

Editorial

»Under the pavement lies the beach« or »Power to the imagination« – these slogans characterise the movement of '68, which publicised its social and political demands in a creative and programmatic fashion. The year 1968 not only marks a significant upheaval in what was then West Germany, it also has strong East and West European as well as international dimensions. '68 can be understood as a cipher for protest movements which re-evaluated and challenged institutional structures, revolutionised gender and intergenerational relations and radiated into daily life, family life as well as individual lifestyles. Literature and the media, too, were subjected to critical revision, new formats and writing styles established, traditions either abandoned or continued within new paradigms.

Children's literature and media were significantly shaped by these developments. Their contents were influenced by the anti-authoritarian discourse in education and by the demands of emancipation movements, their themes and aesthetics by politicised concerns and a new orientation towards sociopolitical reality. Children's literature scholars have studied and identified '68 as a paradigm shift. Recent studies, however, have also looked at developments in the late 1950s and early 1960s, pointing out that changes on the literary-aesthetic and content levels actually started much earlier.

Fifty years after this ›paradigmatic‹ caesura, the second volume of the *Yearbook of the German Children's Literature Research Society* brings the cipher »'68« into focus to discuss historical and contemporary dimensions of this junction. Articles from a variety of European perspectives examine the manifold implications of this topic from theoretical and subject-oriented angles and in its different medial forms, and discuss these in the context of their significance for today's children's and young adult culture.

Beyond this focus theme, and in line with the concept of the *Yearbook*, two fundamental theoretical and historical articles on questions of children's literature and media present current avenues and perspectives. And the ten articles are followed by book reviews. Thanks to the involvement of the members of the German Children's Literature Research Society (GKJF), over 30 relevant publications from the past year are discussed in individual and collective book reviews.

Content:

Heading the thematic contributions to the *Yearbook* is an interview that approaches the topic '68 from a generational perspective. The radio producer and author Ute Wegmann talks to the illustrator and picturebook author Philip Waechter about his '68-shaped childhood. Philip Waechter not only belongs to the cohort of children actually born in 1968, but, as the son of the famous cartoonist and (children's) book illustrator F. K. Waechter, he follows in a special family tradition. The interview therefore presents two illustrators with their specific profiles and life stories in the context of contemporary West German history.

Two guest contributions follow, by the Danish media historian Helle Strandgaard Jensen (Aarhus University) and the English historian of French children's literature Sophie Heywood (University of Reading). These survey the children and juvenile literary fields and investigate the paradigmatic changes brought about in their action systems by the social upheaval of 1968. Jensen focuses on Scandinavia and shows how societal changes

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coupled with the enhancement of the status of the child led to fundamental changes in the concepts of children's and young adult media. Heywood identifies the development around 1968 as a watershed moment for children's book publishing in France, with a number of smaller avant-garde publishers bringing about a ›radical revolution‹ in children's literature.

Julia Boog-Kaminski from the IFK International Research Center for Cultural Studies (Vienna) and the University of Art in Linz subjects two classics of ›(post-)emancipatory‹ children's literature to a psychoanalytical rereading. She reveals how, in the (fairy tale) motifs of Christine Nöstlinger's *Wir pfeifen auf den Gurkenkönig* (1972) (*The Cucumber King*) and Mirjam Pressler's *Goethe in der Kiste* (1987), anti-authoritarian liberation can be experienced as an ambivalent process.

Children's theatre – the name GRIPS is programmatic here – paved the way for the political-aesthetic reforms of the '68 movement. Two articles address these developments and the related theatrical revolutions. The Leipzig children's literature scholar Johannes Mayer and the theatre scholar Franca Kretzschmar provide insights into the conditions, evolution and effects of emancipatory children's theatre; tracing developments back to 1945, their article thus contributes to a cultural history of (West)German-(East)German children's theatre. The Ludwigsburg theatre educationist Damaris Nübel focuses on the renowned Munich SCHAUBURG theatre, showing how traces of theatre aesthetics of '68 can be observed in the repertoires and influences the tradition of the theatre up to the present day.

The thematic section is rounded off by two contributions on Dutch and Flemish literature. The Dutch children's and young adult literature researcher Helma van Lierop-Debrauwer (Tilburg University) characterises Miep Diekmann as a ›rebel with a cause.‹ By challenging traditional notions of children's literature and addressing social inequality in her own texts, she is considered to be an embodiment of 1968. Christophe Van Eecke (Radboud University Nijmegen) writes about the novels of the Belgian youth author Gie Laenen, and shows how he implemented the ideas of progressive education to present his own paedophilia in a positive light.

These contributions from German, Austrian, Scandinavian, French, Dutch and Belgian perspectives broaden the view and reflect the European perspective of the cipher '68.

The section »Contributions to History and Theory« follows the thematic section. Swiss cultural analyst Simon Messerli's contribution focuses on material-aesthetical analysis. This opens up new perspectives for image media research, and it is used to examine the work of the picturebook artists Jörg Müller and Jörg Steiner. The Cologne-based young adult literature researcher Lena Hoffmann addresses the concept and dimensions of the ›crossover‹ phenomenon, parses the »language of intermedial popularity« with selected examples and discusses literary and medial strategies between the poles of aesthetics and economics.

The current *Yearbook* would not have been possible without the help and support of many. Our thanks go, first of all, to all our contributors for their articles. We are also very grateful to the peer reviewers for carefully checking and commenting on contributions. Thanks go to Agnes Blümer, Lena Hoffmann and Oxane Leingang, too, for their con-

tinued valuable support in organising the book review section. And finally to Simone Fischer, whom we not only thank for the design of the fitting '68 cover, but also for her fine-tuned typography and overall design.

We wish all *Yearbook* readers an inspiring and enjoyable read. We would be delighted to receive your feedback and encourage you to contribute to future issues of the *Yearbook* with articles of your own.

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