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Dedication

For my family and friends, who aren't superspies – just super people.

I dedicate this thesis to my family, friends and future students, who all had to and will have to suffer from my inexplicable passion for reading young adult literature.

To my family, without whose support, understanding and constant pushing, I would not be able to pursue my interests so passionately.

To my very own Liesl and Hannes, my beloved parents, for their continuous support and their belief in me and my mother for sparking my interest in reading English literature that eventually led to this journey.

To my sisters for challenging and grounding me, and for creating opportunities to escape.

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Table of Contents

1. Introduction	1
2. Literature Review.....	3
2.1. Imagology	3
2.1.1. Defining Imagology	3
2.1.2. History of Imagology	7
2.1.3. Hetero-Images in Literature	11
2.2. Stereotype	12
2.2.1. Defining Stereotype	12
2.2.2. National Stereotype	14
3. Young adult spy literature	17
3.1. Spy Literature	17
3.2. Young Adult Literature.....	19
3.3. Young Adult Spy Literature.....	28
4. Analysis of Images of Austria	39
4.1. Settings	40
4.2. Characters.....	55
4.3. Themes	66
4.4. Images of a Nation	73
5. Conclusion.....	77
6. Bibliography	81
Abstract.....	85
Zusammenfassung.....	86

Abbreviations of series and genre indicators

AKA	Also Known As
AR	Alex Rider
CYAL	Children's and Young Adult Literature
GG	Gallagher Girls
JB	Jane Blonde
YA	Young Adult
YAL	Young Adult Literature
YAN	Young Adult Novel
YASL	Young Adult Spy Literature
YB	Young Bond

1. Introduction

When British author Charlie Higson wrote the latest book of the popular Young Bond series, *By Royal Command* (2008), he decided to set the majority of the story in Austria. Considering the long tradition of the country being featured in the popular franchise, this came as no surprise to Bond fans. This history is readily apparent, especially in the films, beginning with the iconic scene in *The Spy Who Loved Me* (1977), in which Roger Moore as James Bond outpaces his attackers in a ski race in the Austrian Alps, ending his escape with the help of a Union Flag parachute. Coincidentally, in the same year the above-mentioned young adult novel was published, the film *Quantum of Solace* (2008) provided stunning images of the open air opera in Bregenz, Vorarlberg. Filming for the newest addition to the franchise, *Spectre* (2015), in Altaussee, Styria and Sölden, Tyrol, has just ended earlier this year with the final film being scheduled for release in winter. The many images of Austria provided in spy films thus far highlight the topicality of the subject matter and raise the question of how the country and its people are represented in other media, especially in literature, more specifically, in young adult spy literature.

Accordingly, the objective of this study is to identify images of Austria and Austrians in contemporary young adult spy literature and their correlating functions. To explore this issue, imagology and comparative research are ideally suited to be used as points of analysis. Ultimately, I strive to find out whether books in this particular genre largely rely on stereotypical national representations or provide a more individual and nuanced picture of the country and its people. Thus, there are several important areas where this study makes a unique and original contribution. Among them are young adult literature, young adult spy literature and the imagology of Austria.

This thesis starts out with a literature review on imagology and stereotype studies, which reflects the growing interest in the two fields across literary genres in the past few years. Imagology generally refers to the study of the textually expressed mental images of a nation and its people within comparative literary research. More specifically, national images are not investigated in

terms of their truthfulness, but rather, seen as literary devices to convey meaning. As such, images are analyzed in terms of their complexity according to the range from stereotypical to highly nuanced national portrayals. In connection, stereotype studies cover one-sided, sometimes grossly generalized and, therefore, highly problematical depictions. Overall, these issues are recognized in recent academic endeavors leading to numerous promising contributions. At the moment, considerable attention is paid specifically to imagology in children's and young adult literature. As such, it is of interest whether the sampled novels provide stereotypical images of Austria and its citizens or grant them individuality.

The literature review is followed by a discussion of the genres involved in order to successfully analyze imagology in young adult spy literature. There are very few studies on spy literature available and the most recent influential work was published in the 1980s, showcasing a great lack of up-to-date literature on the subject. To my best knowledge, young adult literature has scarcely been investigated from a theoretical point of view so far. Unsurprisingly, given how undertheorized both adult spy literature and young adult literature are, studies on the genre at their cross-section, young adult spy literature, are still completely lacking. Consequently, this work seeks to outline genre conventions of YASL that are needed to establish the genre as a viable source of material for academic analysis.

Taking both research foci into consideration, this raises questions about the representation of Austria in young adult spy literature, which I seek to answer in the last major chapter. As will be shown, imagology concerns itself with more than just national characters. As a result, the chapter on the images of Austria devotes attention to settings and characters as well as themes addressed in the texts. A comparison of the two novels, *Out of Sight, Out of Time* (Carter 2012) and *By Royal Command* (Higson 2008), will reveal a large spectrum of images ranging from mere stereotypical representation to highly complex national portrayals. Afterwards, the final subsection summarizes the results and draws conclusions about the imagological representation of Austria in this particular genre. Finally, the thesis is concluded by claiming that the intended readership

of YASL has a great influence on the complexity of national images and that the representation ultimately depends on the function and importance of the setting to the progress of the story as well as the perspective from which it is presented.

2. Literature Review

In this chapter literature on imagology and stereotype studies is reviewed. Imagology, a field firmly rooted in comparative literature, is concerned with the mental images of a nation and its people represented within a text. This chapter starts out by defining this particular research area and discussing its history and major concepts. Subsequently, the importance of examining works of children's and young adult literature through an imagological lens is emphasized and a general outline on images of Austria and its people is given. The chapter ends by thoroughly covering another related theoretical concept, namely, stereotypes. The focus of this section distinctly lies on national stereotypes and their representation in literature.

2.1. Imagology

2.1.1. Defining Imagology

Despite its roots in comparative literature, imagology benefits from a number of studies across academic fields, most importantly social psychology and history. However, this variety of approaches unfortunately often results in a multitude of different terms denoting the same underlying concept.¹ Manfred Beller defines the term *image* by describing it "as the mental silhouette of the other, who appears to be determined by the characteristics of family, group, tribe, people or race" ("Perception, Image, Imagology." 4). In other words, the other can be described by means of their identity and group memberships that are different

¹ For a distinction between the terms stereotype, imagotype, image, mirage and prejudice see Beller "Perception, image, imagology."

from the perceived norm. Relating back to the definition of image, Beller additionally addresses the problems associated with this kind of representation. To elaborate, the portrayal of mental images of a nation always entails underlying value judgments, both positive and negative. However, if and when these only consist of one-sided negative representations, their truthfulness must be critically challenged. In view of all that has been addressed so far, the formation of such images still remains unclear. Drawing on the argumentation of Walter Lippmann, a recognized social psychologist from the first half of the twentieth century, Beller argues that the aforementioned judgments are “conditioned by preconceived notions, prejudice and stereotype” (“Perception, Image, Imagology.” 7), again highlighting the close relation between imagology and the analysis of stereotypical representations.

Despite the problematic terminology, scholars seem to agree on a few basic notions when it comes to the definition of imagology. To illustrate this discussion, some attempts at defining the field of study are contrasted in this section. Already in the 1980s, a pioneer of imagology research, Hugo Dyserinck defined imagology as follows:

ein von der französischen Komparatistenschule hervorgebrachtes Spezialgebiet, das sich mit der Erforschung literarischer ‘Bilder’ (d.h. Vorstellungen bzw. ‘Stereotypen’) vom ‘anderen Land’ befaßt. (13)

Although comparative literature studies frequently deal with texts from various different nations, depictions of foreigners and foreign nations is a marginalized subfield rather than a main study focus within the research area. Nonetheless, Dyserinck argues that imagology has always been inherent to the study field. It simply needed to be named and theorized in order to be taken seriously by the academic community.

Taking a rather similar focus, Emer O’Sullivan highlights the purpose of studies on imagology by claiming,

[t]he aim [...] is to make examination of the literary image of another country, culture or ethnic group a legitimate field of study in literary criticism by proposing theoretical ideas on cultural and literary factors and their reciprocal relationships; it also investigates the role of images in the field of international literary relations and the conclusions they allow us to draw about those who produce them. (*Comparative Children’s Literature* 38)

Thereby, she stresses the abundant room for further studies in this apparently neglected field that will ideally bring imagology studies to the forefront of academic research. For instance, more research on the creators of the portrayed images needs to be undertaken before the association between image and intended purpose is more clearly understood. Another interesting point O'Sullivan raises is that imagology is not only concerned with representing people, but also a whole country (*Comparative Children's Literature* 38). Therefore, the field is not only concerned with characters, but also with settings. This view will also be employed in the following analyses, which assigns equal importance to the representation of settings and characters in addition to related cultural practices and themes.

For the purpose of this thesis, I decided to use Manfred Beller's definition. He describes the study field in question as follows:

Literary – and, more particularly, comparatist – imagology studies the origin and function of characteristics of other countries and peoples, as expressed textually, particularly in the way in which they are presented in works of literature, plays, poems, travel books and essays. ("Perception, Image, Imagology." 7)

Hence, imagology based on comparative literature is primarily concerned with identifying deeply ingrained, mental national images portrayed within a text and questioning the motivation behind using said images. As part of comparative literature, ideally, both similar representations across texts and differences between national images depicted by the nation's own people and foreigners can be detected. Furthermore, in imagological research, the literary images of national characters do not claim to be realistic. In other words, the portrayals do not reflect reality, but rather serve a purpose within its textual framework. Taking the research subjects, the respective texts, as a frame of reference, this field deals with "representations as textual strategies and as discourse" (Leerssen, "Imagology." 27). For this reason, it is completely unimportant to determine whether the portrayal resembles reality, but rather to identify the reasons and strategies behind constructing national representations. Apart from reflecting upon the construction of mental images, it is vital to take the traits of the text itself into account. Put another way, the genre conventions and audience of a text might influence the national representations used (28). As the

images are used to cause a certain effect on or impression in the reader, it is of tremendous importance to closely analyze them.

In connection with the reasons and functions of national representations, it is imperative to not forget subjectivity. This concerns the author's own subjectivity along with the subjectivity of the internal focalizer of the story, since both may have ulterior motives for describing characters in a certain way. For this reason, imagologists focus their attention upon "the dynamics between those images which characterize the Other [...] and those which characterize one's own, domestic identity" (Leerssen, "Imagology." 27). The dichotomy between home characters and foreigners is often revealing for interpretations and gives clues for underlying meanings. Furthermore, when analyzing national images, one has to be aware of one's own national perspective that is strongly shaped by the culture a person grows up in. The, according to Leerssen, ideal objective supranational view on national representations can, therefore, never be fully achieved (29).

Concerning effectiveness, Joep Leerssen claims that the value and success of using said mental national images within literature stems from "intertextual topicality" ("Imagology." 26). In other words, national characterizations comprise tropes, which are repetitively used across texts. Thus, according to him, "the literary record unambiguously demonstrates that national characters are a matter of commonplace and hearsay rather than empirical observation or statements of objective fact" (ibid). However, this would mean that those characters are very likely to be denied of any individuality and quite oppositely, are reduced to a few, probably stereotyped qualities. Claiming that such one-dimensional representations of foreigners are the norm across genres seems to be overgeneralized and rather close-minded given that authors aim to represent reality as closely as possible. Hence, ignoring individuality appears to be a dangerous practice for writers. The analysis will later demonstrate that there are quite a few exceptions to this apparent norm. Depending on their status and function within the text, foreign characters can surpass stereotypical representation and gain complexity.

2.1.2. History of Imagology

Whenever humans come into contact with someone from a different culture, they form an opinion of the perceived other by often subconsciously identifying similarities and differences to themselves. This ultimately leads to the “notion that, like persons, different nations each have their specific peculiarities and ‘character’” (Leerssen, “Imagology.” 17) that constitute national identity. This belief has probably existed since the beginning of human interaction. A number of common stereotypes about European nations have been written down over the ages. For instance, around the year 1700, the Austrian *Völkertafel*, also called the tableau of nationalities, was created. It features traits typically attributed to specific European nations (Stanzel 3-7). However, the field of study concerned with deconstructing these mental characteristics of nations only developed within the previous century (Leerssen, “Imagology.” 21).

The beginnings of imagology research can be traced back to France. Soon after the end of World War II, Marius-François Guyard published an introduction to this newfound field. After receiving critical feedback to the initial groundwork, imagology was, unfortunately, immediately ignored (Dyserinck 13-14). Only after a decade of academically avoiding the analysis of national images, in the late 1960s, did Hugo Dyserinck, a Belgian scholar of comparative literature, found a new school in imagology research called the Aachen program (Leerssen, “Imagology.” 23). In his article, Dyserinck, one of the most influential key thinkers in imagology studies, explains that the multinational nature of his field of study inherently calls for a comparative method to analyze the textually depicted images of the foreign or other (14-15). However, it took defining imagology as a distinct field of study before he eventually succeeded in attracting interest among scholars. Now most of the recent publications acknowledge his pioneering work and draw on his findings. For instance, he clarified that nations are abstract and artificially constructed concepts, which allow us to distinguish between groups (25). In order to be able to do this, one initially focuses on the most obvious perceived differences between nations whereas similarities are completely ignored (Leerssen, “National character.”

69). These supposed national characteristics, imbedded in a text, are then investigated and ultimately deconstructed through imagological studies.

Turning back to the history of imagology studies, Beller ("Perception, Image, Imagology." 7) identifies a proliferation phase during the past few decades that led to a fresh interest in this relatively new research area and ultimately, to a number of new studies around the turn of the millennium. This gain in recognition among scholars of history and social psychology appears to be primarily centered among European studies and is related to changes caused by "the influence of migration, confrontation, and both academic and informal globalization" (ibid). Unexpectedly, as an academic discipline it still is very much restricted to Europe, particularly the German and English speaking parts of the continent. During the rise of this research field from the 1990s onwards, imagology attracted a following across national borders with dedicated studies being undertaken in countries including Austria, Germany and the Netherlands (Beller, "Perception, Image, Imagology.", Leerssen, "Imagology."; Stanzel, Zacharasiewicz). Apart from the increasing recognition within comparative literature studies, imagology attracted attention across other disciplines as well, including, but not restricted to, history and anthropology as well as European and gender studies (Leerssen, "Imagology." 23-25).

One especially noteworthy contribution needs to be highlighted here. In 2007, two key thinkers in the field of imagology research, Manfred Beller and Joep Leerssen, published a very prominent handbook titled *Imagology: The Cultural Construction and Literary Representation of National Characters*. Aiming at "[elucidating] the textual codification of [...] images in literature" (Beller, "Perception, Image, Imagology." 3), their impressive survey includes a comprehensive review of literature and entries on the representations of a myriad of European and other national images along with entries on central concepts within this relatively new field of research. As this book constitutes the earliest comprehensive and major publication outlining imagology studies, its discoveries considerably enhance our understanding of national images. Without a doubt, it significantly contributes to the field of imagology, with a special importance within and focus on the European context. The main

criticism of this volume and the whole research field associated with it, however, is its limitation to Europe. Outside of the European continent, the field is completely neglected. Even though European researchers, such as Waldemar Zacharasiewicz, include texts from other parts of the world, the images are always filtered through a European lens. According to Claudia Perner this bias and the ongoing difficulty the field encounters in gaining recognition outside of Europe is undeniably its main flaw (39). Nevertheless, Beller and Leerssen succeed in pointing out the close link between imagology and the study of national stereotypes. Overall, the present study will greatly benefit from this work and draw from the findings of their inspiring publication.

The published research on imagology covers a range of subjects and angles. While many publications focus on somewhat recent literature, there is a whole group of studies dedicated to older literature as well. One example of such studies is Franz Karl Stanzel's research, in which he outlines the history of national characterization from the Middle Ages up until recently. He and Zacharasiewicz individually took the effort to investigate images according to the climate theory that assigns certain personality traits to people according to their climate zone. Their main subject for the analysis is the previously mentioned *Völkertafel*. It is a Styrian oil painting, on which the still unknown writer "listed the outstanding features of the main nations of Europe in a strictly systematic way" (Stanzel 4). While Stanzel is mainly concerned with national stereotyping, Zacharasiewicz's specialized focus is on imagology across the ages. Many of his publications are collected in *Imagology Revisited*, a volume combining articles he wrote on the matter over forty years of his career. They cover texts written between the 16th and 20th century and primarily focus on the imagology of Europe, with specialized chapters on the representation of Germans, Scots and Austrians among others. While this collection of research is undoubtedly impressive, it is essential to make mention that some of the findings have already lost some of their topicality at the time of publication in 2010. Although new research is completely lacking, the included articles about the imagology of Austria are still informative for this study.

In respect to this thesis, children's and young adult literature prove to be genres widely neglected in imagology studies. To my best knowledge, only very few publications are available that analyze national images depicted in texts for younger readers. While few theoretical studies on children's literature are available, young adult literature still proves to be completely ignored so far. More on the general neglect of this particular genre can be found in the section entitled Young Adult Literature. Despite the lack of publications, it is indispensable to name one scholar who more or less solely established the young research field. Emer O'Sullivan is the leading researcher on imagology in children's literature. Coming from a background in comparative literature with a focus on children's literature, she convincingly argues for the potential of employing imagology to works of children's literature in two fairly recent publications ("Children's Literature.", *Comparative Children's Literature*). Clearly, the research in this area is still in its infancy. Thus, the field provides ample opportunity for original scholarship.

Despite the lack of research, O'Sullivan highlights the importance of critically analyzing images in children's and young adult literature. She convincingly claims that books were "the dominant supplier of culture-specific images and stereotypes for children" up until recently, now sharing this role with new media ("Children's Literature." 290). Therefore alone, CYAL should have attracted interest among imagologists. She further adds that children and adolescents read books during their socialization process, a time in which they are considered especially malleable (*Comparative Children's Literature* 38). Particularly with CYAL, the effect of stereotypical representations of certain nations on young and impressionable minds might cause serious misconceptions, and therefore, is in need of a particularly critical investigation. While studying the impact of such aforementioned prejudiced images of Austria on young adult readers would go beyond the scope of this study, it is nevertheless of great importance to question the use of stereotypes, especially in connection with CYAL.

2.1.3. Hetero-Images in Literature

Having established that imagology studies try to determine the function of images ascribing certain attributes to countries or people, it is important to further specify these images. Subsequently, a selection of findings on images about Austria and Austrians is presented. To briefly recap, “[i]magology 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” (Hoenselaars and Leerssen 251). As such, it raises the question of how to categorize these mental images of nations.

As regards perspective, one has to differentiate between self-images and images of another nationality. Put another way, researchers distinguish the represented national images according to their supplier depending on whether the images are supplied through an interior or exterior point of view. While the first type refers to auto-images, the second one is denoted hetero-image (Leerssen, “Image.” 342). The latter is further defined as the opinion people have about the shared attributes of another national group and their “purported character” (343). Moreover, they are susceptible to change “both in valorization and in substance” (ibid) because they so heavily depend on the writer’s own perceptions. This study exclusively focuses on hetero-images and sets out to investigate images about Austria and its inhabitants from the standpoint of various English-speaking countries, in particular Great Britain and the United States of America.

After having defined hetero-images, I now move on to discuss the very limited number of studies on images of Austria in more detail. Generally, findings are greatly dependent on both genre and time period. Consequently, although the amount of published research on hetero-images of Austria is increasing, the findings of the individual studies do not allow for generalizations for a number of reasons, most prominently, due to a limited sample size and the subjective nature of texts. Consequently, the field mostly consists of small-scale, qualitative studies. Seen collectively, the body of theoretical literature on hetero-

images of Austria is still scarce consisting of a number of articles with hardly any, more comprehensive publications.

Yet, a limited number of articles reveal the perceived distinct characteristics of Austria and Austrians. Many of these findings were collected in a conference in the year 2000 and later published under the title *Austria and Austrians: Images in World Literature* edited by Wolfgang Görtschacher and Holger Klein. Their comprehensive volume outlines the auto- and hetero-images of Austria and its people from numerous perspectives and over a number of periods. Certain themes reoccur in many publications about Austria. In terms of the nation's history, both its imperial and national-socialist past are often referred to. As an example of the former, Austria is presented in Italian literature through images "inspired by the political and cultural splendor [...] of the Austrian-Hungarian monarchy, with a focus on motifs of decadence" (Grüning 77). Concerning National Socialism, the "myth of Austria's role as Hitler's first victim" (Zacharasiewicz & Mittermayer 101) often persists. Regarding settings, "[t]he country is, above all, identified with its beautiful natural scenery" (98).

2.2. Stereotype

2.2.1. Defining Stereotype

A considerable amount of literature on stereotypes has already been published. An especially noteworthy contribution to this area of research is Michael Pickering's seminal book *Stereotyping: The Politics of Representation*, in which he provides a comprehensive review on stereotype studies by tracing their history back to Walter Lippmann, the founding father of this field of study. Moreover, a detailed overview on the research up until the year 2001, the year of publication of Pickering's own work, is provided. Surprisingly, he does not use criticism sparingly by calling the field heavily undertheorized and calling the concept of stereotyping problematic in itself.

As concerns the history of stereotype research, as early as 1922, the writer Walter Lippmann was the first to coin the term *stereotype* for images used to represent and understand other nations that are fairly persistent in time (Pickering 16-17, Krakau 10). According to Pickering, Lippmann's understanding of stereotypes is twofold. On the one hand, he clearly identifies "stereotyping as a serious problem in opinion formation and reproduction" caused by its resistance to change and the inherent danger of misrepresentation resulting from gross overgeneralization. On the other hand, Lippmann also emphasizes the importance of stereotyping for information processing and as a necessary tool for categorizing (Pickering 18).

As was indicated earlier, stereotype is a commonly used construct in literature research and yet a concept difficult to precisely define. Over the years, a number of scholars have set out to adequately describe this phenomenon. They came up with a variety of definitions ranging from very broad statements to more specific descriptions depending on the foci taken. Nevertheless, a generally accepted definition of the term is still lacking. For the purpose of this study, I chose Michael Pickering's definition.

In their specific forms, stereotypes are one-sided characterisations of others, and as a general process, stereotyping is a unilinear mode of representing them. While they occur in all sorts of discourse, and can draw on various ideological assumptions, stereotypes operate as a means of evaluatively placing, and attempting to fix in place, other people or cultures from a particular and privileged perspective. (47)

As a consequence, it is essential to investigate whether stereotyping is utilized for othering in a reduced and biased manner, reiterating old and deeply ingrained prejudices. In addition, the power dynamics between who is describing and who is being described must be considered.

As has been previously noted, classification still appears to be the main reason for employing stereotypes. Recently, a team of researchers elaborated that stereotypical classifications are described as "aids to explanation, [...] energy-saving devices, and [...] shared group beliefs" (McGarty, Yzerbyt & Spears 2). In agreement with Lippmann and Pickering, the categorization of groups based on perceived similarities and differences is seen as the main reason for employing and forming stereotypes. However, they usually are shared by a

large number of people who negotiate their individual normative opinions to form collectively accepted, relatively stable and long-lasting ones (McGarty, Yzerbyt & Spears 2-6). Unfortunately, these group efforts often result in generalizations rather than acknowledgment of the complexity of human beings or nationalities. In this context, a stereotype is a preconceived notion of what people are expected to be, look and behave like. This kind of simplification makes a group of people fit the norm and thereby allows for classification but inevitably denies the complex reality of people's lives.

Having defined stereotypes, it is equally essential to establish how they are formed. In scholarly publications, several theories have been proposed to explain their formation, those being mainly divided into models focusing on either content or process (Brown & Turner 67). With reference to the latter, research shows that stereotype formation depends to a varying degree on observation, expectation and theoretical knowledge. In connection with the former, studies demonstrate that "participants held stereotypes about groups with which they had little or no contact", implying that these beliefs are mainly based on the subjects' expectations. Additionally, research continuously reveals that subjects nevertheless believe there to be a "kernel of truth" in stereotypes (68). Despite these findings, this study does not set out to provide evidence on whether the depicted representations resemble the truth, but rather to find out whether they are stereotypical.

2.2.2. National Stereotype

Stereotypical representation in literature is often employed with regard to the nationality of a character and traits assumed to be representative of his or her home country. This practice has existed for thousands of years, even in writing, originally dating back to Antiquity. Uncritically reproduced images of other nationalities, often reduced to a few overgeneralized characteristics, were the general norm for centuries before attracting academic concern over the last hundred years (Chew 180-181). Stereotype studies is the first academic discipline to attend to those often problematic national representations by

analyzing them and questioning their function and truthfulness. As discussed in the previous section, a few decades later, the 1950s saw the beginning of another related field of study, imagology or image studies, which denotes a new discipline concerned with critically viewing, deconstructing and comparing textual images, which often, but not always, consist of stereotypical national representations.

Franz Karl Stanzel, a key Austrian researcher in the field of national stereotypes in literature, published a noteworthy article on this matter. In it, he seconds Lippmann's twofold understanding of stereotypes by relating them to national characters in literary works. According to him, the positive interpretation entails "a preliminary generalization about a complex subject such as the characteristics of a nation", which is constantly changing and forming a more intricate picture when new evidence arises. However, the representation of national stereotypes becomes a problem when it is characterized "by persistence in time and rigidity of thought" and thereby "resists revision" (1). In its most extreme form national stereotyping means "[t]he reduction of national character to one feature representative of the whole nation and the generalization of this particular trait" (2). This implies a fixedness that is particularly dangerous and misrepresents the actual heterogeneity of the group in question.

Regarding stereotypes in literature, it is vital to consider power dynamics between the national character that is represented and the one describing him or her. As has been established already, stereotypical representation entails value judgements by attributing either positively or negatively connoted characteristics to a nationality (Beller, "Stereotype." 430). Rebecca Lukens, an American professor of children's literature, recommends being "particularly watchful for stereotypes of people from cultures other than the dominant ones, because stereotypes [can] do great injustice" to those being portrayed (83). To put it differently, "[t]hroughout history, there has been a tendency to fixate one's estimate of foreigners or of foreign nations in terms of a limited number of foregrounded attributes, while reciprocally reserving for oneself or for one's own group the contrary (usually superior) characteristics" (Beller, "Stereotype." 429).

Hence, it is of great importance to examine a text according to stereotypical representations and what value judgements are attached to those representations.

In reference to travel accounts, Stanzel further rightfully asserts “[t]he innocent eye is a myth [...]. Whether [travelers] are aware of it or not, they carry as mental luggage, as it were, ideas and notions about the foreign country they are visiting” (1). With respect to the origin of the images, he strongly disagrees with the argument of former researchers, who believe that the “images of foreigners are formed mainly by our experiences”, and illustrates his criticism by pointing out the persistence of national stereotypes over time. Accordingly, opinions “become long-lasting stereotypes when they enter literature” or film (ibid). In these media, the stereotypical representation of foreigners has the purpose of “serv[ing] as a foil” to the national characteristics of the protagonist and his or her home (Stanzel 2). In other words, stereotypical representation is utilized in order for the reader to be able to “see [his or her] own image in the otherness of the foreigner” (7). These arguments illustrate the importance of critically analyzing the images in relation to their supplier, may the supplier be the author him- or herself or characters acting as internal focalizers within the text. Consequently, the character’s history needs to be taken into consideration with the purpose of detecting the metaphorical mental baggage he or she carries before even entering the country in question.

Regarding characterization, even in fiction, authors often strive to create a plot and characters that resemble reality as close as possible because “[n]othing is [...] more important in our reading of novels than the sense that we are encountering real people in them” (Mullan 79). This is particularly vital for giving the reader the opportunity to identify with the protagonists of a text. The goal is to arrange the textual information in a way that the reader can easily recognize a type as well as a character’s individuality and complexity (82-84). Concerning prose, Stanzel identifies “a certain tendency to present home characters rather as individuals and foreign characters rather as types” (2). Thus, this study provides an exciting opportunity to advance our knowledge on how the American and British protagonists in the selected young adult spy novels

experience Austria and its inhabitants, and whether the accounts make extensive use of national stereotypes or present a more rounded and nuanced picture of the whole nation. So far, this thesis focused on theoretical aspects pertaining to the current study. The following chapter will discuss the medium and genre YASL in more detail.

3. Young adult spy literature

The novels analyzed in the subsequent chapter can be categorized as young adult spy fiction, a genre that has not yet been properly defined. This is due to the relatively small number of books belonging to this category and the general problem of defining books by their genre, or more often the overlapping genres, they fit into. To illustrate, these texts lie at the cross-section between spy literature and YAL. In order to be able to adequately discuss the imagology in YASL, the superordinate genres need further defining. For this reason, the first section in this chapter defines adult spy literature and traces the history of the genre. The second section starts out by focusing on the scarcity of academic theoretical discussion on YAL. Unfortunately, there is lack of scholarly definitions of the genre, therefore I will review literature on this subject to identify characteristic elements of YANs. Lastly, specific attributes many novels belonging to the body of YASL have in common are identified and discussed. As a result, a list of attributes to qualify the genre are introduced, creating a frame for the succeeding analysis.

3.1. Spy Literature

John A. Cuddon uses a very broad definition of the spy story by categorizing it as “[a] form of fiction devoted to various kinds of espionage” (“Spy Story.” 908). The main reason for the almost impossibility of finding a universal definition of spy literature in a narrower sense is, unfortunately, its substantial overlaps with other genres, such as detective or adventure fiction in addition to the thriller (Cuddon, “Spy Story.” 908; Seed 233). Despite the apparent parallels, David

Seed comes up with additional features requisite for classifying a novel as spy literature. “It prioritizes investigation; its sphere of action seems to be beyond the law; its characters use aliases and invented identities”, but most notably, “it is characterized by the clandestine” and, in relation to that, suspense (233). To clarify, missions usually start “with a purpose requiring actions that must be kept secret because they transgress conventional, moral, or legal boundaries” (Cawelti & Rosenberg 13).

As concerns the history of spy literature, publications of the genre are a phenomenon of the past two centuries. Although the secret nature of clandestine operations has mesmerized people since Antiquity, the first spy novel was published only roughly 200 years ago. In 1821, the renowned American author James Fenimore Cooper published a book titled *The Spy*. However, it took decades for the genre to be established (Cawelti & Rosenberg 11, 34). Spy literature went through a proliferation phase around the time of the two world wars, a full century after Cooper’s work, before eventually developing into what Seed describes as “the Cold War pattern” (238). Undeniably, the most influential and prominent spy character is Ian Fleming’s James Bond, who originated in this time and tremendously influenced the genre. The novels of this period are characterized by internationalism, a quintessential element, which has been dominating the field ever since, with many publications referring back to the settings used in the original Bond series (240-241). The Bond books also show the turn from the Cold War pattern to mere sensationalism beginning in the 1960s, a change characterized by a shift from the realistic dangers of the Cold War era to exceedingly fictitious enemies and criminal organizations (Britton 99-100). Recent changes in technological advances led to the spies relying more and more on gadgets. The 9/11 terror attacks, as well as following acts of terrorism, marked another great impact on spy literature. As a result, the interest in espionage significantly grew in recent years and is reflected in numerous media including literature and television (222-230).

With regard to the creators of spy literature, Cuddon further argues that “the British (and, to a lesser extent, the Americans) have been and overwhelmingly are the main practitioners” (“Spy Story.” 914). The Anglophone world is

incontestably the largest producer of spy stories both for adult and young adult readers. However, the audience far exceeds the English-speaking readership. Translation enables the distribution of spy literature all over the world. As an example, the same year the final book of the YB series was published in 2008, the novels were already “translated into 24 languages” (Cox np).

3.2. Young Adult Literature

YAL undoubtedly gained recognition within education and library studies, but, in literary theory, the field has been widely neglected so far. As a consequence, it is heavily undertheorized. Researchers draw this lack back to differing theoretical terms and the overall problem of categorizing works of literature, especially when it comes to the controversial boundaries between children’s and young adult literature (Coats 322-323, Daniels 78, Hunt 4-5, Stephens 35).

On the subject of the history of YAL, in the late 1990s, Julia Eccleshare stressed that the genre was very young. Therefore, the corresponding theory was still in its infancy. She supports her claim by showing that the beginning of the genre can be traced back to the United States around the 1950s (Eccleshare 388), the time when teenagers were first recognized as a separate consumer group. Only a decade later did the Young Adult Library Services Association coin the term *young adult*. At the time, the publishing genre meant “to represent the 12-18 age range” (Strickland np). The 1970s and 1980s saw a peak in sales of books filled with critical social commentary and problem-driven plotlines. The many successes of the time include S.E. Hinton’s *The Outsiders* (1967) and Judy Blume’s *Forever* (1986), which are now considered classics. A second peak can be detected beginning in the early 2000s. Especially prominent during this period were certain subgenres, particularly fantasy and dystopian fiction. For example, J.K. Rowling’s *Harry Potter* and Suzanne Collins’ *Hunger Games* series are publishing phenomena of the last two decades (Strickland np).

Another recent development I observed in YAL is the trend towards diversity and embracing formerly underrepresented minorities. The genre is well-known for openly addressing controversial topics and breaking new ground by exposing readers to more diverse perspectives. For instance, Ned Vizzini's *It's Kind of a Funny Story* (2006) features a mentally-ill protagonist, while Sarah Dessen writes about the issue of rape in *Just Listen* (2008). Moreover, one of John Green's bestsellers, *The Fault in our Stars* (2012), chronicles the romance between two terminally-ill patients. YAL succeeded in surpassing the thematic constraints of former years, when the aforementioned books would have been deemed too dark and thus inappropriate for a teenage audience.

Turning to the challenges of theorizing the genre, firstly, one major difficulty for theorists is the varying terms for the genre related to its intended audience. Among the proposed names for the category are: young adult, adolescent, teenage or juvenile literature as well as junior books (Eccleshare 387, Hunt 4, Stephens 34). The latter two terms are clearly negatively connotated suggesting an immature and childish audience not worthy of high literary standards. What needs to be clarified here is that while the intended audience is adolescents, YANs are widely read and enjoyed by an adult readership as well. Research has proven that the compelling stories fascinate a readership that far exceeds its teenage target audience. Rachel Falconer describes this phenomenon as cross-reading. According to her, crossover literature includes a body of literature that "appeals to a dual-aged readership" (368). In her words, the term describes "fiction, aimed at a primary audience of child readers, but also engaging substantial numbers of adult readers" (366). I take some offence with the second statement, simply on grounds of the examples she uses as support for her reasoning. More precisely, her argumentation is based on novels I would categorize as primarily aimed at adolescents instead of child readers. Examples include Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003) and Joan K. Rowling's *Harry Potter* series, of which at least the last few novels, in my opinion, surpass the appropriateness of a child reader. Crossover literature inherently problematizes categorizing a book's readership and defies classification according to age ranges, nevertheless, it is a phenomenon widely recognized in connection with CYAL.

In light of all the arguments brought forward so far, it becomes obvious that defining the genre by its actual readership is inevitably unsatisfactory. For this reason, the body of literature is named after its primary audience. The field of research would greatly benefit from agreeing on one term for this group instead of using different terms as has been the practice. Recently, a trend against the belittling genre titles is noticeable. Major theorists, such as Karen Coats and Caroline Hunt, explicitly use the term *young adult* in their defense of the genre, thereby proposing a more mature readership. Following this argument, I use the term *young adult literature* for this thesis.

Secondly, with regard to theoretical issues distinct to young adult literature, theorists face substantial suspicion and resistance when insisting on separating the genre from children's literature. As a major advocate for a separation of the two, Hunt criticizes the common theoretical practice of subsuming YANs under the wider term children's literature without acknowledging the differences between these two genres (4). This phenomenon can be observed not only in English-speaking countries, but also in German publications. For instance, Thomas Kullmann and Hans-Heino Ewers both do not differentiate between literature for children and adolescents. Some scholars even openly argue for their choice to neglect YAL as a separate genre. Perry Nodelman, a well-respected researcher of children's literature, is one of them. Despite criticism, he insists that the two genres cannot be satisfactorily distinguished (Nodelman 191-192, quoted in Hunt 4). This prominent view exemplifies the notion of inseparability. Outraged by the disregard, Hunt concludes her literature review by critiquing that "not a single major theorist in the field deals with young adult literature as something separate from literature for younger readers" (5). The belief of Nodelman and his followers, which was very common at the time of Hunt's criticism in 1996, is, from a contemporary point of view, somewhat outdated. For the past few years a group of scholars has been utterly dedicated to the field of YAL. They are determined to persuade others of the importance of distinguishing literature written for adolescents from the one targeted at preadolescents and small children (Coats 322, Daniels 78-81).

Thirdly, critics try to denunciate YAL on grounds of allegedly not meeting high literary standards. In his article, Jonathan Stephens summarizes the accumulated criticism before going on to defend the genre. He lists that YAL is called “simplistic”, “[l]ess than literary”, “[w]ritten by less serious or amateur writers” and of generally lesser quality because it is considered to be written primarily for children (Stephens 34). Likewise, Cindy Lou Daniels encourages researchers to enter the “unchartered territory of YA literature” (81) in order to “legitimiz[e] a genre whose position on the fringe is undeserved” (80).

Her main criticism concerns the diminishment of the genre, as she criticizes that

works that have been labeled as YA tend to be ignored by many serious literary critics. Some still believe that YA literature is merely a secondary category of childlike storytelling—didactic in nature—and unworthy of serious literary evaluation, when, in fact, it is really an overlooked and underappreciated literary genre that has only recently begun to attract the critical attention that it deserves. (78)

The major argument for the aforementioned neglect of YAL is that the boundaries between children’s and young adult literature supposedly are still unclear. YAL is commonly viewed as a subgenre of children’s literature rather than a separate genre consisting of its own subgenres, comparable to the way that children’s literature struggled to be recognized as a separate genre.

Children’s literature is sometimes referred to as a genre on the grounds that it is a distinct category of publishing with recognized conventions that set up certain expectations in its readers. One problem with this view is that children’s literature also *contains* all the genres and subgenres used to classify writing. (Reynolds 77, original emphasis)

Fortunately, over the past century, children’s literature has been able to overcome this criticism and nowadays is widely recognized as a separate genre. It is hopefully only a matter of time until YAL receives the same respect.

The arguments in favor of categorizing YAL as a separate genre vary in their power of persuasion. A rather weak argument Karen Coats brings forward is that YAL “exerts a powerful influence over its readers at a particularly malleable time in their identity formation” (315). However, this supposed influence is extremely difficult, possibly even infeasible to scientifically measure. A slightly stronger argument can be made about the high standards of YAL based on its

sales rates. According to a recent statistic by the American Association of Publishers, which came out in December 2014, books aimed at this demographic have seen an explosive growth (Stampler np). Compared to the previous year, sales of adult fiction went slightly down, however, YAN purchases increased by 22.4 percent. This ongoing spike in sales figures reflects a popularity that is arguably indicative of the appeal of the body of literature. With the intention of solving the mystery surrounding YAL, the characteristics of YAL will now be identified and brought to the foreground. To provide a better picture of what fits the category, more concrete elements to qualify the genre are listed below.

YAL²:

- depicts a teenage protagonist
- has a coming-of-age storyline
- depicts themes corresponding to the interests of young people
- has a concise plot over a relatively short time span
- provides vicarious experiences through multiperspectivity
- is characterized by optimism
- is marketed directly towards adolescents
- is characterized by contemporaneity

Given the broad range of subgenres, it is impossible to identify consistent characteristics across the body of literature classified as YAL. While not all of the features above have to be met in a text to be considered fitting the genre, books employing a combination of them usually meet the standards.

The teenaged protagonist is probably the most obvious and nevertheless most significant qualifier for classifying a novel as YAL. A number of theorists attempt to clearly define the intended age group at whom the genre is targeted. Coats asserts “[YAL] is traditionally defined by its audience, not its [normally adult] writer” (323). However, research proves that the actual audience of YAL is far more diverse than she suggests. In contrast to defining the genre by its

² The list is contrived of indicators collected from various sources. The individual references for each characteristic are marked in the following, more elaborate argumentation.

intended audience, in my opinion the genre is primarily defined through its adolescent protagonists. Undeniably, the primary intended audience of YANs are adolescents. As readers want to identify with the portrayed characters, they typically favor texts with narrators or focalizers of a comparable age facing similar struggles as they themselves do. However, even though YAL is not intended for an adult readership, it still has a loyal following of older readers who should not be completely ignored. Likewise, Eccleshare asserts “[w]hat is at issue is not so much the teenage of the reader as the teenage or ‘young adulthood’ of the characters” (387). Consequently, even though the actual readership of YAL is diverse, the age of the main characters clearly indicates the genre.

Closely related to the age of the protagonist is his or her coming-of-age reflected in the plot of the text. However, in order to be able to successfully discuss this overall storyline, it is important to make the age range of the main characters and in connection with that, the assumed age of readers more specific. The previously suggested age range for readers between twelve and eighteen years, which stems from the 1960s (Strickland np), seems rather vague in this context. Today, defining specific age ranges appears to be avoided in literature. Most publications speak of the target audience as teenagers, thereby referring to a readership of thirteen to eighteen year-olds. This denotes a closer correlation with the coming-of-age storyline. This proposed age range of readers is then again reflected in the range of teenage main characters. As the teenage years are commonly considered to be a time of transition, more specifically, the one from childhood to adulthood, the coming-of-age story has become a staple of YANs. Protagonists are concerned with issues relating to negotiating their identity and approaching maturity. This is often accompanied by the character’s dissociation of their parents or parental figures and going on adventures on their own or with a group of close peers.

Another marker of distinction between children’s and young adult literature are the topics a book addresses. This is very closely linked to the age of the protagonist and the coming-of-age storyline again. As has been argued before YAL openly approaches controversial topics including mental illness, sexuality,

rape, addiction and many more. Nowadays their fittingness for an adolescent audience is out of question, whereas for children and preadolescents their suitability is still controversial at times and highly depends on the individual approach by a text's author. In contrast, YAL writers have broken free from restrictions regarding formerly deemed inappropriate topics and now openly approach these sensitive issues. Katherine Bucher and M. Lee Manning argue that YAL should "reflect young adult's age and development by addressing their reading abilities, thinking levels, and interest levels" (9). In other words, YAL embraces topics young people are concerned with and themes that matter to them. Relatability is again a key factor, as readers live vicariously through the characters. A book can be considered especially relevant if the reader's own experiences are validated through the story. Stephens addresses this feature in his attempt of defining the genre by stating:

As I see it, the label 'Young Adult' refers to a story that tackles the difficult, and oftentimes adult, issues that arise during an adolescent's journey toward identity, a journey told through a distinctly teen voice that holds the same potential for literary value as its 'Grownup' peers. (40-41)

Thereby, he defends YAL as worthy of study and warns of underestimating its significance. Similar to Stephens, Bucher and Manning defend the literary merit of YAL and refer to books that "deal with contemporary issues, problems, and experiences with characters to whom adolescents can relate" so as to show readers "diverse peoples and the world beyond their community" (9-10). A realistic portrayal of teenage issues is of considerable significance in that regard.

One further attribute distinctive to YAL is its concise plot. Typically, a YAN is fast paced and follows the protagonist for a relatively short time span in comparison to adult literature. This is especially relevant in reference to the format of book series extremely popular in YAL. Often, a protagonist's life is followed throughout a series with each independent novel chronicling a very short period of time. To demonstrate, the popular series *The Confessions of Georgia Nicolson* shows diary-like entries written by its protagonist. The ten novels cover a total time span of two years and just over 2 months, whereas each separate novel only tells a story of between fourteen days (Rennison,

Luuurve) and eleven months (Rennison, *Angus*). In their attempt of defining YAL, Bucher and Manning narrow the temporal setting down to “a time span of 2 months or less” and explain it through the “focus on the present and future in the [main character’s] life” (9-10). While the argument sounds definitely convincing, the temporal setting they suggest seems slightly exaggerated. For instance, the aforementioned example with a novel covering an eleven month period proves to be an exception to this rule. Nonetheless, very few YANs cover more than a few months in the life of their protagonists, which still is considered quite short. In fact, the plot of a YAN commonly develops over a couple of weeks. In accordance with this trend, a concise temporal setting is indicative for YAL.

Another fairly recent trend in YAL is to promote diversity and multiperspectivity in connection with characters. As has already been asserted, since the turn of the century, YANs have continuously succeeded to break new ground in this matter. The dominance of white characters is still deemed a concern that needs to be addressed. In an effort to gain appeal across reader groups and encourage diversity, YAL persistently pushes to give a more diverse picture of society and started representing former fringe groups. This ties in again with relatability, as previously many social groups were unfairly underrepresented. Since the teenage years are considered formative for the reader’s identity, it is important to represent all kinds of minorities in literature with the purpose of raising visibility for these communities and empowering their respective members. This medium has the unique potential to give readers an insight into the lives of people often perceived as the other due to their skin color, sexuality, disability, beliefs, appearance and more. The goal is not to simply present these individuals as part of a fringe group, but rather to put them more and more into the focus of the story. Ideally, readers identify with the characters and learn to understand other people and cultures better. After all, books are seen as particularly effective in fostering understanding and empathy towards people. Adolescents searching for their place in the world desire to be represented in literature more than any other age group. As a result, multiperspectivity is embraced in YAL more than in other genres.

In terms of reader response, another essential element widely attributed to YAL is its inherent optimism. While the story is not necessarily required to result in a happy ending, the issues covered in the novel are usually solved to an acceptable degree. Although some conflicts can never be successfully settled, the reader leaves the protagonist in a better place than at the beginning of the book. The genre is generally known for its focus on obstacles the protagonist needs to overcome. Despite the sometimes outwardly bleak and hopeless struggles, an avid reader of YAL knows that the problem will eventually be overcome and remains optimistic.

In regards to marketing, YAL is specifically targeted at and marketed for adolescents. In contrast to children, whose parents are typically buying books that they deem suitable for their child, adolescents have the possibility to select the literature they are interested in on their own (Hunt 5, O'Sullivan, *Comparative Children's Literature* 16). As a result, novels must be marketed to a completely different target audience than children's book. A 2005 piece of research found that this teenaged demographic "favor[s] smaller, [...] lighter, less expensive books" (Yampbell 354). As a consequence, more expensive hardcovers are only rarely seen in YAL sections. In bookshops, the paperbacks are usually displayed in separate dedicated shelves, sometimes surrounded by corresponding merchandise. Another aspect to address in this context is the peritextual features. For instance, book covers are often colorfully designed in order to stick out and visually appeal to young people (Ewers 210). Furthermore, authors are advised to adapt the story's language to the target audience. This can be achieved in a variety of ways. YANs are characterized by shorter sentences, more active verbs and less indirect speech than adult novels (211).

Yet another distinct trait of YAL is its focus on contemporaneity. Hunt raises awareness towards the phenomenon that books belonging to this genre become old-fashioned extremely fast compared to those of other genres. One reason for this trend is the preference of young adults for the setting, content and language of a book to be modern and current in order for it to be deemed worthwhile (Hunt 5-6) and relatable. For example, pop culture references on the

textual level are increasingly common. An exception to this trend, however, is slang terms. To explain, these terms tend to become outdated tremendously fast, meaning the authors would risk “alienating or distracting readers” (Feeney np). Novels are adapted to fit contemporary language use, however, the adjustments avoid slang terms to provide a more enjoyable reading experience. Overall, in the genre of young adult literature, a trend towards topicality can be observed with the intention of allowing readers to relate more easily to the story.

Hopefully, this list is able to shine light on the distinct qualities of YAL. I strongly agree with Daniels’ assertion that “it should be readily apparent that YA literature is not the same thing as children’s literature” (78). In short, a typical YAN provides vicarious experiences through a believable and distinct teenage voice and deals with the coming-of-age of an adolescent protagonist and the issues affiliated with this age group over a relatively short time span. In terms of publishing, books are characterized by contemporaneity and are marketed directly towards its primary audience of young people.

As this section established, YAL is a genre separate from children’s literature with its own set of characteristics. There is no more time to waste before the academic world recognizes the importance of YAL and accepts its viability as a separate field of study. What is still missing are further studies on the theoretical basis of YAL to support its legitimacy. As a research area that has not yet been thoroughly researched, future studies on this genre and its subgenres are recommended.

3.3. Young Adult Spy Literature

With regards to young adult spy literature, the defining features of spy fiction written for adolescents are still in question. For this reason, this section will set out to identify the requisites for this genre and support the findings with examples from the body of literature. For the purpose of increasing the research’s reliability, a considerable sample of Anglophone YASL is drawn according to specific qualifications. For example, all books have to be published

in paper form, thereby completely disregarding the large eBook market. One further conscious decision was made, that is, examples of both American and British novels were chosen. By chance, all books were published in series, with the final sample consisting of five book series altogether. The sample includes three American publications. One is the *Also Known As* series by Robin Benway that centers around sixteen year-old Maggie Silver and currently consists of two novels with more to come. Another series is Ally Carter's *Gallagher Girls*, which follows Cammie Morgan from age fifteen to eighteen over the course of six books. The final American publication is the eight-parter about *Jane Blonde* written by Jill Marshall. Two British publications are included as well, both titled after their protagonists: *Alex Rider* and *Young Bond*, consisting of ten and five books respectively. The division between the American publications about female protagonists and the British books centering on male main characters is believed to be a coincidence. Hereinafter, characteristics that adult and young adult spy fiction share are discussed before focusing on the elements distinct to the YA genre.

Expectedly, YASL shares a number of general attributes with its adult counterpart. Among those are the series format, covert action, international settings, the protagonist's physical prowess and extraordinary intelligence, the use of aliases and the romantic subplot. All sampled young adult spy novels are published in a series format similar to the adult Bond books, with each book dealing with a separate clandestine operation. Throughout the series, the reader experiences not only the thrills of spy work, but also sees the coming-of-age of the adolescents involved. Additionally, the format offers the opportunity to set each novel in a different location. The YB novels are perfect to exemplify this assertion. The locations displayed in the series include Scotland (Higson, *Silverfin*), Sardinia (Higson, *Blood Fever*), Mexico (Higson, *Hurricane Gold*) and Austria (Higson, *By Royal Command*). More on how Austria is represented in YASL can be found in the subsequent chapter.

In this sample, most teenage spies have undergone some sort of training to gain their physical strength and cognitive abilities. The training varies from series to series. In the GG series, Cammie Morgan goes to a school for spies

called the Gallagher Academy, where she has lessons in advanced encryption, covert operations and fourteen different languages, among other things (Carter, *I'd Tell You I Love You* 1). In contrast, Maggie Silver is trained through exposure and was given her first lock to pick at the age of three (Benway 1). On yet another path, Alex Rider was exposed to different kinds of sports including mountain climbing, skiing, diving and karate to physically prepare him for his later work (Horowitz 72). Another characterization feature typical of both adult and young adult spy novels is the use of aliases or false identities. Most notably, Jane Blonde is the alias of a teenage girl who in her normal life is called Janey Brown. As soon as she enters her secret spy life she takes up her new name. Similarly, the Gallagher Girls use false identities on many of their missions. When amongst themselves they opt for code names, Cammie is referred to as Chameleon and her friends Bex, Liz and Macey are called Duchess, Bookworm and Peacock respectively. Each alias comes with a full background story, forged ID cards and sometimes even disguises like wigs or glasses. In that regard, YASL is in no way inferior to adult spy literature. One final quality YASL shares with its adult counterpart is the romantic subplot. Unexpectedly, there is a stark contrast between male and female protagonists. While James of the YB series encounters a number of girls on his operations, they are always limited to one book whereas Maggie Silver and Cammie Morgan seek out stable relationships that last throughout the series.

What separates YASL from adult spy literature are the following features:

- Independency of the teenage protagonist
- Private funding
- Innocent childhood
- Invisibility of children
- School background
- Family business
- Spy network
- Family structure
- High number of adult characters
- Peer support group
- Teen-targeted gadgets

A quite obvious difference to adult spy literature is the protagonist's age and in correlation, their level of independency. All protagonists in the sample are in their teenage years. For instance, the initial YB novel starts when James is thirteen and the final one ends with him being fifteen. The GG books follow Cammie from her sophomore of high school year until her graduation: as such, they chronicle the years fifteen to eighteen. Interestingly, the protagonists do not seem to be limited or constrained despite their not being of age. For example, they almost always act without parental or other supervision, which is unexpected when considering the fact that the characters are almost exclusively minors. The complete absence of parents or other adults allows teenager to travel, excel at operations and most importantly to prove themselves in the dangerous and often hostile spy world. For instance, Jane Blonde usually goes on covert operations on her own or with her teenaged spy friend Alfie. Through gadgets Jane can communicate with her technician and educator, but the sole responsibility for an operation's success lies on the teenager. In a similar fashion, the YB character goes on missions without any supervision at all. He often stumbles into his spy work unintentionally. Only after his work is completed, do government officials debrief him to gain information. In contrast, Alex Rider gets sent on his assignments by MI6 officials, but on a mission he acts alone without help from adults. These examples show that some adult involvement is common and exemplified through giving assignments or debriefing after a mission. Nonetheless, for the time of their operation, protagonists are left on their own in very unsafe environments. This level of independency and the absence of adults leads to the characters growing up fast and reflects their coming-of-age. Altogether, the lack of supervision allows an independency that highlights the protagonist's exceptional capabilities, which are certainly unique for people at this young age.

This independency in completing operations alone is only made possible through access to seemingly unlimited resources. This includes tools that will be discussed at a later point along with money and vehicles. The difference between adult and young adult spy literature lies in the origin of the resources. While adult spies count on resources paid for by the government, most teenaged spies are not officially sponsored by the government and thus have to

look elsewhere for financial aid. As a result, those teenagers usually depend on private donors. For this purpose, the protagonists of some of the sampled series have a good friend from an extremely rich family who provides access to private jets and money. In the GG books this character is called Macey McHenry, who is described as the daughter of a vice presidential candidate. The AKA series displays an analogous character called Roux Green. Another way to get funding and gadgetry is through private organizations and spy networks. An example of this would be Jane Blonde and to some extent also Cammie Morgan. The former girl is equipped by her spy supervisor in a laboratory, however, it does not become clear how the equipment and laboratory is paid for. In the case of the GG series, the characters continuously steal or borrow equipment from their school to be able to complete their assignments. Again, the inner workings of how the school gets funding are not revealed. Altogether, most YASL differs from adult spy literature in terms of where the resources for completing a clandestine endeavor come from. In general, characters receive everything they need through private rather than governmental funding.

Despite their exciting and dangerous adventures in adolescence, the main characters each have a fairly ordinary upbringing being entirely unaware of their unique competencies. This allows them normal experiences of growing-up, away from the dangers of the spy world, thereby, restoring the innocence associated with childhood. Most protagonists are utterly oblivious to their spy legacy until they are dragged into their first assignment. For example, Jane Blonde grows up under the name Janey Brown and comes from a rather poor background before a member of her uncle's spy network introduces her to their world. In a similar way, the main character of AR is taken completely by surprise when he uncovers that his uncle has been a spy. Again, this revelation leads to his first assignment. Yet another upbringing in cluelessness, James Bond knew nothing about his late parents' secret job until his undercover work begins. In contrast, other protagonists were somewhat aware of their family's involvement in covert operations but were still raised to feel normal. To exemplify, the parents of Cammie Morgan tried to keep her separated from their own spy work to guarantee their daughter a relatively ordinary upbringing. Despite their efforts, Cammie learns more and more about their job as her childhood

progresses, especially after her father allegedly dies on a secret mission. These numerous examples illustrate that every effort is made to provide these exceptional children with a fairly normal upbringing, thereby allowing them the innocence of childhood.

The supposed innocence of children turns out to be one of their most powerful weapons, as the character's capabilities are constantly underestimated. On the one hand, the children use this power on their own. On the other hand, adults purposefully use children because they seem nonthreatening and harmless to possible targets. The GG series definitely falls into the former category. One time Cammie reflects,

If anyone knew not to underestimate a Gallagher Girl, it should have been this guy. But in my professional opinion, guys almost always underestimate girls. And honestly, we Gallagher Girls wouldn't have it any other way. (Carter, *United We Spy* 16-17)

This quote illustrates the awareness among the girls that they are constantly belittled and misjudged. This is only partly due to their gender and more because of their age. As girls, they do not appear very threatening, but instead of doubting themselves, they derive power from the underestimation of their skills and abilities. In contrast, the AR series belongs to the other category. Alan Blunt, the chief executive of Special Operations at MI6, explains how the agency struggled to find a replacement after one of its best spies, Alex's uncle, was murdered. He claims that "[t]he enemy has [...] killed Rider. He'll be expecting a replacement. Somehow we have to trick him. We have to send someone in who won't be noticed" (Horowitz 50). This shows that the agency intentionally looked for a person that does not pose an obvious threat to the enemy by concluding, "who would suspect a fourteen-year old boy of being a spy?" (52). Although Alex is openly against his involvement, he eventually gets blackmailed into joining the operation. The series shows a very reluctant teenager who is sent on an assignment by adults simply for being the right age to stay under the radar, therefore, relying on the adult enemies to underestimate the young spies. This in turn allows them to work freely and unseen. Frequently, towards the end of the novel, the enemies come to the realization that not only did they fail to complete their plot, but also were hindered and uncovered by a teenager. Young people are well suited for spy work because they benefit from

being perceived as innocent and nonthreatening by their adult enemies, which ultimately leads to them being greatly underestimated.

Due to the protagonists' age, their school background is often very explicitly noted. The prime example for this trend is the Gallagher Academy that Cameron Morgan attends, which is described as a school for spies. This allows the characters not to hide their clandestine adventures from their peers. In contrast, all the other main characters of this sample attend relatively ordinary schools. To clarify, the JB series features a public school that is secretly sponsored by Jane's spy network and whose headmistress is a fellow spy. The last two schools can be described as completely spy-free, normal schools. James Bond attends the prestigious Eton boarding school, while on her first mission, Maggie Silver enters a private high school named Harper to befriend a target. Given the age of the protagonists, it comes as no surprise that schools often serve as backgrounds in this genre. Their significance greatly varies from mere backdrops to settings of major importance.

All novels show spying to be a family business. However, this is dealt with in two very different ways. In some of the books, characters follow their late parents into the business, while in the others, the teenagers participate in operations together with their parents. Sometimes, a combination of these two situations occurs. An example for the first version is James of the YB series, whose parents have died years before he gets actively involved. The second version is exemplified by Maggie Silver, who spies alongside her parents. The combination where at least one member of the immediate family stays active seems to be the third option for a spy family business. For instance, after Cammie's father dies on a mission, she can still rely on her mother to join operations to help her daughter. In comparison, Jane Blonde is a spy legacy as well, before going into hiding, her father erased her mother's memory of being a spy for Jane to be able to grow up in safety. In short, young people usually turn to spying due to familial connections in one way or another.

Moreover, adolescent spies generally operate in some sort of larger spy network. In contrast to adult spy fiction, in YASL the characters often do not

work for a government agency, but rather for private organizations. To illustrate, Maggie Silver, the protagonist of the AKA novels, works for The Collective, Jane Blonde is part of SPI, short for Solomon's Polificational Investigations, and Cammie Morgan, first and foremost, identifies herself as a Gallagher Girl. All these agencies are run by adults and have grown-up members, but also specialize in training young adults for the job as a spy. The two series with male protagonists do not follow this proposed norm. Both teenagers somewhat unwillingly get involved with MI6, the external intelligence section of the British Secret Service. At first, Alex Rider and the young James Bond unintentionally stumble across crime plots. Later, the two are encouraged or forced to continue before eventually being recruited by Britain's MI6. While Alex Rider is sent on his operations by MI6 officials from the very beginning, James gets more and more involved with the agency only towards the end of the series and never officially joins. These examples clearly show that adolescent spies usually work for either a private or governmental spy network and not completely independently.

The smaller branches of these aforementioned organizations resemble a close-knit family structure. Each spy cell consists of a number of adults officially in charge of operations and the teenage protagonist. Sometimes other teenage members are explicitly mentioned. In some of the series, actual family members are part of the spy cell. In the GG series, Cammie Morgan is often joined by her mother, Rachel, and her aunt, Abigail. Her teacher Joe Solomon serves as a father figure throughout the series and marries her mother at the end of the final novel. Moreover, she continually refers to her friends as her sisters and the organization as a whole is referred to as an ancient sisterhood. Similarly, in the AKA books, Maggie's cell consists of her parents and a family friend named Angelo. Other times, the adult members have no family ties with the protagonist. For example, Jane Blonde belongs to a group consisting of her spy godmother, who calls herself G-Mamma, her headmistress, Mrs. Halliday, and her teenage son, Alfie. Undeniably, the self-selected nickname G-Mamma strongly alludes to a family structure within the small cell. Another point worth raising is the absentee mother figures for the two male orphaned protagonists, Alex Rider and James Bond. Alex was raised by his uncle, Ian, who served as a

father figure to the teenager growing up. After Ian's death, Alex is left alone with his young housekeeper and babysitter, Jack Starbright. Likewise, James is also raised by a family relative after his parents' death, but by an aunt named Charmian, who sends him off to boarding school at Eton College. While both boys do have motherly figures, both women are very absent in their everyday lives. Another peculiar fact worth mentioning is that none of the protagonists have siblings. In all five series analyzed, each protagonist grows up as an only child with their spy cells and friends substituting for a family.

The relationship between adult and adolescent characters and their respective functions is very distinct to YASL. What separates YASL from other YAL is the amount of adult characters central to the story as both villains and supporters. Pertaining to the sample, the main villains are always adults, often of the parent generation. To demonstrate, in the GG series, Catherine Goode becomes the central villain in the later novels, and it is revealed early on that she is the mother of Cammie's boyfriend, Zach. This type of betrayal stemming from a source very close to the main character is another common theme, such as in AKA, where it is uncovered that the family's immediate supervisor plotted against them. Another source of adult characters essential for the story is the protagonist's support group. This includes family, in addition to technicians, mentors and supervisors. For instance, in JB her absent father is the reason Jane gets involved in covert operations. However, she gets exposed to the spy world through a character introduced as G-Mamma, her SPI:KE, short for Solomon's Polifunctional Investigations: Kid Educator. Responsible for the gadgets, she equips and teaches Jane. In comparison, in AR, the main character is sent on assignments by MI6 officials who work as his supervisors and equip him with devices to help during the mission. In short, the adolescent spies operate in a world of grown-ups without whom they would often be unable to finish their tasks.

Related to the high number of adult characters, the stories include a number of adolescent peers to even out the age gap. After all, YAL is, to some degree, defined by the age of the main characters. Commonly, YASL features a group of close friends surrounding the protagonist. These characters are used to

represent teenage issues, which often have only little to do with actual spy work. Habitually, at least two teenage characters are included. Firstly, the protagonist's best friend and secondly, a love interest of the opposite gender. In the AKA series, Maggie's love interest is also her target, Jesse. This soon becomes an inner conflict she is not able to discuss with the adults involved in the operation. As a consequence, she chooses her best friend, Roux, as a confidante to whom she can talk about her feelings. However, the spying is a secret hard to keep, which is the reason why innocent peers sometimes are dragged into the action. This innocence of the peer group is typical also of other novels. For example, young James Bond cannot tell his school friends about his solo missions and thus frequently has to make up stories. In stark contrast to that is the GG series, where the characters around Cammie are part of the operations instead of just innocent bystanders. Her group of friends is her main spy cell, in which each member has his or her own role. Liz is the technical supervisor, Bex excels in close combat and, as explained previously, Macey provides financial support in addition to knowledge about the world. Even though the group of peers goes on clandestine endeavors on their own, they nevertheless regularly rely on adults. As the storyline progresses and the operations become more difficult, more and more adults are involved. This resembles the general pattern of adolescent spies, who still are in need of adult involvement to at least some degree. In summation, the teenage protagonist is usually supported by a group of peers serving different roles ranging from innocent bystanders to active participants of covert operations.

The last qualifier of YASL discussed in this section is the absurd, teen-targeted gadgets characters are equipped with. It is important to remark that out of the sample, two characters do not rely on specifically designed tools at all. James Bond and Maggie Silver solely rely on their skills to reach their goals or repurpose things they find. In the case of YB, James unintentionally stumbles into evil plots, which he then has to solve. As he is too young to be an official part of the Secret Intelligence Service, he is not equipped with tools designed by government technicians. Normally, his physical prowess and courageous problem solving skills suffice in leading to success. That being said, James from time to time does use tools, however, they are often repurposed and not

specifically designed in advance. Another example is Maggie Silver, who is trained to be a safe cracker. Her spy work mostly consists of breaking into apartments to surveil locations and befriend targets in order to gain access to information. Her organization does not provide her with any sort of gadgetry to help her accomplish her goal.

In spite of these two exceptions, all other protagonists of the sample have devices and tools at their disposal, without which they would not be able to complete their operations. Usually, there is some sort of laboratory with technicians designing gadgets specific to each spy's requirements before the teenagers are sent on missions. What sets them apart from adult spy literature is the level of absurdity of the provided devices and their teen-friendly design with the purpose of not attracting unwanted attention. One must distinguish between tools provided by adult technicians working for an organization or by teenagers. The former variety is featured in both the AR and JB series. One example of this is the adaptations of a yo-yo, zit cream and a Game Boy Alex receives from MI6 officials. The yo-yo offers "thirty yard of [nylon] and it can lift weights of up to two hundred pounds. The actual yo-yo is motorized" (Horowitz 79) in order to facilitate climbing. The cream dissolves metal, while the Game Boy is used as a photocopier, an X-ray device, a bug finder and a smoke bomb depending on which game cartridge is inserted (80-81). Similarly peculiar gadgets are shown in the JB series as well, including the Wower, the girl-gauntlet and the satispy. To clarify, the spy laboratory disposes of a "Wower", which is a cubicle that heals wounds and transforms Janey Brown into her spylet alias Jane Blonde, including dressing her in the signature silver cat suit and platinum blonde ponytail. Additionally, Jane has a "girl-gauntlet", which has a "pen in the index finger; camera in the middle finger; laser in the ring finger [and] stungas in the little finger" (Marshall 92). An additional, particularly bizarre piece of spy equipment is the "satispy". It breaks up Jane's body into pieces and beams them up into the universe to a satellite before descending them back to the designated location (93-95), essentially functioning as a teleportation machine. In contrast to the previous two examples, in the GG series, Cammie relies on her friend Liz to design gadgetry. At the Gallagher Academy, girls at the beginning of their junior year decide whether they want to be trained in

covert operations or join the research and development course. The latter special field is designated to inventing new tools. In contrast to Cammie, her friend Liz chooses the latter course of studies and from then on is responsible for providing gadgetry to her friends for fieldwork. As far as gadgetry is concerned, the devices showcased in YASL are exceptionally odd and peculiar. Moreover, they are typically camouflaged as products teenagers use.

Taking all characteristics into consideration, young adult spy literature is characterized by some of the attributes it shares with its adult counterpart and some traits unique to the genre. Among the latter elements are the highly independent teenage protagonist, the invisibility of children and the family business. In comparison, the use of gadgetry, a school background and the peer support group are only featured in some selected novels belonging to the genre. Similar to other genres, hardly any novel features every characteristic mentioned above to qualify as belonging to the genre. Analyzing an even bigger sample, it would be fairly easy to identify even more elements distinct to YASL, however, this would go beyond the scope of this research. The attributes listed already provide an adequate outline of what the genre consists of. Given that internationalism is such a vital element of spy literature, it raises the question of how Austria in particular is represented. What will follow is an in-depth imagological analysis of the images of Austria in selected YASL.

4. Analysis of Images of Austria

Now that the research field and genre are defined, this chapter moves on to examine the images of Austria depicted in two young adult spy fiction novels. The two books used for the analysis are *Out Of Sight, Out Of Time* (2012) by Ally Carter and *By Royal Command* (2008) by Charlie Higson. Both publications are part of a book series, the Gallagher Girls and Young Bond respectively. Concerning imagology, the representations are analyzed to gather evidence on whether the books make extensive use of stereotypes or present a more nuanced picture of the nation. For the purpose of answering this question adequately, the analysis consists of three parts. Firstly, the depicted settings

are examined on the grounds of their importance for the story and authenticity. Secondly, the Austrian characters are discussed to find out whether their characterization reflects the complexity of each person's identity. Thirdly, themes typically associated with Austria and their treatment in the two novels are presented. Lastly, the numerous images of Austria in the selected books are collected, contrasted and shown to vary significantly.

4.1. Settings

This section discusses the different Austrian settings in the two young adult spy novels selected. John A. Cuddon briefly defines setting as "[t]he where and when of a story" ("Setting." 861). In other words, the setting includes references of both place and time. Rebecca Lukens rightfully highlights the imagological importance of settings by asserting that "[i]n evaluating a piece of literature, we should be aware of the basic kind of setting, and then decide how it functions in the story. As we analyze this relationship, we evaluate the effectiveness of the author's selection" (Lukens 148). Accordingly, this section describes the various settings in the selected young adult spy novels before determining their purpose within the text.

Concerning the places depicted in novels in general, one must distinguish between backdrop and integral setting, and what meanings they each are intended to convey. Before starting with the actual analysis, the two forms will be briefly described. Backdrop refers to a setting that is "relatively unimportant" (ibid), "unidentified" (150) or "generalized and universal" (151). Nevertheless, this type of setting still fulfills a clear purpose within the novel, otherwise it would not have been chosen in the first place.

In contrast, one speaks of an integral setting when it has a direct impact on either the story, its characters or both. For a setting to be classified as integral, it must be described "in concrete details, relying on sensory pictures and vivid comparisons to make the setting so clear that the reader understands how this story is closely related to this particular place" (149). Furthermore, for a setting

to be categorized as integral, the text's author cannot depend upon the personalized set of "mentally pictured settings" a reader brings (Lukens 148), but rather, the writer should describe the place him- or herself. For this reason, detailed accounts of place or time, often including a multitude of sensory descriptions, are typical of integral settings. The precise descriptions serve to support the reader's ability to envision and thereby, understand the chosen place and time (147).

Having established the meaning of both types of settings, the settings' corresponding effects still have to be addressed. The most obvious reason for selecting a setting is to enable the reader to better visualize the depicted situation. With this overall purpose in mind, Lukens lists a number of underlying functions for choosing a specific setting, including gaining more information on the characters, action and mood as well as serving as a symbol. She emphasized that the setting is often chosen for a combination of all of the aspects above (153-159).

Out of Sight, Out of Time begins with the sentence: "Where am I?" (Carter, *Out of Sight* 5). This initial question by the protagonist Cammie Morgan highlights the importance of the setting, both in a temporal and geographical sense. The first glance of Austria is given through Cammie's eyes.

‘*Snow.*’ I pulled aside a curtain, looked out on a vast expanse of white, and whispered against the frosty glass, ‘She said *snow.*’ ‘Oh, that’s nothing.’ Mary took the curtain from me, sliding it back to block the chill. ‘These parts of the Alps are very high, you see. And, well, we’ve just had a bit of an early spell.’ I jerked away from the window. ‘How early?’ I asked, silently chanting to myself, *It is June. It is June.* It is – ‘Tomorrow is the first of October.’ (Carter, *Out of Sight* 13, original emphasis).

After waking up weak and wounded in a bed not knowing where she is, it soon is revealed that Cammie has lost her memory of an entire summer. The focus in this passage clearly lies on her not remembering the time. With regard to the place, she only knows the convent she is staying at is situated somewhere in the Alps. Contrary to expectations, Cammie does not ask any further questions, although her exact location remains unclear. After all, apart from Europe, there are Alps all over the world, for instance, in New Zealand, Japan and California.

In essence, as far as the reader knows, Cammie could be anywhere. Actually, the location is only specified as Austria later in the book in an instance of analepsis in chapter four: "Since my mother had landed in Austria, I'd barely left her sight" (Carter, *Out of Sight* 35). The quote supports the argument that Cammie had knowledge that the reader was not privy to up until this point. In contrast to the reader, whose only clue is the description of snowy Alps, the protagonist Cammie appears to be aware that the convent is situated in Austria. Surprisingly, the revelation of her location seems utterly irrelevant. Several chapters later, the place is specified further by locating it at the "Austrian border" (70). The location is not specified any further, not even naming the bordering country or countries. In total, the words Austria or Austrian are only mentioned five times throughout the book; four times through the protagonist's introspection in reference to her waking up (35, 70, 146) or being totally exhausted there (116), and once through Cammie's aunt as a focalizer when expressing how worried the family was until they knew where she had been (99). One implication of these findings is that Austria is presented through its remote landscape and functions within the plot mainly as a backdrop.

In the early chapters, Austria is featured as a backdrop of minor importance. As has been established already, the location is not even identified as Austria. Nevertheless, the place is described in some detail. Cammie first glances outside through a "frosty glass" (13) onto snow. Sister Mary immediately tells Cammie, and thereby also the reader, that the convent is located in the Alps, more specifically, a place very high up the mountains. That is all the information the reader directly obtains regarding where the story is set. Several pages later Cammie first sets foot outside the convent, through which the scenery is indirectly described. For instance, "[s]now covered everything", even the forest filled with trees "snapping under the weight of the wet white clumps" (17). Furthermore, Cammie sees "a river that raged at the bottom of a rocky, steep ravine" (18). The following quote supports the interpretation that she is frustrated with her memory loss at this point in the novel and angry about not being able to remember how she got to the convent. Most importantly, she feels like a failure for the spy school she is studying at.

There is something especially cruel about irony. I could recite a thousand random facts about the Alps. I could tell you the average precipitation and identify half a dozen edible plants. I knew so many things about those mountains in that moment – everything but how I'd reached them. (Carter, *Out of Sight* 18)

This passage provides further evidence for the claim that Cammie knows fairly early on in the book where she is. However, the reader is still not privy to this insight. Again Sister Mary is able to provide additional information about her whereabouts, as she tells Cammie that the convent is isolated from the rest of the world and almost completely relies on self-supply. The only connection to the outside world is through a small village further down the mountain, again implying the complete remoteness of the convent high up in the Alps. Drawing on these findings, Cammie concludes, “[i]n my professional opinion, the Alps are an excellent place for hiding” (19). In short, the setting is primarily represented through its high mountains and described as cold, snowy and extremely remote.

The setting of the convent reflects the association of a close relation between Austria and the Roman Catholic Church. To set the situation in a nunnery triggers several effects in the reader and the protagonist. To exemplify, Cammie feels a sense of belonging, as the sisterhood in the convent reminds her of the one at her school by saying, “it’s not that different from life at the Gallagher Academy for Exceptional Young Women” (16). It further creates a feeling of safety within the thick stone-walled building. The remoteness of the convent gives her valuable time during which the nuns can nurse her back to health. Moreover, the Mother Superior of the nunnery is described as bold and imperturbable when Cammie jokingly reflects, “[she] didn’t seem very concerned about ancient terror organisations. She had the look of a woman who might tell ancient terror organisations to bring it on” (11). And lastly, the Roman Catholic Church is the largest Christian confession in Austria. In 2011, at the time of the novel’s publication, 5,403,722 people, or roughly 64 percent of Austrians, were Roman Catholics (Katholische Kirche Österreich, “Katholiken, Pastoraldaten.” 1). Additionally, the number of 4,280 nuns far exceeded the count of 514 friars (Katholische Kirche Österreich, “Klerus, Orden, Kirchen.” 1).

Accordingly, choosing a nunnery as an Austrian setting seems fairly plausible. More on the theme of Christianity can be found in the section after next.

Cammie returns to Austria relatively towards the end of the story, with the setting being integral this time. Once she regains some of her memory, she goes back to the place she was held captive at by an ancient terror organization called the Circle, before escaping to the convent she later woke up at. Supported by her close friends and family, Cammie travels by car until the road ends, then the group continues on foot. She orients herself towards rocks and trees, describing their broken branches. After wading through the snow for an hour, they finally reach the cabin where she was kept imprisoned over the past summer. After finding nothing there, Cammie guides the group to her father's grave.

I was running to something, for something, as I burst through the door and out into the snow. The woods were alive with flashes and beats, images that came in black and white, like I'd seen it all before in a dream. [...] My mind didn't know where I was going, but my legs did. They took me over banks and around pine trees. My body was impervious to the cold [...]. I skidded to a stop at the edge of the trees, exhaling foggy, ragged breaths, staring into the small clearing. But it wasn't a clearing – I knew it. The outline of the trees was too precise, the corners too square to be random. Snow covered the ground, and yet I knew that patch of earth. I'd felt it calling to me for weeks, pulling me back to that mountain. (Carter, *Out of Sight* 235-236)

This situation marks a turning point in the story. After years of not knowing what happened to her father, Cammie finally finds peace in knowing he is dead and buried on the mountain. Again, the snowy mountains and remoteness of the forest are foregrounded. The function of the location is, once more, to be an ideal hiding place, this time for a dead body. In contrast to the earlier setting, this time the landscape is described in vivid details through the protagonist's senses. This detailed account and the importance of the place for the progress of the story makes the setting integral. Altogether, the GG series only shows a very one-sided image of Austria, reducing the country to its snow-covered mountains.

The novel *By Royal Command* is divided into three parts, of which the first and the final section predominately take place in Austria. The first part is even titled *Kitzbühel*, thereby revealing an exact location in the Tyrol. Despite this title, the very first chapter is set in Lisbon, Portugal. The second chapter offers the reader a first glance at Austria. At the very start, the location remains unclear, with only vague textual clues indicating Austria as the setting. For example, hints towards the location of the story are given through words such as “Alpine”, “mountain” and names including “Graf von Schlick”, “Liesl” and “Otto” (Higson, *By Royal Command* 13). The scene shows Graf von Schlick recklessly driving down a mountain, whereby his passenger Liesl is scared. The omniscient narrator subsequently references Graf Otto’s family home, Schloss Donnerspitze, as the place of departure. The castle is built “high into the side of the Schwarzkogel above Jochberg” (14). Given the intended audience of English-speaking adolescents, these minor indicators in combination with the title of the first part are probably sufficient to give the reader a vague idea of where the story is set. Again, the exact location remains unclear for a couple of pages.

A first explicit mention of the location is given by the narrator situating the protagonist James “on a train in the Austrian Tyrol somewhere between Innsbruck and Kitzbühel” (19). The setting is integral not only to the plot but also to the protagonist, who seems remarkably interested in the scenery. One explanation for this focus on detail is that the journey likely serves to establish the general setting at the beginning of the novel.

The narrator describes the scene as follows,

[t]hey were clattering along a narrow track that ran through the valley just beginning to emerge from its winter cloak of snow. Above, the great purple-blue Alps poked out above low clouds, their flanks gleaming with swathes of white. They passed a cluster of wide-roofed alpine chalets that reminded James of his childhood in Switzerland [...]. Soon the chalets were obscured from view as they entered a small forest, and his thoughts turned away. (Higson, *By Royal Command* 23-24)

The town Kitzbühel is painted in colorful detail as “2,500 feet up in the eastern Alps, sitting in a lush valley ringed by mountains” with prominent landmarks on

the mountain range, such as the Kitzbühler Horn, the Hahnenkamm or the Wilder Kaiser, being explicitly pointed out (Higson, *By Royal Command* 26). During James' stroll from the train station to the hotel more images of the town are provided. The teenager walks by "the twin fairy-tale churches that dominated Kitzbühel – the tall, narrow Liebfrauenkirche and the baroque Andreaskirche, whose tower, like so many in the Tyrol, was topped off by what looked like a sultan's turban" (26-27). Rather stereotypically, it starts to snow when James passes what he describes as "outsized, brightly painted doll's houses with their red, green and blue shutters and overhanging eaves" (27). The snow also indicates the temporal setting to be winter. Particularly revealing for the analysis is the following passage:

The shops were closing for the day and the locals were thronging the streets. They were mostly stout alpine types, the women as sturdy-looking as the men. Some were dressed in traditional Tyrolean outfits, the men with feathers in their caps, the women in heavy embroidered dresses, which only added to the feeling that James was on a vast stage set." (Higson, *By Royal Command* 27)

Putting aside the potentially offensive remark about the stout Tyrolean women, the locals are primarily described through their folk-like attire. This likely refers to the clothes typically associated with Austria, such as leather pants and dirndls. Moreover, Higson probably misunderstood the traditional tuft made out of chamois hair worn on a cap for feathers. James' feeling of scurrility seems understandable, as to him the scene appears to be an act and does not resemble reality. Without question, this portrayal of Kitzbühel is stereotypical due to its focus on Alpine kitsch, which even the narrator acknowledges when stating, "[t]here was a picture-book feel about the old medieval town" (27) suggesting that the scene is imagined rather than realistic.

In Kitzbühel James stays at the Hotel Franz Joseph, which is described to the reader through his eyes.

The reception was dominated by a large painting of the emperor Franz Joseph after whom the hotel was named. James was just admiring his great handlebar moustache and huge bushy sideburns when there was a shout and he turned to see his friend [...]. (Higson, *By Royal Command* 27-28)

This image is undeniably reminiscent of Austria's past as an influential empire. Every building or landmark described up until this passage is authentic,

whereas the Hotel Franz Joseph never existed, which makes its function within the story even more questionable. As a mere backdrop, the first name of the prominent emperor was probably chosen to validate the story and support setting the scene by associating Austria with its past as a monarchy. After all, it needs to be considered that the novel is set around the early to mid-1930s and, therefore, not long after the end of World War I, after which the monarchy was abolished.

Indisputably, the Alps are among the first places commonly associated with Austria. For that reason, it comes as no surprise that also this YAN makes use of the snowy mountains as their major setting. Both the front and back cover of *By Royal Command* show a snow covered mountain range with a shadowy figure in mountain gear holding ski poles at the front. Kitzbühel is widely known as a winter sports region mainly attracting wealthy tourists. In this particular story, a big group of students from Eton, a prestigious English boarding school, come there to spend their Easter break in the area. The mountain range is presented in two differing ways. On one side, the slopes are presented as a breathtaking place to spend a jovial time, but the other side demonstrates how dangerous of an environment the Alps can be, especially for unexperienced skiers. The mountains are repeatedly praised for their exceptional beauty, as demonstrated in the following extract of James' first view from the mountaintop.

It was another world up here. The top of the Hahnenkamm was flattened so that there was a panoramic view of mountains all around – the Kitzbühler Horn, Resterhohe, Pengelstein, Gaisberg. It was breathtaking. James stood for a moment just taking it all in. The scenery was perfect, and perfectly untouched. He felt like God on the first day of creation looking out over his handiwork. (Higson, *By Royal Command* 45)

However, it does not take long until the mountain shows its other face.

The danger presented in the novel is the complete loss of orientation that James and his skiing group experience caused by a change in weather.

[B]efore anyone knew what was happening, thick cloud descended on them. Almost instantly the view was wiped out and all anyone could see was a milky whiteness. The cloud was cold and damp, and it muffled all sound. With white snow carpeting the ground, there was a ghostly, dreamlike quality to the scene. (Higson, *By Royal Command* 49-50)

In this fog, James and a fellow student named Miles lose their group on top of losing “all sense of where they were” (Higson, *By Royal Command* 51). Being separated from the others, they try to ski down the mountain on their own. Going over the edge of the marked run, they find themselves in a very dangerous position, intensified by Miles breaking his leg after skiing off a sharp cliff. This accident is classified as human failure because both boys ignored the warning signs indicating that they had gone off the official run. They are lucky enough to find a mountain rescue hut, described as “a wooden hut nestled against the rock face, its steep roof heavy with snow” (63). These huts typically provide aid to people trapped on the mountain and offer a sheltered space to bridge the time before being able to descend. In the safety of the cottage, James allows himself to reflect on “[h]ow many people had died on this mountain” (66) already, feeling lucky to not be one of them.

The second serious danger is posed by nature again, this time including a snowstorm and an avalanche. The storm is described as “thick flakes swirl[ing] in the air. The sky was completely blotted out by heavy clouds and it looked for all the world as if it was the middle of the night” (64). Despite this hazard, they decide to attempt to descend the mountain after Miles’ health suddenly rapidly deteriorates. Shortly afterwards, the sledge James is pulling his friend in loosens and sets off an avalanche:

The whole sheet of packed snow started to move, sliding down the slope like rushing water and taking Miles with it. [...] The snow moved faster and faster and then, with a sickening lurch, James went over another cliff edge and was falling in a cascade of snow. (Higson, *By Royal Command* 70)

Buried alive in the avalanche, James ignores his growing panic. In true Bond fashion, he miraculously manages to not only dig himself out of the snow but also rescue Miles and bring him to safety. Using his remaining strength, he builds a snow cave for the two of them with the purpose to shelter the boys from the cold outside. However, “[h]e was too exhausted to do much more than make a coffin-sized hole” (77). Somehow a rescue crew is able to find them the following day. At the hospital, it turns out James gets away with only “some minor skin damage” (83) due to the cold. Altogether, the mountain is presented in a twofold manner. At first, the mountain is admired as beautiful and described

as a place to spend a jovial time whereas later the potential dangers, both caused by human failure and by nature, are demonstrated. One possible explanation for choosing these images is that they are intended to support the characterization of the protagonist. To put it differently, the dangerous nature of the Alps perfectly highlights the character's prowess and his extraordinary physical strength, along with his ability to escape otherwise hopeless situations seemingly unscarred. This becomes particularly apparent in contrast to his friend Miles, who ends up being severely injured right at the beginning and from then on being completely dependent on James' ability to navigate the mountain.

Apart from the mountains and the town of Kitzbühel, the novel presents yet another image. James is able to gain an inside view on living in the Tyrolean region when he is invited to stay at his ski instructor's home. The Oberhauser farm is described as follows:

[It] lay on the lower slopes of the Hahnenkamm. They had an orchard and twenty cows, which were laid up for the winter in a large barn underneath the back of the house. [...] The farmhouse was built into the side of the mountain and had a raised veranda at the front reached by wooden steps. It was entirely built of pine, stained almost black by preservatives, and cut into pretty shapes around the door and windows and along the eaves. (Higson, *By Royal Command* 89-90)

This account of the house is exemplary of James' extremely detailed descriptions of the house and its surroundings. The author perfectly manages to present an image to the reader that is extraordinarily rich in detail. As a whole, the farm is characterized as "cozy and warm" (90), but also as calm and solitary (91). Most importantly, James feels welcome and safe there, which is why he returns to the farm the following summer after running away from school with his new love interest, Roan Power. In the summer, Higson paints a detailed portrait of the region by showcasing a number of activities the couple engages in. They find many activities to spend their time on, including "swimming in the Schwarzee Lake³, or cycling along the valleys", thereby "getting to know all the little farms and villages". The couple also engages in touristic activities, such as visiting the "ancient white-walled fortress in the centre of Kufstein", where they

³ This refers to a lake between Kitzbühel, Reith and Kirchberg in the Tyrol. In another instance, the lake is correctly referred to as "Schwarzsee" by the Austrian character Hans Oberhauser (Higson 94).

listen to a concert. James helps out at the farm by chopping wood, milking cows and helping the farmer's wife, Helga, to make cheese (Higson, *By Royal Command* 278). Apart from that, the couple hikes across mountain peaks or takes long walks to their favorite place, a "little chapel above St. Johann" (281). This diverse range of activities shows both the touristic side of the region and a more private insight into living in the Tyrol. Collectively, the region around Kitzbühel in summer is represented through multiple diverse images. This portrayal does not rely on stereotypes as much as the earlier ones centered on Alpine kitsch and snow-covered mountains.

Schloss Donnerspitze, the fictional childhood home of Graf Otto von Schlick, will be the last location in the Tyrol covered in this section. Fairly close to the beginning, the place is mentioned, but only towards the very end of the novel does the setting become integral to the story. Soon after being abducted by a group of international criminals, during the car ride to the Schloss, James expresses hostile feelings for the first time by reflecting, "the scenery that had earlier seemed quaint and pretty now looked hateful" and, in reference to the farmers he passes on his journey, adds, "[h]e hated them. He hated the whole rotten country" (284). The most likely explanation for this derogatory characterization of Austrians is James' feeling of helplessness. Despite his negative experience of the snowstorm and the avalanche that followed, the country and its residents are otherwise always portrayed positively. Hence, this experience does not concur with James' previous perceptions at all. Furthermore, it is unclear whether he refers to Austria or the Tyrol. After all, James only ever experiences the region around Kitzbühel.

Returning to the aforementioned setting of the Graf's home, it is unexpectedly always referred to as Schloss, the German term for castle or mansion. Additionally, its location is specified as near Jochberg in the Tyrol and further described by means of its "walls built out of massive blocks of grey stone" and "a pair of huge black wooden gates" (285).

He was standing in the courtyard of an ancient Alpine schloss high on the mountainside. There was a cold, cheerless feel about the place even though it was early July. The buildings were tall and angular with tiny windows. The walls were running with damp and covered in moss and lichen. Dominating all was the peak of the mountain that towered overhead. (Higson, *By Royal Command* 286)

According to this description, the building resembles a fortress out of which it is impossible to escape. In this instance, the Schloss does not appear to be symbolic for or reminiscent of the Austrian empire, but is rather portrayed as a long abandoned ruin no one will come near. Again, the central function is to foreground the remoteness of the location implying that no rescue from the outside is likely to reach James.

In a similarly negative fashion to the description of the building's exterior, the inside of the stately home is presented as old and deserted. For example, the portraits are described as "murky" (288) and the narrator further comments on "the odd piece of armour" beside the "tattered banners" (289). Another unique object within the walls of the castle is an old cannon. James' capturer explains its history as follows,

A General Franz von Schlick captured it from the Turks in 1683 after breaking the siege of Vienna. Ever since, as long as a von Schlick has been in residence here, it has been fired every hour, on the hour, from dawn till dusk. It is a charming family tradition. A celebration of victory and freedom. It is where the Schloss gets its name. *Donnerspitze*. Thunder-Peak Castle. (Higson, *By Royal Command* 292, original emphasis)

One explanation for this historical information is that it helps to validate the story. Furthermore, it indicates that the von Schlicks have lived in the castle for generations and shows a long history of nobility in the family. This is supported by the revelation of the connection between Otto von Schlick and the British royal family, as he is presented as the cousin of the British King George V. (297-298). This additional historical background serves as further proof to corroborate the story and enhance its authenticity. Moreover, the translation of *Donnerspitze* as "Thunder-Peak Castle" further supports the impression of being at a very dark and dangerous place.

In the building, James is brought to a cell to spend the night before being skinned alive the following morning. The room is described as “small with a low ceiling”, “grey walls, a stone floor, a wooden bed [and] a wash-stand” as its only furniture (Higson, *By Royal Command* 303-304). Furthermore, the single small window is cross-barred with the individual “iron bars [...] half an inch thick” (306), making the room closely resemble a barren prison cell. The setting offers support to the notion of not being able to escape. In spite of his young age, James astonishingly manages to, once again, free himself along with two other captives, Liesl Haas and Roan Power. The function of this integral setting is likely again to further the characterization of the main character James and once more stress his unique capabilities.

In contrast to the Alps, Vienna, the other Austrian setting in the YB series, is presented as an enormously culturally rich place, where the aristocratic high society resides. The city is shown through Graf von Schlick as the focalizer, a person who fled the cold mountains of the Tyrol for his studies in Vienna. After marrying a minor aristocrat called Frieda, they live together in “an attractive house near the Karlsplatz”, summing up their lifestyle as “a city life of parties, opera, theatre, nightclubs, eating, drinking and dancing” (14). This quote illustrates both a reminiscence of Vienna’s past as the capital of an influential monarchy where the aristocrats lived and its present role as the cultural center of Austria. On the one hand, the city offers a lot for its aristocratic and rich high society, including forms of high culture, such as the opera or theater. On the other hand, it also serves well as the primary residence for a philandering influential man due to its nightclubs and “a string of younger, more exciting women” (14). One example of such a woman is the Graf’s mistress, Liesl Haas, who works as an actress and dancer at the theater. This description of Vienna provides a backdrop to support the characterization of Graf Otto von Schlick, who is shown to be a bored, unfaithful and increasingly arrogant Viennese aristocrat.

The story returns to Vienna once more a few chapters later. There the omniscient narrator provides an inside view on Gräfin Frieda von Schlick. While the main purpose of the scene is to reveal her indifference towards her husband

and depict her murder, a more detailed image of life in Vienna is provided. Frieda is sitting alone in her box at the Vienna State Opera to watch Richard Wagner's opera *Tristan and Isolde*.

Keeping up appearances was the main reason she was here for the opening night of the opera. She hated the music, but she loved the occasion. The dresses, the gossip, the sense of being at the heart of things [...]. The door to her box opened and an usher came in carrying a silver tray on which stood a bottle of champagne and a cut-glass goblet. (Higson, *By Royal Command* 80-81)

This quote provides an image of the Viennese high society of the period between the World Wars as being obsessive over showing off their wealth and solely going to events to see and be seen. In other words, they partake in activities appropriate for their high social status in spite of their indifference to them. Frieda's materialistic view seems symbolic of her role as the wife of an aristocrat. Vienna is presented again as a cultural metropolis, as exemplified by the opening night of the opera. More significantly, it is where people of nobility mingle. All descriptions about Vienna are reminiscent of the aforementioned past of the Austrian empire with its luxurious architecture, high culture and waltzing high society.

Collectively, Austria as a setting is characterized in two differing ways. Primarily, it is presented through its remote mountains and forests in the Alps and secondly, through Vienna as a culturally diverse place reminiscent of its past as an empire. The GG series' focus on the Alps as the only setting is extremely one-sided and quite stereotypical. In contrast, the YB series present a significantly more varied picture of Austria by acknowledging Vienna as the country's capital and cultural center. Furthermore, the Alps are shown through various differing images. The image the reader receives of Kitzbühel can be considered fairly stereotypical. In contrast, the other images show the many faces of the region in both winter and summer. As a result, the novel provides a more complex picture of the country as a whole that is likely due to the author's own experiences. As part of his research process Charlie Higson visited Kitzbühel and even thanks his guide and ski instructor in his novel for "showing [him] the mountains" (Higson, Dedication). Taking the different settings into consideration, the images of Austria Higson provides in *By Royal Command* are

not portrayed in a unilinear fashion. On the contrary, they show the cultural center Vienna along with the snowy mountaintops of the Tyrol in winter and its blooming alpine meadows in summer. This is partly achieved through allowing different focalizers to tell the story. To illustrate, James' touristic experiences are limited to the Tyrol, the backstory about the aristocratic couple allows for a different viewpoint on the setting through the eyes of Austrian natives living in the capital Vienna. Thereby, Higson beautifully manages to show that there is more to Austria than just the snowy Alps.

In comparison, both series have in common that Austria is presented as a place for international criminals to act in and an ideal location to hide. More specifically, the Austrian Alps are described as the ideal place for criminals to work unimpeded. Another similarity is influenced by the genre, namely, the dichotomy between the images provided by the protagonists depending on whether they look at things as ordinary teenagers, as spies or a combination of the two. Examples of the first would be the majority of images in *By Royal Command* up until James' abduction. For instance, James' touristic activities including skiing the mountains show innocent, mostly positive experiences of a normal, teenaged tourist visiting the country whereas after his abduction James' spy instincts kick in and influence his perception of his surroundings to grimmer accounts of imminent danger. In the other novel, *Out of Sight, Out of Time*, the spy perspective arguably even predominates. In this regard, it is important to emphasize that the characters do not deliberately choose the role they take. Additionally, one role does not automatically erase the other. For instance, as spies, Cammie and James can still act like teenagers, however, often their spying alter ego portrays them with more qualities typically associated with grown-ups. Taking this into consideration, it becomes obvious that for this particular genre not only the function of images influences their representation, but also the point of view of the supplier of these images takes up has a great influence on how nations are portrayed. More specifically, whether the protagonists experience situations more in the role of an ordinary teenager or a teenaged spy.

4.2. Characters

This subchapter more closely focuses on the characterization of the Austrians depicted in the previously mentioned two young adult spy series after briefly discussing the underlying theory.

It is commonly agreed upon that characters and their personalities are revealed either directly or indirectly in a number of interrelated ways, most pointedly through “actions, speech [and] appearance” and also through comments of other people within the text or the author (Baldick, “Characterization.” 37). According to Lukens, this representation tells the reader a great deal about the character’s importance as well as his or her personality.

The importance of a character in a story – primary, secondary, minor, or background importance – determines how fully the character is developed and understood. The closer a character comes to the center of the conflict – and therefore the more important the character is – the greater is our need to know the complexity of the character’s personality. Conversely, the more the character functions merely as background, the less likelihood that the character needs to be developed. (Lukens 76)

The minor characters who lack in development and dimensionality belong to the category of flat characters, as opposed to round characters. Notwithstanding their obvious limitations, Lukens advocates for not underestimating their importance when interpreting a text. She makes an interesting claim by stating that flat characters are required “to help carry the action” and “to make the setting a believable place” (82), as has been previously addressed.

Moreover, it is essential to take a closer look at the different types of not fully developed, flat characters in order to determine their function within a text. Accordingly, it is essential to distinguish between type and stock character while simultaneously acknowledging some overlaps between the two forms, as they are sometimes even used interchangeably. However, stocks consist of two-dimensional, often stereotypically represented, yet easily recognizable characters, whereas type is concerned with a specific, more individualized person in a text “who stands as a representative of some identifiable class or group of people” (Baldick, “Type.” 265). Lukens gives a reason for using such

stock characters and types in literature by declaring that they are convenient to employ because they “quickly [settle] into a background position and [perform] there in an easily understood role” (Lukens 82). Consequently, flat characters are featured to be quickly identified by readers, but often play only a minor role and as a result are not developed further. Nevertheless, they are undoubtedly intentionally used, meant to trigger a particular effect in the reader. Imagology studies “examine the different ways in which characters take shape in the representation and the degree to which they are complex as opposed to merely fitting the stereotypes” (Rigney 288).

Interestingly, the protagonist of the GG series, Cammie Morgan meets a number of people during her short stay in a convent in the Austrian Alps, but none of them are identified as Austrian. In the nunnery Cammie wakes up in, five nuns are directly referred to. For four of them, their nationality is made explicit through Cammie as the focalizer of the story, and the reader learns that the nuns are either Irish (Carter, *Out of Sight* 5), Hungarian or Russian (10). The remaining nun is the Mother Superior of the convent, who is described as speaking in “heavily accented English” (11). Later, when talking to her sisters, she switches to the lingua franca of the convent, German (12), but surprisingly, her origin is not addressed at all. The only clue towards her national ancestry is her excellent command of German, thereby implying a German-speaking background, but this does not automatically point to her being Austrian. Cammie returns to Austria later in the book after she realizes she was held captive there by a criminal organization for a good part of the summer. In the scene, in which she visits her father’s grave, she is surrounded by an international team of agents, friends and family, again, none of whom are Austrian. Drawing on these descriptions, it is fair to conclude that Austria is chosen as the setting due to its remote scenery, which perfectly supports the plot and portrays the country as an ideal place for international criminals to act unimpeded. Completely ignoring the inhabitants is most likely a deliberate choice to highlight the international clientele residing there. In short, as has already been established in the previous section, Austria is portrayed as a place where criminal activities take place, but not a place from where the real criminals originate from.

In contrast, the YB series contains a number of Austrian characters ranging from very minor and flat characters to major characters. In total, five people are clearly identified as Austrian. Among them are two family units, specifically, Graf Otto von Schlick with his wife, Frieda, and his mistress, Liesl Haas, in addition to Hannes Oberhauser, who is James' ski instructor, and his wife, Helga. An interesting connection to the adult Bond novels can be made through two featured characters, as both Hannes Oberhauser and Otto von Schlick play roles in Ian Fleming's original Bond novels (Zencat np).

Graf Otto von Schlick is a type character representing a philandering, slick aristocrat. First of all, titles of nobility were abolished in Austria after World War I in April 1919. Consequently, the Graf has not got the right to be officially called by his title; however, the aristocratic society continued with their usage despite the change in legislation (Johnston 39). Moreover, the title of nobility is reminiscent of Austria as a monarchy. Besides his noble title, he is described as originating from the Tyrol where he was brought up at Schloss Donnerspitze, the family home, later leaving for Vienna to study and enjoy the perks of a city life together with his wife Frieda. Furthermore, the omniscient narrator repeatedly portrays the Graf with the image of an unfaithful womanizer.

He was certain he didn't love [his wife] and in fact he wasn't sure he even liked her. He began spending time with a string of younger, more exciting women who had meant little more to him than the contents of a packet of cigarettes. To be smoked and thrown away, forgotten. Things had changed, though, when he had set eyes on the charming Liesl at the theatre. She was an actress and a dancer, and Otto was utterly captivated by her. (Higson, *By Royal Command* 14-15)

His unfaithfulness is presented as accepted by society. Another rather negative element of his personality is his adventurousness, exemplified by his reckless driving.

Graf von Schlick pressed his foot down and felt the Bugatti Type 55 Supersport surge hungrily forward. These winding Alpine roads really tested her to the limit. Tested him as well – a moment's loss of concentration and they would go spinning out of control and down the side of the mountain. (Higson, *By Royal Command* 13)

His carelessness when it comes to driving is likely due to his past as a race car driver. At the climax of his career, he even "had driven in the 1932 German

Grand Prix”, concluding “[h]e loved cars – why, he sometimes thought he loved them more than he loved women” (Higson, *By Royal Command* 17). Given this detailed background story, Otto von Schlick clearly belongs to the category of central characters, as he is portrayed in vivid detail by the narrator far before the protagonist encounters the character for the first time.

Another indicator of the character’s importance is the fact that a whole chapter is dedicated to him. The main scene depicts some sort of car accident. On the drive back to Vienna, Otto and his mistress, Liesl, stop to help the passengers of a car blocking the street. The following is described through Liesl’s eyes.

Otto had his head buried inside the engine. Liesl frowned as one of the men stooped down and picked up something that was lying hidden in the snow. It appeared to be a small box attached to a wire that snaked under the car. She was about to say something when the man pressed a switch on the box and a great gout of flame billowed from the engine, engulfing Otto’s head and shoulder. He gave a hideous, high-pitched shriek and fell away, clutching his face. (Higson, *By Royal Command* 17-18)

The scene abruptly stops leaving the reader to wonder what really happened. Several chapters later, it is revealed that Otto von Schlick suffered serious burns on his face and body due to an explosion. The badly burnt face combined with the car accident and the character’s past as a race car driver at the German Grand Prix instantly reminded me of Niki Lauda. He is a former race car driver from Austria who famously had a horrific high-speed crash in a race at the German Grand Prix in 1976 that left severe burns across his face and body. Undeniably, the average teenaged reader, especially in the Anglophone world, would likely be unable to make this connection. The author’s intentions for including these details remain unclear until the very end of the story. Although the similarities between the accidents are striking, it is unknown whether Higson was inspired by Lauda’s crash.

The narration shifts from an omniscient narration to James as a focalizer of the story when the boy is treated for cold burns at the hospital. When he wakes up in the middle of the night due to loud screams of fear, he searches for their source.

There were two beds in here, and the bodies lying on them looked identical. They were both wrapped in so many bandages there was not an inch of skin showing. [...] [One of the patients screamed,] *'Mein Vetter Jürgen... Sie werden meinen Vetter Jürgen töten. Eine Donnerkugel. Es wird Donner geben. Es gibt einen mächtigen Knall... Schneeblind! Schneeblind!'* (Higson, *By Royal Command* 85-86, original emphasis)

Despite a short English summary of the reason for the outburst, this situation or its relevance are not explained further. Only several days later James' friend Miles identifies the man as Graf von Schlick. James sees him a second time at a party at his friend's family home in England. There, the teenager learns that the Graf is related to the British prince Edward, who attends the party with his girlfriend, Wallis Simpson.

Only towards the very end the Graf enters the picture again when he organizes the abduction of James. James' captor lets the imprisoned boy know that the accident involving Graf Otto von Schlick was staged in order to kill him and steal his identity. The kidnapper reveals himself to be a Nazi sympathizer named Dr. Friend whom James encountered in a previous novel. The evil character plans to murder the British king George and explains his initial plan to the protagonist.

[I]t was decided that I would replace the real Graf von Schlick, a distant relative. We faked a car accident. Two bodies arrived at the clinic wrapped in bandages. I was one and the Graf the other. [...] Under the knife the real Graf was given enough anaesthetic to kill him and I swapped places with him. (Higson, *By Royal Command* 298)

This identity swap makes it redundant to analyze Dr. Friend's impersonation further, as he is distinctly German. Nevertheless, the quote gives reason to the detailed account of the car accident close to the beginning of the novel. The details arguably drive the plot forward and do not primarily function to establish a characterization of the Graf. Otto's aristocratic background is worth being stressed, especially considering his relation to the British royal family, which directly led to his murder. Taking everything into consideration, Graf Otto von Schlick is mainly defined through his aristocratic status, his reckless race driving and his womanizing. His most important characteristic seems to be his title of nobility, which relates him to the British royal family and eventually makes him a target for the murder and identity theft. The highlighting of the aristocratic

society in Austria seems to be highly reminiscent of the, at the time the story is set, fairly recent imperial past. It is especially interesting that the story disregards the historical context, given that titles of nobility were abolished more than a decade prior to the story's beginning.

The Graf's wife, Frieda von Schlick, is a character of very minor importance. Before her marriage she is described as "a minor aristocrat" (Higson, *By Royal Command* 14) quickly settling into the life of the Viennese high society. The only insight into her character is given in the passage hereinafter. In reference to her short stay at her critically injured husband's hospital bed, she reflects,

Poor Otto. Lying there, pumped full of morphine, occasionally shaking or nodding his head. She had done her bit, played the dutiful wife, but it had been so *boring* and all the while she had longed to be back in Vienna. She knew she should feel more sorry [sic] for her dear Otto, but the man was a fool [...]. If Otto *was* badly disfigured she knew she would never be able to look at him again. She hated ugly things. He may have behaved like an idiotic child, but he had been so handsome. (Higson, *By Royal Command* 79, original emphasis)

This quote shows her to be narcissistic, cold and unloving towards her husband. Furthermore, she reflects upon her situation by negatively commenting on the opening night of the Vienna opera. Despite not being interested in the piece, she acknowledges the opera as a place to see and be seen. After all, as has already been established in the previous section, "keeping up appearances was the main reason she was here [...]. She hated the music, but she loved the occasion. The dresses, the gossip, the sense of being at the heart of things" (80). This perfectly highlights her materialistic attitude. Shortly thereafter, she is murdered in her box seat, presumably, to prevent her from revealing her husband's impersonator. Overall, Frieda von Schlick is of only minor importance and fulfils her role by giving an inside view into the materialistic Viennese aristocracy, thereby supporting the second Austrian setting.

Another female character is Liesl Haas, who is portrayed in two ways. First and foremost, she is the Graf's mistress, an extraordinarily beautiful, buoyant young woman, who met him through her job as an actress and dancer at the Vienna Theater. She is presented as somewhat spoiled when reflecting on the time she feels most alive being "eating chocolate in a nice hot bath while her

gramophone played something smooth by the latest American jazz crooner” (Higson, *By Royal Command* 13). Her role is reduced to being an attractive accessory to the Graf von Schlick. For instance, at the time of her lover’s tragic accident she “was checking her lipstick in the side mirror” (17), thereby implying that she only cares about her looks. Her role can best be described as passive, however, when she realizes she is in danger, she suddenly becomes active and tries “to get out of the car and run” (18). Unfortunately, her reaction is too slow and she is knocked out by one attacker. Her whereabouts from then on are unclear until James arrives at Schloss Donnerspitze. There she sits in a wheelchair, indicating she was seriously injured and held captive. Being imprisoned for months has left her weak. According to James, Liesl “was pretty, but her looks were spoiled by tiredness”, “[h]er head lolled and she could barely keep her eyes open” (291). Dr. Friend later discloses to the reader that “she is so heavily sedated, she may as well be dead” (292). After being freed from her prison cell by James, contrary to expectation, she can walk. Liesl explains how she used her acting skills to convince everyone of her weakness while only “pretend[ing] to swallow their pills” (320). Guiding the group of fugitives through the castle, she is attacked by the doctor and witnesses a gunfight in the courtyard, leaving her completely “terrified, shaking like a leaf” (328) and unable to move any further. James decides to hide her in a concrete shed, later sending a Special Intelligence Service agent to rescue her. This second description of her again starts out with her being extremely passive, then briefly engaging in the activity before falling into oblivion.

Although the findings do not necessarily present a one-sided representation of Liesl, she succumbs to gender stereotyping, in the sense that women stereotypically are presented as being passive. In *By Royal Command* Liesl repeatedly shows passivity in all her scenes. Even though she tries to break out and be more active, at the end she always returns to being trapped in her stereotypically female inactivity, which is contrasted to James’ active involvement that drives the plot forward. Both times her future is unknown and widely ignored by all central characters, which supports her status as a person of very minor importance.

Hannes Oberhauser is one of the most fully developed characters in the whole book. He and James soon become close and the characterization through James' eyes shows Hannes only in a favorable light. In terms of appearance, he is described as "a small, tanned man in his thirties, with a cheerful, open face and short fair hair" (Higson, *By Royal Command* 36). His personality is described as "patient" (ibid), "kind", "honest" (90), "gentle and understanding" (273). His command of English is excellent "with only a light accent" and is explained through him taking classes to provide better service to his students, who are mostly British tourists (37).

As skiing is a sport typically associated with Austria, the fact that the character makes his living by being a ski instructor supports his national identity. The opening chapters exclusively focus on Hannes' skiing abilities and his identity as a trainer. The first reference to Hannes Oberhauser is made by James' teacher Mr. Merriot, who describes him as follows,

[The] honour [of teaching you to ski] goes to a local chap called Hannes Oberhauser, who is really first rate. Austrian instructors, especially those from the Arlberg school, where he learnt his skills, are the best in the world. You should see him in action, a picture of grace and elegance. It's those few drops of Austrian waltzing blood in his veins, I think. (Higson, *By Royal Command* 35)

His skiing abilities are continuously shown to be excellent. For instance, James remarks that Hannes "walked with a distinct limp, but once he put his skis on he moved freely over the snow as if they were a part of him" (36). Apart from being an excellent skier, Hannes is also a patient trainer. In the early days, he only teaches the novices including James, but he later leads a tough trip with the most experienced skiers of the group. Another reference worth addressing is the one to waltzing, which openly hints at a typical ballroom dance, the Vienna waltz. It is highly likely that the reference is made to further establish the setting and activate prior knowledge about the country and its citizens in the adolescent readership. However, from an imagological point of view the quote is of special importance, as it marks a hetero-stereotype within the novel, as the British tutor comments about the Austrian athlete suggesting that Austrians inherently know and are good at the graceful dance. Through the aforementioned and the many German terms surrounding skiing, the ski instructor teaches James, including "vorlage", "abstemmen" or "schuss" (38), Hannes' Austrian identity is further

reinforced. He is persistently identified as Austrian through cultural practices, most significantly skiing.

Since early on, his identity is described as more multifaceted than just being Austrian and a skier. Hannes reflects on his work, "I only usually teach novices and tourists. My real passion is for climbing" (Higson, *By Royal Command* 44). Before James returns to Great Britain, Hannes advises him to return to Austria some time in summer. He explains, "[t]he Alps are beautiful in summer. There is walking, climbing, swimming in the Schwarzsee" (94). Hannes' fondness for the mountains is shown in more detail after James' return. The two "walked the lower slopes, they had ridden up in the cable-car and hiked across the peaks, admiring the spectacular views. A few times James had been climbing on the Wilder Kaiser with Hannes and the students" (278-279). The numerous summer activities add to Hannes' versatile interests by focusing on something other than skiing.

Moreover, Hannes serves as a father figure to James. Aside from his job as a ski instructor, Hannes also leads a mountain rescue team. He finds James and Miles in their snow cave, rescues them and brings the boys to the hospital himself. Hannes feels responsible for not bringing the teenager safely down the mountain and offers his hospitality to make up for it (88-89). After the horrible skiing accident, mister Oberhauser invites the boy to stay at his farm. Through this opportunity, James is introduced to the whole Oberhauser family and is provided with an inside view into Austrian lives. There, his wife and three small children are briefly introduced (90). He is immediately welcomed into the family and instantly feels safe, even remarking, "[t]his must be what it's like to have a mother and father" (91, original emphasis). Due to his parents' early death, James interprets the Oberhausers' hospitality, kindness and warm-heartedness as familiar and compares them to his deceased parents. These instances show Hannes to be a family man who deeply cares for all people close to him. Taking everything into consideration, Hannes is portrayed as a quintessentially good character. His Austrian identity is supported by his various jobs as a ski and climbing instructor. Still, as a rounded character, his identity is shown to be multilayered. Besides his profession as a skier, he is also an avid climber, a

leader of a mountain rescue team, a husband and a father to his three small children as well as a father figure to James.

One Austrian character that has not yet been characterized is Helga Oberhauser, Hannes' wife. At first glance, her characterization suggests her to be of minor importance, mainly functioning to support the characterization of her husband and the welcoming and safe setting of the farmhouse. She is repeatedly represented as a farmer's wife, staying busy with chores around the house, including "look[ing] after the cows", managing the household including her three young children (Higson, *By Royal Command* 90) and hosting travelers (275). As such, Helga exists only within the limits of the family farm. She is described as "a jolly, plump woman" and together with her husband as "kind, honest people" (90). Furthermore, her character is excessively associated with food. To exemplify, Helga's cooking is described before the main character even meets her. "When James arrived there was a big pot of stew bubbling on the range in the kitchen and it filled the house with delicious cooking smells" (ibid). Immediately after James' return to the farm in spring, she is again described through the food she prepares: "Helga had cooked a big pot of spicy goulash, with potatoes and fresh greens, and the pot was being swiftly emptied by the hungry guests round the dining table, who were mopping the juices up with thick junks of bread" (275). Altogether, I argue that Helga performs in an additional function, in particular, introducing the reader to parts of the Austrian culture, or at least what is perceived as typically Austrian from the outside. This is mainly achieved by her cooking traditional, somewhat stereotypical Austrian food. For example, James "watche[s] Helga making cheese in the dairy" (278) and at the very end of the book Hannes tells him that "Helga is making Wiener schnitzel for dinner" (353), which the narrator describes as James' favorite.

Similar to Liesl Haas, Helga is subject to gender stereotyping. Even considering the historical context, her limitation to the farm is troubling. Hannes moves freely around the region whereas Helga never leaves the family farm. Although she does not succumb to passivity like Liesl, her role is clearly limited to being a housewife and mother. These roles are closely connected with the aforementioned theme of food and underline her femininity. Her cooking can

therefore be interpreted as a performance of gender. All of the above support the claim that Helga's characterization succeeds in fulfilling her primary purpose of making the setting, in this case Austria, a more believable place.

Overall, the two novels vary significantly in the depiction of Austrian characters and the roles they fulfill. Despite the introduction of a number of characters in *Out of Sight, Out of Time*, none of them are explicitly identified as Austrian. Although some of the nuns are described through their nationality as Irish, Hungarian or Russian, the origin of the others remains unclear. The only character who might be considered Austrian is the Mother Superior. In contrast, *By Royal Command* features five Austrian characters whose importance greatly differs from person to person. Austrian citizens are portrayed by two families headed by Graf Otto von Schlick and Hannes Oberhauser. The von Schlick family is of aristocratic ancestry and resides in Vienna. Due to the reason that the protagonist James never personally meets Otto or his wife Frieda, the couple is exclusively characterized by the omniscient narrator. However, James encounters Liesl, the mistress of the Graf, and an impostor impersonating Otto. Greater importance is arguably given to the Oberhauser family. Hannes is considered a father figure to James and introduces him to the mountains, while his wife, Helga, supports the setting through her traditional Austrian cooking. Each character represents part of Austrian society including the dichotomy between urban aristocracy and rural working population. Another fascinating aspect worth mentioning is the dichotomy between male and female characters in *By Royal Command*. Hannes and Otto are described in a multifaceted and nuanced way highlighting their importance to the plot whereas the women only fulfil roles of minor importance. Both men drive the plot forwards while both Viennese women are fairly useless, given their passivity. The inactivity and gender stereotyping render the women to be merely decorative and certainly less central. Nonetheless, through the variety of characters, the country is shown to be diverse, whereby the setting becomes more authentic.

4.3. Themes

In academic theory, theme refers to “a topic recurring in a number of literary works” (Baldick, “Theme.” 258). Most often, a novel features not only one but a number of themes. They are typically not explicitly mentioned, but rather “[emerge] indirectly through the recurrence of motifs” (ibid). To put it differently, each individual theme consists of numerous underlying elements and symbols. Out of all the themes covered in the two novels, I chose four that are perceived to be particularly typical of Austria: tourism, Austrian cuisine, Christianity and National Socialism. These elements will now be discussed and exemplified in no particular order.

Firstly, the country is presented through its tourist attractions located in the Austrian Alps. Tourism is referenced in YB to quite an extent, after all, this context gives James as a foreigner a plausible reason for a visit. Often, the first association with Austrian tourism is skiing in the Alpine landscape of the Tyrol. The establishment of tourism as a valuable source of income and employment began towards the end of the nineteenth century and about half a century prior to the setting of YB. This upsurge was made possible due to increased accessibility through an expansion of train routes in the Tyrol. As a result, “[a]lpinism had become a large-scale phenomenon” (Straub 134). It is, however, essential to remark that the required gear was still not developed enough to attract wide attention. “It was only the development on the Arlberg of more sophisticated and readily acquirable ski techniques that led to a swift spread in skiing” (135). Interestingly, the Arlberg school is also referenced twice in *By Royal Command*. The first indication is made by James’ teacher Mr. Merriot, who explains that Hannes Oberhauser learned to ski there. The second reference is made by the ski instructor himself, when he recommends James to go to a skiing school in St. Anton in the Arlberg to improve his skills. Hannes even goes so far as to call it the “university of skiing, the Mecca for all those who love to ski” (Higson, *By Royal Command* 44). Before winter tourism and skiing became the number one tourist attraction in the mountains in the early twentieth century, the region was relatively well-known for its summer tourism. Around the turn of the century people traveled to the Austrian Alps, especially

for mountain climbing (Straub 134). This is again reflected in the character Hannes Oberhauser, who states, “[m]y real passion is for climbing.” (Higson, *By Royal Command* 44). After James’ return to the Oberhauser farm in summer, the two engage in a number of activities, most notably hiking and climbing the mountains (278).

Concerning tourist activities in the YB novel, the focus undeniably lies on skiing. Despite the attention given to skiing, James also lists a number of options for things to do in summer. As has been mentioned before,

[s]ince arriving [he and Roan] had been busy, swimming in the Schwarzee Lake, or cycling along the valleys, getting to know all the little farms and villages. Twice they went to visit the ancient white-walled fortress in the centre of Kufstein, near the German border, where every day at twelve a great organ in one of its towers played a short concert as a memorial to those who had died in the Great War – the sound echoed for miles down the valleys. There always seemed to be something happening somewhere – a festival, or a wedding, or a party, with music and dancing. (Higson, *By Royal Command* 278).

Furthermore, the reasons for the other guests of the Oberhausers’ are made explicit. For instance, two Swiss university students visit Austria for climbing whereas an English artist stays there to sketch the mountains “and the flowers and plants that gr[o]w on them” (276). The possibilities of interesting activities for tourists seems sheer endless.

In regards to the setting, the theme of tourism supports both the temporal as well as the geographical setting of the story. With regard to the former, *By Royal Command* is set in the early to mid-1930s. At that time, winter tourism was limited to a fairly elite group of people who were able to afford the expensive travel and sport. As such, it appears plausible that James comes to Kitzbühel as part of a group of students from the very prestigious boarding school Eton College. This ties in nicely with the geographical setting, as Kitzbühel is still famous as a winter sports region specialized in high-end tourism. James is shown to not only engage in skiing, but also in a number of other sporting and leisure activities, as proven above.

It has become clear already that tourism is shown to be a primary source of income in the region around Kitzbühel. For instance, the whole Oberhauser family professionally works in the tertiary sector of economy by fulfilling a number of roles. Besides working as a ski instructor during the winter months, Hannes goes on climbing trips with his students during the summer. Moreover, in spring and summer “[t]he Oberhausers made a little extra money looking after campers who stayed on their land” (Higson, *By Royal Command* 275). Helga looks after the farm and household and additionally cares and cooks for the tourists. Apart from the Oberhauser family, the whole region is described as tourist-friendly. In addition to the Hotel Franz Joseph, there is also a “Sport Hotel”⁴ in Kitzbühel (93), the name clearly alluding to the status of the town as one of the premier winter sports destinations. For decades now tourism has been one of the major sources of employment in and around Kitzbühel. The YB novel echoes this phenomenon. In it, Kitzbühel functions as a plausible foreign setting for travelers to go to during both winter and summer season.

Secondly, another recurring element to establish the setting in the YB novel as Austria is food, more specifically, Austrian cuisine. This theme is partly related to the previous one as typical Austrian food is part of the touristic experience. This is illustrated by a scene right after James’ arrival at the hotel, in which the boy is welcomed by his friends over dinner. The meal consists of “soup with noodles, *Wiener Schnitzel* and *Apfelstrudel*” (30, original emphasis). Interestingly, the author often emphasizes key elements of Austrian culture by italicizing, so as to highlight them for the adolescent readership and attach significance to the words. Generally, the food is described as reviving. For instance, after James realizes how tiring skiing had been, it “restored his energy” (39). Another day he enjoys a breakfast filled with “bread and pastries, eggs and ham and cheese, washed down with pure mountain spring water and a strong coffee” (33). The vivid details appear to be absolutely irrelevant to the plot, which indicates that they are likely functioning to support the Austrian setting. The unique Austrian coffee culture typically associated with the capital Vienna is again revisited in Kitzbühel after James’ stay at the hospital when he meets his friends in a “coffee house [...] drinking creamy hot chocolate” (92). In

⁴ Despite the different spelling, this might refer to the Sporthotel Reisch that opened in 1912 and, therefore, already existed at the time the story is set, in the 1930s (Sporthotel Reisch np).

both scenes the coffee is used to clarify the setting as Austrian. Moreover, a reference to drinks, namely schnapps, is made. James says, “I know in Switzerland they send those big St Bernard dogs to rescue people in the mountains with barrels of brandy round their neck, but I didn’t know you were supposed to get drunk before you set off” (Higson, *By Royal Command* 46). The flask of schnapps becomes integral to the story, as it is the trigger for Miles’ leaving of the group and subsequent inability to ski down the mountain. All of the above are part of James’ experience as a visitor. Apart from tourism, the theme of food is also visible in the boy’s stay at the Oberhauser farm. As has been established already, the character Helga provides James with a more inside view on traditional Austrian cooking, including such examples as “a big pot of stew” (90), “spicy goulash” (275) and “Wiener schnitzel” (353). Although, some food including Wiener schnitzel and Apfelstrudel are certainly stereotypical choices, it undeniably serves as a point of reference for the implied readership to activate prior knowledge about the country. Overall, the depicted Austrian cuisine fulfills the function of supporting the general setting.

Thirdly, with respect to religion, especially in its imperial-royal history, Austria was and arguably still is closely linked to the Roman Catholic Church. The theme of Christianity is touched upon in both *Out of Sight*, *Out of Time* and *By Royal Command*. As has been explained earlier, the former book begins with Cammie waking up in a bed in what turns out to be a nunnery. The words “crucifix” (Carter, *Out of Sight* 7) and “convent” (16) place the religious order in a Christian context. The latter suggests an either Roman Catholic or Anglican Church background, but surprisingly, the religion is never further specified. Given the Austrian setting, it is highly likely that it relates to a Roman Catholic nunnery, as nowadays the vast majority of Austrians identify as Roman Catholics. Looking back in history, the relation between religion and country is also reflected in politics. It is commonly argued that the perception of a close relationship between Austria and the Catholic Church stems from its imperial past. The Counter-Reformation is of special importance in this context, as it declared that “the religion of each state was to be settled by the ruler”, who, in the case of the Habsburgs, was Catholic (Zulehner 37). However, in the GG novel the reader is kept unaware of the association due to the fact that the

setting is only identified as Austria later in the story. Nevertheless, the religious aspect is highlighted. In contrast, in *By Royal Command*, the religion is not presented through people but through settings. The novel explicitly mentions a number of churches and chapels, many of which were already described in the penultimate section on settings. These include real churches such as the Liebfrauenkirche and Andreaskirche situated in Kitzbühel, in addition to a little chapel above St. Johann whose realness is unverifiable. Using authentic names coupled with the practice of describing the religious buildings in vivid detail points towards their importance. They have the effect to make the setting more believable. For instance, the chapel above St. Johann becomes an integral setting and is introduced to the reader as follows,

The little chapel stood alone next to a small patch of woodland on the northern slopes of the Kitzbühler Horn. Like most other buildings it was wooden and had a steep sloping roof. (Higson, *By Royal Command* 282)

Again, the setting was chosen due to its remoteness. Roan leads James there and turns him in to her supposed Communist superiors. High up the mountain and more than a two hour walk away from the Oberhauser farm, the chapel serves as a perfect place to abduct James. The innocent and safe looking chapel is mistreated as the backdrop of an evil kidnapping. Another interesting fact to mention is that at the beginning of the story James travels to Austria during his Easter holidays, thereby adding another religious element to the story. Collectively, Austria is not shown to be a particularly religious country but, as pertains to architecture, the sacred buildings clearly stand out. In connection with the common perception of the Catholic dominance in Austria, the portrayal of all the architectural landmarks mentioned by name makes the setting a more believable place and ultimately supports the image of a Roman Catholic Austria.

Finally, the last theme this paper will cover is National Socialism, which is extensively referred to in the YB series. In the novel, one chapter is even explicitly titled *Hitler Jugend*, the German term for Hitler Youth. It tells the story of James' encounter with a group during his travel to Kitzbühel towards the beginning of the book. The group is initially described as "blond-haired German boys" (19), thereby, making their nationality explicit as not being Austrian. On their journey to a camp in the Austrian Alps, they wear the characteristic attire

making them look “like miniature German soldiers, their uniforms decorated with swastikas and the stylized S, the *sig* rune, that they shared with the SS” (ibid, original emphasis). James wins several rounds in a game of cards, during which the German boys lose all their spending money to him and, as a result, become quite agitated and aggressive. After managing to deter an attack on him, he leaves the train carriage.

At the observation-deck he meets another member of the Hitler Youth called Eugen, whom he engages in a conversation with. Towards the beginning, the boy declares, “[w]e are not all like Gerhardt” (Higson, *By Royal Command* 24), referring to an aggressor in the scene before, signifying that not every member of the Hitler Youth is aggressive. He cites Hitler as wanting his youth to be “brutal, domineering, fearless [and] cruel” (24-25), but simultaneously expresses his disagreement. One central message Eugen conveys is: “[t]he worst thing is they teach us to hate. To hate anyone who is not one of us.” He adds, “[i]n the end we’re all just people, [...] It doesn’t matter where we come from. You are who you are” (25). Moreover, the boy tells James about his former friend Siggie Canter, a Jew, who he is not allowed to visit anymore, and concludes, “I am scared for the future” (ibid). These situations show two juxtaposed images of boys from the Hitler Youth. On the one hand, they are characterized as an extremely aggressive group following Hitler’s lead but on the other hand, Eugen represents Hitler’s opponents, who disagree with his brutal ways. What is interesting in terms of this study is that Austria is shown as a place where National Socialism is present. Yet, it is repeatedly emphasized that the aggressors in this scene are German and not Austrian. Altogether, the country is shown as a setting where National Socialists were welcomed in the 1930s while at the same time stressing its complete innocence, thereby following the common narration of Austria as Hitler’s first victim.

Moreover, Hitler’s direct involvement in a plan to murder the British king George V. is revealed at the end of the novel. At Eton, James manages to prevent a murder attempt on the king but after being accused of contributing, he decides to disappear. He and a girl involved in the murder plot, his love interest Roan, flee to Austria. As far as the two know, the plan is plotted by communists.

However, while captured at the Schloss, it turns out both of them were tricked. Roan's superior Dr. Friend explains, "The flag I fly does not have the hammer and sickle of the Soviets on it, my dear [...]. It has the swastika" (295). In reference to the operation, he clarifies that it was "[s]tamped by Hitler himself", expresses his gratitude towards the completely flustered and wronged Roan and concludes, "Hitler thanks you" (296). Altogether, Dr. Friend's plan was to form an alliance between Hitler Germany and Great Britain.

Your King George doesn't much care for Hitler [...]. His son, however, Edward, the Prince of Wales, thinks rather highly of what Herr Hitler has achieved. With him on the throne things might be different. [...] With Prince Edwards on the throne, England would become Germany's strongest ally. The doctrine of National Socialism, of Nazism, would be very easily rolled out into England. And not just England – other countries would see what a threat the communists posed. Hitler would become the strongest, most dominant force in Europe, with no other country powerful enough, or brave enough, to stand up to him. (Higson, *By Royal Command* 297)

This quote is indicative of the allegations against Crown Prince Edward in relation to his favorable opinion on Hitler and National Socialism. After his abdication in 1936, he instantly departed to Austria for the months prior to his marriage to Wallis Simpson (Thomas 93). Soon afterwards, he got in the public eye for engaging in contact with Nazi sympathizers and officials. His journey to Germany, during which he met Hitler and other high ranked Nazi officials, is especially famous, but still to this day, researchers disagree on his personal attitude towards National Socialism. Some argue that the trip showed his approval while others claim he was falsely blamed due to his naivety, later denying any affiliation (Bryan & Murphy 311-319).

These alleged sympathies are addressed once more at the end of the novel when James asks what the officials plan to prevent Edward from becoming king.

'I don't think he had any idea of what was being planned,' said [a Captain at the Special Intelligence Service] [...]. 'Some of his beliefs and enthusiasms are a little worrying, though,' said [the government official Sir Donald] Buchanan. 'We'll see to it that nothing like this could ever happen again. If necessary we will see to it that he never becomes King.' (Higson, *By Royal Command* 350)

This quote alludes to the second interpretation of a clueless Prince, who may support some of Hitler's beliefs but would not actively act on them. Additionally, it addresses the rumor that Edwards's sympathies were the reason for the government to influence the new royal family to distance themselves from him after his abdication. Furthermore, it anchors the story in the early 1930s before Edward was crowned king and well before he took the journey through Germany. This passage shows the increased German activity in Austria prior to its annexation in 1938. The book addresses the National Socialist past of the country while the blame is clearly placed elsewhere. To support this claim, Austria only provides a backdrop to the scenes focusing on the German Dr. Friend and his accomplices. Moreover, none of the Austrian characters are connected to the evil plot. Drawing from this, a likely explanation for choosing this specific setting is that Austria's uniquely remote scenery is used to conceal the evil scheme. In short, both instances repeatedly highlight the nation's innocence in connection with National Socialist activities.

4.4. Images of a Nation

This part of the thesis discusses the findings that have emerged from the literary analysis presented in the previous sections and outlines the images of Austria represented in YASL. For this reason, the settings, characters and themes of each novel are revisited in order to piece together the individual characteristics into an image of Austria as a whole. Only then, it is possible to compare the two samples and study the function of specific elements.

In *Out of Sight, Out of Time* by the American author Ally Carter, parts of the novel are set in the Austrian Alps around the beginning of October. As the title already suggests, the protagonist Cammie Morgan suffers from memory loss and is completely unaware of time and space. The reader's knowledge is largely limited to the perspective of the main character and Austria is solely accessed through her eyes. The temporal setting is soon revealed to be fall, but the exact geographic position initially remains unclear. Only small clues of snow-covered windows and the mountains outside the convent hint at the

location. Additionally, the book repeatedly underlines the remoteness of the Alps. The nunnery is completely isolated from the rest of the country and is thereby ideally suited as a hiding place. Despite all the information, the reader, as opposed to the protagonist, is not privy to where the story is set until several chapters later where it is specified to be taking place in Austria close to a border. The convent further supports the geographic setting, as the country is largely associated with the Roman Catholic Church. Unexpectedly, the novel features no character with an explicit Austrian background, as the nuns' origins are specified to be of European, more precisely, mostly Eastern European, descent. The results obtained clearly show that Austria is just presented as a backdrop of minor importance. The setting is extremely limited to the Austrian Alps, which function as a perfect place to hide away. Initially, the place is presented as a refuge for the protagonist protecting her from a terror organization. Later, however, it is revealed that she had been held hostage in the very same mountains during most of the summer, which ultimately led to her memory loss. To sum up, Austria is only featured as a backdrop in *Out of Sight*, *Out of Time*, with its remote mountains functioning as an ideal hideout for criminal activities.

In contrast, *By Royal Command* by the British author Charlie Higson shows a number of different settings, multiple multifaceted Austrian characters and features numerous themes generally associated with the country. Two dominant pictures of Austria are juxtaposed: firstly, the rural mountains in the Tyrol and secondly, the capital Vienna with its high society. Moreover, the Alps are again presented in two different ways. In one instance, Kitzbühel and its surroundings are shown through skiing the snowy mountains in winter, while the region is later presented through various recreational activities during summer.

In comparison to the GG novel, this text provides a number of intricate and differing images of Austria, thereby providing a significantly more varied picture of the nation. The aforementioned three main settings are seen through varying angles, allowing for a highly complex representation of the country as a whole. For instance, James' view of Austria is greatly limited to the Tyrol and, therefore, he never even experiences being in Vienna or meeting some of the

Austrian characters. However, the omniscient narrator allows different characters to serve as focalizers thus permitting the reader to see each setting and situation through a different lens. As a consequence, most locations are not depicted in a unilinear fashion at all. The same phenomenon accounts for the characters. Out of the five Austrian characters, three are initially introduced by the narrator, namely Graf Otto von Schlick, his wife Frieda and his mistress Liesl. James briefly encounters both, Otto and Liesl, later in the story. In comparison, the Oberhauser couple is characterized solely through the boy's eyes. The three female characters all serve a particular function supporting either the setting, their male counterpart or both. Frieda von Schlick exemplifies the urban high society lady, while Helga Oberhauser greatly supports the rural setting of Kitzbühel and introduces the reader to parts of Austrian culture, especially the national cuisine. While these two female characters fulfil rather minor roles, their husbands are described in great detail. Hannes is shown in a particularly favorable light as an athletic, honest and, above all, caring person. He is the character that is assigned most attention, as he is quintessentially Austrian, introducing the region around Kitzbühel through numerous recreational activities on top of the inside view on living on a farm. This ties in nicely with one of the most prominent themes in the novel, tourism. Kitzbühel and the surrounding area are shown to be a premier tourist destination for both skiing in winter and climbing in summer. Additionally, a number of churches and chapels are explicitly named, adding a religious aspect to the settings. This theme highlights the history and dominance of the Roman Catholic Church within Austria.

As the story is set in the early 1930s, another historical period is heavily featured in the novel, more precisely, the time when National Socialist sympathizers were welcomed. This is visualized partly through the group of Hitler Youths James encounters at the very beginning of the story and partly through the evil plan of Dr. Friend, who plotted to assassinate the King of England at the time. The idea behind it was to install Edward, the Prince of Wales, who was believed to be a Nazi sympathizer, as the rightful successor. For Higson, there was no avoiding the fact that he had to address National Socialism in a novel set in the 1930s in Austria. His resolution to feature

German Hitler Youths, and thereby apparently blameless adolescents, does not only fit the genre of YASL well, but also provides the opportunity to put the blame for hateful attitudes away from Austria to a very small group of German boys. Even within the group of Hitler Youths differing viewpoints are pointed out via the opposing characters Gerhardt and Eugen. Altogether, Austria is shown to consist of more than just snowy mountain ranges. The combination of the various settings, characters and themes provides a multifaceted and rounded picture of the nation not primarily relying on stereotypes.

The comparison between the two novels shows a number of similarities as well as differences. Most importantly, the Austrian Alps are featured in both texts as the central setting. The remoteness of the mountains is repeatedly presented as a place for international criminals to act in without interference. Under this circumstance, it serves as an ideal location to hide. Additionally, both works have the fact in common that they mostly utilize outdoor settings. The excessively depicted landscapes include the urban cultural center Vienna along with snow-covered mountain ranges and alpine grasslands in the Tyrol. Besides the beautiful scenery, the YB novel also takes account of prominent sights, with the Vienna State Opera, the Liebfrauenkirche and the Andreaskirche among them. To briefly recap, the GG novel is somewhat restricted to the setting in terms of representing Austria. As none of the characters are Austrian, nothing purports the geographic setting to be Austria except for the convent and snow-covered Alps. In contrast, in the YB novel, a number of Austrian characters and themes contribute to the images of the nation depicted. Overall, I can safely conclude that the Young Bond novel shows a diverse picture of Austria and its citizens, whereas the Gallagher Girls book assigns it considerably less importance and relies more on stereotypes and a one-sided, simplified representation.

Contrary to expectations, this study found a significant difference between the images of the two novels. The discrepancy in the variety of either one-sided or nuanced images could be directly attributed to the specific needs of the novels. A possible explanation for these results may be the role Austria plays in the respective books. As Austria is assigned an integral setting in the YB novel, the

location is far more fully developed than in the GG book, in which it merely serves as a backdrop. Effectively, this suggests that the more functions the setting needs to fulfil, the greater the variety of images to represent the country and its inhabitants. There might, however, be other possible explanations.

5. Conclusion

The purpose of the current study was to determine how Austria is represented in young adult spy literature and in how far the depicted images can be considered stereotypical. To my knowledge, this is the first time that imagology was used to investigate young adult spy literature. As such, the findings greatly enhance our understanding of both the genre and the images of Austria in young adult spy literature.

Imagology instantly attracted interest among researchers across various academic areas. Due to this interdisciplinary appeal of the field there has been little agreement on the terminology up to now. Within the field of comparative literature, in which imagology originally roots, the term refers to strategically employed national representations depicted within a text that entail underlying value judgements about the nation or its people. A stereotype or unilinear mode of representation is a unit of analysis in imagology studies. As the thesis analyzed images of Austria in Anglophone young adult spy fiction, the study was concerned with hetero-images or in this case outside perspectives on Austrian settings and characters through the lens of the adolescent protagonists Cammie and James.

Additionally it is important to point out the general lack of research with respect to the research subjects, YANs. In literary theory, the field has been widely neglected so far. I would even go as far as claiming that for the longest time, YAL struggled for legitimacy, as some scholars miserably failed to recognize its literary value. Only in recent years some progress on this matter has been made by dedicated scholars including Caroline Hunt, Karen Coats and Cindy Lou Daniels. In spite of these developments, the field still provides abundant

room for additional studies to advance the legitimization of this particular research area.

Placing YASL at a cross section between adult spy literature and young adult literature gave way for approaching this undefined genre. For the first time, this thesis identifies elements to qualify the genre of Anglophone young adult spy literature. Typically, a reader follows a teenaged protagonist and his or her coming-of-age over the course of a clandestine adventure. Spy stories are typically characterized by some degree of internationalism, which allows authors to make use of a number of foreign settings. Given the resulting plethora of national images, the genre lends itself perfectly for imagological studies. The frequent travels of the teenaged protagonists provide opportunity for stressing their independency, which is unique to the genre. Furthermore, the main characters experience the countries through two different lenses, on one side, as a spy and on the other hand, as a normal teenager. In connection, one might argue that Cammie's account of her stay in Austria focuses more on her being a spy than being a teenager whereas James initially visits Kitzbühel as a tourist on a supervised school trip that has nothing to do with covert operations and consequently experiences the country completely differently. Only later in the novel his perspective changes to his spy persona to some degree. These first findings are promising for what is still to come in terms of literary research on this genre in general. Overall, more large-scale research into the history and characteristics of YASL is necessary to be able to give an adequate definition and legitimize it as a valuable source of research.

In reference to the title, I spied with my little eye a variety of images of Austria in young adult spy literature. This thesis has given an account of images of Austria in contemporary young adult spy literature and the underlying functions thereof. Contrary to expectation, the construction of an image of Austria greatly diverges between the two sampled novels. The results obtained show that *Out of Sight*, *Out of Time* excessively uses a one-sided representation of Austria by limiting the reader's experience of the country to the perception of the main character Cammie Morgan. As no Austrian characters are featured, the cold and snow-covered Alps surrounding the nunnery serve as the only points of reference.

The main function of this background setting is to highlight the remote mountains as an ideal hideout place. In contrast, this paper has clearly shown that *By Royal Command* presents multiple nuanced images of the nation. Additionally, different perspectives allow the reader access to a variety of settings and characters. Overall, Austria is shown to offer more than just the Alps during winter season by juxtaposing the rural region of Kitzbühel with Vienna as the capital of the country. In terms of characterization, the novel does not make use of excessive stereotyping, but rather portrays Austrians as a heterogeneous group. One exception is the binary depiction of men and women with the latter being subject to gender stereotyping.

A comparison of the two novels reveals that both present Austria as an ideal place to hide, however, the intricacy of national images significantly varies. From the research that has been undertaken, it becomes quite apparent that the images of Austria in the chosen sample of young adult spy novels range from stereotypical to highly complex national representations. One explanation for this divergence might be that the complexity of representation ultimately depends on the function the setting ought to fulfil. After all, *By Royal Command* dedicates significantly more space to Austria as a setting than *Out of Sight*, *Out of Time*. Another explanation for the use of stereotypes in both novels might be that they function as a point of reference for the teenaged readership to activate prior knowledge about the country. As such, the assumed knowledge of the primary intended audience influences the choice of national representation. Stereotypes can further be seen as a starting point for the following more complex and individualized portrayals that surpass the initial one-sided representation.

Nonetheless, given the small sample size, caution must be applied. Due to the limitation of the conducted research, a generalization appears to be problematical, as the findings might not be transferable to other young adult spy novels. A full discussion of the hetero-images of Austria in contemporary YASL, unfortunately, lies beyond the scope of this study. A large-scale study would yield especially promising results.

All in all, this study demonstrated the relevance of imagology as it applies to young adult spy literature, which is clearly supported by the current findings. The present investigation showed that the Austrian Alps primarily function as an ideal place for protagonists to hide due to their remoteness. Finally, I want to, once more, highlight young adult literature and young adult spy novels in particular as worthwhile subjects of academic interest, and would like to appeal to researchers to venture into this exciting and vast, uncharted territory.

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Abstract

In this thesis “I Spy with my Little Eye: Images of Austria in Young Adult Spy Literature”, I argue that the images of Austria in young adult spy literature cover a wide spectrum of representations from stereotypical to highly complex ones. Notwithstanding the vastly growing body of literature, imagological representations of Austria have received surprisingly little attention in comparative research thus far. To fill this gap, the qualitative study identifies images of Austria and its people within Anglophone young adult spy fiction and analyzes their representation. Furthermore, the functions behind using these images are determined in order to gather new information on this matter. After reviewing literature and defining imagology and stereotypes, the genres young adult literature and young adult spy literature are defined as well. As the latter has not yet been sufficiently described, the characteristics of the genre are identified and illustrated with examples. Only then does the in-depth literary analysis provide an answer as to whether Austria is portrayed through extensive use of stereotypes or not. For this purpose, a sample of Anglophone young adult spy fiction is selected. More precisely, given the scope of this study, *Out of Sight*, *Out of Time* by Ally Carter and Charlie Higson’s *By Royal Command* are chosen. The research identified a clear divergence between the representations in the two novels. Altogether, it is safe to conclude that the latter novel portrays Austria and its citizens through a plethora of diverse and complex images, whereas the former book employs considerably more simplistic and stereotypical representations and gives a rather one-sided picture of the country. This range can be explained by the varying strategic functions the images fulfil within the texts and the point of view of their supplier. Hence, this thesis asserts that the images provided are highly influenced by the genre young adult spy literature or more specifically the teenage eyes filtering the experiences.

Zusammenfassung

Diese Diplomarbeit mit dem Titel „I Spy with my Little Eye: Images of Austria in Young Adult Spy Literature“ untersucht die Darstellung Österreichs und seiner Staatsbürger in modernen, englischsprachigen Spionage Jugendromanen. Die Arbeit identifiziert erfolgreich ein weites Spektrum an Bildern, die an einem Ende aus stereotypen und einseitigen Repräsentationen besteht und am anderen Ende der Skala die Vielfalt des Landes und seine Bewohner widerspiegelt. Diese Forschung ist im Forschungsfeld Literaturkomparatistik, genauer dem jungen Gebiet der Imagologie, verankert. Dazu eng verwandt ist die Stereotypenforschung, deren aktueller Forschungsstand ebenfalls diskutiert wird. Im Hinblick auf die Untersuchungsobjekte war eine genaue Auseinandersetzung mit den Literaturgenres Spionageliteratur, Jugendliteratur und deren gemeinsame Schnittmenge Spionage Jugendliteratur nötig um dieses noch nicht etablierte Genre zu legitimieren. Dazu wurden Charakteristika der jungen Literaturkategorie bestimmt und mit Beispielen aus gegenwärtigen Spionage Jugendromanen illustriert. Für die Analyse wurde eine Auswahl dieser Bücher verwendet und kontrastiert, nämlich *Out of Sight, Out of Time* und *By Royal Command* von Ally Carter und Charlie Higson. Insgesamt wird der Handlungsort Österreich als ideales Versteck präsentiert, da vor allem der am Öftesten gezeigte Schauplatz, die österreichischen Alpen, durch ihre Abgelegenheit den Hauptcharakteren Schutz und Ruhe bieten. Ansonsten divergieren die beiden Romane stark bezüglich der verwendeten Bilder. Während das Buch von Carter nur sehr kurz in Österreich spielt und das Land sehr einseitig und stereotyp präsentiert, zeigt Higson in seinem Roman eine deutlich komplexere Abbildung des Landes und seiner Bewohner. Diese zwei äußerst stark divergierenden Bilder deuten klar darauf hin, dass die Komplexität der nationalen Repräsentation stark von der Bedeutung und Funktion des Handlungsortes abhängen. Die Funktion ist unter anderem Abhängig von der Sicht der jungen Hauptcharaktere und ob diese ihre Erfahrungen eher als normale Teenager oder als Spione durchleben.

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