

# Editorial

Francisco de Goya's etching *El sueño de la razón produce monstruos* [»The sleep of reason produces monsters«] is number 43 in his satirical series *Los Caprichos* [Caprices] (1799) and one of the most famous examples of graphic art. From the very start it has been the object of complex interpretations: The question as to whether a dream or sleep brings forth the monsters is a central one in the controversial discussions – as is the title, which is an integral part of the work. The male figure, arms and head resting on a desk, is surrounded by nocturnal monsters. Bat-like animals appear from the dark background, approaching the dreamer or sleeper like a chimera; an owl-like creature seems to offer, in its claws, a pen to the recumbent man. Other creatures, among them a lynx with high, erect ears, attentively observe the nightly events. The readings of the *Caprichos* span political and philosophical-enlightened interpretations to art historical-surrealist contextualisations. Beyond this, the work represents the long and significant place that the subject ›dream‹ (and sleep) has occupied throughout the history of art and culture.

The focus of the current *Yearbook* thus takes up a traditional theme, the dream, which has enjoyed a great deal of attention in literary and media research (also with a view to the cinema as dream factory). Although children's and young adult literature is a realm of dreamers, from Marie Stahlbaum in E.T.A. Hoffmann's *The Nutcracker and the Mouse King* to Carroll's Alice, Kästner's Emil, and Sendak's Max, to name just a few dream classics, there has not yet been a focussed examination of dreams in children's and young adult literature and media. There are various interfaces to the dream in the extensive studies on fantasy, but none from psychoanalytical or narratological points of view. The dream also has not been examined in the context of utopian or dystopian studies, or of cultural history (for instance in terms of the aesthetics of the night), or investigated within a popular culture framework, or as metaphor.

This fourth *Yearbook of the German Children's Literature Research Society* addresses the historical and contemporary dimensions of the dream in children's and young adult literature with eight articles that examine its manifold implications in various medial forms – from both a theoretical and material perspective – and discuss these in terms of their significance for today's children's and young adult culture. In them, the broad field of dreams in children's and young adult literature and media ranges from the pedagogical implications revealed in dream prohibitions or regulators, or the dream expeditions of a wild thing, to the multifarious dream images that can be discovered in picturebooks. The classical discipline of dream research – psychoanalytical interpretation – is systematised and the concept of applied picturebook psychology is presented. The dream potential of ancient myths and their retellings in more recent fantasy novels is discussed while different readings of postmodern adolescent novels also reveal diverging dream conceptions.

Beyond the focus theme, three articles address questions of children's and young adult literature and media from a historical or theoretical perspective. Two theoretical explorations lead into the regions of topography research, specifically to romantic landscapes as well as to gas stations in literature. The »Johannes R. Becher« *Institute for Literature* is a place of literary and cultural remembrance: literary forge and at the same time strictly observed territory of the state authorities of the German Democratic Republic (GDR).

The fact that the Institute was also a site of children's and youth literature is less well known; the historical article therefore opens up interesting and above all new perspectives – also with regard to the question of literature and political control.

Nearly 30 reviews of current research on children's and young adult literature and media research have been compiled by the members of the German Children's Literature Research Society in recent months. These can be read in the comprehensive review section which concludes the *Yearbook*.

We would like to thank a number of people: first and foremost, our contributors for their articles. We are very grateful to the peer reviewers for carefully checking and commenting on the articles. We thank the University of Minnesota Press for their kind permission to reprint part of chapter 4 of Kenneth B. Kidd's *Freud in Oz. At the Intersections of Psychoanalysis and Children's Literature* (2011). We also thank the journal *kjl&m*, where the article by Katja Stopka was first published in 2016 (issue 4), and the publisher Königshausen & Neumann for their permission to reprint the article by Caroline Roeder, which appeared in *Schauplatz der Künste. Bild und Text im Kinderbuch*, a festschrift for Carola Pohlmann (2020), eds. Julia Benner, Barbara Schneider-Kempf and Sigrun Putjenter. Thanks go to Agnes Blümer and Lena Hoffmann for once again ensuring the extent and quality of the book review section; this would not have been possible without their careful and prudent work. And finally, our sincere thanks go to Simone Fischer, who once again designed a cover for the *Yearbook* that matches the main theme, and who is also responsible for the overall (typo)graphic design.

The year 2020 is one nobody will soon forget. Times like these seem, to many, to be a bad worldwide dream experienced in broad daylight. This issue of the *Yearbook of the German Children's Literature Research Society* does not provide a vaccine, but it does show that the realm of dreams not only gives birth to monsters but also opens up new horizons, and is able to abduct its readers, risk free, into extraordinary landscapes.

We wish all our readers good dreams and an inspiring read.

Cologne, Lüneburg, Ludwigsburg, Zurich, Autumn 2020  
GABRIELE VON GLASENAPP, EMER O'SULLIVAN,  
CAROLINE ROEDER, INGRID TOMKOWIAK