Golem's creation. The ability to create artificial life is solely reserved for pious humans, who resemble God himself in their piety (cf. Schäfer 2016: 5). The creative process is much more important than the purpose the Golem could serve (cf. Bilsky 2016: 41).³ In early modern Period, Christian scholars adapted the Golem topic. Johann C. Wagenseil includes the first secular Golem narration in a Latin letter at the end of his work *Sota. Hoc est: Liber Nischinicus de uxore adulteri suspecta* (1674). In difference to previous Golem tales, Wagenseil's Golem story warns about human hubris.⁴ The next milestone for Golem literature is Joseph Seligman Kohn's novel *Der jüdische Gil Blas* (*Jewish Gil Blas*, 1834). He changes the geographic location from Chelm (Poland) to Prague (Czech Republic). Moreover, the Golem's master is not Rabbi Elija-

¹ As most legends depict the Golem as male being, I use the male pronoun for the Golem.

² The presentation is based largely on studies by Sigrid Mayer (1975) and by Gabriele von Glasenapp (2016).

³ Beside others, one pervasive way of creating a Golem is to write and remove letters on his forehead: by writing the Hebrew word *emeth* [truth], the Golem comes to life; by removing *e*, he dies – the Hebrew word *meth* means death.

⁴ He sets the plot into the town of Chelm in Poland, where Rabbi Elijahu (a historical verified person) creates a Golem. The Golem does not stop to grow until he becomes so powerful, that the Rabbi can't destroy him anymore. By tricking him, he finally manages to do it and the Golem falls into pieces. However, the Rabbi is buried by the Golem's clay body and dies. In 1689, Jakob Schudt translates Wagenseil's Golem story from Latin into German language (cf. Mayer 1975: 28). Influenced by Wagenseil's and Schudt's Golem representations, German Romantics characterize the Golem as a risk for human beings (cf. von Glasenapp 2016: 90).

hu, but Rabbi Liwa.⁵ Kohn was also the first one to involve the Golem's rebellion against his master, including not only a conflict between creature and creator, but also the Golem's desire to destroy life and objects on purpose (cf. Mayer 1975: 35).⁶ The rebellion makes the Golem appear more human-like and leads to his destruction on the attic of the Old New Synagogue (cf. Mayer 1975: 37).⁷ Berthold Auerbach's famous and influential fictional biography *Spinoza. Ein Denkerleben* (*Spinoza. A Philosopher's Life*, 1837) portrays the Golem similar to Kohn, but also explains why the Rabbi creates the Golem: He uses him as an ordinary servant for housekeeping. Therefore, he changes the Golem motif from human hubris to the comfort of the Golem's help for everyday life (cf. Glasenapp 2016: 93).⁸ In the 20th century, there comes up a new interpretation. Chajim Bloch edited and published *Der Prager Golem. Von seiner ‚Geburt‘ bis zu seinem ‚Tod‘* (*Prague Golem. From his ‚birth‘ to his ‚death‘*, 1919⁹), which influenced Golem tales of these days exceedingly and which still has effects on contemporary Golem literature. Rabbi Liwa creates the Golem as a divine order to protect Jewish people from discrimination and defamation. Because the Golem is designed for this task, the abuse of his power leads to the Golem's disobedience and releases his destructive energy (cf. Mayer 1975: 40). Bloch also describes precisely, how the Rabbi creates the Golem. In the middle of the night, Rabbi Liwa (who represents the element of air) and two other men (who represent the elements of fire and of water) go to the bank of the river Vltava. There they sing psalms and build a giant, human-like body out of clay (cf. Mayer 1975: 39 f.).

Golem motifs began as religious topics in Jewish mysticism and changed in early modern period to the topics of human hubris in Christian versions. Since the 19th century, the town of Prague became a popular setting for Golem tales and Rabbi Liwa the Golem's master. These stories often involved the Golem's rebellion against his creator. The reasons for creating a Golem varied from piety demonstration to the convenience of a domestic servant. In the 20th century the creation of a Golem became a divine order for protecting Jewish people.

⁵ There are different speculations about what might have caused the change. The most influential one deals with Rabbi Liwa's unusual old age (probably 97 years), his impressive knowledge about the Kabbalah and a historically verified audience with Emperor Rudolf II in 1592 (cf. Mayer 1975: 31 f.)

⁶ The reason for the Golem's rage stems from the problem, that the Rabbi forgets "to switch it off" (from *emeth* [truth] to *meth* [death]) on Sabbath.

⁷ As the conflict between creature and creator makes the Golem appear more human-like, his lifeless body has to be kept at a certain place (Mayer 1975: 37). To this day, rumours declare that the Golem's body still lies on the attic of the Old New Synagogue.

⁸ Since Kohn's and Auerbach's Golem versions, there appeared several publications referring to their Golem representations (about 1840). As a result, Prague's Golem legend about Rabbi Liwa became a central part in Bohemian and Jewish legends (cf. Glasenapp 2016: 94).

⁹ At first, the story was published anonymously in 1909 and pretended to be a book of folk tales. But it actually continues Prague's Golem Legend. Bloch edited and published it in 1919 under the title *Der Prager Golem von seiner ‚Geburt‘ bis zu seinem ‚Tod‘*.

According to Glasenapp (2016) this interpretation is the most common one in literature for children and youth.

GOLEM IMAGES IN CONTEMPORARY LITERATURE AND POPULAR CULTURE FOR CHILDREN & YOUTH

From the historic roots of Golem stories have developed different Golem images in contemporary children's literature and culture. Some examples of these images will be presented here. Jonathan Stroud's *The Golem's Eye* (2004) is a typical example of a Golem fantasy-novel¹⁰, which contains hardly any references to Jewish culture and mysticism. In this sense, we do not encounter the Golem as a protector, but as a dangerous weapon that magicians use to fight. The story ends with the Golem's destruction. Nevertheless, the Golem cannot be held responsible for his actions and is therefore neither 'good', nor 'bad'. Karl Olsberg's children's book *Das Dorf. Der Golem (The Village. The Golem, 2015)* shows a similar perspective on the Golem characterizing him as a robot for fighting. The book originates in the *Minecraft* universe. It aims at a younger readership than *The Golem's Eye* (2004). In both *Minecraft* books and video games there are two Golem-types: Snow Golem and Iron Golem¹¹. The Golem – usually dumb, strong and obedient to his creators – is used to fight monsters and thus appears as a protector of the main characters. Yet in the book, he receives the capacity to talk due to a mistake made during his creation. It becomes obvious that the Golem is a good-natured, but not intelligent character. The main characters name it Asimov – probably it is a reference to Isaac Asimov, the famous author of science fiction stories. In contrast to the above mentioned characterization of the Golem as a weapon or a robot, Mirjam Pressler creates a different image of the Golem in the novel *Golem, stiller Bruder (Golem, Silent Brother, 2007)*. The plot is set in Prague in the time of Emperor Rudolf II (about 1600) and includes clear references to Jewish culture and mysticism. Similar to Bloch's version, Rabbi Liwa creates the Golem to protect Prague's Jews. Pressler points out the good as well as the evil traits of the Golem. At first, he appears as a saviour, but over time he begins to rebel. He kills innocent people until a teenage boy destroys him and sacrifices himself by doing it. Hence, Pressler gives an ambivalent image of the Golem. This ambivalence is also part of the latest Golem narration for children, a French graphic novel *L'ombre du Golem (The Golem's Shadow, 2017)* written by Éliette Abécassis and illustrated by Benjamin Lacombe. It includes references to Bloch's Golem narration as well and resembles, at first sight, Pressler's novel *Golem stiller Bruder* (2007): Rabbi Liwa creates a Golem to pro-

¹⁰ Fantasy novels about the Golem begin to spread in the 1990s mainly in English-speaking countries (cf. von Glasenapp 2016: 103).

¹¹ The Snow Golem is less powerful and made of two snow squares and a pumpkin for its head. The Iron Golem is stronger and made of two iron squares instead of snow.

tect Jews in Prague, but it comes to his rebellion and destruction. Nevertheless, there are significant differences in the Golem's characterization and the reason for his rebellion. At first, he appears to be a dumb machine without consciousness. However, one day, the Rabbi tries to make the Golem more intelligent, which gives him the ability to decide for himself and leads to his rebellion. The escalation warns about human arrogance in terms of innovations. While *Golem stiller Bruder* (2007) stays in the historic time and in the Jewish context, this is the first book for children explicitly transgressing into our everyday life affected by digital technologies. The author writes:

I know it, I feel it. The Golem is with us, everywhere, where machines have names. Everywhere, where machines influence our life and get power over us. (Abécassis/ Lacombe 2017: 163) [English Translation: CRW]

Overall, contemporary children's books portray the Golem from different perspectives: once a dangerous weapon or a fighting machine, once a protector of Jewish people, once a warning about human hubris. In this way, all those stories pick up elements of traditional Golem narrations. They rarely refer to our everyday life, but stay rather in a fantastic or historic context. The only exception is *Lombre du Golem* (2017). The author of which is comparing the Golem character with artificial intelligence. In this sense, the Golem serves as a metaphor for innovations, which, as soon as released from his creator, becomes an erratic threat (cf. Lüdicke 2016: 12). The term "new technologies" means both, digital life (machines, robotics and computers) and real life (cloning, artificial and manipulated life)¹². Insofar as almost every Golem tale gives an ambiguous image of him, the modern Golem stands for the ambivalence between hope, scepticism and danger.¹³ Another contemporary children's book about the Golem is *Lehmriese lebt!*. In contrast to the stories presented, this comic book conveys a much more positive Golem image. *Lehmriese lebt!* will be used to take a closer look at the intertextual and interpicture references linking contemporary and historical Golem stories.

GOLEM IMAGE IN *LEHMRIESE LEBT!*

Lehmriese lebt! is a humorous Golem comic, which incorporates many references to traditional Golem stories. However, it is not a powerful Rabbi who creates a Golem, but two ordinary children. While playing, they build a clay giant that comes to life overnight. Similar to many other Golem tales, the Golem's

¹² The first "real" Golem is the cloned sheep Dolly, born on 5th July 1996. The decoding of the human Genom ACGT in July 2000 requires a further debate about artificial and manipulated life (cf. Lüdicke 2016: 13).

¹³ This obscurity makes the Golem interesting not only for literature, but also for popular culture in analogue (e.g. the fantasy role-play *Dungeons & Dragons*) and digital games (e.g. *Minecraft*, *Clash of Clans*) (cf. Lüdicke 2016: 13).

creation takes place on the bank of Vlatava. This magical scene involves the elements of earth (the Golem's clay body), of air (the wind in the trees), of fire (a lightning strike) and finally of water (a raindrop falling onto the Golem's forehead).¹⁴ Once he is alive, the Golem comes to the town near the river. The image of the town displays remarkable similarities to Josefov (Jewish Quarter in Prague). Wherever he goes, people use the Golem for fulfilling profane tasks: uprooting plants in the forest, washing hair in the hairdresser's shop, working in a supermarket. It comes to the Golem's rebellion, which leads to his deadly threat.¹⁵ However, his young creators rescue him in the very last second by finding the most suitable occupation for him: He should play with them. Therefore, the children create the Golem not only by playing, but also for playing. The happy end underlines the power of children's purposeless play and appears as a plea against narrow-minded utility.

Lehmriese lebt! includes not only intertextual, but also inter pictorial references. A historic photograph of Josefov looks a lot like the town in the book. Furthermore, the town hall resembles Old New Synagogue – the place where the final scene with the Golem's deadly threat takes place. This scene, showing the Golem sitting on the roof of the town hall (figure 1), is also reminiscent of King Kong standing at the top of Empire State Building (figure 2) (cf. Cooper et al. 2005).



Figure 1 (on the right) – Golem sitting on the roof of the town hall

Figure 2 (on the left) – King Kong standing on the Empire State Building (film still)

King Kong (premiere 1933) is not the only movie Kuhl (2015) refers to in her pictures. For her Golem illustration, she draws inspiration from Paul Wegener's Golem character in the expressionistic silent movie *Der Golem. Wie er in die Welt kam* (*The Golem: How He Came into the World*, premiere 1920). In both, the silent movie and the comic book, the children appear as saviours (figure 3 and 4).¹⁶

¹⁴ Like Bloch (1919), Pressler (2007) and Abécassis/Labombe (2017), Kuhl (2015) associates the Golem's "birth" with Jewish Mysticism.

¹⁵ Like in Bloch's Golem story (1919), the Golem is intended for performing a higher task, not for fulfilling everyday duties. Using him for profane work makes the Golem behave unskilfully, inaptly and finally rebelliously.

¹⁶ In *Der Golem, wie er in die Welt kam* a little girl stops the Golem's erratic rebellion. The Golem takes her into his arms. Then she moves a sign on his chest, which leads to the Golem's destruction.

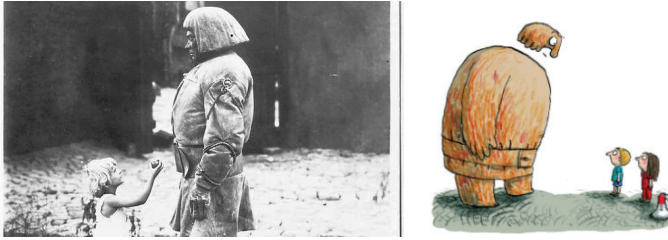


Figure 3 (on the left) – The Golem and the girl in *Der Golem, wie er in die Welt kam* (film still)
 Figure 4 (on the right) – The Golem and the children in *Lehmriese lebt!*

WHAT WOULD IT BE LIKE TO HAVE A GOLEM? –
 CHILDREN’S PERSPECTIVES ON THE GOLEM

After the article has presented various Golem images in literature and media culture, the question of their reception comes to the fore. What ideas do children develop about the golem? As part of a project week, children from a mixed-age school class (age 6–10) read the Golem comic *Lehmriese lebt!* After discussing their knowledge and attitudes towards the Golem¹⁷, they deal with the Golem character in various tasks: Writing texts, drawing pictures, making sounds and movements. In the following, I concentrate on the analysis of illustrated texts written by the children describing their ideas about having a Golem. The analysis of the children’s texts and pictures focuses on intertextual and inter pictorial traces and patterns (Dehn 2005).

The children’s task is: “What would it be like to have a Golem? Write a small text answering this question. Afterwards, you can illustrate your text with a picture.”

Mustafa, 6 years old – Golem as a machine/robot

Ich würde den Golem
 einost. Paradeder anbauen.
 Laden Zbana's Kuffen Kan
 für mich

Figure 5 – Mustafa’s text

I would use the Golem
 so that he would buy
 spinners [toys] in a shop
 for me. (translation of Mustafa’s text)

¹⁷ The discussion is like an incubation phase in the medium of orality, which stimulates children’s imaginations (Wardetzky 2010: 46).

Mustafa utilises his Golem for fulfilling his desire (to have many toys). The verb “use” expresses his idea of a Golem as a machine or a robot. However, he does not abuse the Golem’s power, because he still buys the toys instead of stealing them from the store. The perspective on the Golem as a robot is also evident in his picture (figure 6).

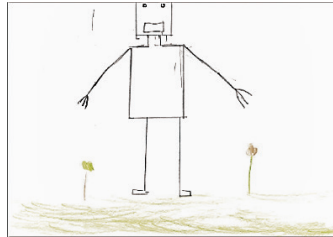


Figure 6 – Mustafa’s illustration

The Golem’s body is not humanlike, not made of organic material, but consists of geometrical strict shapes such as squares and lines drawn with a ruler. The Golem is standing on a lawn, framed by two colourful flowers. By placing his metallic and geometric character in a beautiful and natural environment, Mustafa emphasizes the contrast between organic forms and modern technology, softness and hardness.

Paul, 6 years old – Golem as a friend with superpowers

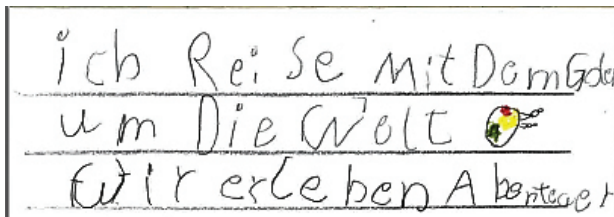


Figure 7 – Paul’s text

I travel around the world with the Golem.

We go on adventures.

(translation of Paul’s text)



Figure 8 (on the left) – Paul’s illustration of his adventures with the Golem
 Figure 9 (on the right) – Final pictures in *Lehmriese lebt!*

Paul imagines his Golem not as a robot, but as a friend with ‘superpowers’. Together with his Golem he can face any danger. Paul illustrates their adventures in two pictures. The first one is drawn in comic style (figure 8). Four panels show Paul and his Golem riding a dragon, hiking in an oasis, playing football and fighting enemies. These four scenes are reminiscent of Kuhl’s final pictures showing Ulla, Olli and their Clay Giant playing happy games together (figure 9). Both, Paul himself and his Golem, look like matchstick men; but the Golem is almost twice as big as the boy is. His enormous size expresses his physical strength and protective power. Paul’s second picture focuses not on actions, but on the Golem’s characterization in connection with his appearance (figure 10).

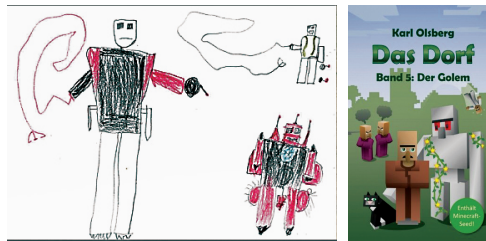


Figure 10 (on the left) – Paul’s detailed Golem depiction

Figure 11 (on the right) – Picture of the Minecraft Iron Golem (book cover)

Therefore, Paul pictures his Golem not as a matchstick man, but in a much more detailed way. The three robot-like figures carry weapons. Like Mustafa’s Golem, these Golem figures consist of strict geometrical shapes, which resemble a robot character. The smallest Golem illustration (upper right corner of the image) includes remarkable references to a popular Golem character the boy is acquainted with: the *Minecraft* Golem (figure 11). Possibly the two Golems are not only similar in appearance, but also in character.¹⁸

Shaima, 7 years old – Golem as a doppelganger

Mein Golem Mädchen.
 Mein Golem ist ein Mädchen, wir haben
 uns zusammen und ziehen uns gleich
 an, wir sind Topmodelle und wir
 mögen alle gleich, wir sind Freundinnen.

Figure 12 – Shaima’s text

¹⁸ References to the *Minecraft* Golem come up regularly in the pictures. By talking about this peculiarity, Julian (Mustafa’s and Paul’s older classmate in third grade) explains: “The first Golem every boy gets to know is the Golem in *Minecraft*.”

My Golem Girl.

My Golem is a girl. We always go shopping together and we wear the same clothes. We are top models and we always do the same things. We are friends. (translation of Shaima's text)

Shaima dreams of a "Golem girl", who is her friend. By using the words "same" and "always" several times, she emphasizes constancy and similarities between her and her Golem: they share both, activities (they "always go shopping together" and "always do the same things") and appearance ("top models", who "wear the same clothes"). Thus, her Golem has no individual character, but seems to be her doppelgänger.¹⁹ Shaima shows a girl walking on her own through a shopping centre in her picture (figure 13).

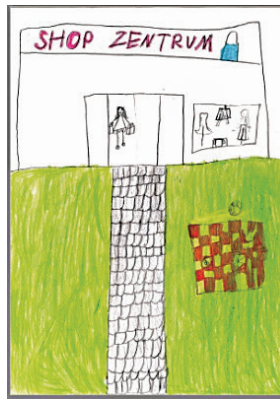


Figure 13 – Shaima's illustration

Who is that girl? Shaima herself? Shaima's Golem? We don't know, as both look like top models wearing the same clothes. While her text expresses closeness between her and her Golem girl, the picture does not refer to this close relationship at all. Instead, it emphasizes the favourite activity itself: they always go shopping.

Veronika, 9 years old – Golem as a playmate



Figure 14 – Veronika's text and illustration

Figure 15 – The Golem next to the ice cream stand in *Lehmriese lebt!*

¹⁹ The metaphor of a Golem also stands for cloning and serves as an example of artificial life (cf. Lüdicke 2016:12 f.).

The GOLEM!
 That I could play with him!
 And that I could eat ice cream with him!
 And that I could go to school with him! (translation of Veronika's text)

Veronika writes three sentences in a parallel language structure to describe her expectations. They play together, eat ice cream together and go to school together. Thus, her Golem seems to be an ordinary friend without any 'superpowers'. Veronika does not care about the Golem's physical strength, about his force. Thus, her idea of having a Golem refers highly to Kuhl's *Lehmriese lebt!* While the adults want the children to use the Golem for menial jobs (cleaning the streets, building supermarkets), the children Olli and Ulla do not value the power of having a Golem. They prefer to have a Golem as a playmate. The reference to the comic book appears in Veronika's illustration, too (figure 14). It shows her Golem doing an every-day-activity (eating ice cream). Veronika's Golem is reminiscent of Kuhl's Golem. He stands next to an ice cream stand similar to the one in the book (figure 15). By drawing her picture, Veronika uses the comic book as a pattern. In her illustration, which shows the Golem alone, she neglects the relationship between her and her Golem. Instead, she characterizes her Golem more precisely.

SUMMARY: INTERTEXTUAL AND INTERPICTORIAL TRACES IN CHILDREN'S GOLEM IMAGES

Children's illustrated texts depict the Golem from different angles. The diverse types of Golem figures created by the children make the Golem appear as a projection surface for their wishes and dreams. Hence, he (or she) appears as a robot having practical characteristics (Mustafa), as a friend with superpowers (Paul), as a doppelgänger (Shaima) or as a playmate (Veronika). These different Golem images uncover not only the children's intimate desires, but also show the influence of Golem literature and popular culture – which goes far beyond the common reading of *Lehmriese lebt!* Partly, they follow ideas spread in the comic book; partly, they neglect them. As an example, many children declare to have the Golem as a friend, but none of them deals with the Golem's private needs and emotions.

Veronika, who describes her Golem as a playmate, refers in both, text and image, strongly to the collective reading. Shaima declares the Golem to be her friend too, but depicts her more like her doppelgänger. Doing so, she removes her Golem girl from Kuhl's Golem character, whose special characteristic lies in being different to his creators. Paul's Golem also shows some references to the one from the comic book. However, the boy focuses rather on the Golem's special powers than on his qualities as a playmate. Mustafa deals with the Golem's powers, too. He represents him as a robot that fulfils his wishes (namely to own toys). Mustafa and Paul refer in both, text and image, to the Golem characters represented in *Minecraft*, showing similarities to robots and

machines. By doing so, they make use of the Golem metaphor for “new technologies” without pointing out potential dangers.

In summary, the children portray the Golem always in a positive way, concentrating more on his appearance and actions than on his inwardness. Thereby, the Golem appears as a projection screen for children’s desires and dreams in the context of the Golem characters they know – namely from *Lehmriese lebt!* and from *Minecraft*. Without considering potential threats, the children share an exclusively favourable idea of having a Golem. This attitude underlines the value children attach to innovation: believing in the future, they go on adventures with the Golem.

WORKS CITED

- Abécassis, É.; Lacombe, B. 2017. *L'ombre du Golem*. Paris: Flammarion.
- Auerbach, B. 1837. *Spinoza. Ein Denkerleben*. Stuttgart: Scheible.
- Bilsky, E. D. 2016. Jüdische Mystik. – E. D. Bilsky, M. Lüdicke, eds., *GOLEM*. Bielefeld, Berlin: Kerber Verlag, 40–41.
- Bloch, C. 1919. *Der Prager Golem. Von seiner ‚Geburt‘ bis zu seinem ‚Tod‘. Nach einer alten Handschrift bearbeitet*. Wien: Dr. Blochs Wochenschrift.
- Cooper, M. C. et. al. reg. (2005). *King Kong und die weiße Frau*. [restored edition, premier 1933] Leipzig: Kinowelt Home Entertainment, ca. 96 min.
- Dehn, M. *Schreiben als Transformationsprozess. Zur Funktion von Mustern: literarisch – orthografisch – medial*. – M. Dehn and P. Hüttis-Graff, eds., *Kompetenz und Leistung im Deutschunterricht. Spielraum für Muster des Lernens und Lehrens*. Freiburg im Breisgau: Fillibach Verlag, 9–32.
- Von Glasenapp, G. 2016. Created from Clay. Configurations of the Golem in Literature for Children and Young Adults. – S. Planka, ed., *Critical Perspectives on Artificial Humans in Children’s Literature*. Würzburg: Könighausen & Neumann, 87–110.
- Kohn, J. S. 1834. *Der jüdische Gil Blas*. Leipzig: Robert Friese.
- Kuhl, A. 2015. *Lehmriese lebt!* Berlin: Reprodukt.
- Lüdicke, M. 2016. Der Golem lebt. – E. D. Bilsky and M. Lüdicke, eds., *GOLEM*. Bielefeld, Berlin: Kerber Verlag, 11–13.
- Mayer, S. 1975. *Golem. Die literarische Rezeption eines Stoffes*. Bern et al.: Lang.
- Olsberg, K. 2015. *Das Dorf. Der Golem*. Hamburg: Briends GmbH.
- Pressler, M. 2007. *Golem, stiller Bruder. Roman*. Weinheim, Basel: Beltz & Gelberg.
- Schäfer, P. 2016. Der Golem in Berlin. – E. D. Bilsky and M. Lüdicke, eds., *GOLEM*. Bielefeld, Berlin: Kerber Verlag, 4–7.
- Selting, M. et al. 2009. *Gesprächsanalytisches Transkriptionssystem 2 (GAT 2)*. – <http://www.gespraechsforschung-online.de/fileadmin/dateien/heft2009/px-gat2.pdf> (27.09.17),
- Stroud, J. 2004. *The Golem’s Eye*. New York: Doubleday.
- Wagenseil, J. C. 1674. *Sota. Hoc est: Liber Nischinicus de uxore adulteriisuspecta*. Altdorf: Endterus.
- Wardetzky, K. 2010. *Schwimmen lernen*. – Die Grundschulzeitschrift 24 (231), 44–47.
- Wegener, P. et al., reg. 2004. *Der Golem, wie er in die Welt kam. Bilder nach Begebenheiten aus einer alten Chronik; fünf Kapitel*. In accordance with P. Wegener and H. Galeen. [restored edition with new music, deluxe ed. premiere 1920] Berlin: Union-Film der UFA, 86 min.