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List of abbreviations

CBW.....	Council on Books in Wartime
CYA.....	children's and young adult literature
ISB.....	U.S. Information Service Branch
NWUJ.....	<i>Eine Neue Welt für Unsere Jugend</i>
OWI.....	Office of War Information
USIA.....	U.S. Information Agency
USIS.....	U.S. Information Service

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1. Introduction

After World War II and already during the last phases of the war, the question of how to deal with the traumatized people of the former Third Reich arose. At the center of the U.S. cultural mission in Germany and Austria was the establishment of democratic values, and, in consequence thereof, the (re)establishment of independent and democratic countries. These programs, which were centered around a “democratic decontamination” of fascist beliefs, are also known as “reeducation” or “reorientation” programs. (Wagnleitner 66-67). The success of the ambitious programs in postwar Germany and Austria mainly relied on the powers of mass media (i.e. broadcasting and newspapers) and, naturally, also the undeniable economic appeal of the USA. It is probably less known that part of these reorientation programs were also several literature programs. American cultural experts had soon recognized that books were of considerable value for the distribution of ideas – and what better place is there for the distribution of ideas in written form than libraries. One of the first cultural initiative in post-war Austria and Germany was the establishment of U.S. Information Centers, also known as America Houses, which offered a wide range of cultural activities. Each of these cultural institutions included also a library with a wide selection of books (both fiction and non-fiction) – and the best part, they were open to and accessible for everyone, children and young adults included. Not surprisingly, many of the U.S. cultural initiatives were actually especially aimed at the younger generations in Austria and Germany, as they were regarded as the necessary foundation for an international understanding and the (re)establishment of democratic values. Not forgetting that the minds of children and young adults were presumably the most receptive to new ideas and a fruitful soil for a democratic ideas.

With this in mind, I stumbled upon a book by mere chance: the anthology *Eine Neue Welt für Unsere Jugend*. The handsome book *Eine Neue Welt für Unsere Jugend*, or as it is called by the German publisher *Das Amerikabuch für die Jugend*, was published in the early 1950s in Germany and Austria and was particularly addressed to children and young adults. The publication is rather impressive in both design and variety of the content. The young readers would have found a collection of articles and narratives, studded with illustrations and colorful photographs, which cover a variety of topics: New York, gold prospectors in Colorado, Native Americans, a short-story by Edgar Allan Poe, the invention of nylon and the first explosion of an atomic bomb – just to name a few. Indeed, one could even describe the anthology as the U.S.

Information Centers in book form, or, according to Wagnleitner (144), who also comments on the book, the “best self-presentation” of the USA at that time. This self-presentation of the USA is, however, not just of informative nature but also has to be understood as a collection of mental images of the USA. It so happened that in the course of my English studies in Vienna, I repeatedly came across, mainly thanks to my supervisor Prof. Zacharasiewicz, a discipline engaged in the study of exactly such mental images: imagology. Imagology, a sub-discipline of comparative literature studies, looks at ‘texts’ and tries to identify e.g. certain characteristics of stereotypical assumptions about a group of people, which are responsible for the creation of mental images of the depicted group(s). Children’s and young adult literature is, in fact, a particularly fruitful source for image studies, due to its role in the process of enculturation (Seifert 33; O’Sullivan, “Children’s Literature” 290). An imagological analysis of the anthology *Eine Neue Welt für Unsere Jugend*, i.e. a closer look at underlying mental images, and the possible inspiring qualities of these images was, therefore, an obvious interest of mine. Particularly, I was interested in the ways this anthology could have been effective in the propagation of U.S. life and culture, and how it could have been influential for the promotion of a ‘new’ democratic identity of German and Austrian youths. In this context, I was also wondering, how *Eine Neue Welt für Unsere Jugend* deals with the most peculiar ambiguity of the United States’ images in Europe: a wild and adventurous country, dominated by Native Americans and cowboys, on the one hand, and a highly urbanized and technologized but cultureless America, on the other hand. Finally, I was interested in the interplay of the historical circumstances in the postwar-period of the early 1950s and in how the images presented in *Eine Neue Welt für Unsere Jugend* can be interpreted in the respective historical context.

In order to offer the necessary historical contextualization of *Eine Neue Welt für Unsere Jugend*, chapter 2 presents a summary of the major steps of the U.S. cultural mission and foreign policy in Europe after World War II, thereby focusing on the U.S. cultural and, in particular, literature programs for Germany and Austria. This chapter will further briefly address the limits and the presumable impact of described reorientation plans. Chapter 3 will then introduce the scholarly discipline of imagology. I will not only outline the emergence and history of imagology, as well as important terminology, but will also discuss conceptual challenges and new perspectives in the field. Chapter 4 will then continue to address the cross-field of imagology and children’s (and young adult) literature. This chapter offers insights into the special role of children’s and young adult literature in the processes of identity formation and

its ‘enculturative’ power, which will be valuable for the imagological analysis of the anthology. In chapter 5, I will present the anthology *Eine Neue Welt für unsere Jugend* in more detail. I will address the question of authorship, the choice of topics and distinctive features in style. Chapter 6 will briefly describe preliminary considerations for the imagological analysis, before chapter 6 finally presents the results of my imagological analysis of *Eine Neue Welt für Unsere Jugend*. I have structured the analysis into four categories, which each offers a critical evaluation and description of the respective images. The final chapter 7 will then summarize my findings and evaluate the relevance of my observations and findings.

2. The U.S. cultural mission and foreign policy

2.1. How democracy works - U.S. democratization and reorientation plans

After World War II it was one of the main interests of the occupying powers to rebuild Europe, not only politically and economically but also socially and culturally. One of the Allied Forces proved to be especially successful in its cultural mission: The United States of America. The global rise of U.S. culture, both inside and outside of Europe, was not just a political or economic success story, as Wagnleitner (1-2) indicates, but also a “phenomenon of symbolic power, the power over cultural capital.” This is particularly striking as the U.S. were novices to the concept of strategic cultural transfer and information management for national purposes before World War II (Dizard 1). The Herculean task of the “ideological reeducation of an entire population following years of exposure to Nazi propaganda” (Dizard 41) asked for a major campaign – first established as the USIS and as USIA from 1953 onwards. It is noteworthy that first considerations of the democratic (re)education of a population, especially the (re)education of children and young adults as the future hope for an ideological ‘restart’, were made already before and during World War II. Since the end of the 1930s a number of publications attended to the topic of democratic education in the face of the growing threat of national socialist and fascist ideologies. It was the intrinsic belief of American theoreticians on education that the values and belief system of a democratic society could be learned, first and foremost through practical experience (Stifter 99-100) – an assumption that would later decisively influence the reeducation policies after World War II in Germany and Austria. The pragmatic understanding

of democracy as a „form of government and as a way of life” (Butler 80¹, qtd. in Stifter 103) that could be learned in the process of acting it out was in considerable contrast to the European understanding of education, as also the German emigrant and author Carl Zuckmayer (396, qtd. in Stifter 101) observed:

Amerika glaubt an Erziehung, das ist einer seiner fundamentalen Glaubensartikel, an Erziehung als Mittel zur Welt- und Lebensgestaltung und an die Erlernbarkeit alles Wesentlichen, und darin liegt auch ein Teil seiner Schwäche und seiner Stärke. Europa glaubt aus seiner humanistischen Tradition heraus an Bildung, die in ihrer höchsten Bedeutung an ein Privileg gebunden ist, ein Privileg der Berufung oder der Standesvorzüge. Amerika kennt kein Privileg, darin liegt seine wunderbare menschliche Freiheit und Generosität.

The year 1945 eventually brought the long hoped-for victory over Nazi-Germany and its national socialistic and fascist beliefs but left behind whole populations disillusioned by the atrocities and destruction of World War II, years of fascist indoctrination and a Europe which was shaken to its very core. It was at this moment that the USA appeared on the scene as the “victorious cultural nation” who saw it as their natural and self-imposed destiny to reeducate and “reculturate” whole nations in Europe (and also outside of Europe) to turn them into tolerant, free and democratically self-determined nations (Stifter 18-19). This self-confident behavior of the United States as victor and liberator nation left a lasting impression on the people in Germany and Austria, as also Wagnleitner (68) argues: “In the psyche of the defeated, the United States soon acquired the character of the relatively least harmful [...] of the victors. In fact, the United States soon became the symbol of the actual winner [...]” One must not forget that, although it was a cultural mission certainly not only conducted by high principles and noble sentiments but, naturally, also strongly supported by national interests - “the ideological offensive of this war of words and images was almost always based upon a blend of political propaganda and cultural self-portrayal, of information *and* disinformation” (Wagnleitner 54) – the ideological operations of the U.S. during and especially after World War II were, nevertheless, “a welcomed antidote to the imperialism of National Socialist culture”, especially in countries such as little Austria (Wagnleitner 2).

The first considerations and discussions about measures which were to guarantee lasting peace and political stability in the formerly totalitarian countries after the war started already before World War II. The discussions included (problematic) studies of the German character

¹ Butler, Nicholas Murray. The Congress on Education for Democracy. School and Society 50.1281 (28 October 1939): 80.

and its mind set, which were traced back far in history (Stifter 161-163, 202-204). The (re)democratization and reeducation of the post-war population in Europe was to be both pervasive and based on an inner change of the Germans (and Austrians), motivated by “self-education” and not by enforced compliance (Stifter 202-204) – this was especially important in view of the failed attempts to secure peace after World War I (Stifter 18). The cultural mission of the U. S. after World War II in Austria and Germany, however, was not only determined by considerations of the ideological reeducation before and during World War II but was also a further development of the spread of the American Dream, in the form of ideas and products – again, a mixture of cultural, ideological, and economic interests. The cultural expansion of the United States began already in the interwar period in Europe due to the economic dependence of both conquered and victorious belligerent countries, when “[t]he former debtor nation had become the most important creditor for Europe in 1918.” (Wagnleitner 22) The economic dependence of European countries brought with it that not only American products were exported by the United States on a large scale but with them also American culture – the spread of the American Dream (Rosenberg 79-81). This was especially true for leading American companies fostering modern technical developments in the electronic or (mass) communication and food processing sectors, such as General Motors, International Telephone and Telegraph, and Coca-Cola. Likewise, the cultural influence of Hollywood and its movies, even up to this day, should not be underestimated. Eventually, America and the American Dream became for many Europeans “a distorted vision of mass democracy, consumer abundance, standardization, mass production, efficiency, technocratic progress, automation, mechanization, Taylorism, Fordism [...], spontaneity, and – most important – culture with mass appeal.” (Wagnleitner 22-23). The interplay of “advanced technology” on the one hand and “mass culture” or mass consumption on the other hand is not only inherent to the often-proclaimed American Dream but heralded the beginning of a new era and modern society as we know it in the Western world – “America’s most significant gift to the twentieth century” and beyond (Rosenberg 4-7). Nevertheless, the economic power of the United States was not always received favorably in Europe: Though many saw the United States as a “New Jerusalem” and “ideal model for the future”, their cultural expansion was also seen as a serious threat to European society and its values (Wagnleitner 24-25). This perceived threat to European (or German) national consciousness was aggressively counteracted in the anti-American policy of the Nazi-Regime during World War II. The ambivalent imagery of the United States in the European

consciousness seems to be a continuum in the perception of the United States². In Austria, this seems to be especially true in the interwar period: The precarious economic situation in America and the ineffectiveness of U.S. foreign policy at a time when an eventual attack by Germany was more than just a mere threat, only elucidated the “conflict between liberal-idealistic-universalistic theory and real power politics” (Wagnleitner 23, 43). As Rosenberg (86) argues:

[...] by helping American investments, products and culture reach more people, they claimed to combat injustice, poverty and ignorance. But they often offered ethnocentric solutions disguised as internationalist ones and subjective judgements dignified by the name of rationality and fact. Inspired yet blinded by faith in expertise, most of the new professionals failed to see that foreign policy based on the exportation of American-style liberalism might itself be illiberal.

This ‘ethical dilemma’ between the interests of cultural, ideological and economic expansion of the United States, was also a characteristic of U.S. foreign policy after World War II.

After World War II, Austria, being neither sole actor nor sole victim in the events during the Nazi regime, was in a very specific political position. At the Moscow Conference in October 1943, the United States of America, the United Kingdom, and the Soviet Union agreed that Austria was “the first free country to fall a victim to Hitlerite aggression” and “shall be liberated from German domination.” However, Austria was also reminded of its “participation in the war at the side of Hitlerite Germany”, “a responsibility, which she cannot evade” and which will also influence the future plans for Austria after the war. The Moscow Declaration also calls for the reestablishment of “a free and independent Austria.” (*Moscow Declarations*). Stifter (235-237, 239) remarks though that the annexation of Austria to the German Reich was for a long time not considered invalid, with the consequence that considerations and plans for Austria were mostly part of the strategies and future actions envisaged for Germany, especially in terms of the reeducation, democratization and socialization plans (Stifter 239-240). A complete reconstruction of the negotiated proceedings and plans after the end of World War II and the circumstances that finally led to the military occupation of Austria by all four Allied Forces would go beyond the scope of this thesis. It can be assumed though that the U.S. plans for Austria right before and after the war were overall less rigid than in Germany due to its predominant status as a liberated country (Hiller 5-6, Stifter 244-246). At the center of all objectives of the United States on the future of Austria was the reestablishment of a democracy. One has to keep in mind that Austria had to cope with the relics of its disreputable past in two ways: First, the fascist regime under Dollfuss and Schuschnigg (Austro-fascism) from 1933/34

² I will elaborate on this ambivalence in the perception of the USA during my analysis of *NWUJ*.

onwards and, second, the Nazi regime after 1938. Both polities were seen as a severe threat to the resocialization plans of the United States (Stifter 247) – the political, social and cultural rebirth of Austria was, therefore, deemed necessary and Austria's troubled past only lent more weight to the necessity of a political and social restart, as is demonstrated in the following statement: "This Government should support and use appropriate means to foster among Austrians more pronounced loyalty to an independent and democratic Austria under effective protection against external encroachments." (in Stifter 247³). The lengthy military plans and measures for Austria during the last phases of the war were characterized by several changes due to the unforeseen political developments and disagreements between U.S. officials concerning the future of Austria and its (political) status after the war – this was also true for the reeducation plans in Austria (Hiller 8-9, Stifter 248-255). Finally, in April 1945, at a time when the first U.S. troops were already situated in Austria, the *Austrian Military Government Handbook* – a first rough guideline for the U.S. occupation body in Austria – was published. The directives presented in this handbook included not only the suggested dealings with Austria in military terms but already proposed directives for the cultural life in Austria, concerning, for instance, museums or libraries or the education system in general. Among those directives was also the eradication of Nazi personnel in all public institutions, including museums, schools and other institutions of cultural, social and political influence. The military entry of U.S. troops into Austria in May 1945 and the official installment of an Allied administration and occupation commission in July 1945, which sealed the military occupation of Austria into four occupation zones, put an end to the inconsistent planning phase and heralded the start of the U.S. reorientation in Austria (Stifter 259). Well-elaborated plans for the (democratic) reeducation of the Austrian population in the long run were, however, not existent at any point (Stifter 255-258).

2.2. "Marshall Plan of the Mind"⁴ – information, reorientation and the question of propaganda after 1945

It is striking that the USA, the "cultural wasteland" as regarded by reactionary critics (see Wagnleitner 68), of all countries would eventually define itself as the cultural nation of the

³ Quoted from *Memorandum by the Committee on Post-War Programs*. "Summary: The Treatment of Austria: Policy Recommendations." Washington D. C. June 21 1944. FRUS, 1944. Vol. 1, 447.

⁴ An exhibition folder in 2013, in celebration of the 175th anniversary of U.S.-Austrian diplomatic relations refers to the Amerika Häuser across Austria as "representing a "Marshall Plan of the Mind"". ("175 Years USA" 44).

West, which would take up the cause to reeducate whole nations, politically and culturally (Stifter 97). After the successful defeat of the Nazi regime and the capitulation of the Wehrmacht in 1945, it soon dawned on American authorities that the military triumph over Nazi Germany was probably just a first step of many measures to successfully eradicate Nazism and Nazi ideology in Germany and Austria. Racism and fascist beliefs were deeply rooted in the mindset of many Austrians and Germans, which, in combination with the traumatic wartime experiences, the economic situation and years of fascist and Nazi brainwashing, amounted to a precarious situation in view of the planned democratic reestablishment:

Many inhabitants of the destroyed “Third Reich,” who by the end of the war were confronted with tremendous human grief, material want, moral (self-)accusation, and the collapse of their Weltanschauung, nevertheless were not able to recognize the causes of this chaos in the military and racist megalomania of their own system. The fascist state apparatus, especially National Socialist propaganda, had operated with the total penetration of human consciousness. (Wagnleitner 66)

The only way to cure the years of “fascist brainwashing” was “democratic decontamination”, a mission which became known under the term “reeducation,” namely the “indoctrination via any means of mass communication and all attempts to democratize the educational system and all other areas of culture.” (Wagnleitner 66-67). The reestablishment of a democratic and independent country was at the center of the U.S. cultural mission in Austria from 1945 to 1955, whereby the guidelines for reeducation applied to both Austria and Germany without much substantial difference. It must be stated again, however, that in Austria, due to its general status as a freed country, a less severe plan than in Germany was put into practice. This is also apparent in the official terminology: In Austria the more complaisant term “reorientation” was used, whereas in Germany the rather severe term “reeducation” prevailed. The different connotations of these terms, in combination with the adoption of a slightly harder line in the U.S. occupation zone in Germany, also influenced the general perception of the U.S. cultural mission in both countries. Whereas reeducation policies in Germany were generally a sensitive topic and often severely criticized as “brainwashing”, reorientation programs in Austria were widely received favorably (Wagnleitner 66-67; Hiller 5-12).

2.2.1. The U.S. Information Service Centers: The America Houses

The foundation for all actions concerning the reorientation of the Austrian⁵ population in the U.S. occupation formed the establishment of the so-called U.S. Information Service Branch (ISB). The ISB was responsible for the management of (mass)media and with it the dissemination of information and of U.S. culture. This included “all media of news and opinion dissemination; press; news agencies; publications (including periodicals and books); radio broadcasting; films; musical performances; mechanical and electrical recordings; operas; theatrical and other public entertainments.” (McChrystal qtd. in Hiller 13). The success of the U.S. cultural initiatives is particularly remarkable, as starting conditions did not necessarily promise a satisfactory outcome of this mission. Contrary to U.S. culture, the cultures of the other Allied nations were, if not highly valued, at least benevolently recognized in Austria – except, presumably, Soviet culture. Despite all earlier attempts, the USA still generally bore the mark of a “cultural wasteland inhabited by uncivilized nouveaux riches and foolish upstarts.” (Wagnleitner 68). The total defeat and destruction after World War II could not alter this perceived cultural superiority among many Austrians and Germans. However, as had been noted before, many, both in Germany and Austria, willingly succumbed to the appeal and charm of the USA and its culture – certainly it cannot be denied that the “material superiority” (Wagnleitner 68) was a powerful argument in favor of the United States.

The ISB started its activities already in May 1945 and, though it was regulated and/or influenced by other (earlier) U.S. information institutions, remained relatively independent in its activities. The duties and functions of the ISB were split into thirteen sections, among them “Theater and Music”, “American Publications”, “Radio Section”, “Education Division”, and “Youth Clubs”⁶. All sections pursued the objective to “to utilize every possible material and psychological means to create a respect, if not admiration, for the American attitude and purposes, and to thereby vitiate the propaganda of competing political philosophies.” (in Hiller 25⁷). The political alignment of the ISB and its cultural mission underwent some shift in focus from the elimination of fascist and Nazi ideology to a clear stance against Communism and Communist beliefs. The aggressive political propaganda against Russia, however, was

⁵ I will focus my description of the U.S. reorientation plans on the Austrian context. For the most part, the plans and programs for Germany and Austria were very similar. If an exact differentiation is necessary, I will indicate it accordingly.

⁶ The importance of youth programs in the overall activities of the U.S. cultural mission will be stressed and described at a later point in this thesis.

⁷ “ISB-Policy.” Washington National Records Center. Records Group 260, Box 59372-1.

somewhat mitigated, both for tactical reasons and the fact that Austria did not prove to be a fertile soil for Communist ideology anyway (Wagnleitner 72-74).

At the heart of the ISB were the U.S. Information Service Centers, or the later so-called America Houses, highly attractive places, which were not only mere information centers but also concert halls, lecture halls, libraries and much more (Wagnleitner 129). In line with the reorientation plans and the general objectives of the ISB, the American Information Centers in Austria had the ambitious goal to establish a positive perception of the USA by introducing the Austrian population to American values, democracy and achievements in culture and science (Hiller 124-125). The activities of the America Houses – Austria was home to twelve America Houses, inside and outside the U.S. occupation zones – were indeed remarkable: the offered courses ranged “from language classes to stenography, from seminars on U.S. libraries to continued education for teachers, from modern management methods to advertising.” (Wagnleitner 130) Lectures on a variety of topics organized by the America Houses, also outside the respective facilities in order to reach Austrians outside the bigger cities as well, enjoyed a growing popularity from the 1950s onwards – an approximated number of 100,000 Austrians attended these lectures per month. No less attractive were also photography and poster exhibits, as well as film screenings – true to the motto “showing America to the Austrian people in every possible pictorial and graphic way.” (Wagnleitner 130-131). Besides the diverse cultural attractions, an important task of the U.S. Information Centers was also, in its most literal sense, to inform and assist the Austrian population with regard to any questions concerning the everyday life and practical considerations in occupied Austria. This included, for instance, questions about emigration or a tracing service for prisoners of war (Hiller 129-130).

At the very heart of the U.S. Information Service Centers were the libraries: “The nucleus of each America House is its library, which is an entity in itself and which provides the backbone for all America House activities.” (United States, *The America Houses* 17). It was the lofty objective of these libraries

[t]o promote enlightened citizenship and to enrich personal life. They have to do with the twin pillars of the American way, the democratic process of group life and the sanctity and dignity of the individual person. The public library serves these ideas. By selecting and organizing materials, it makes an educational instrument out of a welter of records. By providing a staff able to interpret materials, it eliminates the gaps between the seeker and the sources of enlightenment. When animated by a sense of purpose, reading skill, and community identification, the public library constitutes an important and unique service agency for the citizen. (United States, *The America Houses* 17)

The relatively high importance which U.S. officials apparently attached to their library network abroad, as illustrated in the quotes out of a report on U.S. Information Centers in Germany in 1953, is probably not only evidence of an overall very positive self-evaluation of the success of the U.S. Information Service Centers in Germany (and in Austria respectively) but also a consequence of an actual success story of the U.S. cultural offensive. Also a few years later, when the U.S. Information Service Centers had become part of the United States Information Agency's (USIA) cultural activities during the Cold War, the America Houses and libraries were "often the most visible presence of the United States in cities and towns on all continents." (Dizard 179). Their popularity and success were probably a result of their easy accessibility: "Even more than an embassy or consulate, the Information Center came to symbolize the nation itself to the people of foreign nations, perhaps because it was accessible to them." (Barnhisel 107). The accessibility included also a fairly new target group for libraries in Germany and Austria: children and young adults. In 1950, the first children's and youth's library opened in Vienna and offered "1,500 children's books and also free admission to film features, entertainment programs, and presents at Christmas parties from Santa Claus." (Wagnleitner 133). The informality of open shelves and the fact that one could borrow books and take them home were often new to visitors and, in combination with the variety of other cultural events, certainly part of the attraction (Dizard 179). The libraries at the U.S. Information Centers offered various newspapers and periodicals, "chosen to the widest range of public interest", which would "at the same time project American culture, principles and government" (in Hiller 126⁸), as well as books by American and emigrated Austrian authors, as, for instance, Stefan Zweig and Franz Werfel (Hiller 126-127).

Interestingly, the U.S. Information Center in Vienna even proved to be one of the most frequented and popular Information Centers worldwide (Barnhisel 122). The success of the America House in Vienna, especially in comparison to the Information Center of the Soviet Union, was also satisfactorily noticed by Wilson Compton, former president of the Washington State University and head of the United States International Information Administration, in a radio announcement⁹:

Two weeks ago I visited our modest Information Center on a prominent corner in Vienna. It was crowded – overcrowded. I saw two young men who couldn't find a place to sit down using the wall as a 'table' on which to copy from some well-thumbed magazines. During that day 3.851 persons used the United States Information Center in

⁸ "Graphic Display and Publications." Washington National Records Center. Record Group 260, Box 59372-1. 3.

⁹ His speech on the radio was certainly also part of anti-Communist propaganda (see Stifter 592).

Vienna. A few blocks distant, the Soviet Union has a large building which houses the Soviet Union Information Service. Its library and exhibits are very attractive in appearance. But there were fewer than 40 persons in the library at that time. Strangely, the wide street in front of the Soviet Information Center was that day being taken over as a convenient market for the sale of Christmas trees, a curious paradox. But the Viennese always have had a sense of humor. (in Stifter 592-593¹⁰)

The high popularity and success of the American Information centers is with certainty also owed to the fact that the Austrian population, presumably particularly the intellectual elite, was craving material to educate themselves after years of Nazi indoctrination and censorship (see Wagnleitner 134). Although fiction generated the highest demand among readers – crime novels, comic books, and Wild West novels seemed to be particularly popular – the libraries also held a considerable number of specialist literature (Wagnleitner 135). The study of the U.S. Information Centers in Germany refers also to the purchase of medical periodicals due to a high interest and demand among doctors and medical students for information on latest research in the field (United States, *The America Houses* 27-29).

2.2.2. “Books are weapons in the war of ideas”¹¹

When we think of Americanization and the cultural imperialism of the United States during and after World War II, one would probably not necessarily think of books but of Coca-Cola and Hollywood. However, the role of books within this “war of words and images” (Wagnleitner 54) and their power to inform and influence the minds was recognized from an early stage on by American cultural experts. During the war, various book propaganda programs, for instance, by the so-called Council on Books in Wartime (CBW), served in building and lifting morale both at home and overseas, and were, together with other forms of media (e.g. leaflets) of considerable informative value. The Americans soon also recognized the potential books could have when placed in the hands of civilians in liberated and conquered countries in the postwar era. The idea that books could serve as powerful mental weapons and influence the minds of a whole population was not a new idea. The Third Reich, just a few years earlier, was not only ‘home’ to *Mein Kampf*, a book that fostered the atrocities of World War II like no other, but

¹⁰ Progress in the War of Ideas. Department of State Publication 4858. International Information and Cultural Series 30. Report by Wilson Compton, Administrator, U.S. International Information Administration, Department of State, broadcast to a Nation-wide audience, 23. December 1952, Washington D.C., 1953, 2f.

¹¹ The slogan of the CBW, which was first proposed by publisher W. W. Norton, was a reoccurring and popular theme in anti-Nazi propaganda. It received even greater popularity through Franklin D. Roosevelt, who used this phrase in a message to the Booksellers of America in 1942 (Hench 4-5, Barnhisel 95-96, “Roosevelt”, Oxford Essential Quotations).

also the scene of large-scale burnings of books, which were regarded as a threat to fascist and Nazi ideology (Hench 68, Gehring 35). The hope to reverse Nazi ideology in the long run was pinned, among other means, on books.

The U.S. literature programs first of all were part of the general reeducation/reorientation plans. Accordingly, books proved to be a most welcome tool to propagate American and democratic ideas among the people in the former belligerent countries. The Office of War Information (OWI), together with other American information agencies, planned a postwar “consolidation propaganda”, which consisted of “(1) civilian pacification in the former belligerent and conquered nations, (2) de-Nazification, and (3) explanations of “what the United States had been doing during the war.” (Barnhisel 96). These plans concerning the “intellectual liberation” (Hench 45) through books was consciously intended as a goal and was particularly aimed at intellectual elites:

Books do not have their impact upon the mass mind but upon the minds of those who would mould the mass mind – upon leaders of thought and formulators of public opinion. The impact of a book may last six months or several decades. Books are the most enduring propaganda of all.¹²

Besides providing books that should reflect democratic life and values, the selected books also had the ambitious goal, as it was one of the general objectives of the U.S. cultural mission and reorientation programs, to remedy the prevalent low perception of U.S. cultural life. Apparently, not much had changed after World War II in the perception of cultural and scientific achievements coming across the Atlantic since this quote by English critic Sidney Smith in 1820 (qtd. in Dizard 175, 195): “In the four quarters of the globe, who reads an American book? Goes to an American play? Or looks at an American picture or statue? What does the world yet owe to American physicians or surgeons? What new substance have their chemists discovered?” Therefore,

[a]nything that helped advance the image of America as truly cultured civilization would counteract the stereotype of materialistic, cultural barbarians. Cultural diplomacy, thus, aimed primarily at affecting the perception of foreign elites, at detaching cultural exchange from foreign policy [...], and at cementing long-term goodwill, even though no short-run payoffs on particular policies might result. (Rosenberg 215)

Besides the already mentioned Information Service Centers in Austria and Germany, several publishing services were an important part of the American book program and the distribution of U.S. literature. Although there never was the intention to reach all Austrians or Germans

¹² Quoted from “Revised Draft of Operational Memorandum for Books” (n.d. [ca. Aug.-Sept. 1944]. 208/464/2949, NACP.) in Hench 70.

with ‘slow media’ as books – in contrast to ‘fast media’ (e.g. films) and what one would call popular culture –, the translation of American books into German naturally opened access to U.S. literature to a wider readership (Gehring 38). The books for the U.S. publishing program were carefully selected. They should promote U.S. culture and society, foster the understanding and practice of democratic values, counteract Nazi-ideology and, especially from the 1950s onwards, oppose communism (Barnhisel 120-122). Naturally, the book translation and publishing initiatives were also of economic relevance. The highly successful U.S. book exports not only gradually silenced the disparaging voices in the literary scene but more importantly secured the United States a leading position on the world-wide book market (Wagnleitner 149).¹³

2.3. Résumé: Limits, obstacles and impact of U.S. reorientation

The U.S. reorientation and democratization plans in the late phase of World War II and in the postwar era were embedded in a massive cultural mission. The plans of the United States to reeducate whole nations both politically and morally, secure lasting peace and, also, to secure their economic position in postwar Europe were not only ambitious but also of a yet unprecedented scale in history. The United States were without question the one nation of the victorious powers who could avail themselves of the situation in Europe after the war (Wagnleitner 275). The U.S. foreign policy during the occupation period and, especially, the planned (re)democratization in Germany and Austria was not just a mere ideological endeavor on the part of the United States but a necessity for the stabilization and demilitarization, as the downfall of the democratic value system in both countries had blazed the way for fascism and the rise of the Third Reich. Evidently, it was also a prerequisite for the cultural and economic offensive that was to be unleashed. Especially in the first phases of the planning process, the plans, if at all existent, were at times chaotic and inconsistent. The already mentioned *Handbook for Military Government in Austria* (1945), although being, according to my findings, the first and only official document concerned with the ideological reorientation of the Austrian population after World War II by the American government, contains no definite references to reorientation or reeducation plans whatsoever (see also Stifter 518). Nonetheless, the United

¹³ The U.S. publication programs both in the World War II and Cold War eras has been the subject of previous studies and will not be discussed further in this thesis. For further information see, for instance, Barnhisel (2015), Gehring (1976), Hench (2010), and Wagnleitner (1994).

States aimed high with their cultural mission in Europe. This did not change when further political tensions, which accumulated in the Cold War, got in the way. Socio-pedagogically and socio-psychologically motivated considerations concerning the (re)democratization gradually faded from the spotlight of U.S. foreign policy and got mixed up with warfare discussions (Stifter 574). The democratic and anti-fascist (re)orientation eventually shifted to a clear “anti-Communist orientation” from 1947 onwards and the outbreak of the Cold War (Wagnleitner 136). The propaganda campaign against Russia and communism reached its peak, at least regarding cultural matters, with the McCarthy policies in the early 1950s and the removal of allegedly communistic literature in America Houses and Information Service Centers in Germany and Austria. The book raids dictated by U.S.-Senator Joseph McCarthy had a worrisome likeness to the book burnings which happened during the Nazi regime and, naturally, were not well received in Europe – as they were in the USA (see Barnhisel 113) – and were followed by a momentary but significant loss of U.S.-prestige (Stifter 632).

However, the question remains, if the efforts of the United States devoted to the social, political, and cultural recovery of Germany and Austria were successful and if they had any ideological impact in both countries. I would cautiously agree with the authors whose studies I consulted for this historic outline of the cultural mission and foreign policies of the United States, that this U.S. endeavor was indeed successful. It is, however, obviously much harder to identify definite chains of cause and effect or to comprehend and reconstruct which programs, plans or offensives resulted in beneficiary outcomes. This also makes the question of propaganda quite delicate. Probably like all international missions, the U.S. offensive was not an entirely altruistic undertaking – the U.S. officials, responsible for cultural offensives abroad, certainly had a plan and precise ideas in their minds. The initial plans for postwar Europe were, apart from all shortcomings, sincere considerations to lastingly secure peace with the help of democratic ideas, as it is, for instance, illustrated in the “Zielsetzungen der ISB” in spring 1947: “In the best sense of the word it [the ISB] can be called a propaganda agency if under propaganda one understands the propagation of a positive conception of decent, tolerant, democratic living.” (Eerden¹⁴, qtd. in Hiller 24). The “conception of decent, tolerant, democratic living” as proposed by institutions as the ISB, were linked and based upon American ideals. Naturally, it was also a question of which stories were to be told and why: “We tell a

¹⁴ Eerden, Albert. „Talk to US-Editors and Publishers on Information Services Branch Activities“, 17 May 1947. Washington National Records Center, Washington D.C. 20409. Record Group 260, Box 59372-1.

true story in every area; but to teach one we tell the kind of true story that will serve best our interests.”¹⁵ The selection of the right stories which serve to create the right mental image of the United States of America abroad will also be one of the main points of interest in my analysis of the anthology *Eine Neue Welt für Unsere Jugend*. The Cold War, as has been described before, tilted the sincere U.S. plans for peace in Europe gradually towards anti-communist propaganda and had the effect that the initial focus of the U.S. cultural offensive was sometimes lost. Stifter (661) severely criticizes this failure as a missed chance on the part of the United States:

Dass das Vorhaben einer demokratischen, zivilgesellschaftlichen Reorientierung – ursprünglich als historisch einzigartiges Erziehungs-Experiment zur Friedenssicherung konzipiert –, nach Niederschlagung des nationalsozialistischen Vernichtungskrieges und der Beendigung der furchterlichen Gräueltaten des Holocaust durch die Militarisierung der US-Außenpolitik im Kalten Krieg zu weiten Teilen einer antikomunistischen Beeinflussungsdoktrin geopfert wurde, stellt – selbst unter Ausklammerung ‚moralischer‘ Gesichtspunkte – ein demokratiepolitisches Versäumnis und wohl auch Verhängnis ersten Ranges dar.

Nonetheless one must not forget that the cultural programs of the United States of America, the spread of the “American dream”, the flood of American goods and ideas, whether in the service of honest democratic endeavors or in the service of anti-Communist propaganda in the era of the Cold War, had a huge impact on the Western and the globalized world we know today. It also needs to be stressed again that the cultural imperialism of the United States was by no means a one-sided endeavor. Especially in Austria, many gratefully embraced U.S. culture in its many manifestations, be it language, food, books or technical achievements (Wagnleitner 2). A convincing argument in favor of the United States was, without doubt, their material supremacy (Stifter 575), especially for the younger generations, whose members not seldom found refuge from still prevailing conservative ideals in U.S. culture. The potential of the youth as a fertile ground for their cultural offensive was also recognized and taken advantage of. Activities and programs dedicated solely to the young, especially from the 1950s onwards (Stifter 631), ranged from youth clubs and festivals to the famous distribution of Coca-Cola (Wagnleitner 276-277). Wagnleitner (277-278) reminds us also of the political impact U.S. ideas had on postwar Austria:

It hardly seems too presumptuous to assert that the dreams of the “American dream” [...] played an absolutely decisive role in the political developments of the Second Republic. Regardless of how much the Austrian population actually knew about the

¹⁵ Quote by Elmer Davis in Charles A. H. Thomson’s publication *Overseas Information Service of the United States Government* (Washington D. C.: Brookings Institution, 1948. 41), quoted in Hiller (3).

United States, regardless of how twisted the images might have been (and still are), the United States stood for wealth, a comfortable standard of living for the masses, freedom, modernity, the culture of consumption, and a peaceful life.

The ideological impact of literature (slow media) and the creation of mental images through texts and pictures, which will be an issue for the analysis of *Eine Neue Welt für Unsere Jugend*, was, of course, less strong than it was the case with fast media (popular culture), such as Hollywood films, which were more accessible to a majority of the German and Austrian population. Although the Americans relied on and valued the ideological power of books, the impact of books and the America Houses with its libraries and other cultural offerings should not be overvalued in terms of a quantitative influence among the German and Austrian population. It would, however, at the same time be short-sighted to underestimate its impact. The users who most frequented the libraries and events at the America Houses were part of the future opinion makers, who were influential ‘midwives’ during the ‘(re)birth’ of both Austrian and German social, cultural and political life after the war (Wagnleitner 54, 139).

Especially in West-Germany, where reeducation and the general behavior of Americans was significantly harsher than in Austria, Americans were at times criticized for imposing ideologized ideas on the people and for exploiting the instable situation in Germany after the war. One has to stress, however, that the activities of the U.S. occupation forces and other U.S. institutions were mainly “information activities” and not simply “propaganda operations” (Hiller 4), also at times when sincere reorientation plans fell victim to anti-communist armament.¹⁶ In any event, it can be concluded that the cultural mission of the United States proved to be highly successful in counteracting prejudiced and stereotyped feelings and images of the cultural and social inferiority of America, and important for the spread of the “American way of life” up to this day (Stifter 661). The personnel and financial investment of the United States paid off in the end, or as Wagnleitner (277) puts it: “*This* billion dollars proved to be a wise investment.”

¹⁶ The role and effects of cultural imperialism on the part of the United States of America is a fairly new field of research and cannot be further elaborated in this thesis.

3. Imagology

3.1. The origins and development of imagology

Ever since different civilizations had been in contact with other cultures, there was a tendency to ascribe certain characteristics to people of other societies in order to classify and compare what was perceived as divergent from accustomed manners, looks, and traditions. Besides a general interest and fascination with other societies, the motive for the description and classification of foreign cultures was the perceived cultural and social superiority of one's own culture, as Beller (*Fremdbilder* 94-95) argues in reference to Nippel's essay (33-44). Nippel contends that the perception of members outside of the Greek realm as βάρβαροι ("barbarians", "savages" or simply "foreigners"; my translation), a behavior motivated by the belligerent contacts with the Persian Empire, was formative for the European cultural tradition and self-image. I would argue that the 'othering' of societies and cultures, which were perceived as different (not necessarily in a negative way), was a natural reaction. The conception of oneself, the 'self-image', in relation to the image of the 'other', as well as the tension between what is familiar and what is foreign is still of relevance for concepts of identity, and the co-existence of different cultures in our modern multi-cultural societies. Early textual documents of this 'othering' of cultures, whose customs were perceived as different from one's own, can be traced back far into antiquity and probably also beyond. In this context, imagologists often mention Tacitus' *Germania* as a famous example. This text was written in the 1st century AD and is one of the earliest documents that contains detailed descriptions and characteristics of a society (the 'self') perceived as 'other'. In the *Germania* Tacitus characterizes early Germanic tribes in Europe from a Roman perspective in terms of typical traits and customs (Beller, *Fremdbilder* 94-95; Nippel 33). An ethnographic digression can also be found in book six of Julius Caesar's famous *De Bello Gallico*. In the ethnographic excursus, Caesar both describes and introduces the yet unknown Gallic and Germanic tribes to his Roman readership. At the same time, Caesar's description clearly constructs the people of both tribes as 'others', and, as deviating from what was perceived as belonging to the Roman identity. Interestingly though, Caesar detects – as part of his strategic calculations during his successful campaigns – an even stronger 'otherness' with the *Germanii*, the "other other", whereas a certain degree of familiarity can be found in the manners and customs of the Gauls. Rhetorically, Caesar constructs the integration

of *Gallia* into the *orbis Romanus*, the Roman realm, whereas *Germania* marks the beginning of the *orbis alter*, the realm outside the Roman Imperium (Johnston 81-91).

The attribution of stereotypical traits and characteristics to other societies, typically minorities, can be found in various other textual documents handed down through the following centuries. However, a growing interest in comparing and documenting cultural differences only emerged with the rise of national consciousness, increasingly in the 16th century and, eventually, as a symptom and side-effect of the gradual formation of nations in Europe, from the 18th century onwards. An essential precondition for this development was the renewed interest in Roman and Greek Antiquity and the gradual dissociation from scholasticism in the Middle Ages – this era of cultural upheaval is today known as the Renaissance, which heralded the beginning of the modern era in Europe (Florack 67-70). The mutual attribution of characteristics, the differentiation of ‘own’ or ‘self’ and ‘other’ in terms of culture, religion, economy, politics etc. was part of the identity-formation processes and the (politically-motivated) desire for national unity (Beller, *Fremdbilder* 95). Leerssen (*History & Method* 18) reminds the reader that

culture and cultural difference increasingly came to be seen, not as ethnographical phenomena, but as anthropological categories: as the patterns of behavior in which ‘nations’ articulated their own, mutually different, responses to their diverse living conditions and collective experiences, and which in turn defined each nation’s individual identity.

‘Otherness’, as already mentioned, was typically registered in categories as religion, politics or even climate well into the 19th century. Especially the so-called ‘theory of climate’¹⁷ proved to be influential, as it allegedly yielded confirmation for the registration of differences in culture and character, which were linked to differences in climate: According to the ‘theory of climate’, inhabitants of northern regions were characterized as brave, but slow of mind, whereas people living in a warmer, southern climate were characterized as cowardly but sharp-minded (Florack 70). Such classifications and such an understanding of national characters are in the tradition and a continuation of the climate theory known since antiquity. One of the most vivid illustrations of the assumed connection of climate and character can be found in Vitruv’s influential work *De architectura*, in which he also praises Italy, not fully unbiased, as the most fortunate and ideal climate zone, thanks to its temperate climate¹⁸ (see Florack 72).

¹⁷ See Waldemar Zacharasiewicz’s *Die Klimatheorie in der Englischen Literatur und Literaturkritik von der Mitte des 16. bis zum Frühen 18. Jahrhundert* (Wien: Braumüller, 1977) for interesting insights into the influences of climate theory as found in English literature from the sixteenth to the eighteenth centuries.

¹⁸ See Vitruv’s *De Architectura*, book VI 1,3-11. Accessible online via *The Latin Library*:

These and other “ethnocentric registrations of cultural difference” formed the basis of so-called ‘national characters’, namely the “notion that, like persons, different nations each have their specific peculiarities and ‘character’”. The earliest imagological endeavors, the “archeology” of imagology, as Leerssen calls it, were oversimplified and descriptive listings of stereotypical traits and characteristics (Leerssen, *History and Method* 17). Such inventories of national characteristics and characters were usually perceived as given and factual and not further analyzed (Leerssen, *Ethnicity* 14-15). In the seventeenth century, for instance, existed a whole range of (sometimes illustrated) encyclopedias and other informatory texts, which instructed the interested reader (the ‘self’) on the nature of foreign peoples (the ‘other’), their characteristics, national dress and customs (Florack 83-85). In the field of children’s literature, which will be of special interest in this thesis, so called ‘geography textbooks’ or ‘pictorial encyclopedias’, which were highly popular in the eighteenth and nineteenth centuries, are fruitful sources of the depiction of foreign, mostly ‘exotic’, societies with stereotypical attributes and characteristics (O’Sullivan, *Children’s Literature* 291, and O’Sullivan, *Imagology Meets* 1). These books, as for instance Bertuch’s *Bilderbuch für Kinder*, were often richly embellished with colorful pictures of ‘native’ people.¹⁹ An Austrian example, and according to Beller (*Fremdbilder* 95) the most vivid example of early listings and classifications of national characters, is the so called *Völkertafel* (“Tableau of Nationalities”, my translation), which dates to the early eighteenth century, and combines stereotypical paintings of representatives of various European nations (in national dress) with the ascription of ‘typical’ characteristics in tabular form²⁰. The tableau is also an illustrative evidence of early ethnographical and anthropological endeavors and evidence of the belief in the existence of national characters. National characters, as the ones depicted on the *Völkertafel*, a concoction of antique tradition, believed historical evidence, and ‘modern’ empirical knowledge, were the basic premise for any form of cultural criticism (Leerssen, *History & Method* 17; Florack 77). The tension between sincere interest and fascination with foreign cultures, on the one hand, and the imagined threat of ‘others’, from whom it was assumed essential to distance oneself and one’s culture, on the other hand, did not only enter the (political) nationalist discourses in Europe but increasingly also the world of literature (Lüsebrink 95-97; Beller, *Fremdbilder* 95).

<http://www.thelatinlibrary.com/vitruvius6.html> (13 July 2018).

¹⁹ See fig. 3 in chapter 4.2. for an illustrative example of such depictions.

²⁰ See Stanzel et al. (1999) for an insightful description and imagological analysis of the Styrian *Völkertafel*. The *Völkertafel* is exhibited at the Volkskundemuseum in Vienna.

Decisive for this development was also the emergence of travel, which was thanks to technical and economic advances slowly but surely becoming a widespread phenomenon (even though not yet mass). As is usually the case, people who are traveling like to share their experiences and tales with an interested audience at home. Thus, the emergence of travel literature, and in particular travel diaries, was but a natural consequence (Corbineau-Hoffmann 172). At the same time, the evolution of national philological departments at 19th century universities in Europe, and with it the birth of comparative literature studies as an approach to compare and differentiate ‘national’ literary products, also brought along one of comparative literature’s most traditional and inherent field in the 20th century, imagology (Corbineau-Hoffmann 178).

In the nineteenth and for most parts of the 20th century, the “pre-history” of imagology, if we stick to Leerssen’s classification, was closely related to a way of thinking that was determined by ethnical and nationalistic assumptions: “Culture was, unquestioningly, national culture, held a priori to be different from other cultures and singled out by the nation’s underlying characteristic individuality.” (Leerssen, *History & Method* 18-19) Thus, literature was seen

as the expression, through its proper language, of a specific nationality; the natural and proper taxonomy of literature is therefore by nationality and language [...], and the historical meaning of literature lies in its way of manifesting and documenting the nation’s identity and its moral and aesthetic world-view. Literary history is thus a form of studying the nation’s true character as expressed in its cultural history.
(*History & Method* 19)

These origins of imagological studies and their entanglement, or at least parallels with nationalistic- and ethnically-determined studies, are the reason for the still prevalent problematic status and reputation of imagology in the humanities. Well into the mid-twentieth century, most imagological studies were, as Leerssen points out, merely undertakings that one would assign to the realm of *Stoffgeschichte*, or in other words a “thematic bibliographical track-record.” In *Stoffgeschichte* one would choose a theme, in this case e.g. the representation of a national character in a given set of literature (‘The German in French literature’), and list the respective occurrences of this theme accordingly (*History & Method* 20-21). However, the twentieth century at the same time also slowly brought along a long-overdue change in thinking, and initial steps towards a “post-national imagology” were made (Leerssen, *History & Method* 22-23) – imagology was slowly but surely finding its new place in the canon of modern scholarship.

The existence of prejudices and stereotypes, of presumed national or ethnic characteristics, despite the knowledge of their overgeneralizing and too simplistic qualities, cannot be denied. They are inherent to human behavior as they simplify and schematize the world around us. However, only after the atrocities of World War Two could the deconstruction of a belief-system in alleged national and ethnic superiority and the belief in social constructs as presumed anthropological factualities unfold. Influenced by the structuralist turn in the humanities,

[l]iterary scholars began to note that national characterization related, first and foremost, not to an external anthropological reality mimetically represented, but to an oppositional discursive economy of other national characterizations, most fundamentally along an axis of Self vs. Other (soon termed “auto-image” vs. “heteroimage”).
(Leerssen, *Ethnicity* 15-16)

Leerssen (*History & Method* 21-22), consequently, declares that

[t]he actual emergence of imagology as a critical study of national characterization could only take place after people had abandoned a belief in the ‘realness’ of national characters as explanatory models. [...] Nationality could be studied as a convention, a misunderstanding, a construct; something that resulted from its articulation as a *representamen*, which was brought into being by being formulated; something which could therefore be analysed in its subjectivity, variability and contradictions.

Decisive for the realignment and repositioning of imagology within comparative studies was the critique of the comparatist René Wellek. His critique was targeted on both ideological and methodological deficiencies of imagological studies and resulted in an (still ongoing) crisis of imagology and posed the question, whether imagologists could legitimize their studies as serious scientific endeavors in modern humanities or not²¹ (Schmeling 332). Imagology, a discipline believed to be too deeply rooted in national thinking and lacking both a solid theory and methodology, was, thus, willingly brushed aside by many scholars and, as a consequence, widely lost its validity and relevance in a scientific context. Still there were some, who, despite the discipline’s flaws, saw the potential of imagological studies and were eager to have the delicate plant of imagology bear fruit again. Leading scholars who productively encouraged a redefinition and development of imagological studies in the second half of the twentieth century were Daniel-Henri Pageaux in France, Franz Stanzel in Austria, and, most influentially, Hugo Dyserinck in Germany (Leerssen, *Ethnicity* 16). Nevertheless, Wellek’s criticism touched on a

²¹ I will deal with Wellek’s critical evaluation of imagology and its effect on the field in more detail in section 3.3. In this section I will also further discuss the conceptual and methodological challenges and the perspectives and future potentials of this discipline, why imagological studies still seem to attract criticism, and why I believe in its valuable contribution to and its legitimate status within comparative (literature) studies and the humanities in general.

raw nerve of imagology. The fact that many scholars within the field of comparative and/or literature studies turned away from imagology, resulted in “a situation where, ironically, the long tradition of imagology had been all but abandoned within Comparative Literature [...] while its insights and preoccupations were being re-invented in disciplines all around it” (Leerssen, *History & Method* 24). Even though a decisive step towards the ‘rebirth’ of imagology was taken by comparatist Hugo Dyserinck and his influential Aachen program²², only a “*cultural turn*” could stimulate a new interest in and recovery of this discipline (Leerssen, *History & Method* 23; Schmeling 333). In line with the cultural realignment of the field, both O’Sullivan (*Imagology Meets* 3) and Leerssen (*History & Method* 24-25) allude to new disciplines, as for instance postcolonial and feminist studies, which are dealing with concepts such as ‘alterity’ and ‘identity’ and its varied representation in texts and other media, through which imagological surveys have regained a new topicality. Leerssen (*History & Method* 24-25, referring to Leerssen, *Cultural Essentialism* 31-52) also reminds us of the new challenges our globalized and increasingly multicultural society faces, which would make the study of ‘images’ of ‘self’ and ‘other’ relevant again:

The retrieval, protection or cultivation of one’s culture, tradition or ‘identity’ in an increasingly plural and mediatized cultural landscape means that such categories are once again being reified into categories for the understanding of human affairs. The notion of identity has [...] come to be understood in an implicitly constructivist sense, rather than in the old transcendent-essentialist one – but, like the notion of culture, it is once again being seen in deterministic terms. Concepts like culture, nationality and identity are being used once more as explanations rather than as descriptions or explicanda.

The new interest in identity constructs and the need to uncover and disempower re-ascending nationalistic ideology and attitudes has lent a new urgency to literary and cultural studies and, naturally, also imagology, whose “core business” should be “deconstructing the discourse of nation and ethnic essentialism”, since stereotyped images of other people and nations are still prevalent today (Leerssen, *Ethnicity*). In modern societies, as Corbineau-Hoffmann argues, ‘foreignness’ and ‘otherness’ is experienced not solely in terms of nationality (a political and mental entity or ‘imagined community’²³) but increasingly in terms of culture. Based on this

²² See, for instance, Hugo Dyserinck’s essays “Zum Problem der ‚images‘ und ‚mirages‘ und ihrer Untersuchung im Rahmen der Vergleichenden Literaturwissenschaft.” (*arcadia: Zeitschrift für Vergleichende Literaturwissenschaft* 1(1966): 107-120. *Ausgewählte Schriften zur Vergleichenden Literaturwissenschaft*. Ed. Elke Mehnert. Berlin: Frank & Timme, 2015. 43-58) and “Komparatistische Imagologie jenseits von ‘Werkimmanenz’ und ‘Werktranszendenz’” (*Synthesis* 9 (1982): 27-40).

²³ See Anderson for a more exhaustive discussion of the term ‘imagined community’.

assumption, Corbineau-Hoffmann stresses that imagology is not questioned but on the contrary reinforced by the co-existence of cultures in our modern societies (Corbineau-Hoffmann 172).

Imagology, without question, has a quite colorful past and still seems to be in the process of re-adjusting its scope, method and terminology. Before I move on to describe the relevant terminology and discuss the current challenges and perspectives of this field in the following sections of this chapter, I would like to conclude this section with an attempt to recap, what imagology defines, as far as I am concerned: Imagology, as has been previously explained, is an approach that is typically assigned to the field of comparative (literature) studies. The term is a neologism and a compound of the Latin word *imago* and the Greek word *λόγος*, denoting an “account” or “explanation” (Liddell & Scott, “λόγος, ὁ.”). O’Sullivan (*Imagology Meets* 3, 11) refers to the disinclination of some researchers to use the “ungainly” term ‘imagology’. I can see no fault in the term for two reasons: First, the Latin word ‘imago’, meaning “an image or a likeness of a thing formed in the mind” (Lewis & Short, “imago, -inis”) or “Abbild” in German, which seems to be a particularly fitting translation (Georges, “imago, -inis”), comes very close to the nature and idea of (mental) images in literature and cultural studies. Second, I agree with O’Sullivan (*Imagology Meets* 11) that the use of the term image studies as an alternative is inclined to evoke the idea of a “pictorial visualisation” rather than a “mental image.”²⁴

Imagology is thus situated in an interesting position between first and foremost literary studies, and especially the individual philologies, but also takes inspiration from other disciplines, such as philosophy, sociology, and the various shapings of cultural studies (film studies etc.), a position “where experimental thinking relevant for the future of the Humanities [can] take place” (Gumbrecht 401²⁵, qtd. in O’Sullivan, *Comparative CL* 5). This interdisciplinary area of tension (both in a positive and problematic understanding), in which imagology is situated, makes it hard to find a concise and relevant definition. However, a fairly new and, in my judgement, fitting definition of this field of study was given by Hoenselaars and Leerssen (251):

Imagology is based on, but not limited to, the inventory and typology of how nations are typified, represented, and/or caricatured in a given tradition or corpus of cultural articulations. On the basis of the analysis of texts or cultural artefacts, it raises questions

²⁴ ‘Image’ as a scientific term will be further explained and elaborated in the following section.

²⁵ Gumbrecht, Hans Ulrich. “The Future of Literary Studies?.” *Germanistik und Komparatistik: DFG Symposium, 1993*. Ed. Hendrik Birus. Stuttgart: Metzler, 1995. 399-416.

about the mechanism of national/ethnic ‘othering’ and its underlying selfimages. Questions raised concern the relation between ‘character’ and ‘identity’; historical variability; genre, canonicity, and irony; and intermediality.

This definition will be the basis for my further discussion and classification of the relevant terminology for my imagological analysis.

3.2. ‘What is an ‘image’?’ and other terminological issues and assumptions

Although imagology as a discipline can look back upon a longer history (admittedly not a straightforward one), it is hard to find applicable concepts and a terminology, with which one can well-equipped embark upon earnest imagological endeavors. Besides the reality of this terminological gap, the existence of what Beller (*Perception* 8) calls a “wide-ranging terminological cluster” is but another reason for the (not always justified) critique of the terminological and methodological inadequacy of imagological investigations. The “terminological cluster” is problematic, since it includes a variety of terms such as ‘topos’, ‘prejudice’, ‘stereotype’, and ‘cliché’, which are often used synonymously without further adequate explanations or precise definitions. In this section, I will, therefore, try to provide the reader with an overview of the imagological terminology and will try to find definitions that are both clear and relevant for the later analysis of *Eine Neue Welt für Unsere Jugend*. First, I will discuss the ‘image’ in imagology and will try to differentiate it from other imagological terminology, as well as describe the concept of an ‘image’. Second, I will explain the concepts of stereotype and cliché as understood in imagology, and will try to determine, in how far the concept of prejudices is involved. Third, I would like to introduce the reader to imagology’s most characteristic and inherent concepts, namely national character and ethnotype.

3.2.1. The ‘image’ in imagology

The term ‘image’ was not only eponymous for the scientific discipline but also the main object of research in imagology. But although all research centers around the ‘image’ and its various representations, it seems that researchers are surprisingly vague, when it comes to the description of this concept at such. Voltrová (27, 37), in her fairly recent volume, in which she tries to provide an overview and critically discusses the terminology and methods of imagology, cannot overlook the absence of a well-defined and clear concept of ‘image’. At one point she ascertains that she was unable to find a general and consistent definition during her research. Florack (21), likewise, repeatedly points out the continuing problems of this term. But what is

an ‘image’ and why is this question seemingly so “disarming” (Beller, *Perception* 3) for imagologists?

As I have explained in the previous section, the word ‘image’ derives from the Latin word *imago*, denoting “an image or a likeness of a thing formed in the mind” (Lewis & Short, “*imago, -inis*”). One reason for the terminological impreciseness, as also Voltrová (38) indicates, could partly arise from the fact that ‘image’ is not inherent to imagology alone but a concept that is also used by other disciplines of the humanities, as for instance the different philologies, psychology and theology. I would also add that ‘image’ is not only a term frequently used in a scientific context but also in an everyday, conversational context. As if this was not enough, it appears that there are also translation issues with ‘image’ in the different languages, all resonating different connotations and meanings. ‘Image’, for instance in English, could denote a picture or any other form of an art object. However, it can also imply a person’s good or bad reputation or an opinion one may have of someone or something. Whereas in German, ‘Image’ is used similarly to describe e.g. a person’s or a company’s standing within a society or a group of people, whereas one would rather use *Bild* or even *Abbild* to denote art objects. In this connection, Beller refers to the five semantic categories after Mitchell²⁶ (10, qtd. in Beller, *Perception* 3-4), namely “graphic (pictures, statues, designs), optical (mirrors, projections), perceptual (sense data, ‘species’, appearances), mental (dreams, memories, ideas, phantasmata), and verbal (metaphors, descriptions).” I do not want to go beyond the scope and constraints of this thesis with an in-depth discussion of the semantics of the word ‘image’.²⁷ We can record the fact though that, although the visual component of ‘image’ naturally will at times resonate, the concept of ‘image’ goes *beyond* a visual and/or artistic meaning. As a more abstract category, ‘image’ is a common concept e.g. in literature or as a mental category (Voltrová 40-43) – it is this understanding and concept of ‘image’ which is of relevance for comparative (literature) studies and, consequently, imagology.

‘Image’ as a mental category was first used by Walter Lippmann, who described the imaginary world around us with the terms “pictures in our heads” or “mental images” and assumed that the way we perceive the world around us is determined by “preconceived notions”

²⁶ See Mitchell (1986) for his classification of ‘image’ mentioned in my text, as well as a general discussion of the nature of images from a linguistic perspective.

²⁷ For an extensive discussion of ‘image’ and related terminology I would like to refer e.g. to Voltrová’s detailed description in *Terminologie, Methodologie und Perspektiven der Komparatistischen Imagologie* on pages 37-64.

(Beller, *Perception* 4; Voltrová 28, 44-45).²⁸ According to Leerssen (*Image* 342), images in imagology “specifically concern attributions of moral or characterological nature [...]; often they take the form of linking social facts and imputed collective psychologisms.” He further stresses that images in imagology ought “not to be confused with the generally current meaning of ‘pictorial or visual depiction’”, which Voltrová critically considers as a constraint to the concept of ‘image’ in imagology (Leerssen, *Image* 342; Voltrová 46). Beller (*Perception* 4), in the comprehensive and handsome volume dedicated to imagology, which he published together with Joep Leerssen, defines ‘image’

as the mental silhouette of the other, who appears to be determined by the characteristics of family, group, tribe, people or *race* (my emphasis added). Such an *image* rules our opinion of others and controls our behavior towards them. Cultural discontinuities and differences (resulting from languages, mentalities, everyday habits, and religions) trigger positive or negative judgements and images.

Although I generally agree with the description of an ‘image’ in imagology, I deliberately would like to refrain from the usage and definition of ‘image’, as suggested by Beller, since I believe that the term ‘race’ is neither a valid nor acceptable classification-category for any scientific study, especially with the historical context and period of the text that is to be analyzed in this thesis in mind. The definition of ‘image’ I would like to adopt for my thesis will have to take the so-called ‘cultural turn’ of imagology into account as well. As the scope of imagology has been up to this date (literary) texts, as Voltrová (47) stresses, I can see why an extension of the term ‘image’, and with it an expansion of the imagological scope in general, could be a highly attractive endeavor with the future development of the field in mind. A reorientation of imagology and an extension of the scope of imagology, namely not only literature but culture in general, as it is also suggested and aspired by current imagologists as Joep Leerssen²⁹ or Emer O’Sullivan³⁰, is also determinedly demanded by Florack in her critical study on imagology. Based on Pageaux’s deliberations³¹, Florack (28) describes an imagological approach in which the focus or object to be surveyed is no longer the materialized ‘image’

²⁸ See: Lippmann, Walter. *Public Opinion*. New York: Macmillan, 1922. An online version of this text is provided by Project Gutenberg: <http://www.gutenberg.org/cache/epub/6456/pg6456-images.html> (Accessed on 4 June 2018).

²⁹ See for instance Leerssen’s interview in *Der Standard* on 18 April 2018 and his various essays and other publications.

³⁰ See for instance her essay “Imagology Meets Children’s Literature” (2011) and other recent publications.

³¹ See: Pageaux, Daniel-Henri. “L’Imagerie Culturelle: De la Littérature compare à l’Anthropologie Culturelle.” *Synthesis X* (1983): 79-88.

(“I’image”) as found in a text but rather the imaginary world (“I’imaginaire”) of a group or of an individual, which determines and shapes concepts as ‘identity’ and ‘alterity’.

We have already declared that ‘image’ for the purposes of imagology is a mental category that goes beyond its visual characteristics. Images of ‘foreigners’ or ‘others’ and the way we perceive this ‘foreignness’ and ‘otherness’, are central for “intercultural communication” as they help us to experience and make sense of the world around us (Lüsebrink 95; Voltrová 47). In doing so, it is important to stress that “[t]here is no ‘ownness’ without ‘otherness’, there is no identity without alterity” (Spiering 171f, qtd. in Beller, *Fremdbilder* 98)³² and further:

The differentiation between familiar and alien, *eigen* and *fremd*, is a fundamental act of intelligence at the very root of what identity means. The *Fremderfahrung* or experience of alterity thus becomes the starting point of any preoccupation with the world’s diversity, and will lie at the root of any process of stereotyping or ‘othering’ which imagologists will study. (Leerssen, *Identity* 337)

This “experience of alterity” can manifest itself in both positive and negative forms: it can express interest in and fascination with cultures and societies different from one’s own. However, it can also foster national identity and perceived superiority and motivate nationalistic discourses and a clear differentiation from societies and cultures which are perceived as different or even inferior or hostile. In order to analyze these “experiences of alterity” and the implied experiences of identity, the term ‘image’ is used within the context of cultural and literature sciences. As I will explain at a later point, these ‘images’ are relatively resistant to change but may be altered by political or social developments (Lüsebrink 95-114). Lüsebrink (101) based on Weiss’s image-definition, provides a graphic representation of ‘image’, the sphere of influencing factors and components in which it is placed (see fig. 1):

³² Also see Beller, *Perception* 6 on this issue.

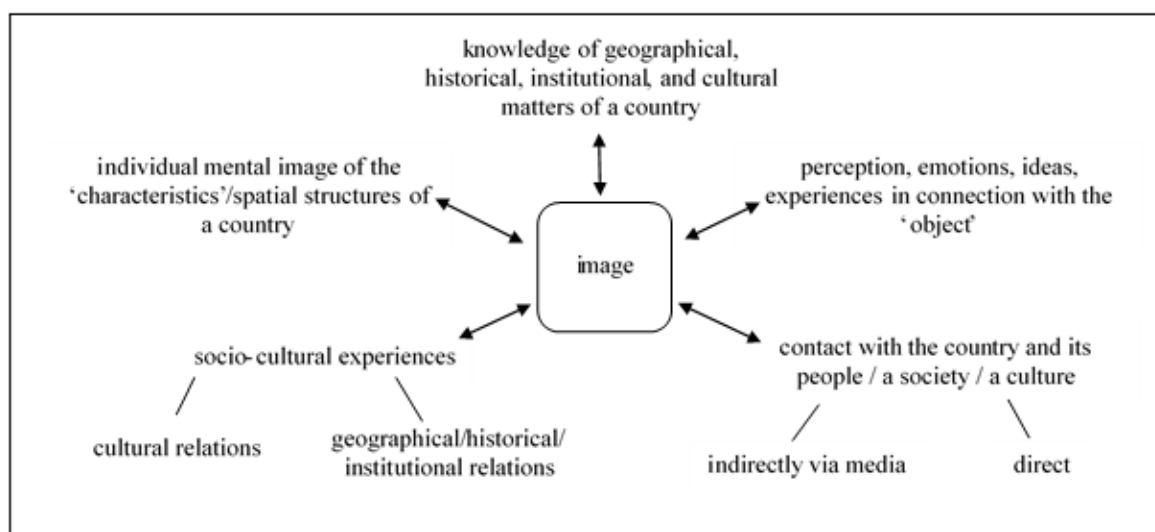


Fig. 1: *The 'image' and its components* (translated and adapted from Lüsebrink 101, based on Weiss 24³³)

Naturally, the graphic depiction of the constituents that define an 'image' has to be treated with utmost caution as there are several anticipated assumptions and restrictions to this simplified depiction of an 'image'. First, 'image' is "an entity existing outside of the objective reality" (Voltrová 46). Moreover, whatever one may perceive as 'real' or as 'reality' is only a fragment of the whole picture (Beller, *Perception* 5). Second, 'images' are part of a 'cultural knowledge' that is shared and passed on, both consciously and unconsciously (Seifert 22). It is important to keep in mind, as also Leerssen (*National Identity*, qtd. in Seifert 22) stresses, that "familiarity" should not be confused with "validity." Or in other words, if a (national) characterization or an image one might have of another group, culture or society exists, this does not mean that such perceptions (auto- and heteroimages) are true or in any form valid. It is the "recognition value" of images and *not* their "truth value" that determines their discursive power (Leerssen, *National Character* 280; Seifert 21-22). In the same way, one should be careful to equate the image of a group of people as conveyed in a literary work with a general, existing perception of this group. Accordingly, 'images' in literature can be a textual manifestation of current images of others within a society but should not be mistaken for the representation of a general attitude in a society. Proceeding from the basic premise that images (i. e. auto- and heteroimages) are intertextual and intermedia constructs, we can analyze them according to "the process of their construction and the nature of their constructedness". This includes, for instance, the historical context of a text (Leerssen, *History & Method* 23; Seifert 21-22). In the realm of literature, authors can consciously or unconsciously make use of images and their "recognition value". The reader may recognize these images and accept them as objectified entities as reality – a

result of the recognition-process (Seifert 22). The “truth value” of images (i. e. ‘true’ or ‘wrong’ representations of reality) and their supposed connection to an empirical reality, whether occurring in a literary text or another cultural context, is, therefore, neither influential in their prevalence and distribution nor of any imagological interest. Rather it is important to ask ‘how’ and ‘why’ images exist and function in a certain historical, cultural, social etc. context (Seifert 21-22). Therefore, I would like to refer to Leerssen’s ‘definition’, or at least point of reference, of the ‘image’ in imagology, which is the most concise and workable definition I discovered during my research:

[...] [I]mages *work*, obtain their effectiveness in the cultural and communicative field, primarily because of their intertextual topicality. They are tropes, commonplaces, obtain familiarity by dint of repetition and mutual resemblance; and in each case this means that whenever we encounter an individual instance of a national characterization, the primary reference is *not* to empirical reality but to an intertext, a sounding-board, of other textual instances. In other words: the literary record demonstrates unambiguously that national characters are a matter of commonplace and hearsay rather than empirical observation or statements of objective fact. (Leerssen, *History & Method* 26)

Although my discussion of ‘image’ in this section has been far from exhaustive (Vltrová in her study dedicates over twenty pages to the ‘image’ alone), I would like to end this topic for now. Before turning to the next section, there are a few words I would like to add concerning the terms ‘autoimage’ and ‘heteroimage’ – further terminology one is sure to stumble over in the field of imagological studies.³³ The division of images into auto- and heteroimages can be of interest, when the author’s or character’s perspective is concerned. On the one hand, autoimages, as the name suggests, are concerned with the author’s or character’s identity, what he perceives as belonging to his ‘nation’, ‘culture’, social-group etc. Such autoimages in part constitute and belong to the construct of identity. Autoimages can be formative for the development of imagined communities³⁴ and a sense of belonging. Heteroimages, on the other hand, are images the author or character perceives as being outside of his identity construct, outside of what he perceives as belonging to his “imagined community” (Vltrová 49-51). Although the concepts of auto- and heteroimages can be a starting basis for imagological studies, they should be treated with utmost caution. Seifert (26) explains, in reference to Leerssen and O’Sullivan, that a so-called grammar of images implies that especially heteroimages are not the property of a nation and not inherent to the interdependence of one

³³ I will continue to explain auto- and heteroimages in terms of literary texts, as my imagological analysis also concerns a literary text. I would like to stress, though, that both concepts may as well be applied to non-literary texts or ‘text’ in a broader understanding (i.e. film, speeches etc.).

³⁴ See Anderson for a more exhaustive discussion of the term ‘imagined community’.

nation to another (likewise a society etc.) but rather embedded in a much broader multinational and pluralistic context. For my imagological analysis of *Eine Neue Welt für Unsere Jugend* I will try to largely refrain from these two sub-categories, since these concepts seem too rigid and at the same time too simplistic for my purposes³⁵. Also Leerssen (*Ethnotype* 21) critically reflects that “[w]hat is an auto-image and what a hetero-image is not the stable polarity that it was once thought to be.”

Besides the ‘image’ there are also other terminological entities that are used in imagological studies such as ‘myth’, ‘mirage’, and ‘imagotype’, which I will not expand on for reasons of conciseness.³⁶ Then again of more interest for my analysis are the terms stereotype, cliché and prejudice, as well as national character, which I will continue to discuss in the following two sections.

3.2.2. *Stereotype*

Assuming that ‘images’, as I tried to define them in the previous section, can be understood as “mental images” or more plainly “pictures in our heads” (Valtrova 44-45), which can take the shape of a (fictional) text, an illustration etc., stereotypes, can be understood as a derivative of this concept. However, while ‘images’ are a relatively fluid concept that is open to change and development, stereotypes seem to be more stable and less objective, meaning that they are less likely to be swayed by both external and internal influences. Also, a stereotype typically comes with connotations, which can be both positive and negative (Valtrova 28). This is important to keep in mind as it appears to me that stereotypes in our everyday language-use are tinged with mainly negative connotations. As many critics have noted and righteously remarked (e.g. Perner 33), the difference between ‘image’, ‘stereotype’, and ‘cliché’ is not always clear within the field of imagology. Leerssen (*Image* 343), in Beller’s and his pioneering critical survey on imagology, attempted to find a workable differentiation between the two concepts: “Since images tend to invoke generally current commonplaces and reduce the complexity of historical contingency to the invariance of ingrained topoi and clichés, they are often considered a form of stereotype.” I have to admit that I am not completely persuaded by this somewhat blurry definition. Sometimes also prejudices, although related to the concept of stereotype, are

³⁵ See for instance Valtrova (49-51) on auto- and heteroimages in imagology.

³⁶ Since this diploma thesis is not intended as a study on the problematic and blurry terminology within the field of imagology, I would like to refer the reader to Valtrova’s *Terminologie, Methodologie und Perspektiven der komparatistischen Imagologie* (2015), Leerssen’s and Beller’s joint publication *Imagology: The Cultural Construction and Literary Representation of National Characters* (2007) for more insight into this subject.

regarded as an independent category. Prejudices are usually described as being even more remote from reality than stereotypes (Vltrová 29). Zick (180f, qtd. in Florack 35) describes stereotypes as “rigid, overgeneralized beliefs about the attributes of ethnic group members”, whereas he defines prejudices simply as a “negative attitude.” Lüsebrink (102) makes no difference between stereotypes and clichés. Beller (*Fremdbilder* 97³⁷) suggests using the term ‘stereotype’ for cultural attitudes in general and the term ‘cliché’ for linguistic elements, e.g. a saying. A clear conceptual difference between ‘image’, on the one hand, and ‘stereotype’, on the other hand, has not been done satisfactorily to my knowledge (see also Perner 33-34).

The term ‘stereotype’ as such was also influenced by the publicist Walter Lippman. Lippmann defined stereotype, a term taken from printing, as a form of perception. The most inherent characteristic of stereotype is that it offers orientation and simplification by reducing the complexity level of what is perceived (Florack 33-34). It is believed and assumed that stereotypes are part of a shared cultural knowledge – a “culturally shared set of recognizable literary (as well as social) commonplaces” (Leerssen, *Mimesis* 174–75, qtd. in Perner 39). As is the case with ‘image’, the truth value of stereotypes is not decisive. Rather, it is the knowledge and the ability to recognize stereotypes as such that defines their relevance within a society or in another social context (Florack 37). Leyens, Yzerbyt, and Schadron (3, 204-206, qtd. in Florack 35-36) describe stereotypes as follows: “Stereotypes are shared beliefs about person [sic] attributes, usually personality traits but often also behaviours of a group of people.” They add further:

Stereotypes are not only lists of attributes that apply to social categories. They function also, and mainly, as theoretical naïve explanations of the world. To the same extent that a person does not change theories all the time, stereotypes should be rigid. [...] Stereotypes certainly simplify reality, but they do not necessarily result from intellectual laziness.

As is the case with images (see section 3.2.1), an author’s presumed attitude towards a country, a group of people etc. as allegedly expressed in a text, is certainly no evidence for the truth value of a stereotype, nor an indication and expression of a collective attitude and belief in a society (see Beller, *Fremdbilder* 97). I would like to stress again in the words of Leerssen (*National Character* 280) that “[t]heir strongest rhetorical effect lies in this familiarity and recognition value rather than in their empirical truth value.” Also, it is assumed that there exists a form of shared stock of stereotypical characteristics, which are not constrained by national

³⁷ In reference to Beller *Cliché* 297-298; Beller, *Prejudice* 404; Beller, *Stereotype* 432-433; and Beller, *Topos* 442.

differences, borders or cultures (Florack, *Tiefsinnige Deutsche* 20f, in Beller, *Fremdbilder* 97). Despite the cognitive necessity of stereotypes (organization and allocation of information that is perceived in both cultural and social contexts via simplification), nonreflective stereotypical thinking can be highly judgmental and a basis to dissociate oneself from other groups that are perceived as ‘foreign’ and as a presumed threat to one’s perceived identity (Voltrová 29-30; Lüsebrink 101-102). For my analysis, I would like to understand (national, cultural) stereotypes as part of a shared, basic, cultural knowledge not limited to the confines of a singular nation or cultural community (see Perner 40, referring to Florack, *Bekannte Fremde* 39, 85).

3.2.3. National character and ethnotype

Inventories of so-called national characters, as has been described before, were one of the earliest studies in imagology. What national characters are and how this concept changed over time and how they are understood at a time, where concepts as ‘nation’ and ‘ethnicity’ must be applied, if any, with caution and sensitivity, will be clarified and answered in this section. The concept of ‘national character’ is typically the sum of an existing reputation or a preconceived knowledge (i. e. prejudices and stereotypes concerning their ‘typical’ behavior, attitude, choices etc.) one ascribes to a certain set of people – in this case representatives of a nation (Leerssen, *Ethnicity* 14). Like images, the significance of the concept of national character (a mental category) is not conditioned by a link to actual reality but by a link between texts (Leerssen, *National Identity*). On the one hand, modern imagology experiences and validates the claim of the deconstruction of ‘national character’ as an imagological entity, but, on the other hand, as Perner argues, “continues to be caught up in the implicit validation of national and cultural categories” (Perner 32). Differences in culture, behavior and attitude were traditionally related to physical, geographical, or climatological causes. These perceived differences, enforced by nationalistic ambitions in nineteenth century Europe, fueled

[...] an almost universal belief developed in Europe that each nation has its own specific identity, that this identity is historically permanent and sets off each nation from the rest of humanity, and that thus each nationality is individualized and characterized by its own ‘national character’. (Leerssen, *Downward Pull* 33-34, 37)

The word ‘character’, deriving from the Greek word *χαρακτήρ*, denoting a stamping or scratching tool, came to be used to describe sketches of social types. The notion of ‘character’ as “one’s inner psychological predisposition, the temperamental or moral profile of a given individual or group” only emerged in the seventeenth century and marks the beginning

inclination of an essentialist understanding of culture – “[c]haracter in this sense is less a description of behaviour than a motivational explanation” (Leerssen, *Downward Pull* 38-39). Leerssen (*Lecture*), in his plenary lecture at the conference *New Perspectives on Imagology* in Vienna in April 2018, described ‘character’ as “a (real or perceived) fundamental predisposition in people’s temperament or personality, motivating their behaviour, choices and attitudes, thereby constituting their recognizable individuality.” Cultural essentialism, namely explaining e.g. behavioral patterns of a person by his/her perceived inner properties or attributes, stands in stark contrast to cultural constructivism, a countermovement which links social and cultural differences not to the inner constitution of a person but understands them as a “result of social conventions and socialization patterns”³⁸ (Leerssen, *Downward Pull* 33). We can agree, despite its recurring popular stance in some social and political contexts, that human culture cannot be deduced solely from human nature or what is perceived as natural. The complexities of culture and human interaction simply cannot be explained by such a simplistic and “*wrong*” approach or ‘method’, as Leerssen (*Downward Pull* 48-49) expressively states. This brief excursion into the discussion of nature vs. nurture and (cultural) essentialism vs. (cultural) constructivism is crucial when explaining terms, such as ‘national character’ or ‘ethnotype’ – in other words, the attribution of ‘typical’ characteristics to a ‘nation’ or group of people as a quasi-persona.

The role of culture, cultural propaganda and the question of cultural transfer will be of importance for the subsequent imagological analysis of the anthology. It is therefore important that I briefly address my understanding of culture as well. I will use it also as the starting point for the further discussion of ‘national character’ and ‘ethnotype’. As Leerssen (*Downward Pull* 36-38) argues, culture is neither consistent, homogenous nor in any way a fixed and stable concept but “a pattern of behavioural differentiations” or, in the words of Baumann (11, qtd. in Leerssen, *Downward Pull* 47):

Culture is not a real thing, but an abstract and purely analytical notion. In itself *it* does not *cause* behaviour, but denotes an abstraction from it, and is thus neither normative

nor predictive but a heuristic means towards explaining how people understand and act upon the world.

If one strives to compare cultures, ‘national characters’ or ‘ethnotypes’ as culture’s ‘representatives’, one does so in the form of simplified (mental) images, which are not ‘real’

³⁸ The tension between cultural essentialism and cultural constructivism, or in other words ‘nature vs. nurture’ is part of a recent and ongoing discussion in the social sciences (e.g. gender studies or cultural studies).

but derivatives of reality (Leerssen, *Downward Pull* 35-38). The structuralist turn in imagology saw 'national characters' or 'national characterizations' as the discursive outcome of "a polarity between self and Other" and the "invariant dynamics in various different national or cross-cultural confrontations" (Leerssen, *National Character* 271). This dynamic "polarity between self and Other" occurs, however, not mutually between two nations but rather in the form of a shared, intercultural knowledge of character traits of a nation as an imagined uniform and person-like entity (Florack *Bekannte Fremde* 81, 85; Seifert 22).

After having briefly outlined the concept of 'national character' for the purpose of imagological studies, I would like to do the same for the concept of 'ethnotype', which seems to be likewise a frequent term in modern imagology. Ethnotypes are usually categorized as "representations of national character." Like national characters, they are discursive objects and "invoke Self-Other oppositions (auto-images vs. hetero-images; ethnocentrism vs. exoticism or xenophobia) and/or will silhouette a given national character against the implied background of how it differs from other national characters" (Leerssen, *Ethnicity* 16-17). Consequently, the concept of ethnotypes relies on their nature to

single out a nation from the rest of humanity by ascribing a particular character to it, i.e. a temperamental or psychological disposition motivating and explaining a specific behavioral profile. [...] [D]escriptions of a given nation that do not in some way explain the nation's peculiarities from an imputed underlying character, are not ethnotypes, and as such fall outside the scope of imagological research [...]. (Leerssen, *Ethnicity* 16-17)

Ethnotypes do not remain constant throughout history, they are rather subject to constant change. Interestingly, as Leerssen (*Ethnicity* 19) suggests, it seems that "[i]n international relations, periods of stability will usually tend to deflate ethnotyping in favour of a trend towards characterological neutrality and normalcy [...], moments of tension will heighten ethnotyping [...]." This observation might be an interesting aspect to keep in mind for the analysis of *Eine Neue Welt für Unsere Jugend* in its historical context. In the light of the discursive quality of national characters or their representations as ethnotypes, Leerssen (*Ethnicity* 20-21) suggests a "threefold procedure" for the purposes of an imagological analysis. This working method is based on the hypothesis that "[e]thnotypes must be read as tropes, i.e. in their discursive, rhetorical, narrative and poetical conventionality." (Leerssen, *Lecture*) The three approaches (intertextual [T], contextual [C], and textual [T]) are related to each other as is illustrated in figure 2:

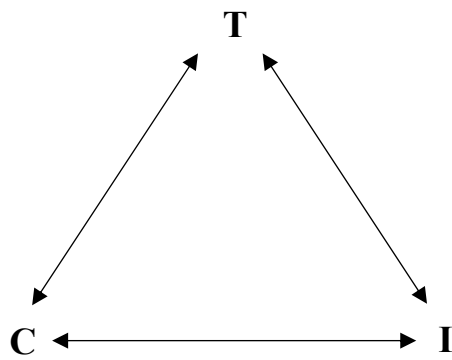


Fig. 2: *Threefold procedure in imagology* (adapted from Leerssen, *Conference* and Leerssen, *Ethnicity* 20-21)

Nevertheless, both ‘ethnotype’ and ‘national character’ remain somewhat problematic categories, as Florack (*Bekannte Fremde* 15) stresses. The constructivist turn in the humanities had the effect that researchers are very cautious and careful with terms such as ‘ethnicity’ or ‘nationality’ or completely refrain from them. In its stead, the term ‘identity’ has seen a boost as a consequence of the constructivist turn in social, cultural and political discourse. Both Osborne and Wintle (19) and Leerssen (*Cultural Essentialism* 43) argue that ‘identity’ has taken the place of ‘given’ constructs as ‘character’, ‘tradition’ or even anthropological classifications as ‘kinship’ or ‘bloodline’. Consequently, ‘identity’ is understood not as a “pre-given essence”, but as “a pattern of self-identifications and a self-image,” as having shifted “from the objective to the subjective domain.” (Leerssen, *Cultural Essentialism* 43) It has become “a reification and indeed internalization of social attitudes, perceptions and stereotypes” (Osborne and Wintle 19). This constructivist turn and ‘search for identity’ (one of the guiding slogans in our modern societies, as it seems) in social sciences leads me directly to the current challenges and, most important, chances and new perspectives on imagological studies, which I will discuss in the following chapter.

3.3. Critical voices, conceptual challenges and new perspectives on imagology

As has been repeatedly indicated in this thesis, imagology as a scientific discipline has a rather turbulent history. As far as I am concerned, the (ongoing?) crisis of imagology is not solely the result of the “Wellek-imposed dilemma” (Leerssen, *History & Method* 23) but rather the consequence of two actualities: First, the lack of both a solid and workable method and terminology is repeatedly mentioned as a reason for the problematic status of imagological research in scientific discourse and has over a long time been an easy target for critics. It seems

as if imagologists (with a few exceptions) also missed the opportunity to prove their critics wrong. Instead, many adhered, until very recently, to their outdated practices and blurry terminology. Consequently, as Voltrová (13) declares, imagology seems to be still struggling with its legitimacy in the field of the humanities. Second, imagology seems to have not fully freed itself yet from the ethnically determined studies and ideas of the past. It is no wonder then that one inevitably gets the impression that every volume, essay, or even lexicon entrance on imagology has to argue for its validity to exist, before it can even begin to present what it is actually about. The ongoing criticism on imagology may be frustrating and even a hindrance for researchers sincerely interested in the field. Nevertheless, constructive criticism³⁹ is also necessary for the continuance and legitimation of any scientific field of study: critical voices can at best inspire and motivate an ongoing scientific discourse, which may, as a *quid pro quo*, enable the continuous transformation and development and the overcoming of existing flaws and research gaps. Therefore, I would like to dedicate the following section to the current developments and new perspectives on imagology: I will discuss the field's criticism and detect probable sources and reasons for it and will add a personal evaluation of the field as well.

The second half of the twentieth century and the long overdue change of ideas concerning concepts such as nationalism and nation engendered criticism of imagological research in Europe. It seems as if René Wellek's resolute dismissal of imagology in his lecture "The Crisis of Comparative Literature" in 1958 as a "form of "literary sociology" being "closer to the concerns of ethnic anthropologists than of literary scholars"" (Leerssen, *History & Method* 23) only set the ball rolling, and still triggers the almost obligatory defense of imagology to this day (O'Sullivan, *Imagology Meets* 3, and Leerssen, *History & Method* 23). As stated before, Wellek's criticism and the resulting "Wellek-imposed dilemma", as Leerssen (*History & Method* 23) calls it, did, in my opinion, not come by chance but against the backdrop of major ideological turnarounds in the humanities in the second half of the twentieth century (see Leerssen, *History & Method* 22-23). Although imagology received renewed attention from the 1950s onwards as a means for international understanding after World War II, imagology encountered difficulties along the way, as studies by imagologists often played in the hands of those engaged in "national psychology", and were in desperate need of explaining their interest

³⁹ Florack (2007), Voltrová (2015), and Seifert (2016), to name but a few, have offered criticism (to varying degrees) of imagology in their fairly new publications. Especially Florack's *Bekannte Fremde: Zu Herkunft und Funktion nationaler Stereotype in der Literatur* (2007) convincingly notes several problems of this field of study and adduces profound arguments for her points of criticism (even though not all criticism might be justified).

of study. The undeniable ties to an ethnical-deterministic way of thinking eventually culminated in the scientific blow brought along by Wellek's criticism. In the meantime, comparatists such as Hugo Dyserinck, or most currently Joep Leerssen, have promoted and introduced a modification and reorientation of the field towards a constructivist approach. Still, imagology seems not to have fully recovered yet, unlike other branches of comparative (literature) studies. One could at this point also ask the question why the criticism of a single scholar could have such a disastrous impact on the whole field of image studies, and if Wellek's criticism, if received and discussed in other terms, could have been the starting point for fruitful discussions and new impulses in the field. At any rate, imagology has to come to terms with its past, has to overcome the existing objections against its validity and has to take up constructive criticism as the basis for a scientific 'makeover' of imagology. Considering that we live in a time where ethnicity and (national) stereotyping experience a "new political virulence", and where the concept of identity has regained ideological, political, and cultural relevance, I believe that imagology can indeed contribute to "deconstructing the discourse of nation and ethnic essentialism" (Leerssen, *Ethnicity* 29, 13). I believe that scientific studies of research such as imagology or, more popular, postcolonial studies or gender studies, can help in tearing down the artificial walls and borders of 'stereotypes', 'ethnicity', and 'otherness' and can help explain and understand the search for 'identity', inherent in modern societies. In order to play a part in this exciting development in the humanities, imagological research has to "rethink cultural identities beyond traditional national paradigms" and has to dare to see beyond the meanwhile overcome concept of national philologies (O'Sullivan, *Comparative CL* 4). I would argue that any scientific discipline that tries to understand and critically asks questions on social relations, or deals with the concept of 'nation' as such, is, naturally, treading on thin ice, since these topics are likely to either ignore factualities on behalf of a (too) sensible topic or are on the verge of small-mindedness or nationalistic or ethnically-deterministic thinking. I would argue that a more interdisciplinary and cultural approach of imagology, as suggested by Florack (see *Bekannte Fremde*), Perner, and Voltrová and already taken up by researchers, as for instance O'Sullivan or Leerssen, is necessary. A reorientation of the field could ease the balancing act of describing textual realizations of nationalism, national images, identities etc., on the one hand, and the objective description of these occurrences as cultural practices, on the other hand. Accordingly, if imagological research wants to consolidate and validate its position within the humanities, a cultural and constructivist turn, as has been repeatedly stressed, seems to be

inevitable. Such a reorientation and shift of focus in both theory and methodology carries some implications that need to be considered.

Although concepts such as ‘nation’ and ‘ethnicity’ are in the long overdue process of deconstruction, it cannot be denied that “images of other countries and people are still existent today, distributed by all kinds of media” (Corbineau-Hoffmann 171). I want to point to the fact that Corbineau-Hoffmann speaks here of “all kinds of media” and not just literature that is of interest for the analysis and deconstruction of (mental) images about ‘otherness’ – I will again refer to this at a later point. Researchers agree that the perceived social, cultural or ‘national’ affiliation to one group (i.e. a ‘nation’ or ‘ethnicity’) is a highly questionable understanding of how societies work in our complex, multi-layered and advanced societies. It is further agreed that the description and notion of a ‘nation’ as a collective unity has become scientifically invalid, even dangerous, as individuals usually experience a feeling of belonging and a sense of identity towards more than one group, which can be both smaller (e.g. a peer group) and larger (e.g. identification as a ‘European’ or ‘world citizen’) than a single nation (Florack, *Bekannte Fremde* 13-15). At this point, a brief excursus to Anderson’s understanding of ‘nation’ seems necessary⁴⁰. Anderson (6) defines nation as

[...] an imagined political community – and imagined as both inherently limited and sovereign. [...] It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.

It is “limited” because “even the largest of them [...] has finite, if elastic, boundaries, beyond which lie other nations. No nation imagines itself coterminous with mankind.” And it is further perceived as a “community” because “regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship” (Anderson 7). (Mental) images of ‘others’ or other ‘nations’ and perceived stereotypes are of significance for the construction of ‘nation’ as such in our modern societies, as also Schmeling (333) indicates. It is this aspect, where imagological research may contribute to the deconstruction of nation-building processes and the deconstruction of ideological sets of minds connected with ‘nation’, as is e. g. proposed by Dyserinck (*Ethnopsychologie* 68; Voltrová 33).

⁴⁰ Benedict Anderson’s standard work *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (rev. ed. 2006 – the more recent edition of 2016 was unfortunately unavailable) is the current key text to any scientific study on identity and nation. Researchers interested in postcolonial studies, gender studies etc. and imagology alike will find this text highly useful for any further studies in this field. As my thesis has both conceptual as well as textual limitations, I warmly recommend this volume to anyone interested in the emergence and history of our modern national states and its implications.

The often smiled at and belittled relevance of print-languages and print media for the construction of (mental) images, identity and, as a consequence, ‘nation’ is refuted by Anderson (44-46). According to Anderson, print-languages were constitutive for the evolvement of ‘national consciousness’ and, consequently, of ‘imagined communities’. Likewise, Leerssen (*History & Method* 26) emphasizes the special role of literature in the distribution of (mental) images still today, when he argues that imagology “furnishes continuous proof that it is in the field of imaginary and poetical literature that national stereotypes are first and most effectively formulated, perpetuated and disseminated”, and he further argues that “of all the art forms literature seems to be most explicit in reflecting and shaping the awareness of entire societies.” Accordingly, Leerssen (*National Character* 270), currently one of the most prominent imagologists, defines imagology as “the complex links between literary discourse on the one hand and national identity-constructs on the other.” This does not mean, however, that ‘national stereotypes’ or ‘images’ of ‘others’ as found in literature have to be understood and analyzed as a “textual feature” but rather “as historical, audience-oriented praxis” (Leerssen, *National Character* 268). Therefore, in a constructive and culturally oriented approach of imagology it will be of interest to ask after the function of images in the text, their fictionality and their relation to reality – it is the mindscape in which they exist that is of relevance (Beller, *Perception* 11-12; Corbineau-Hoffmann 182-183; Seifert 12). Unlike other prominent imagologists such as Chew and Pageaux, Leerssen’s return to the literature-oriented roots of imagology and his understanding of literature as being “explicit in reflecting and shaping the awareness of entire societies” and “as the very formulation of that society’s cultural identity” (Leerssen, *National Character* 268) may surprise at first, with our multimedia society in mind. However, I believe that the ‘image’ is thus involved in the processes of (national) identity construction: Those constructs, in the form of tropes, gradually evolve into a belief system and become entities that are culturally shared (Perner 38). Thereby it is noteworthy to stress that imagology is not a theory of identity and identity constructs but aims at understanding perceived characterological differences that eventually form national and cultural stereotypes, which are part of a shared knowledge and belief system (Leerssen, *History & Method* 26-30, Beller, *Fremdbilder* 98). However, some researchers such as Perner (34) still cast doubt on these theoretical and methodological assumption of the promoted relation between literary text, ‘image’ and reality:

Literary texts are frequently read as providing insight into the (collective) perceptions of a nation or a culture. Layers of character representation, narrative voice, authorship,

and ostensible national or cultural ‘background’ are merged. The result is an analytical maze rather than a systematic and transparent interpretation of the literary text. Despite this methodological fuzziness, it is hard to take seriously the claim that imagology is unconcerned with the relation between literary text and reality.

It is now down to imagologists as Leerssen to find solid methodological tools to analyze ‘images’ as meaningful and analyzing-worthy tropes that influence culture and our belief systems as independent realities. In order for a successful shift in research, imagology also has to update its terminology and methodology and needs to emancipate itself from the ‘founding texts’ of the second half of the twentieth century as their sole theoretical and methodological basis, as also Perner (30-31) claims.

Another aspect which attracts quite a lot of criticism is the Eurocentrism of imagology. Perner (39), for instance, coming herself from the field of postcolonial studies, is disappointed to detect the Eurocentric approach of imagology in Beller and Leerssen’s *Imagology: The Cultural Construction and Literary Representation of National Characters* (2007), and regards this gap as a (re)confirmation of the ongoing criticism of the “geographical bias of traditional imagology.” Whereas Dyserinck (*Entwicklung* 160) acts on the assumption that insights gained by European imagology are able to enrich imagology outside the European borders or may even be valuable for insights on social, cultural etc. processes of humanity as a whole, Perner (32) sees in this assumption yet another proof of imagology’s inability to move beyond its traditional borders and emancipate itself from the Eurocentric bias. Leerssen (*Ethnicity* 27) at least acknowledges “going global” as “an interesting challenge for imagology.” Basically, I do not think that imagology, although traditionally being a European-centered discipline, is restricted to the European (national and cultural) borders and its literature. At a conference on imagology in Vienna in 2018⁴¹, it has been made clear that imagology *has* the potential to become a global discipline with interesting presentations of imagological studies on Asian or African literature. Also Leerssen ponders that the gradual deconstruction or redefinition of concepts such as ‘nation’ or ‘ethnicity’ may also open up imagological research. Voltrová (31-32) repeatedly refers to the ‘supranational’ perspective or position of comparative literature studies, namely a perspective on literature from a meta-level that allows us to observe and describe irrespective of national borders. If applied and made use of wisely, this could be one of the greatest advantages and strengths of comparative studies.

⁴¹ The conference *New Perspectives on Imagology* was held from April 3 -5, 2018, in Vienna.

To recap what has been said in this section, it can be stated that the future development and acceptance of imagological research and studies is based upon some conditions, according to Voltrova (23) and other active imagologists (e.g. Leerssen and O’Sullivan in Europe) and critics (see, for instance, Florack) alike: Imagological research must elaborate and standardize its methods, to make it both workable, comparable and less fuzzy. The terminology, in other words the tools of imagology, are in desperate need of clarification and standardization. Further, imagology not only has to clarify and modernize its methodology and terminology but also has to widen its scientific horizon. This means that an imagological approach to a text could be guided by insights from other disciplines. In this regard, a broader perspective could include looking at a text but also looking at the conditions of its origin and possible effects in a social, cultural or political context (see Voltrová 16-17). A first step in the right direction has been taken by Beller and Leerssen (*Imagology: The Cultural Construction and Literary Representation of National Characters*), Voltrova (*Terminologie, Methodologie und Perspektiven der komparatistischen Imagologie*) or, especially relevant for this thesis, O’Sullivan (*Comparative Children’s Literature*, and also her essay „Imagology Meets Children’s Literature”) in the cross-field of imagological children’s literature research. Imagology and imagological research has a lot of potential in our current multi-cultural, globalized world and the current discourse on identity and belonging of individuals and groups alike. Especially a discipline which is still in the process of finding its place in the scientific field (despite its long history) and which offers space and inspiration for discussions and new ideas, may offer young researchers the chance to distinguish themselves in the academic field as it leaves room for experimental approaches and creative ideas. Moreover, a gap in research may be seen not as a default but as a chance as it offers the potential to head for new directions where insights from imagological research are likely to shine.

4. The cross-field of imagological children's literature research

4.1. How to define children's literature?

Before I move on to introducing the reader to the cross-field of imagology and children's literature research, I first would like to add a few words on children's literature and children's literature research in general.⁴²

Children's literature and especially young adult literature was traditionally ignored or at least not regarded as a serious or prestigious, simply as a not research-worthy field within literature studies, and the humanities in general (Nodelman and Reimer 109-110). It can be stated that the academic study of children's literature was generally dismissed "as claiming a complexity or difficulty for something that is regarded, by definition, as simple, obvious and transparent, and, moreover, as valuable precisely for being so" (Lesnik-Oberstein 1). It was only very recently that the widely unacknowledged field of CYA research received its due attention and appreciation and has been granted serious interest in a scientific context, with which it should have been studied all along. Its long dismissal is probably one of the reasons why children's literature criticism and the study of children's literature in a scholarly context is seemingly still in the process of formation (Lesnik-Oberstein 3-5).

In the current state of CYA research, the key difference between CYA literature and adult literature is described by the fact that CYA literature is typically written by adults for children and young adults and/or "identified by various social authorities as suitable for children and young people." The world of CYA literature is, thus, mainly controlled by social (parents, teachers etc.) and/or economic (publishing houses etc.) authorities. O'Sullivan (*Comparative CL* 14) reminds us, however, "that [this fact] should not be seen as a negative factor per se, since without adult authors, publishers, intermediaries and so forth, there would be no communication; children cannot act independently in the literary market." Inherent to CYA literature is also, especially for very younger readers, a certain educational function and,

⁴² For the sake of convenience and readability, I will use the abbreviation CYA literature for 'children's and young adult literature' from this point onwards. CYA literature is understood as a collective term for the whole body of literature that is specifically targeted at a younger readership and typically has an educational function. Young adult literature, if studied in more detail, must, of course, be distinguished from children's literature (although there is probably no clear-cut line between children's and young adult literature, and I would argue even between young adult and adult literature). Therefore, I will largely omit this differentiation for reasons of conciseness of this thesis. If the term CYA literature or the target group needs to be specified, I will do so accordingly. A basic work that concisely covers both an introduction into children's and young adult literature and research is, for instance, the *Handbook of Research on Children's and Young Adult Literature* (Ed. Shelby A. Wolf et al. New York: Routledge, 2011).

therefore, it has a “dual reference with both poetic and pedagogic criteria”, which must be considered when studying CYA literature in an academic context (O’Sullivan, *Comparative CL* 19). In this respect, young adult literature has a particularly difficult position in the world of literature: Young adult literature is neither solely guided by pedagogic criteria (as is often the case with literature for younger children) nor can it be equated with ‘adult literature’ as it typically follows its own, characteristic principles (in terms of setting, story line, cover design etc.). CYA literature researchers such as Coats (315) urge that young adult literature should be studied as a “destination literature”, namely as an independent body of literature, rather than “as a short sidetrack before stepping into more sophisticated material designed for adults.” Of further interest, especially for the purposes of this thesis, is the fact that CYA literature is also “a body of literature into which the dominant social, cultural and educational norms are inscribed. [...] Adults, therefore, assign texts to children and, in the process, transmit dominant morals, values and ideals” (O’Sullivan, *Comparative CL* 13-14). In anticipation of the following imagological study of the anthology for children and young adults, *Eine Neue Welt für Unsere Jugend*, I would like to refer to O’Sullivan (*Children’s Literature* 290), who hints at the imagological relevance of CYA literature:

In children’s literature, a society’s cultural identity is formulated; it therefore has a particular formative function. Presenting to young readers their earliest images of a world into which they are gradually venturing, it provides children with the vocabularies they need to read the world and the maps they need to negotiate the specific culture(s) of which they are a part. As cultural artefacts consumed at an early stage in the socialization process, children’s books are therefore a particularly valuable source for studying the various schemata, including national attributes, which may be acquired at that stage.

The enculturative function of children’s literature will be further elaborated and explained in the following section. Characteristic for CYA literature is that the addressees are typically a wider audience and include various age groups. Adults, especially with children’s literature, function as intermediaries, since they are the ones buying and/or reading aloud to children. However, adults may also read CYA literature, simply because they enjoy the stories or the often artistically pleasing illustrations (O’Sullivan, *Comparative CL* 16).

4.2. An imagological perspective on children’s literature

CYA literature is not only a comparably nascent branch in literature studies in general but also a rather new field of interest in comparative literature studies and imagology likewise. The

recent discovery of CYA literature for imagological studies is somewhat surprising as the ‘enculturative’ function, especially of children’s literature, can be understood as a manifestation and archive of culture and cultural practices, and can be used to detect and trace back the dynamics of a society (Seifert 14).

Paul Hazard’s *Les livres, les enfants et les hommes* (1932) is often mentioned as the first impetus for a merge of comparative studies and children’s literature studies (O’Sullivan 2005, 6). The notion that “children’s literature forms the soul of a nation and preserves its characteristic features” (O’Sullivan 2005, 6) is certainly a romantic and outdated image. Nevertheless, modern CYA literature researchers will agree that an ‘enculturative’ function is inherent in children’s and young adult literature – not least because children’s literature is often written to educate its young readership. After the horrors of World War II, the idea that children’s literature would have the power to somewhat create a worldwide understanding, a “universal republic of childhood”, regardless of national borders, seemed to be an especially powerful and comforting thought in the postwar period, and was characteristic of children’s literature theory in the 1950s (O’Sullivan 2005, 8-9). From the 1990s onwards CYA literature studies found a growing interest among researchers in the field of comparative studies, particularly the field of literary translation⁴³ of CYA literature (O’Sullivan 2005, 10-11).

Starting from the premise that CYA literature is of cultural significance through its already mentioned ‘enculturative’ function and as a cross-cultural phenomenon, CYA books and texts can be of major imagological relevance. Imagology, interested in unveiling and studying (literary) images of perceived ‘otherness’ and ‘identity’, will find in CYA literature, an “Archiv kultureller Eigen- und Fremdbildentwürfe” (“archive of sketches of auto- and heteroimages”, my translation, Seifert 33), a rewarding and fruitful genre for the deconstruction of mental (literary) images of ‘self’ and (cultural) ‘others’. Leerssen (*National Character* 286), in attempting to identify the origin of stereotypes, argues that stereotypes „are the kind of things we cannot place as to where precisely we have learned them [...] They were infused into our

⁴³ Children’s literature and young adult literature in translation has recently received growing attention within the field of comparative literature studies and literature studies in general. The question how translations of CYA books and texts are adapted to the respective culture of the young readership is an interesting question for researchers of comparative literature studies and CYA study likewise. The fact that translations of CYA novels, especially outside the Anglo-American realm, make up a considerable part (in some language areas even the majority) of the available CYA literature assortment, makes this field of study especially fruitful. Even though translation studies cannot be addressed in this study, I still would like to refer the interested reader e.g. to O’Sullivan’s comprehensive publication *Comparative Children’s Literature* (2005), in which she dedicates two extensive chapters to translation studies within the field of comparative children’s literature studies.

cultural literacy at an early, informal stage of our socialisation process, in early childhood.” O’Sullivan (*Imagology Meets* 1) further argues that “foreigners, members of other national and ethnic groups, have been a privileged subject matter of children’s literature since its inception” – yet another reason, why imagological research could gain new insights from expanding its field of interest to CYA literature as well. One of the earliest books for children were ‘pictorial encyclopedias’ or ‘geography textbooks’, which were popular in the eighteenth and nineteenth centuries. These booklets introduced foreign, usually exotic places and – this is especially of imagological interest – the peoples and costumes of these foreign countries. An example of such a ‘pictorial encyclopedia’ or ‘geography textbook’ is, for instance, Bertuch’s *Bilderbuch für Kinder* published from the late eighteenth to the early nineteenth century. The pages, typically for such encyclopedias, were illustrated with colorful images of ‘exotic’ places and people, as can be seen in the following examples (see fig. 3 and fig. 4):



Fig. 3: Chinesische Trachten (in Bertuch's Bilderbuch für Kinder⁴⁴)

⁴⁴ Chinesische Trachten. Kupferstich, schwarze Druckfarbe, koloriert, 225 x 170 mm. Bertuch, Friedrich Justin. *Bilderbuch für Kinder: enthaltend eine angenehme Sammlung von Thieren, Pflanzen, Blumen, Früchten, Mineralien, Trachten und allerhand andern unterrichtenden Gegenständen aus dem Reiche der Natur, der Künste und Wissenschaften; alle nach Originalen gestochen und mit einer kurzen wissenschaftlichen, und des Verstandes-Kräften eines Kindes angemessenen Erklärung begleitet*. Vol. 8. Tafel 92. Weimar 1813. Accessed online via <http://opac.bbf.dipf.de/cgi-opac/bil.pl?t_direct=x&f_IDN=b0024659berl>. (17 July 2018).



Fig. 4: *Russisches Volksfest* (in Bertuch's *Bilderbuch für Kinder*⁴⁵)

Although modern CYA literature cannot be compared with these early examples of children's literature, inherent to CYA literature is and was in fact that it functions, probably more than other genres/branches of literature, "as a reservoir for the collective memory of a nation" and

⁴⁵ *Russisches Volksfest*. Kupferstich, schwarze Druckfarbe, koloriert, 225 x 175 mm. Bertuch, Friedrich Justin. *Bilderbuch für Kinder: enthaltend eine angenehme Sammlung von Thieren, Pflanzen, Blumen, Früchten, Mineralien, Trachten und allerhand andern unterrichtenden Gegenständen aus dem Reiche der Natur, der Künste und Wissenschaften; alle nach Originalen gestochen und mit einer kurzen wissenschaftlichen, und des Verstandes-Kräften eines Kindes angemessenen Erklärung begleitet*. Vol. 6. Tafel 75. Weimar 1807. Accessed online via < http://opac.bbf.dipf.de/cgi-opac/bil.pl?t_direct=x&f_IDN=b0024529berl>. (17 July 2018).

“overtly or latently reflects dominant social and cultural norms, including self-images and images of others” (O’Sullivan, *Imagology Meets* 6). Since children’s literature is typically consumed at an early age, where social and cultural conventions are acquired, (mental) images and stereotypes transmitted in these texts seem to be particularly powerful (O’Sullivan, *Comparative CL* 38). O’Sullivan (*Comparative CL* 13), in trying to close a methodological gap in children’s literature studies, lists nine areas in order to help the researcher define the scope of research and formulate meaningful research questions for the comparative study of children’s literature. The areas which I assume to yield interesting results for my analysis of *Eine Neue Welt für Unsere Jugend* will be explained in more detail in chapter 7.

5. The anthology *Eine Neue Welt für Unsere Jugend*

The anthology *Eine Neue Welt für Unsere Jugend* (NWUJ)⁴⁶ is a remarkable compilation of maps, pictures, stories etc. that, like no other, captures the appeal the United States of America had for children and young adults in the post-World-War-Two era. NWUJ was an unexpected find: I first stumbled across this book in an essay on CYA literature, while studying for an exam at university. I kept the interesting find at the back of my mind, until I rediscovered the title in Reinhold Wagnleitner’s book *Coca-Colonization and the Cold War: The Cultural Mission of the United States in Austria after the Second World War*⁴⁷, while researching for possible topics and fields of research for my final thesis. Shortly after, when I had already decided on the cross-field of imagology and CYA literature as my field of interest, I, again, stumbled over the book in the basement of the Department of English and American Studies of the University Vienna, where my supervisor kept, among other publications which could not be held at the faculty’s library any more, books from a discharged collection – including books donated by the America House library in Vienna, including NWUJ. All these encounters with NWUJ eventually had me decide upon NWUJ as the centerpiece of my final thesis. In this chapter, I will try to introduce

⁴⁶ For reasons of reader-friendliness and practicality, I will refer to the book *Eine Neue Welt für Unsere Jugend* from this point on with the abbreviation NWUJ.

⁴⁷ The book was originally published in German under the title *Coca-Colonisation und Kalter Krieg: die Kulturmission der USA in Österreich nach dem Zweiten Weltkrieg* (Vienna: Verlag für Gesellschaftskritik, 1991).

the reader to *NWUJ* and provide an overview of context and information relevant for my later imagological analysis of the book.

That *NWUJ* is not just any publication for children and young adults of the early 1950s becomes clear, when reading Wagnleitner's (144) exuberant description of the book:

The best self-presentation of the United States was an anthology developed especially for children and youths entitled *Eine neue Welt für unsere Jugend* (A new world for our youth), compiled by U.S. cultural officers in Germany and published in 1953 by the Verlag für Jugend und Volk. On 480 pages the United States was portrayed in the best possible light through reports, stories, verses, and letters, with over 500 photographs and pictures. No other youth book can better illustrate the ISB's efforts toward reaching young Austrians (and Germans). No book from this period documents better the unquestionable attractiveness of the United States. Just how many childhood yearnings for trips, dreams of exotic adventures and unknown challenges, or wishes for a better life and modernity were furthered or even first ignited by this work can hardly be estimated. The big sales success of this quite elaborately produced, yet still affordable, book allows the conclusion that many young readers enthusiastically reached for the fascinating expedition to the New World that seemed attainable, at least here between two book covers.

Apart from Wagnleitner's description, finding information on *NWUJ* turned out to be rather challenging. Most of my information on *NWUJ* was gathered through online research⁴⁸. The book was apparently first published in 1951 in West-Germany under the title *Das Amerikabuch für die Jugend* by the publishing house Hirschgraben (with the seat in Frankfurt am Main) – a publishing house specialized on educational books, which was later bought up by the well-known publishing house Cornelsen. It was then republished in West-Germany by the publishing house Welt in Wort und Bild, S. Heuft K.G. in Cologne in 1953. In the same year, the book was also published in Austria under the altered title *Eine Neue Welt für Unsere Jugend: Die Vereinigten Staaten von Amerika in Berichten, Erzählungen, Aufsätzen, Versen und Briefen mit über 500 Photographien und Zeichnungen* by Verlag für Jugend und Volk in Vienna. It is probably noteworthy to mention that a second book – the European counterpart, so to speak – *Das Europabuch für die Jugend: Erzählungen, Reportagen, Aufsätze, Verse, Lieder* was published in West-Germany by Welt in Wort und Bild, S. Heuft K.G. in 1954.⁴⁹ Apart from the excerpts of literary texts from American authors such as Edgar Allan Poe, Mark Twain, William

⁴⁸ I consulted for instance online market places of antiquarian bookseller as for instance www.abebooks.de, www.zvab.com or www.booklooker.de.

⁴⁹ The book is similarly structured and introduces Europe and European costumes, sights etc. in the same way *NWUJ* introduces the United States of America – with the only difference that the authors try to give the young readers, being Europeans themselves, an understanding of their own continent with its manifold cultures and peoples.

Faulkner or Thomas Wolfe, the editors and/or authors of the other informative and narrative texts in the book are not explicitly named. Wagnleitner (144) mentions a collective of “U.S. cultural officers” who apparently compiled *NWUJ*, whereas the book itself⁵⁰ vaguely refers to a group of young German and American journalists, authors, translators, and photographers but does not specify any names. As I do not have access to sales numbers, distribution or retail price(s) of *NWUJ*, neither in Germany nor in Austria, I cannot confirm Wagnleitner’s claim (144) that *NWUJ* enjoyed a considerable popularity (at least in Austria), not least because of its affordable price (again, I am unfortunately unable to specify “affordable”). A proof for Wagnleitner’s argument concerning the considerably wide distribution of *NWUJ* could be that *NWUJ* can be easily found and purchased at various antiquarian booksellers, which suggests a wider circulation of the book in German-speaking countries. Indeed remarkable is the book in view of the elaborate design and the high number of beautiful illustrations and photographs, both in color and black-and-white, which can be found on almost every page of the book.

The book in general can be described as an anthology, namely a collection of literary pieces and texts, both fiction and non-fiction, letters, quotes, maps, excerpts of historical documents, and even songs. Often the line between fact and fiction, historical facts and romanticized elements is blurred, especially in case of the ‘short stories’ in the book. The question of possible intentions and purposes of this blend of fact and fiction will be part of the following imagological analysis of the book. The texts are divided in subsections, each covering a broader topic of American lifestyle, history, culture etc. These topics are: “Kreuz und Quer durch die Staaten” (“A Cross-Country Tour through the States”, my translation), “Geschichte und Geschichten” (“History and Stories”, my translation), “Leben in den USA – Von der Wiege bis zur Bahre” (“Life in the USA – From the Cradle to the Grave”, my translation), “Sport – Gross und Klein” (“Sports – Young and Old”, my translation), “Aus Erziehung, Kunst, Kultur” (“Of Education, Arts, Culture”, my translation), “Technik und Verkehr” (“Technology and Transportation”, my translation), and “Wissenschaft, Forschung, Erfindergeist” (“Science, Research, Inventiveness”, my translation) (*NWUJ* 6-8). The book also has a colorful book cover with illustrations of ‘typical’ Americans, which slightly remind one of cartoon figures. Inside, on the endpapers, both at the front and at the back of the book, there is the same, page-filling map of the United States, which shows the distribution of the main industrial and agricultural products, for instance cattle and crops, as well as of the occurrence and/or mining of natural

⁵⁰ See Appendix (p. 77) for the full text of the „left blurb“.

resources such as coal. One might find it interesting that only the capitals of the individual states are marked on the map, meaning that the locations of very well-known cities as New York, Chicago or Los Angeles are not indicated.

All texts in the book are written in German or are, in case of the literary excerpts of American authors, German translations. However, the attentive reader will notice that English words are scattered all over the texts, smoothly integrated into the German sentences: “Dann schätzen sich die Bewohner aus den kleinen Nachbarstädten, die nur in New York arbeiten, besonders glücklich, weil sie die Abende und das *Weekend* auf dem Lande und in kleinen Einfamilienhäusern mit Gärten verbringen können.“ “Die *Story* hat sogar den Vorteil, wahr zu sein.” (*NWUJ* 13, 32, emphasis added) I assume that these small details in writing-style are supposed to imitate ‘youth slang’ and are intended to add to the overall attractiveness of American culture and lifestyle, which includes, naturally, also the English language. The introduction of *NWUJ* is directed at the “junge Leser”⁵¹, the “young readers”. Considering the topics and choice of texts for the anthology, I assume the target group of *NWUJ* to be children or young adults between ten and fourteen years old. What is noteworthy is that the authors and editors of this book are clearly keen to please and attract girls and boys alike. Some stories are even explicitly targeted at one or the other group: “Die “Boy Scouts of America”” (*NWUJ* 285-287), ““Football” – ein Kampfspiel Mann gegen Mann” (*NWUJ* 305-307) or “Margret wird ein “Camp-Fire-Girl” (*NWUJ* 202-207) – in this chapter also other youth clubs and youth organizations are introduced –, and “Mädchen stellen beim Baseball „ihren Mann““ (*NWUJ* 302-303). Some are intended to attract explicitly both girls and boys: “Selbst ist der Mann – auch der Junge und das Mädchen” (*NWUJ* 171-172). Behind all these carefully selected texts which tell of places, customs and adventures that certainly left any reader awestruck, is a portrayal of the USA that is indeed a place European youths could only dream of and wish for. What exactly makes the USA as portrayed in *NWUJ* such a dreamlike and desirable place will be elaborated in the following analysis.

⁵¹ See the Appendix (p. 77-78) for the full introduction text.

6. Preliminary considerations for the imagological analysis

6.1. Method and principles

The imagological study of the anthology *NWUJ* aims to investigate reoccurring mental images of the United States of America and identify prominent patterns. For my analysis, I will draw on the methodological guidelines proposed by Leerssen (*History and Method* 26-29), which were updated and again listed under the title “Principles of imagological investigation” by O’Sullivan (“Imagology Meets” 4-5). I would like to summarize and list the principles relevant for my analysis and add my own thoughts (O’Sullivan, *Imagology Meets* 4-5)⁵²:

1. ‘Identity’ and constructs of identity cannot be fully excluded from imagological research. Indeed, the whole discipline currently experiences a renewed interest and significance with the upsurge of new scientific disciplines (for instance gender studies) concerned with the search for and construction of ‘identity’. However, it is important to stress that imagology is interested in the representations of these constructs and entities. The representations of cultural and national identity do not correspond to the truth, as they represent images of stereotypes, not actual reality.
2. Imagology is a discipline which investigates (perceived) differences (cultural and social) via “characterological explanation”. Meaning that specific national, social and/or cultural traits are deduced from stereotypical beliefs, which are ascribed to a nation or other social group.
3. Imagologists understand the intertext(s) of these stereotypical representations of a group in a text (i.e. the American nation in *NWUJ*) as tropes. These tropes are then investigated in terms of their tradition. This means that an imagological analysis e.g. will look upon the function of a trope in a text, whether the trope is reinforced or even negated, if there is a variation of the trope, if it is questioned or maybe even ridiculed.
4. The way a trope is realized and used in a text can only be fully accessed through contextualization of the respective trope within the text. This also includes genre-specific conventions and other narrative or poetic characteristics.

⁵² For the full lists, please confer O’Sullivan (*Imagology Meets* 4-5) and Leerssen (*History and Method* 26-29), respectively. My numbering of the principles does not correspond with the numbering in O’Sullivan and Leerssen. Naturally, neither O’Sullivan’s nor Leerssen’s list of principles of imagological research are exhaustive. Depending on the scope of the imagological research, one will have to adapt the suggested principles accordingly.

5. As has been repeatedly addressed, it is indispensable for the imagological investigation of images to contextualize the text within history and the period of its origin.

6. Another aspect which is relevant for an imagological analysis is the target audience of the analyzed text. Especially in the case of CYA literature, where the target audience is a defining factor for the classification of CYA literature as such, it is important to ask e.g. “How is its rhetoric and deployment of national tropes geared to his target audience?” or “Is there any evidence concerning the text’s reception and impact?” (Leerssen, *History and Method* 28)

In view of the fact that *NWUJ* is a book, the main focus of my analysis will be ‘text’, i.e. literary and other narrative texts, along the traditional understanding of imagology as a “text-based discipline” (O’Sullivan, “Imagology Meets” 5). Nevertheless, the anthology *NWUJ* is so rich in visual elements (photos, colorful maps, drawings etc.) that it would be an analytical shortfall to not take these into consideration, as I consider both verbal (the actual text) and visual elements (maps, photos etc.) relevant for a thorough imagological study of *NWUJ*.

For the imagological analysis of *NWUJ* I have identified four prominent images (see chapter 7). I have based the identification of the images to be discussed on five broad areas, which are suggested by O’Sullivan (*Comparative CL* 38-42). These areas, which I have slightly adapted to the purposes of my analysis, will also be the framework for my analysis of the images in *NWUJ*. They are the following: ‘culture-specific topographies’ (e.g. the Wild West), ‘extra-textual function of images’ (e.g. How may the evoked images of the USA have served their cultural mission in Austria/Germany?), ‘poetological aspects of the representation of Americans/the American nation’ (e.g. Are familiar images of America affirmed or even contradicted?), and ‘constancy and change in the representation of Americans/the American nation’ (e.g. Is there a shift in the depiction of American characters?).

6.2. Hypotheses

Before I finally dive into the analysis of *NWUJ*, I would like to dedicate a few lines to the expected outcomes of my analysis. I will also briefly address the limitations of my analysis. The analysis is focused on two general questions: “How are they [the Americans⁵³] portrayed and why?”, and “Where do images come from, why and how are these ones being used in this particular text at this point in time?” (O’Sullivan, *Imagology Meets* 5) Starting from these two

⁵³ Please note that whenever I am speaking of ‘Americans’, I am speaking of all inhabitants of the United States of America.

questions, I have formulated the following research question, which I aim to answer in my analysis: How and in which ways could the anthology *NWUJ* have been used as a tool to promote and nurture the enculturation of children and young adults via mental images as a means for their reeducation and resocialization post World War II? By taking a closer look at each image, I aim to decipher the relevance and impact in the process of socialization and the (re)forming of democratic consciousness among Austrian/German youths. I also aim to demonstrate how the authors of the anthology *NWUJ* make an effort on every page of their book to create an image of the USA that acts as a favorable counterexample to postwar European society. Accordingly, I hope to find evidence for my claim that texts such as *NWUJ* distributed and confirmed mental images of the USA which existed among children and young adults alike in postwar Austria (and Germany). I will also examine in which ways *NWUJ* could have propagated images of the USA as a model nation for democracy. Further, I would like to illustrate how already existing topoi of ‘Americanness’ are fostered, contradicted or varied in *NWUJ*, and in how far this could have served cultural transfer and propaganda purposes in the context of (re)education programs. In my introduction of *NWUJ*, I have alluded to the fact that the authors of the anthology – except in the various short stories or excerpts of books – are a not further specified collective of presumably US-American and European (i.e. German and Austrian?) authors. This adds the interesting aspect that the ‘spectator’ may at the same time be the ‘spectant’ or in other words, the ‘self’ (the own culture) is at the same time the ‘other’ (the culture perceived from the ‘outside’).⁵⁴ If applicable, my analysis will also describe possible negative images of Americanness in *NWUJ* and address the question, if critical depictions are intended and if so, in which context and with which possible intentions they appear. Likewise, I will also try to identify, if certain characteristics or popular images of America were intentionally omitted.

I am well aware of the fact that my analysis can only provide a snippet of possible existing images of America and Americanness in the historical context of *NWUJ*. My analysis neither raises the claim to be a representative study of the images of the spectator group(s) nor is it able to avoid potential shortcomings, as for instance particularism, the lack of historical variability or the impossibility to include various discursive levels at all times. Also, I would like to re-emphasize at this point that this study does not aim to solely identify images in a binary context

⁵⁴ Apart from this aspect, I will mostly refrain from the description of auto- or heteroimages in my analysis, as I have stated before.

(How A sees B vs. How B sees A). Instead, I would like to cast light on these images of ‘otherness’ and identify and explain possible reasons why ‘A’ or ‘B’ is depicted in a certain way of why ‘A’ or ‘B’ presents itself in a certain way. In doing so, I am, again, aware of the fact that much of my arguments and findings of images of ‘otherness’ will be based on assumptions and that these images are in no way true representations of the extraliterary reality (also see Leerssen, *National Character* 281-282).

7. Analysis of *Eine Neue Welt für Unsere Jugend*

For my imagological analysis of *NWUJ* I have identified four images of the United States:

1. Wild and untamed nature vs. urbanism
2. Imagotypical figures: From cowboys to the modern woman
3. Technology, capitalism and industry – an American success story
4. How it is done – the USA as a role model for a democratic society

These four topoi will be described and analyzed in more detail in the following sections.

7.1 Wild and untamed nature vs. urbanism

The image of the American landscape was traditionally dominated by notions of a wild and untamed nature. Up until the 19th century, European literature imagined the ‘New World’ as a utopian landscape that not only waited to be discovered but was most notably the solidified projection of European dreams and yearnings for a social and civilizational reset. The vastness of the American soil and especially the ‘Wild West’ were also popular settings for adventure novels, especially for young adults and children. A prominent example are Karl May’s tales of Winnetou and Old Shatterhand, which enjoyed (and still enjoy) a great fascination and popularity in Austria and Germany (Seifert 49, Weinkauff 28-29). As we know, images are not a fixed concept but are often subject to variation, for instance as a reaction to historic and/or societal changes. Likewise, the image of America as a yet untouched and free land experienced a crisis in European discourse with the rapid advance of technology and industry in the U.S. This had the effect that in the course of the 19th century the prevailing image of the pristine nature of the USA was gradually overshadowed by images of urban landscapes.⁵⁵ As a

⁵⁵ Although it has to be stated that the ‘Wild West’ still remains relevant as a setting for the much loved ‘Westerns’.

consequence thereof, the image of America, which was dominated by perceptions of a wild and untamed nature, was extended by including aspects of a counterimage: America as a symbolic place of modern (but mostly unrefined) society – the USA became the epitome of modern civilization with all its negative (and also positive) implications (Seifert 50-51). This change in perception of the ‘New World’ in Europe was problematic for the cultural mission of the U.S.⁵⁶ and continues to be an issue, with which the authors of *NWUJ* had to deal. What the authors of *NWUJ* wanted to show was an America that was not only desirable because of its ‘Wild West’ scenery but also – if not primarily – because of its progressiveness. It was, therefore, necessary to prove that the urban scenery was not a symbol for a society ignorant of high-culture, but an aspiring place where a modern, democratic society could thrive. A closer look at the images of ‘landscape’ in *NWUJ* brought some interesting findings: Although the authors of *NWUJ* meet the expectations of their young readership with narratives of cowboys and Native Americans, wild and untamed nature is merely the scenery in front of which the ‘typical’ characters of ‘Wild West’-narratives move. It is rather the urban topography that is the setting for the ‘real’ people of America’s society. Also, it seems as if in *NWUJ* not untamed nature but rather the urban landscapes stand for freedom and new possibilities. American cities, or at least urbanized areas, are the new places of longing for the battle-scarred Europeans. Not entirely coincidental, probably the best-known US-city receives a particularly clever introduction right at the start of *NWUJ*: From the perspective of a European traveler New York is construed as a symbolic gate into a new (and better?) world:

Wenn nach einer Fahrt von fünf Tagen und fünf Nächten über den Atlantik die Wolkenkratzer der Halbinsel Manhattan aus dem Wasser emporsteigen, empfängt der Reisende aus Europa seinen ersten Eindruck von Amerika und empfindet, daß der Name “Neue Welt” zu Recht besteht. (*NWUJ* 9)

In the very first sentence the text evokes the image of the USA as a symbolic fresh start and fresh soil into which the seeds for a new life can be sown and later reaped. These lines are accompanied by an impressive photograph of the Manhattan skyline as one would see it upon arriving in New York. A few pages later (between pages 16 and 17) the reader will also discover a colored photograph of Manhattan with the caption reading “Abendstimmung über Manhattan, New York”, all with twinkling lights and skyscrapers – indeed a city of dreams. On the first five pages of the book, New York, the hustle and bustle on its streets, as well as the city’s

⁵⁶ See chapter 2 for more details.

fascinating attractions are introduced. The text also mentions some downsides of the ‘city of superlatives’ (*NWUJ* 9):

Die Slums der unteren Stadt, vor allem beim East River, gehören zu den elendsten der Welt. Zu schnell wuchs die Bevölkerung durch Zuwanderer, so daß die Bauprogramme nicht mehr folgen konnten; außerdem ist nicht jeder Eingewanderte dem scharfen Tempo und harten Lebenskampf New Yorks gewachsen. (*NWUJ* 12)

However, the negative image is quickly brushed aside and exchanged with a more positive image of the American can-do attitude: “Nach der neuen Stadtplanung aber werden diese Slums bald der Vergangenheit angehören” (*NWUJ* 12). The images of the urban landscape of New York serve, as already described, as a setting for a modern, American society. It symbolizes, however, not only technical and social progress, but is at the same time also symbol and transmitter of a democratic ideology:

Ihr [the city’s] reibungsloses Zusammenleben und Zusammenwirken auf engem Raum beweist, daß nationale und rassistische Gegensätze nur Vorurteile sind. Wenn auf diesem Boden, der eine solche Atmosphäre der Völkerharmonie ausstrahlt, jetzt das Verwaltungsgebäude der UN entstanden ist, kann man hoffen, daß die dort zusammenkommenden Vertreter der Nationen von dem gleichen guten Geiste inspiriert werden, der New York zur Hauptstadt der Welt machte. (*NWUJ* 13)

The described urban topography of New York evokes notions of communal life and literally radiates equality and harmony between all ethnic groups. It is on this soil, where also the UN headquarters, likewise a symbol of the peaceful coexistence of nations and peoples, is built. All in all, the very first text of the anthology already sets the agenda for the rest of the book: the equality of nations and peoples, the possibilities of a modern, democratic and progressive society, and, above all, the freedom of the individual.

The close relationship between topography and ideology can be also observed when the authors meet stereotypical expectations of the representation of the American landscape. The myths of untamed nature, especially the ‘Wild West’, which only the most audacious men dared to conquer, are (re)told: “Im Westen Nordamerikas gibt es heute noch Gebiete, die noch genau so wild und unerschlossen sind wie zu Zeiten der Indianer und Büffelherden” (*NWUJ* 101). Stories e.g. of the unfortunate encounter of Knutson’s warriors with Native American tribes (*NWUJ* 106-107), of Buffalo Bill (*NWUJ* 38-40), of Cowboys (*NWUJ* 41-45), and rodeo riders in Texas (*NWUJ* 45-48), all set in stereotypical American landscapes, are exactly what one would expect from a book about America. But also these stereotypical images of the American landscape are sometimes ‘repainted’ in *NWUJ* as also the pristine nature of the American West, a rather dominant image of the American environment, experiences the merits of the advancing

technologization in the US. Accordingly, the topographical images of the American West transfer, besides the idea of freedom, also concepts of progression and technology:

Da griff die USA-Regierung ein. Staudämme bezwangen den Strom. Der schönste und größte von ihnen ist der Boulder-Damm. [...] Das Geheimnis der schnellen Bauzeit lag in einem neuen technischen Verfahren. [...] Seine elektrischen Generatoren liefern jährlich sechs Milliarden Kilowattstunden, für mehr als fünf Millionen Dollar Elektrizität. Die Dämme geben den Menschen nicht nur Sicherheit vor der Naturgewalt des Flusses und billige Elektrizität, sie gaben ihnen auch frischen Mut. [...] Der oft verfluchte Rote Strom wurde zu einer Quelle des Reichtums, gegen den alles Gold der Inkas und Azteken verblaßt. (*NWUJ* 18)

The topography of the Colorado River valley, illustrated with photographs (*NWUJ* 17, 18), is at the same time depicted as a continuation of stereotypical images of the American environment and extended as a symbol of the American art of engineering. In a similar fashion, romantic imageries of the idyllic past are not seldom mentioned in one breath with amenities of the American style of life, as for instance in this section on Alaska:

Wie vor tausend Jahren leben sie auch heute noch von der Walroß- und Seehundjagd. [...] Einige junge Frauen gebrauchen sogar Lippenstift und sind wirklich gekleidet wie jede Frau in irgendeiner Stadt der USA, nur ihr Gesichtsteint schimmert bläulich, wie alles in diesem nördlichen Licht. (*NWUJ* 72)

It is part of the fascination of *NWUJ* that it manages to confirm preexisting images of the USA and at the same time introduce the reader to the 'other' America. As we know, America served as a projection surface for European utopian dreams of political, economic, social and often also religious freedom of the individual. These images not seldom solidified in the form of the vast American landscapes, not yet fully discovered and, therefore, an almost 'tabula rasa', where everything is possible (Seifert 49). The readers of *NWUJ* will recognize the distinctive landscape, where European adventurers found their dreams, but they will also discover a landscape that is upgraded by technology, while remaining the symbol of unlimited possibilities it used to be. *NWUJ* in every way tries to keep up the image of the USA as a place of European longing. Accordingly, in *NWUJ* also the urban topography, i. e. the American cities (as I have already demonstrated with the example of New York) and even average cities (see e.g. *NWUJ* 50-51), are described as worthwhile places. Most notably the texts in *NWUJ* convey images of the American topography which can be wild and untamed or advanced by technology or urban and progressive. Common to all these images is that they are likewise places, where anything is still possible. They all symbolize what Europe could have in the future: a modern, democratic and progressive society, guided by the principles of freedom and equality. Accordingly, the

images of the US topography in *NWUJ* are in a close relationship with the ideology transmitted throughout the anthology:

Denn neben der Romantik des wilden Westens, den Wundern der Natur und Technik, den großen Städten und unendlichen Wüsten, ist dies vielleicht das größte Wunder Amerikas: daß aus so vielen Menschen so vieler Rassen, Glaubensbekenntnisse, Sprachen, Gewohnheiten und Vorurteile ein Volk, eine Nation werden konnte.
(*NWUJ* 5)

The American people(s) as a multi-ethnic and multi-cultural society and America's imagotypical figures, as well as their role in the transmission of democratic values in *NWUJ* will be the focus of the next section.

7.2. Imagotypical figures: From cowboys to the modern woman

If one has to think of typical American characters, cowboys and Native Americans are very likely to come to one's mind. *NWUJ* is not much different – its young readers will have discovered an abundance of these stereotypical American characters. However, *NWUJ* – although anticipated stereotypes are used and affirmed in *NWUJ* – tries hard to show the readers a greater range of Americanness and a 'truer' picture of 'real' Americans. Already the colorful illustrations on the book's dust jacket give a foretaste of what is to come on the pages inside the book. The figures on the dust jacket are a mixture of rather stereotypical depictions, which very likely will have corresponded with popular images of Americans among the Austrian and German readership, and other, probably less expected figures: There is the red-skinned Native American, adorned with a headdress of feathers and carrying arrow and bow in his hands, young men playing football, an assiduous workman with hammer and pliers, a grim looking man in Civil War (?) attire holding a rifle, a scientist in his white coat, deeply concentrated on the test tube in his hands, an ostensible author with a quill and a notebook in his hands, a gold digger right out of the Wild West with heavy boots on his feet and a spade in his hands, a cowboy with a lasso in his hands, his hat pulled down low over his eyes, two school children and a black-skinned woman with a child in her arms.

The readers of *NWUJ* will rediscover versions of these illustrated American figures on the dust jacket in the texts of the book. I claim that the imagotypical figures in *NWUJ* can be roughly organized into two groups: There are the bold and romanticized heroes of the Wild West, on the one hand, and the diligent modern citizens of urban America, on the other hand. Common to all evoked images of American characters in *NWUJ* is that they promote values

such as freedom, self-determinism, and citizenship. All characters in *NWUJ* keep these values, which, according to *NWUJ*, compose a true American character, up high. Particularly one text, a narrative by Max Ascoli, is quite precise in what defines the American identity:

In den Vereinigten Staaten ist man durch Menschen und immer wieder durch Menschen beeindruckt. Einfache Menschen, von denen so viele als entwurzelte Einwanderer hierherkamen. Hier gibt es keine Giganten, Götter oder Heroen; die einzigen, die noch am ehesten so etwas wie Heroen darstellen, sind jene großen Millionäre oder führenden Persönlichkeiten des öffentlichen Lebens, deren Legendenglanz jeder drittklassige Journalist zerstören kann. Der amerikanische Volkscharakter beruht auf der freudigen Bereitschaft, in einer Gesellschaft von einfachen Menschen zu leben und zu arbeiten – einer Gesellschaft, die dem einzelnen Individuum seine Chance gibt, weil das der beste Weg ist, es zu guten Leistungen anzuapornen, und weil in dieser Gesellschaft noch etwas von der alten Weisheit und Erfahrung der alten Menschenherde lebt, die sich hier selbst zu regieren versucht. (*NWUJ* 167)

In every way, the (ideal) American characters portrayed on these pages are counter-images to the (alleged) stifling European formality and etiquette (see *NWUJ* 116). Genuineness, down-to-earthness and appreciation for convenience and practicability are recurring characteristics of the American characters as depicted in *NWUJ*. The characters of the various narratives in *NWUJ* are also connected through the idea of a free and self-determined life – both values are described as being inherent to the self-image of every American. What counts are their accomplishments as upstanding citizens, as researchers, engineers and politicians. One will also notice that the Americans in *NWUJ* not only act as a counter-image to the European corset of conventions and traditions, but that they are often also portrayed as being more relatable and accessible people. In general, most characters in *NWUJ* are very likeable and make it easy to recognize oneself in one of them. At any rate, they do well as attainable and relatable role models. I would argue that this impression originates from the fact that the cherished and appraised Americans in *NWUJ* are clearly no heroes with almost superhuman qualities. Instead, they are portrayed as people like you and me, as upright people who will eagerly set their hand to task (see e.g. *NWUJ* 113, 114, 167). An especially impressive and inspirational example of the American ideal type is the Cowboy – portrayed in *NWUJ* in an almost surprisingly stereotypical fashion:

In den Prärien des nordamerikanischen Westens, wo die Rinder zahlreicher als die Menschen sind, leben große, schlanke, braungebrannte, oft o-beinige Burschen, die hochhackige Stiefel und einen breitrempigen Filzhut tragen; sie reiten in einem hornartig auslaufenden Sattel, und aus ihrem ewig lächelnden Gesicht ragt die von der Sonne rotverbrannte Nase. Das sind die amerikanischen Cowboys; sie gehören zu den glücklichsten und kühnsten Menschen. (*NWUJ* 41)

The very first lines of the chapter “Cowboyleben – Zwischen Arbeit und Romantik” (NWUJ 41-42) evoke an image of cowboys which meets every pre-conception of this stereotypical American character and could have been similarly found in every other (youth/children’s) novel on the market. The cowboys described in this chapter are a romanticized and ideal version and most likely did not correspond to the reality of a cowboy’s everyday life in the USA of the late 1940s and 1950s. Nevertheless, the description of this upright, altruistic character as the “Idealtyp der amerikanischen Jugend” and the descriptions of his “hartes, romantisches Leben”, of his “malerische Kleidung” and his “menschlichen Tugenden” (NWUJ 42) serve a clear purpose: The depicted cowboys are not only the storybook-version of the American character but also the embodiment of many of the virtues that are, as I would argue, part of the ideology transmitted in *NWUJ*. The cowboy in *NWUJ* might not be a realistic representative of the modern American society but he is a symbol of freedom, self-determination and togetherness – reoccurring ideals of the imagined American society in *NWUJ* and ideals that could inspire Austrian and German and even American (see “Wildwest-Helden helfen der Mutter”, *NWUJ* 432) children and young adults.

Although the young readers of *NWUJ* will have predominantly encountered male characters, the author collective of the book is very intent on promoting a modern and inclusive mindset. The texts about and from women or girls are mostly set in domestic areas (see *NWUJ* 208-223). However, *NWUJ* creates the image of a modern woman who is included in all (or at least most) areas of private and communal life. Although the reality might have looked somewhat different – most women in the 1950s would not have led a particularly progressive but rather conservative life that generally revolved around family and household – the spirit of inclusion and equality is present. All texts noticeably aim for an open and (gender-)inclusive tone and even include some inspirational quotes, which would most certainly have made some impression on young female readers in Austria and Germany:

Die amerikanische Frau ist heute beinahe in allen Berufssparten und öffentlichen Ämtern vertreten und hat durch ihr Wirken diese Arbeitsgebiete in jedem Fall reicher und edler gestaltet. Ich sehe weder einen rechtlichen, moralischen, noch geistigen Grund, warum nicht eine Frau Präsidentin der Vereinigten Staaten werden sollte, und ich kenne mehrere Frauen, die alle für diesen Postern erforderliche Qualifikationen besitzen. *Alben Barkley, ehem. Vizepräsident der USA* (NWUJ 214)

The image of a ‘better’ or at least more progressive lifestyle of women in the US and the image of their more influential role within society permeates the pages of the book, particularly the sections dedicated explicitly to American women (see *NWUJ* 208-223). In the chapter “Ein

“dummes” Aufsatzthema? – Wie sich Margot aus der Affäre zog” (*NWUJ* 208-212), a teenager, Margot, has to write an essay on women in America and at first struggles to define characteristics which make up *the* typical American woman. The text plays with familiar images as Margot ponders on her task: Is it the Hollywood actress, smoking and driving expensive cars or the stressed business lady rushing through the streets? The text makes clear, however, that, whatever defines this typical American woman, is different from what defines her European sisters. The alleged freedom of the American women is traced back to the early days of the colonial age, when women were scarce, and men presumably had to answer to the wishes of their female companions. More than her European sisters, the typical American woman is a woman who has both feet firmly on the ground and who knows her mind:

Man muß eine dieser Amerikanerinnen herausgreifen, denkt Margot, eine, die vielleicht nicht typisch ist, deren Leben über das der anderen etwas hinausragt, die aber all die Eigenschaften verkörpert, die in besonderem Maße den Frauen in den USA eigen sind. Ihre größere Selbstständigkeit, ihre Findigkeit, ihr Selbstbewußtsein, die eben die Folgen des „freieren Klimas” in diesem Land sind. (*NWUJ* 211)

One will notice that the valued characteristics of the American woman very much correspond to the qualities that define the American male characters. Both female and male characters in the narratives serve as role models and identification figures. Further, both female and male Americans in *NWUJ* are in every way a counterpart to typical European characters and especially a counter-image to the European elite. The image of people who are unimpressed by the rules and conventions of long traditions and likewise unimpressed by a self-proclaimed cultural elite, must have offered a particularly strong message for the young post-war generation in Europe – especially when this stance is taken up by women as well. The Americans in *NWUJ* fulfil and affirm the stereotypes and expectations of a society guided by freedom, by a spirit of modernity and by a cult of convenience, as well as by wealth (to a certain degree) that comes with it. The characters the reader encounters, as the texts in *NWUJ* emphasize, are no distant role models but attainable and, therefore, worth aspiring to. The image evoked of the ‘typical’ American citizen also fits into the mindset transferred in *NWUJ*: Not unlike the fact that the American nature and landscape signify a new start and freedom, the people who act within these spaces are themselves symbols of the same concepts: freedom, equality and a general feeling of togetherness – the pillars of a functioning democracy – in keeping with the motto that is introduced on the very first page of the book: “Unter der Haut sind wir im Grunde alle gleich” (*NWUJ* 5).

The created image of American society is a positive one throughout – in a book, where the USA (i.e. the author collective) wants to present itself in the most positive light possible, the inclusion of texts on problems and tensions of any kind would have stained the images which the book is so eager to evoke. Still, *NWUJ* cautiously refers to some (negative) images of the USA and addresses some (social) tensions and issues. One of the biggest issues in US society up to this date, namely the manifold injustices Black Americans are confronted with in everyday life, is also addressed in the chapter: “Die schwarzen Bürger der USA – Vom Leben der amerikanischen Neger” (*NWUJ* 66). However, the real problems of the Black American community in the US are largely omitted or dismissed. The fact alone that Black Americans get a section on their own and are not self-evidently part of the American society otherwise addressed, makes this group an ‘exoticum’ already. Even the illustration of the Black American woman and her child on the dust jacket of the book sets her apart from the other figures. She and her child both have stereotypical thick lips and slightly different clothes than the other cartoon figures. The fact that Black Americans in the 1950s were still victims of severe injustice in (almost) all areas of life is in a similar fashion lightly brushed aside, or simply not mentioned at all – the image of social cohesion and equality (“Unter der Haut sind wir im Grunde alle gleich.” *NWUJ* 5) has to remain intact. What is more, Black Americans do not get a voice in this text and become objects that are observed and evaluated from an outside position. This is particularly noticeable in the two following quotes:

Offenbar aber fühlen sich die Farbigen des Südens durch diese Rassenschranke nicht allzusehr in ihrem Stolz verletzt und in ihrem Fortkommen behindert, denn es steht ihnen ja frei, nach dem negerfreundlicheren Norden oder Westen abzuwandern. Während der Rüstungskonjunktur des letzten Krieges machten nur 10 v. H. der Südstaaten neger von dieser Möglichkeit Gebrauch. (*NWUJ* 68);

Noch nicht auf allen Gebieten hat der farbige Amerikaner seinen weißen Mitbürger eingeholt. Die Startbedingungen waren zu ungleich. Doch der Geist der Fairneß im weißen Amerikaner gibt dem Farbigen immer neue Chancen, den amerikanischen Standard auf allen Lebensgebieten zu erreichen. Onkel Sam weiß, daß man auf dem Klavier neben den weißen auch die schwarzen Tasten benutzen muß, um Amerikas Nationalhymne spielen zu können. (*NWUJ* 69)

Naturally, the modern reader will find these quotes not inclusive but offensive and racist. It must be remarked, however, that these quotes have to be read in perspective of the historic context. Given the historic and political context, one has to give *NWUJ* credit for the general promotion of equality of all citizens and the promotion of a positive and optimistic picture of the future of Black Americans in the USA.

From an imagological point of view, the depiction of the American people fulfills an extra-textual function (O'Sullivan, *Comparative CL* 39). O'Sullivan (*Comparative CL* 39) describes the extra-textual function of images as follows:

The foreign element acts as a foil against which the writer's own nation appears more clearly, with the familiar image and the foreign image contrasted in order to reinforce awareness of the readers' own cultural identity or to criticize factors of the self-image perceived as undesirable.

In *NWUJ* it can be observed that the American characters depicted often happen to be more favorable than familiar German or Austrian characters. Undesirable images, such as the European woman who is somewhat limited in her possibilities, are set against images of the American woman who is more self-confident and has full freedom of choice. All American characters represent democratic virtues and illustrate the value of the individual in a democratic society – the promotion of a new national consciousness. It is not the power of the masses but the power of the individual that binds the people and, respectively, the nation together. Still, the American characters in *NWUJ* are always familiar enough in order to remain relatable and realistic.

7.3. Technology, capitalism and industry – an American success story

The USA as a nation of technological progress and achievement is an image which contrasts with the images of the untouched vastness of the American landscape, the stereotypical setting of the popular Wild West narratives. The image of the USA as the epitome of a modern society with all its implications was part of the de-mythologization processes of the USA in the 19th century, which was dominated by images of the pristine and wild America. The gloomy images of urban America were part of a widespread anti-Americanism in Europe (also further fostered by National Socialist propaganda) and so was the construction of the image of a materialistic, cultureless and bleak society confined to an equally bleak and urban landscape. The effectiveness and pragmatism of modern American society and economy were often associated with the leading role of the US in modern technology (Seifert 49-51). The high ambivalence of American images in Europe, with America as an almost utopian land of longing and dreams, on the one hand, and America as a symbol of cultural decay and as an objectified nightmare of modernization, on the other hand, would, of course, be problematic for a book that aims to construct a thoroughly positive and exemplary image of the United States for the young post-war generation in Austria and Germany. Naturally, the leading role of the USA as a modernized

and technologized country was a fact that the authors of *NWUJ* would not have wanted to have ignored. The self-evidence with which the USA included technology in their everyday lives was after all one of the most convincing arguments in the propagation and spread of the American Dream. The challenge for the authors of *NWUJ* (and also of U.S. officials responsible for cultural programs in Europe) was to redraw the negative images of modern America. *NWUJ* is particularly clever in the reevaluation of negative images and the invalidation of the alleged cultural decay of the USA.

The chapters on technological progress and achievement in the USA are spread all over the book. The images of the USA as the land of technical achievements, again, act as a foil against Europe, which still has to make up for the time lost in technological progress during the war years. Naturally, in *NWUJ* the technologization of (almost) all areas of life is not a compensation for the lack of ‘old’ culture or tradition but a different and, yet again, ‘better’ approach to life – a lifestyle that is depicted as accessible and self-evident even for the average American. This image of the self-evident technologization of all areas of life is emphasized in *NWUJ* all over again. *NWUJ*, for instance, offers a glimpse into the life and the house-keeping book of an average American family (see *NWUJ* 267-269). All things which are described as basic amenities for the American household, e.g. a washing machine, a telephone or a fridge, were still clearly luxury goods in postwar Europe – things most Austrian and German children and teenagers at that time could have only dreamed of. Also in the respective narrative, *NWUJ* creates the image of a society (in this case the ‘average American family’) that values practicality and efficiency that is available to everyone – yet again proof for the functioning democracy in the USA and the (fairly) equal possibilities of its citizens.

Mary kann sich kein Dienstmädchen leisten. Sie muß die Wohnung selbst sauberhalten. Dabei helfen ihr eine Menge Geräte, die vor dem Krieg dem Arbeiter vielfach noch als Luxus galten. [...] Der Kühlschrank gehört auch bei Mary zum festen Inventar der Küche. [...] In der Küche hängen Papierhandtücher, die man nach Gebrauch fortwirft; ja sogar Papierschüsseln stehen im Schrank, weniger um Geld als um Arbeit und Zeit zu sparen. Denn Zeit ist auch Geld. (*NWUJ* 268)

But it is not only the smaller technical devices and smaller amenities that have become a vital necessity for the average American citizen. Even a car is said to be affordable for everyone:

Das Auto ist für jeden zur Lebensnotwendigkeit geworden. Leute mit dem bescheidensten Einkommen leisten sich einen Wagen, möglichst einen neuen; der alte wird in Zahlung gegeben oder ein Drittel des Kaufpreises angezahlt und der Rest in 15 Monatsraten beglichen. Langt das Geld nicht für einen neuen – alte Wagen gibt es in Massen. (*NWUJ* 269)

Also in this narrative we can again observe the use of counter images: The different economic situation and the lack of technologization in Europe is put next to the highly technologized society in the USA. *NWUJ* even quite explicitly points to the reactionary and stagnant economic situation in Europe as, for instance, in the chapter on television: “In Europa stecken wir noch in den ersten Anfängen, aber in den Vereinigten Staaten wird das Fernsehen ebenfalls schon etwas Alltägliches;” (*NWUJ* 428).

The pioneering role of the U.S. in technology and economy is also vividly illustrated in the chapter “Überraschungen in Pittsburgh – Kumpels besuchen Kumpels”, in which German (coal) miner Sepp Klein narrates his impressions of the mines in Pittsburgh to his German “Kumpels”. Sepp is deeply impressed by the progressive work conditions both in terms of technical equipment (“Sepp Klein zündete sich eine neue Pfeife an. „Was soll ich euch sonst noch erzählen? Vieles ist so wie bei uns, nur moderner, mit mehr Technik, mit mehr Schwung. [...]””, *NWUJ* 181) and especially the organization of the miners in labor unions, and he concludes as follows: “Glaubt mir, da dachte ich lange über unsere Kohlenpott und unsere Arbeit nach. Ich kann nur Vergleiche ziehen und ich muß sagen: wir haben noch viel zu tun, um ebenso weit zu kommen” (*NWUJ* 182). America’s outstanding achievements in science and technology are celebrated also in numerous other chapters, for instance, in the chapters on the so-called “Prefab-House” (*NWUJ* 271), the world’s biggest stratosphere bomber (*NWUJ* 279-284), space travel (*NWUJ* 348-349), scientific achievements in medicine (*NWUJ* 437-446), and many more. Of particular interest for the modern reader would also be the last chapters in the book on the first atomic bomb testing in New Mexico and atomic energy as the “philosopher’s stone” and “energy of peace” (*NWUJ* 473-478).

Part of the successful economy in the USA was, naturally, also the education system. I would like to remind the reader again of the fact that one of the main goals of the American cultural mission in Europe during and after World War II was the refutation of common derogatory images of American culture and society. Also in *NWUJ*, the texts and narratives especially on and about the American people are very attentive to this undertaking. What is mistaken by Europeans as barbarism, unrefined manners, odd customs and exuberant capitalism is in fact American pragmatism, a sense for practicality, the self-evident value of the individual and the prevalent spirit of change, which is said to be carried by all members of American society, regardless of their (former) nationality and social status. This sense of practicality and hands-on qualities rather than mere ‘book knowledge’ is, most interestingly, especially stressed

in the texts on universities and schools in the USA – keeping in mind that the academic field is traditionally firmly established in German and Austrian national identity. The texts in *NWUJ* are almost a plea for the defense of American academia. In fact, their more practical approach on studying and learning is described as probably the ‘better’ and ‘more fruitful’ one, as can be observed in these following quotes on American universities:

An amerikanischen Universitäten legt man auf Förmlichkeit keinen Wert. Hier haben Studenten eine zwanglose und freundschaftliche Aussprache mit ihrem Professor (*NWUJ* 354, caption⁵⁷);

Denn an einer amerikanischen Hochschule geht es nicht steif und feierlich zu und ist man nicht nur auf akademische Würde bedacht. [...] Jeder schätzt das im praktischen Leben Brauchbare, ohne daß dabei natürlich das rein wissenschaftliche Studium, das auf einem beachtlichen Niveau steht, zu kurz kommt. Wissen muß auch praktisch sein. (*NWUJ* 361)

And about the American school system:

So ist man in Amerika immer bestrebt, selbst zu entdecken und zu experimentieren und nicht nur aus Büchern zu lernen. (*NWUJ* 380-81);

Durch diese praktischen Erziehungsmethoden dringen die jungen Amerikaner um so gründlicher in das Wesen der Kunst ein und bekommen mehr Verständnis für sie, als wenn sie lediglich auf der Schulbank saßen und aus Büchern lernten. (*NWUJ* 385)

The success of the American education system is attributed to a more pragmatic approach to education. Accordingly, “[p]rofessorale Weltferne” (*NWUJ* 361) is frowned upon among (college) teachers. First, since successful colleges should be administered similarly to a company, and, second, since realistic and practical content is expected in classrooms and lecture halls alike. This appreciation for pragmatism becomes also apparent, when economic considerations are self-evidently part of the education system and even economy as a school subject is promoted (*NWUJ* 260-264). Overall, *NWUJ* disproves images of an unrefined and unscientific education but depicts a highly-structured, sophisticated and modern education system instead – again, an appealing alternative to the alleged conservative approaches in Europe.

7.4. How it is done – the USA as a role model for a democratic society

At the center of all US (re)education programs and activities during and after World War II was the re-establishment of a society guided by democratic principles. For that purpose, the United States of America had to stage themselves as a shining example of a modern, progressive and

⁵⁷ On the photo an elderly professor is seated in an armchair, surrounded by casually looking (male) students in likewise comfortable chairs. They are attentively listening to their professor.

most of all democratic and inclusive society. Just as Americans had certain images of the typical German and Austrian, also the German and Austrian, naturally, had stereotyped images of Americans. I have described in the previous sections that, for a long time, images of the U.S. were dominated by sentimental images of the pristine and rough landscape – a place to start over, and a place where a new and ‘better’ society could evolve. Images of a nation change however: they get replaced by new images or half-forgotten images are re-evaluated and re-established. The image of America as a place where not only a successful re-start as a society but even a cross-racial and cross-national re-start as a society – the epitome of a democracy – was possible. The image of America as a starting point was however made different by a re-evaluation of the American imagery in Europe: America as the decline of modern civilization and high-culture was a re-occurring stereotype in European discourse before, during and after World War II. This image is, of course, highly problematic for a nation who took up the cause of re-educating and re-democratizing other nations. In order to be a relatable and credible role model for democracy, official re-education programs as well as minor players like the authors of *NWUJ* had to find ways to destroy this stereotypical image of the US and replace it with images of a success-story of American society.

„Es gibt nur ein Fundament, auf dem Frieden und Einheit aufgebaut werden können, und das ist die Freiheit, nämlich die Freiheit des Einzelmenschen in einem freien Staat“ (*NWUJ* 128). As demonstrated by this quote by John J. McCloy, and as I will further elaborate in the following section, the anthology *NWUJ* is rather successful in promoting democratic values. The principles of freedom and equality, of political and religious self-determination permeate all texts. However, there are some texts which stand out. On the one hand, there are a couple of narrative texts which in a lighthearted tone inform the young readers about various instances in the history of the United States, where America’s fight for freedom successfully guaranteed and still guarantees the freedom and equal rights of the individual. On the other hand, there are excerpts from eloquent speeches and quotes of (former) US presidents and other high officials. The topics of the narrative texts are mostly of political nature, as for instance the fight for freedom of the press by a certain Andrew Hamilton, the inspirational paths of former US presidents and, of course, also the modern political system of the USA (see *NWUJ* 108ff). Special consideration is bestowed upon the Constitution of the United States of America, as well as its first amendment in the form of the Bill of Rights – documents that make it supposedly impossible for any kind of dictatorship or tyranny to arise:

Verfassung und Bill of Rights, im Geiste der Aufklärung und liberalen Demokratie geschaffen und in der Folgezeit noch durch neue Zusätze erweitert, sind ein kunstvoll ersonnenes System von Kompromissen und Formulierungen, die eine Macht durch die andere in Schach halten und jede Möglichkeit einer Diktatur von vornherein verhindern. (NWUJ 128);

Wir haben es in den Jahren des Nationalsozialismus erlebt, wie jede Rechtssicherheit aufhört, wenn eine Regierung nach Willkür Gesetze schafft und sich nicht mehr um sie kümmert oder sie nach Belieben ändert, wenn sie ihr nicht mehr passen. Die amerikanische Verfassung hatte den Mut, das was bisher lediglich Theorie war, konsequent als bindende Norm für den neuen Staat festzulegen. (NWUJ 137)

Indeed, *NWUJ* claims that even the uprising of National Socialism in Europe could have been prevented, if the European countries had had a similar constitution: The strong self-evidence in the American minds that extreme systems of government are not possible in the USA permeates the pages.⁵⁸

A no less impressive account of the American self-confidence in their exemplary role as a democratic society, especially because of its alleged authenticity, is a letter from college exchange student Harald to his friend back in Germany. The letter is quite cleverly structured: Harald first ponders stereotypical images he had himself before he came to the US:

Du erinnerst dich doch noch daran, wie wir uns kurz vor meiner Abfahrt über Amerika unterhielten? Wenn ich jetzt so daran denke, was wir damals für abwegige Ansichten hatten; aber es war ja schließlich kein Wunder, denn wir kannten die Vereinigten Staaten nur aus Zeitschriften, Büchern und Filmen. (NWUJ 378)

Throughout his letter, however, he vividly explains to his friend how wrong they have been to misjudge and underestimate the American people and, finally, concludes:

Und überhaupt habe ich den Eindruck, daß sich die Menschen hier gegenseitig besser leiden können als bei uns. [...] Ich bin zu der Ansicht gelangt, daß die vielen Autos, Geschirrwaschmaschinen, Automaten und was es sonst noch an Mechanisierungen geben mag, eine recht untergeordnete Rolle spielen; sie sind nur Mittel zum Zweck, sie sollen nur das Leben so angenehm wie möglich machen. Wesentlich in der amerikanischen Einstellung erscheint mir die Achtung vor dem Nächsten, seinen Ansichten und Neigungen, seinem Glauben und seinem Recht auf Glück. (NWUJ 379)

Harald's appreciation of the American way of life and culture has its limits, however. When he is invited to the college's music group, he is at first hesitant to go, expecting only "American music", i.e. Jazz, a music genre deriving from Black American culture, as is generally known.

⁵⁸ This widespread self-perception is ridiculed in Sinclair Lewis' novel *It Can't Happen Here*. The almost prophetic narrative of the rise of a dictator in a fictive USA of the 1930s relentlessly holds up a mirror to this presumption. Needless to say, the novel again received wide attention with the election of Donald Trump as the 45th US president in 2017.

Harald is relieved to find out that the music group did not offer American Jazz revolutionists, but the familiar European masters:

Als ich zuerst eingeladen wurde, zögerte ich ein wenig, denn Du weißt ja selbst, wie wir über die amerikanische „Musik“ denken. Ich erwartete also, nur begeisterte Anhänger von Tommy Dorsey und Stan Kenton vorzufinden, und war deshalb sehr angenehm überrascht, als wir uns statt dessen mit Chopin, Beethoven, Tschaikowskij, Brahms usw. beschäftigten. (*NWUJ* 378-379)

The unique and today highly valued music culture of the USA, which is here so readily cast aside in favor of classic European music, is a couple of pages further in the book introduced as a “wesentlicher Bestandteil der amerikanischen Volksmusik” und “Schlüssel zum unbekannten Amerika” (*NWUJ* 399). Most surprisingly, even American music achieved what European music could not (yet): “Der authentische Jazz – dem wir augenblicklich in seiner reinsten Form im Bebop begegnen – hat etwas gefunden, was unsere moderne europäische Musik mit allen Kräften anstrebt: die Verbindung zwischen Vitalität und Intellekt” (*NWUJ* 402). A rather bitter pill to swallow for Europe and its self-image as the cradle of high music-culture: America apparently has been able to adopt highly-valued and well-established traditions and ideas from the ‘Old World’ (i. e. classical music), advance these traditions and ideas and, most importantly, give them a specific touch that is intrinsic to American culture (for instance, the incorporation of Black American folk songs, “Plantagenlieder” [*NWUJ* 409]) – at least *NWUJ* claims this to be the case.

All the existing negative stereotypes about American culture had, of course, also an effect on the perception of Western democracy, which the USA represented. The negative connotation of the USA in NS propaganda, which were said to be ‘over-democratic’ and dominated by ‘Jewish interests’, had to be reassessed in the minds of many Europeans. To replace images of a philistine country, incapable and ignorant of any form of higher culture, was certainly not (only) an act of defiance but first and foremost necessary, if any of the reeducation and redemocratization plans should succeed. Only a country whose cultural achievements are valued, could also act as a model for democratic ideas. *NWUJ* is not shy of propagating the role of the USA in the redemocratization of Europe. Especially excerpts of political speeches of (former) US presidents stand out in the anthology, as I have indicated before. The quotes are mostly not incorporated in the narratives or informative texts in the chapter but at the end of each section or chapter. They stand out in layout (because they are all written in cursive characters), but mostly because of their intrinsic message. Almost all of the quotes or excerpts

venerating and proclaiming democratic values – above all, freedom and equality of the individual as both the foundation and moving force of democracy.

Der Frieden, wie wir ihn wünschen, kann nicht mit einem Schlag oder durch ein Land allein verwirklicht werden. Ein Friede, der diese Namens wirklich würdig ist, kann nur gesichert werden durch die vereinten Anstrengungen vieler Völker, die bereit sind, Opfer für die Sache der Freiheit zu bringen. *Die Völker der Welt blicken auf die Vereinigten Staaten als die führende Nation dieses großen Kreuzzugs für den Frieden.* Wir haben diese Aufgabe nicht leichten Herzens übernommen und werden uns ihr nicht entziehen. Wir müssen entschlossen vorwärtsschreiten – Schritt um Schritt – auf dem Wege zur Gestaltung einer Welt, in der wir und alle Völker in Frieden leben und uns in Frieden entwickeln können. (Harry S. Truman, *NWUJ* 143, my emphasis added)

All quotes, as the one above, are emotive, inspirational, tactically well placed and, above all, meant to linger in the memory of the young readers. The image of a nation bringing peace and freedom to all nations is the central message of all these quotes. *NWUJ*, however, does not only proclaim the image of the U.S. as peace-maker but also describes the young readers *how* it is done. To the polity in the USA and especially the right to vote a couple of pages are dedicated, which, once again, show that the U.S. are one step ahead of the game again and can, most importantly, show others how it is done: „Die Amerikaner sehen im Wahlrecht das Fundament der Selbstregierung des Volkes, die Grundlage der Demokratie.“ (*NWUJ* 143) The image of a self-determined and self-confident American society was an important basis for the leading role in which the USA saw themselves and with which they hoped to convince the younger European generations to follow their example. The inclusion of everyone – at least on the surface – did also include the voices of American women as is stressed in a story on the „Camp-Fire Girls“ and other youth organizations in the USA (*NWUJ* 202-207): „Die älteren Freundinnen haben uns erklärt, wie wichtig es ist, daß auch wir Mädchen alles über das Wesen unserer Demokratie wissen, uns um den Aufbau unseres Gemeinwesens kümmern und den Armen im eigenen Land und in fremden Staaten helfen“ (*NWUJ* 203). This is another example, where *NWUJ* demonstrates America's alleged rule of ensuring equality to everyone – yet again a message that would have especially impressed and inspired girls.

Naturally, the American cultural officials realized also the significance of their economic superiority as a convincing argument for their ambitious plans in postwar Europe. *NWUJ* dedicates almost six full pages to the European Recovery Program (ERP), better known as the Marshall Plan (*NWUJ* 152-157). The chapter „Europa wurde wieder flottgemacht“ starts with a rather macabre story of a boy named Peter Kalthöfer, who tragically dies while trying to steal coals or briquettes from a train waggon („Als die Polizisten herankamen, fanden sie nur noch

ein kleines blutiges Etwas, das in der rechten Hand krampfhaft einen Brikettsack hielt.“, *NWUJ* 152), and of his father, a precision engineer, who is struggling to sustain his family. The pathetic narration of father and son Kalthöfer paves the way for the image of the USA, not only as an inspiring role model but as a savior nation: „Da sah man drüben in Amerika ein, daß, wollte man den Kranken nicht sterben und die Krankheit sich nicht wie eine Seuche auf die ganze Welt und damit auch auf die Vereinigten Staaten ausbreiten lassen, etwas ganz Neues geschehen müsse“ (*NWUJ* 154). The imagery of this quote and the following pages is interesting, as Europe is depicted as a sick person, depending on help. The cure appears with the well-meaning „doctor“ George Marshall, who brings medication in the form of food packages and financial aid. The only threat to the economic and ideological healing of Europe and also to the positive perception of the USA in Europe, which all reeducation programs aimed at, is in the eyes of the author collective (and American officials and politicians likewise) unequivocally Russia, i. e. „Moskau“ and its communist ideology. The authors of *NWUJ* are rather explicit on the stance of the USA towards Russia and communism, when the text for instance states:

Die einzigen Länder Europas, die mit dem amerikanischen Hilfsangebot nicht einverstanden waren, sind die kommunistisch beherrschten Länder. In Moskau wußte man genau, daß ein wirtschaftliches Chaos in Europa, Armut, Hunger und Verzweiflung der beste Nährboden für die kommunistische Idee sind. Nur Menschen, die nicht satt zu essen haben, die in zerbombten Wohnungen hausen, die keine Arbeit und keine Kleidung haben, neigen zu politischen Radikalismus. Wo jeder sein Auskommen, seine Arbeit und eine eigene Wohnung hat, da müssen die kommunistischen Parteien langsam ihren Einfluß verlieren. (*NWUJ* 154-155)

Clearly, communism and communistic ideology are per se seen as democracy's biggest threat and, therefore, also a threat to the USA and its role as the leading nation for freedom and democratic values in Europe (and globally). As is well known, the harsh rejection of communistic ideas in *NWUJ* had also a strong political (and economic) dimension. At the time of the publication of *NWUJ*, the Cold War, which caused multiple regional conflicts, had been going on for over five years already. *NWUJ* clear resentment against Russia, i.e. communism, – and the surprisingly straightforward choice of words for a children's and young adult book, at least in the eyes of the modern reader – makes clear that any reeducational intentions on the side of the USA in Europe were, at the time of the publication of *NWUJ*, already eclipsed by current political interests, namely an anti-communist Cold War buildup.⁵⁹

⁵⁹ See also chapter 2.6 for more details.

8. Conclusion – “Amerika du hast es besser”

Amerika, du hast es besser
Als unser Kontinent, das alte,
Hast keine verfallene Schlösser
Und keine Basalte.
Dich stört nicht im Innern
Zu lebendiger Zeit
Unnützes Erinnern
Und vergeblicher Streit.

(Goethe. *Zahme Xenien IX: “Den vereinigten Staaten”*)⁶⁰

“America, you have it better” – this first line of Goethe’s poem, full of longing for the New World, would also work as a subtitle for the anthology *Eine Neue Welt für Unsere Jugend*. The images created in *NWUJ* visualize a ‘better’ life – a life-style that is already possible in the USA and, most importantly, attainable for European youths too. One hardly can get rid of the feeling that the America depicted in *NWUJ* is, indeed, a somewhat ‘better’ place to live or, at least, a model worth striving for. It is then with a bit of irony that the authors already emphasize in the foreword that this is certainly not their intention: “Auch ist es nicht unsere Absicht, Euch nun diese Vereinigten Staaten als besser, schöner oder liebenswerter als die eigene Heimat vorzustellen”⁶¹ (*NWUJ* 5). So, what are the possible intentions of *NWUJ*? First and foremost, *NWUJ* wants to bring the United States closer to European youths and introduce the known and unknown facts about the country, the people and their customs (“Wie es [Amerika] wurde und wie es ist, das will dieses Buch vermitteln [...]”, *NWUJ* left blurb⁶²). In terms of introducing the USA to European youths, the author collective had to deal with a special case: a country that is foreign, adventurous, fascinating, and (geographically) distant but after years of continuing cultural transfer through U.S. goods, accompanied by the spread of the American Dream, also somewhat familiar and close. That the USA are a special case is also reflected in the ambiguity of the mental images in 20th century Europe (and still today): the almost mythic notion of a wild and fascinating continent, was counteracted by images of a hyper-modern but

⁶⁰ The full poem can be accessed online via <www.zeno.org/Literatur>. See Bibliography for the full link.

⁶¹ See Appendix (p. 77-78) for the full text.

⁶² See Appendix (p. 77) for the full text.

cultureless and uncivilized America – the ‘American way of life’ in a way – and with it, also images of the American model of democracy. It is this ambiguity that makes the existing imagery of the USA in *NWUJ* so fascinating to analyze. *NWUJ*, as I have demonstrated in my analysis, turns this ambiguity to its advantage: In all four analyzed topoi, I could identify images that confirmed popular images of an exotic and wild America – the America known from Wild West narratives and adventure stories. At the same time, however, *NWUJ* manages to introduce a yet unknown or at least lesser known side of the USA in the most favorable ways. Negative stereotypes and notions of the cultural supremacy of the ‘Old World’ are disproved with concrete images of democratic life, impressive insights into American cultural and social life and narratives of the spectacular achievements in economy and technology. As a matter of fact, *NWUJ* could not have created a more attractive image of the United States in the minds of Austrian and German youths.

A bit harder to answer is the question of the influence of the anthology *NWUJ*. As I have pointed out in chapter 2.3 the influence of books, let alone a single book, has to be put in perspective. *NWUJ* nor the literature programs in postwar Germany, and especially in postwar Austria, were part of major reeducation or reorientation plans. Still, the choice to compile an anthology especially for children and young adults was certainly done with ulterior motives, as the importance of youth programs for the success of any U.S. cultural offensive was a matter of common knowledge. Although *NWUJ* certainly played a minor role in the U.S. cultural offensives, it unquestionably must have charmed every child and young adult into whose hands it fell. The attractive layout of the book and its compelling stories and the rather clever combination of cultural, ideological, and economic interests vividly demonstrate with how much effort U.S. officials tried to reach young minds in both Austria and Germany. *NWUJ* is highly successful in depicting an America of unquestionable attractiveness. The images presented are compelling and very likely to spark interest in the USA and, most importantly, a sincere interest in the ideology and values this country stands for: the belief in the responsibility of the individual towards society, which is itself guided by equality and the power of the people. Although the factual influence of *NWUJ* in the process of resocialization and enculturation is impossible to measure, the democratic ideology transmitted in *NWUJ* can be still regarded as a beneficent, though minor, factor in the overall ideological endeavors in postwar Germany and Austria.

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10. Appendix

10.1. Additional texts from Eine Neue Welt für Unsere Jugend

Left blurb

Eine NEUE WELT für unsere Jugend

Das im besten Sinne „Abenteuerliche“ ist das Einheitliche, das allem Amerikanischen – so widerspruchsvoll es erscheinen mag – eigen ist. Der Trapper inmitten feindlicher Indianer, der blutig umkämpfte Treck heimatsuchender Kolonisten, die „Wolkenkratzer“ Mannhattans, die Erforschung der öffentlichen Meinung Gallups, das Fertighaus wie aus dem Baukasten, der neueste elektrische Kühlschrank im Arbeiterhaushalt, der zum Millionär emporgekommene Zeitungsjunge, die massenbewegende Boxweltmeisterschaft, der in die Tat umgesetzte menschliche Wunschtraum des Fernsehens, die Kinderstars der Märchenstadt Hollywood, die ekstatische Elementarsprache des Jazz, Edison, Mark Twain, Micky Maus, Comic Strips, Henry Ford, die Atomstadt Oak Ridge, die gewaltigen Staudämme des Tennessee Tales – alles das ist Amerika. Wie es wurde und wie es ist, das will dieses Buch vermitteln, das junge deutsche und amerikanische Journalisten, Bildreporter und Graphiker für die Jugend geschrieben, photographiert und gezeichnet haben, nicht als trockene Abhandlung oder steifleinene Lehrstücke, sondern im Banne des unmittelbaren, packenden Erlebnisses. Amerika – so wie es auch ist: abenteuerlich freiheitlich, großherzig und bescheiden zugleich – so soll es die Jugend kennenlernen, die Jugend, zu der jeder gehört, dem die Erlebnisfreude noch einen Impuls des Lebens bedeutet.

Foreword

Liebe junge Leser!

Für richtige Knaben und Mädchen war schon zu der Zeit, als Euer Großvater um die Großmutter freite – und schon vorher – Amerika das ferne Land der Wunder, das Land der Abenteuer und der unbegrenzten Möglichkeiten. Mancher auch, dem die Heimat aus diesen oder jenen Gründen zu eng wurde, folgte diesem Ruf seiner Kindheitssehnsüchte. Männer und Frauen aus allen Ländern der Erde machten sich auf die beschwerliche Reise und versuchten ihr Glück auf dem neuen Kontinent.

Heute sind sie Amerikaner. Denn neben der Romantik des wilden Westens, den Wundern der Natur und Technik, den großen Städten und unendlichen Wüsten, ist dies vielleicht das größte Wunder Amerikas: daß aus so vielen Menschen so vieler Rassen, Glaubensbekenntnisse, Sprachen, Gewohnheiten und Vorurteile ein Volk, eine Nation werden konnte.

Euch ist dieses Amerika viel näher, als es noch Euren Eltern und Großeltern war. In wenigen Stunden kann man heute den Ozean überfliegen und in New York oder Boston oder Washington landen. Die politischen, sozialen und wirtschaftlichen Vorgänge in Amerika haben einen direkten Einfluß auf Euer Leben; wie umgekehrt die Vorgänge in Europa und anderen Teilen der Welt ihren Einfluß auf das Denken und Handeln Amerikas haben. Dadurch entsteht ein neues Gefühl der Gemeinsamkeit und der gegenseitigen Abhängigkeit. Ein Bewußtsein, daß es auf beiden Seiten des Ozeans allen Menschen um die gleichen christlichen Werte, um Frieden, Freiheit und Gerechtigkeit geht.

Von Amerika, dem großen Partner der europäischen Kulturgemeinschaft, möchte Euch diese Buche ein wenig vermitteln. Ein Buch wie dieses wird niemals der ganzen Vielfalt eines großen Landes gerecht werden können. Jeder wird sicherlich etwas vermissen, was ihm wert oder wichtig oder wissenschaftlich erscheint. Auch ist es nicht unsere Absicht, Euch nun diese Vereinigten Staaten als besser, schöner oder lebenswerter als die eigene Heimat vorzustellen. Wenn Ihr Euch in dieses Buch vertieft, so werdet Ihr sicherlich finden, daß hinter allem, was das beschrieben ist, als Wichtigstes und Wesentlichstes der Mensch steht. Und Ihr werdet zweifellos spüren, daß dieser Mensch, ob weiß oder braun oder gelb, ob reich oder arm, ob Neu Einwanderer oder alteingesessener Amerikaner, ob Bauer oder Städter, Künstler oder Techniker – daß der Mensch in Amerika gar nicht so anders ist als die Menschen zu Hause. Unter der Haut sind wir im Grunde alle gleich.

DIE HERAUSGEBER

10.2. Abstracts (English / German)

English Abstract

This diploma-thesis aims to investigate mental images of the United States of America in an anthology published in the early 1950s in Germany and Austria. The anthology *Eine Neue Welt für Unsere Jugend* is a colorful and eclectic compilation of articles and stories with the intention to represent and introduce the United States of America to the young post-World War II generation. It is also the basis of my analysis. The analysis itself is based on the following research question: How and in which ways could the anthology *Eine Neue Welt für Unsere Jugend* have been used as a tool to promote and nurture the enculturation of children and young adults via mental images as a means for their reeducation and resocialization post World War II.

For the purpose of answering the research question I have structured my thesis into two main parts: first, the theoretical framework, and, second, the actual analysis of the anthology. The theoretical part is itself divided into two sections: The first section aims to introduce the reader to the historical context of the book. It gives insight into the U.S. cultural mission and U.S. democratization and reorientation for Germany and Austria during and after World War II. The discussion of the historic and political circumstances is focused especially on the U.S. Information Service Centers and their literature programs. The second section then continues to outline imagology, a field of research coming from comparative literature studies, and the cross-field of imagological children's (and young adult) literature research, which provides the methodological 'tools' and framework for my analysis. For the analysis of the anthology in the second part of my thesis I have identified four broad mental images according to suggested methodological guidelines of imagology. The discussion of these images aims to investigate the continuation, variation, and/or contradiction of prevalent mental images of 'Americanness' and their possible significance for the cultural mission of the United States and their reeducation and reorientation plans in the post-World War II-era.

Key words: imagology, mental images, children and young adult literature, U.S. cultural mission, reeducation and reorientation, the United States of America, post-war Germany and Austria

Die vorliegende Diplomarbeit die Untersuchung von mentalen Bildern der Vereinigten Staaten von Amerika in einer Anthologie, die in den frühen 1950er Jahren in Deutschland und Österreich publiziert wurde, als Ziel. Die Anthologie *Eine Neue Welt für Unsere Jugend* ist eine farbenfrohe und vielseitige Zusammenstellung von Artikeln und Geschichten, die der jungen Nachkriegsgeneration die Vereinigten Staaten von Amerika näherbringen sollte, und wird die Basis für meine Analyse sein. Die Analyse selbst basiert auf der folgenden Forschungsfrage: Wie und auf welche Art könnte die Anthologie *Eine Neue Welt für Unsere Jugend* benutzt worden sein um die Enkulturalisation von Kindern und Jugendlichen via mentalen Bildern zum Zweck der Umerziehung und Resozialisierung nach dem Zweiten Weltkrieg zu fördern und zu unterstützen.

Um die Forschungsfrage zu beantworten habe ich meine Diplomarbeit in zwei Hauptteile geteilt: Einerseits der theoretische Rahmen und andererseits die tatsächliche Analyse der Anthologie. Der theoretische Teil selbst ist wiederum in zwei Abschnitte unterteilt: Zunächst wird der historische Hintergrund des Buches vorgestellt. Dieser Abschnitt soll dem Leser Einblicke in die U.S. Kulturmission, sowie die Demokratisierungs- und Umoorientierungspläne der USA für Deutschland und Österreich während und nach dem Zweiten Weltkrieg geben. Die Diskussion der historischen und politischen Umstände wird dabei besonders auf die U.S. Information Service Centers und deren Literaturprogramme fokussiert sein. Der zweite Abschnitt setzt mit einer Besprechung von Imagologie, einem Forschungsgebiet aus den Vergleichenden Literaturwissenschaften, fort, sowie mit einer Besprechung der imagologischen Kinder- und Jugendliteraturforschung, welche die Rahmenbedingungen und methodischen ‚Werkzeuge‘ für meine Analyse bereitstellen wird. Für die Analyse der Anthologie im zweiten Teil meiner Diplomarbeit habe ich anhand von empfohlenen methodischen Richtlinien aus der Imagologie vier grobe mentale Bilder identifiziert. Die Diskussion dieser Bilder soll die Fortsetzung, Variation und/oder Widerlegung vorherrschender mentaler Bilder von ‚Americanness‘ untersuchen, sowie deren mögliche Bedeutung für die Kulturmission der Vereinigten Staaten und deren Umerziehungs- und Umoorientierungspläne nach dem Zweiten Weltkrieg.

Schlagwörter: Imagologie, mentale Bilder, Kinder- und Jugendliteratur, U.S. Kulturprogramm, Umerziehung, Umorientierung, die Vereinigten Staaten von Amerika, Deutschland und Österreich der Nachkriegszeit