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*Erster Weltkrieg: Kindheit, Jugend Und Literatur*  
(*Deutschland, Österreich, Osteuropa, England, Belgien und*  
*Frankreich*) ed. by Hans-Heino Ewers (review)

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During the Pacific War, the Japanese government worked to curtail freedom of speech by reducing the number of publishers through amalgamation and censorship. Children's books produced under these strict but vague standards of censorship featured idealized "little citizens" who, for example, were sure to be thrifty, saving money that could then be spent supporting the nation's war effort. In other words, these didactic works sought to foster in young readers a biased, narrow viewpoint rather than cultivate their abilities to think critically for themselves. Books that preached the greatness of Japan were endorsed, and even picture books for young children were expected to feature the national flag in their illustrations. Japan-centric children's books that justified the war and contained blatantly false historical information were also published in great numbers.

Books used in the context of militaristic education featured explicit and brutally violent scenes as a matter of course, and stories that sentimentalized death in battle were also common. Even so, children's authors of the time still insisted on the importance of producing artistically superior children's books, regardless of the political power structure that held sway. Yamanaka makes the interesting argument that with author Ogawa Mimei, this desire to produce good books for children nevertheless became infused with militaristic ideas. While Ogawa was known as an idealistic advocate of humanism during the early part of the twentieth century, Yamanaka argues that the author's early sentimentalism found a new propagandistic expression in wartime Japan.

Wartime children's magazines are also a target of Yamanaka's critique. The Little Citizens Culture Association of Japan (Nihon shōkokumin bunka kyōkai), which had worked closely with the government to exert control over children's books, began publishing the magazine *Children's Stories to Support Our Troops: Little Friends of War* (*Gunjin engo dōwashū: chiisai sen'yū*) in 1944. Yamanaka analyzes many of the patriotic, militaristic tales that appeared in this magazine—including those by well-known authors such as Tokunaga Sumiko (1888-1970), Koide Shōgo (1901-1977), Sakai Asahiko

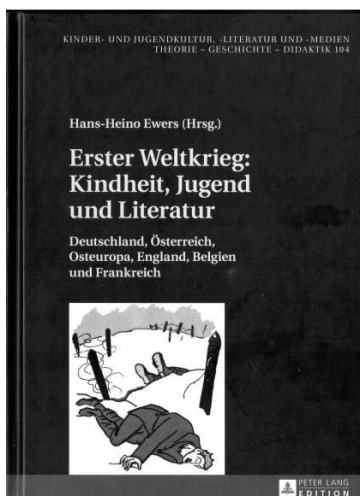
(1894-1969), Nitanosa Nakaba (1907-1977), Ujihara Daisaku (1905-1956), Ishimori Nobuo (1897-1987), and Yamamoto Kazuo (1907-1996).

Offering numerous visual examples, such as book covers from his own extensive wartime children's book collection, Yamanaka excavates this largely buried literary history in an objective and critical manner. While his analysis is an academic one, grounded in detailed surveys, Yamanaka's book compellingly illustrates the horror of how books for children can, and continue to be, used as ideological tools in service to nationalist projects.

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### ERSTER WELTKRIEG: KINDHEIT, JUGEND UND LITERATUR (Deutschland, Österreich, Osteuropa, England, Belgien und Frankreich)

[First World War: Childhood, Youth, and Literature (Germany, Austria, Eastern Europe, England, Belgium, and France)]

Ed. by Hans-Heino Ewers. Frankfurt am Main: Peter Lang Edition, 2016. 356 pages.

ISBN: 978-3-631-67411-6

This volume—marking the centenary

of WWI—unites scholarly essays in German and English on juvenile war literature, including picture books about the First World War and children's books published between 1914 and 1918 in all involved countries, as well as later and contemporary young adult novels about the war. The contributions focus on the different ways of representing WWI in European literature for children, on the possible impact of these representations, and on the largely unexplored field of information and media culture of children and adolescents in times of war. Most of the eighteen contributions are based on talks given at the international conference "1914/2014 – World War I, Childhood and Youth in Times of War, Literature, Remembrance," held September 10-12, 2014 at the Goethe University in Frankfurt am Main, Germany.

In the introduction, "German and Austrian War Literature for Children and Young Adults in WWI in Current Research and Remembrance Culture," the editor, Hans-Heino Ewers, offers a comprehensive overview over seminal research going back to the 1970s, including comparative and lesser-known studies. Five contributions from Germany look at childhood at times of war, focusing on wartime sixth-formers (Hans-Heino Ewers), German-language war picture books 1914-1918 (Bernd Dolle-Weinkauff), the subjective experience of war based on "Diaries of Jo Mihaly and Ernst Buchner" (Andrew Donsons), and on the international reception of Erich Maria Remarque's *All Quiet on the Western Front* (Thomas F. Schneider).

Christa Hämmerle's essay "On the School Front: State Controlled Childhoods in WWI in Austria-Hungary" illustrates how the strategy of total warfare deeply affected the living conditions of children, instrumentalizing and victimizing them. In "World War and Children's Literature in Austria," Friedrich C. Heller analyzes how books for children were used as propaganda instruments to spread war ideology. Ernst Seibert presents selected texts by Austrian authors Marie von Ebner Eschenbach, Franz Molnar, Felix Salten, Franz Karl Ginzkey, A. Th. Sonnleitner, and Annelies Umlauf-Lamatsch in "Identity Profiles of Classic Authors of Austrian

Children's Literature in the First Third of the 20th Century."

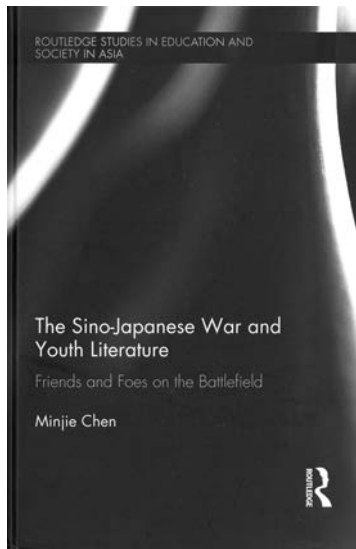
Two contributions add an Eastern European perspective: Frank M. Schuster's "War Experiences of Young Eastern European Female Jews – Documented in two Diaries" and Pawel Zimniak's "Vanished State: The Experience of WWI in Polish Literature 1914-1919." Schuster presents and analyses Jewish fates based on the diaries of Chane Kahan and Marta Müller.

Anja Tschörtner's "'I want to be an munitionette!' – The Depiction of Young Women's War Work in British and German Popular Fiction for Girls in the First World War" shows how German books for girls, such as *Jüngferchen Feldgrau* by Luise Glass, also enjoyed popularity among British girl readers. Michael Paris's "Boy of my Heart: The Death of Roland Leighton" studies works written by family members of young soldiers at the front, which reveal a critical view of the war. In "The First World War Becomes History: Strategies of War Remembrance in 1920s British School Novels," Dorothea Flothow demonstrates how British school novels reflect and remember the war.

Fiction for children and young adults in France, Belgium, and England, as well as Canada and Australia, illustrates the importance of the First World War for the children's literature production of these countries. The five essays from Belgium and France make an important contribution to a critical revision of topics, such as the representation of WWI in Flemish children's books (Jan Van Coillies) and in contemporary French children's literature (Daniel Delbrassines) or the gender-conscious analysis of war literature (Veronique Leonard-Rogues). They offer important insights into the history and changing reception of the specific children's literature of the respective countries.

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### THE SINO-JAPANESE WAR AND YOUTH LITERATURE: FRIENDS AND FOES ON THE BATTLEFIELD.

Minjie Chen. Series: *Routledge Studies in Education and Society in Asia*. London and New York: Routledge, 2016. 226 pages. ISBN: 1-138-85969-9

This book by Minjie Chen, librarian at the Cotsen Children's Library of Princeton University, is a reworked version of her doctoral dissertation, defended at the School of Library and Information Science, University of Illinois at Urbana-Champaign in 2010. It is a comparative study of representations of the Sino-Japanese War (1937-1945), of the experiences of people of Chinese descent in the United States during WWI in Chinese and American books for young readers, and of the personal memories of Chinese witnesses to history.

It is the first monograph in a Western language to address this important chapter of history. The many recent books for children and young adults published in China on the Sino-Japanese War show that it is a timely topic. Famous authors have taken it up, including Yao Hong (*Mi xi*, 2010), Li Donghua (*Shao nian de rong yao*, 2014), Shi Lei (*Jiang jun hu tong*, 2015), and Andersen-Award winner Cao Wenxuan (*Huo yin*, 2015).

Chen argues that the anti-Japanese sentiment, which has

caused tensions in the foreign policy of recent years, is not the Chinese government's fault; rather, it should be understood as the result of the collective trauma of Japanese occupation, which has not been properly addressed by public politics or literature. Indeed, the distorted presentation of the present political controversies between Japan and China in Western media was one of the reasons why Chen decided to analyze the historical conflict and its repercussions from the Chinese perspective.

Through quantitative narrative analysis, literary and visual analysis, and intercultural and interdisciplinary methods, Chen aims to show the dominant pattern of war stories and to trace chronological changes from 1937 to 2007. She wants to tease out the ways in which the history of the Sino-Japanese War has been constructed, censored, and denied but keeps haunting the collective memory of the Chinese.

In the introduction, Chen defines her research question and presents her sources: literary texts published since 1937, popular visual narratives, and personal stories. She aims to uncover the public memoryscape and to prove that the public rage, which manifests itself since the 1980s in anti-Japanese demonstrations, is the expression of a dormant memory of the war. She widens her perspective to include representations of the Sino-Japanese conflict in American youth literature. Finally, she contrasts oral history accounts of women's experiences of the war with the male-dominated discourse about war and violence.

Following an overview of the history of WWI in Asia and its effects on Chinese immigrants in the United States, Chen gives a brief historical survey of Chinese youth literature. Within this context, the term "youth" literature calls for critical revision: From the beginning of Chinese children's literature in the 1920s until the Cultural Revolution, cross-age reception of popular illustrated stories by youth and adults with low levels of literacy remained the norm. Chen looks at "lian huan hua" (small-format paperbacks with sequential narrative images on every