

## Fantastic Elements which Emerge through Confusion in Children's Stories

### Çocuk Anlatılarında Karıştırma Yoluyla Ortaya Çıkan Fantastik Unsurlar

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**ABSTRACT:** This paper deals with typical fantastic which emerges in children's stories when children confuse stories, characters and events. Especially in pre-school period, children perceive the realities within the scope of a unique dimension since they mostly acquire concrete conception at that age. In this period, children firstly perceive concrete realities that they see and which they experience. Abstract indications, images and perceptions are progressively interiorized. These concepts are confused in the first place. In short, children may confuse the realities with their dreams and phantasies. Therefore, this paper analyzes typical fantastic elements arising from the above-mentioned confusion.

This study firstly focuses on the distinction between fantastic genre and fantastic concepts, and then it gives information about the formation and emergence of typical elements. In this study, Paul Maar's novel *Lippels Traum* has been analyzed as an example. In this novel, typical confusion appears especially in the inner frame of the story. The child figure in the novel confuses reality with fictional events as well as with events in his dreams. The characters, events, places and time are multi-cultural and possess universal characteristics. The narrator intervenes in transition points between the frameworks, which produces interesting instances of the fantastic. Therefore fantastic has gained individual, social and global characteristics.

**Keywords:** The fantastic, frame story, confusion, universal features.

**ÖZ:** Makalede çocuk anlatılarında karıştırma yoluyla ortaya çıkan tipik fantastik unsurlar araştırılmıştır. Çocukların hayat anlayışı farklılık göstermektedir. Özellikle okul öncesi dönemde somut kavram edinim döneminde buldukları için gerçekleri olduğu gibi tek boyutlu olarak algılayıp kavramaktadırlar. Onlar, bu dönemde önce gördükleri ve önlere hazır buldukları nesnel gerçeklikleri kavramaktadırlar. Soyut göstergeler, imgeler ve algılar, sonradan aşamalı olarak içselleştirilmektedir. Başlangıçta bu unsurlar birbirleriyle karıştırılmaktadır: kısaca, gerçekler hayaller ve rüyalar birbiriyle karıştırılmaktadır. Bu nedenle bu çalışmada karıştırmalar sonucu ortaya çıkan tipik fantastik unsurlar işlenmiştir.

Bu çalışmada öncelikli olarak çok karıştırılan fantastik tür ve fantastik unsurlar, daha sonra fantastik unsurların ortaya çıkış veya oluşum biçimleri hakkında bilgi verilmiştir. Çalışmada eser olarak Maul'un "Lippels Traum" adlı romanı incelenmiştir. Söz konusu eserde karıştırmaların çok katmanlı anlatım düzlemlerinde çerçeve anlatım biçimiyle ortaya çıktığı görülmüştür. Özellikle tipik karıştırmaların iç çerçevede ve çerçeveler arasındaki geçiş düzlemlerinde gerçekleştiği tespit edilmiştir. Anlatılarda çocuk figürler gerçek ile hayali olayları ve gerçek ile rüyada geçen olayları birbirine karıştırmıştır. Ayrıca eser içinde geçen olayların, kahramanların, yer ve zamanın çok kültürlü özellik taşıması ve anlatıcının çerçeveler arasında geçiş noktalarında müdahale etmesi fantastikleri daha da ilginç hale getirmiştir. Böylece fantastiklere bireysel, toplumsal ve küresel özellik kazandırılmıştır.

**Anahtar sözcükler:** fantastik, çerçeve anlatım, karıştırma, evrensel özellik

## 1. INTRODUCTION

Today features in children's literature are changing rapidly. Narrative techniques are developing in parallel with this rapid change. Features contrary to each other in the plots come along with new details and create new structures of style (Selting and Hinnenkamp, 1988). The fantastic features can be employed either as a means to make narration more appealing or as a literary technique. In both cases, reality is furnished with an extraordinary aspect (imaginary figures and dreams interact with reality dialectically). The presence of confusion affects the

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narrative technique as well as the content. The narration in the story is structured in the form of multi-layered frames. Frame stories overlap with each other, creating multi-layered fantastic.

In this study, the types of fantastic caused by confusion experienced by the characters in children's stories are analyzed. The study consists of two sections: in the first, some information on the creation of the fantastic is given; in the second, a new sort of the fantastic is presented, supported by a typical example.

### 1.1. The Advent of the Fantastic

Todorov carried out a detailed research on the fantastic as a literary genre. He concluded that the fantastic is a state of suspension between reality and imaginary rules, and a state of indecisiveness a person experiences when faced with extraordinary events within the fantastic natural laws. In Todorov's work, the fantastic appears to be a new kind of literary concept which shapes reality. Here, every literary and linguistic element can serve the formation of the fantastic (Todorov, 2004). Thus, 'the fantastic', i.e. totally fictitious events occurring extraordinarily, unexpectedly and paradoxically as a new form, takes place in the textual world. Here, cross-fictional and textual worlds appear as concentric circles. In the fantastic, there are inter-layer contrasts and contradictions. These contrasts and contradictions form the basic patterns and supply the surprising elements of the fantastic.

A model of at least two-dimensional reality presents itself, defining virtual reality. According to Vax, the most important element in the fantastic is the relationship between event and fiction. An extraordinary event is unexpectedly inserted into the lives of people who are otherwise rational and reasonable (Vax, 1974).

B. Patzelt, based on the opinion of M. Wünsch (1991), defines the fantastic narratives as a narrative strategy. He points out that the narration of the fantastic text is structured with real, fictitious and extraordinary descriptions (Patzelt, 2001). However, according to the narrative strategy, what is fictional and what is real should be brought to the same level. There is no categorical difference between the two levels; they only appear in different places in different degrees (see Wünsch, 1991). Although these levels of narration seem as if they contradict each other in texts, in fact, one causes the other to appear.

For Patzelt, the fantastic narratives are texts in which experimental thoughts are put into use. That is why they have a strategic function; "to describe, to interpret and to bring into being this interaction is one of the most important tasks of text analysis" (cited in Wünsch, 1991).

The type of narration of a fantastic narrative is based on frame narration. The fantastic, in particular, stems from confusion, which has the 'inner-framed, multi-level type of narration' as its source.<sup>ii</sup> In these narratives, there may be three kinds of internal frame within the external one: the fantastic dreams, the fantastic power of imagination and the fantastic super-natural events.

The strategy of dream narration is based on the presentation of dream phenomena. A fantastic dream enables us to liken the 'different one' to the real one. Here, the fantastic involves an imaginary reality (Wünsch, 1991). Child characters generally try, in their dreams, to achieve their wishes, overcome their fears and solve their problems in a realistic way. Dreams thus become an experimental place. The use of imagination plays an important role in such narratives. On the level of reality and on the other narrative levels, the power of imagination is a leading factor and gives originality to the fantastic.

In the inner frames, the power of imagination is mostly used with the technique of estrangement. New, special, and surprising signs become functional, replacing general and familiar ones. As a literary genre, the fantastic promises an unexpected new world, which is first

alien to its hero and to the reader. Therefore, at least two different universes intermingle and are alienated from each other.

Estrangement is used as a narrative technique in the fantastic fiction. This is done in accordance with the content of the narration. In the fantastic fiction there are five estrangement techniques; realist estrangement, surrealist estrangement, estrangement on the border between reality and fantasy, rational estrangement and stylistic estrangement (Klingberg, 1974).

The pleasure emanating from the fantastic comes from the power of surprise created by the estrangement techniques, which are, in their turn, created by the supernatural narrative elements. The elements of supernatural narratives are developed according to the functional purpose of the signs and the perception of the receiver of the message. There are four participants (two inside, two outside the text) contributing to the formation of the fantastic text. Three of four are familiar ones: the author, the narrator and the personage. Todorov adds the reader as the fourth, external participant.

Some narratives limit their characterization to a child figure, who generally unfolds the conflict with the help of supernatural powers. Sometimes the fantastic incidents follow a twist in the social situation, e.g. a change in the relationship between family and individual. The fantastic friends and objects portray symbolic figures (Pludra, 1985).

In the fantastic narratives, narrators have important functions. Through explanations and interpretations in the outer frame, narrators prepare the fantastic background and thus direct the text and the reader. Generally, they take border roles, being a bridge between natural and supernatural. They provide possible passages between the narrative layers so as to make the fantastic manifest in the text. And at the same time they protect the reader from unnecessary confusion and prevent the fantastic from going beyond its purpose. Furthermore, they enable the reader to follow the figures easily and to identify with them.

The reader has a functional task in the fantastic narratives. The reading (cognition and reception) is performed step by step, first the superficial reading for general information, Then the deep reading comes, when the reader puts himself into the text and relates to it, creating a place for himself in the fantastic. This completes the fantastic process (Todorov, 2004).

In the fantastic narratives, there is no limit on time and place. Generally, the events take place in at least two different worlds. The text may contain all sorts of abstract and concrete times and places from imaginary and dream worlds, based on the ones in the real world. Haas (1982) identifies some often using the fantastic times and places as follows: other great worlds, different times and places, dark and light mythological times and places, miniature worlds, technical times and places.

The end of the fantastic narrative is not foreshadowed from the beginning. As the fictional text conveys an implicit plot, the chain of events does not develop as expected. The fantastic development appears in various layers, which attract the reader's attention step by step. In general, the fictional structure of the fantastic occurs as follows: there is a digression at every layer from the outer-frame and at least one fantastic adventure in the inner frame, which turns back to the outer frame at the end (factual – dream – factual) (Doderer, 1984).

## 1.2. An Example from Paul Maar's Lippel's Dream

In the twentieth century, many writers used different techniques in creating works of the fantastic children's literature. One of these techniques is multi-layered frame narration. E.T.A. Hoffmann's *The Sandmann (Der Sandmann)* is one of the leading works employing this technique. In this work, dream and fact are intermingled with multi-layered frame narration. One of the leading contemporary writers using multi-layered frame narration is Micheal Ende, whose

work, *Die Unendliche Geschichte*, reflects the problems of modern children. Paul Maar carried the multi-layered frame narration to the sphere of multiculturalism. Maar created confusion in his work through a mixture of different narrative techniques.

Paul Maar's *Lippel's Dream (Lippels Traum)* is an appealing instance of the fantastic appearing as a consequence of multiple combinations of narrations. In narratives, multiple combinations are realized with the narration of many-layered frames. There are multi-faceted entries and exits between combinations or layers of narration. These are the elements which generate potential fantastic material.

The fictional structure of the novel stems from the fantastic appearing through confusion. Confusion is created by means of both fictional narration and content. There is fiction within fiction; the character is not only within its fantastic world in the novel but also involves someone reading some other work of fiction (*The Arabian Nights*) within the novel. This other piece of fiction read by the central figure describes a different, supernatural, fantastic world. Lippel, the child figure of the novel, not only combines these two worlds into one but also adds a third – his fantastic dreams. This lifts the power of the fantastic to its highest level.

In the novel, Lippel needs a caregiver, as his parents are on a business trip. The chosen caregiver is Mrs. Jacob, whom Lippel dislikes. On the other hand, he gets much pleasure out of *The Arabian Nights*, which he received as a present from his mother. He likes the book so much that he reads it instead of doing his homework. Mrs. Jacob warns him several times to do his homework but Lippel does not listen and goes on reading *The Arabian Nights*. Finally he is punished and is not allowed to read the book again.

At this point, the writer intentionally takes the child into the dream world, creating a new frame of narration. There is no way, other than fantasy and dreams, for Lippel, to know what might be occurring in the book. The narration of the fantastic thus enters an inner structure and Lippel lives through a series of fantasies. He becomes a fantastic figure like the ones in the book he was reading. The events in the novel take place with the involvement of the symbolic figures – king, prince, princess, Sinbad, king's sister, and secondary figures.

Lippel mixes names in the different frames. This mixing contributes to the birth of a new fantastic. Through his subconscious, Lippel associates the names and characteristics of the people in his social environment with their counterparts in his dream. Lippel's schoolmates, Arslan and Hamide, stand for the prince and the princess in the book, but they become as they are in his dream. His temporary guardian, Mrs. Jacob stands for his aunt both in his dream and in the book. The dog has the same name in his dream as in the street where Lippel knows him. Lippel often mixes these figures between the layers of frames.

Lippel's real life forms the external frame. The events in the book he reads cover the first inner frame and what he dreams in his dream focuses on the second inner frame. The more these frames intermingle, the more the power of the fantastic increases.

We will examine some fantastic types emerging as a series in the inner frame. First of all, *The Arabian Nights* read by Lippel is a fantastic literary work. An oriental king wants to have a baby. One day his wish comes true and his wife gives birth to a son, named Asslam. Asslam's aunt is not happy that he has been born because she wants her own son to be the heir to the throne. Asslam is given to Sinbad for his training. When Asslam turns ten years old, Sinbad has his horoscope. It says that something bad will happen to Asslam unless he keeps silent for seven days and nights. The continuation of the story takes place in dreams, transferring the fantastic to the second, inner frame. One day, in the palace, one of the king's favorite books disappears. The king's sister tells him that the book was taken by prince Asslam. The prince's seven-day and seven-night silence does not allow him to speak. As a result, he and Hamide, the princess, are exiled.

In reality, the confusion of dreams with the real and fictional worlds shows a psychological dilemma. Lippel, as if he had a nightmare, experiences in the real world both in the book he was reading and in his dream. Trying to interpret the dream, we can state that the prince in the dream represents Lippel, who is in the position of a prince as the only child of the family. The absence of his family makes life at home analogous to a life in exile. The exile in his dream not only represents his own feelings but also reflects the reality of the Turks living in Germany. In the novel, Arslan and Hamide have had to leave their homeland and are living in Germany.

In the inner-frame plot, Lippel's aunt and three guards accompany the prince and the princess to the frontier of the kingdom. His aunt orders the guards to kill the children when they cross the border, and gives the guards a small bag full of gold coins to commit the crime. The children, who become aware of this ruse by chance, flee by taking advantage of a sandstorm. Lippel's sister, Hamide, lends Arslan her headscarf so he can protect himself from the sand.

Lippel wakes up as a result of falling from a horse in his dream, bringing him back to the outer frame. The first concrete effect of a dream appears in the realm of physicality: Lippel's pillow has covered his head and he is on the verge of suffocating. This alarms Mrs. Jacob and startles the other characters in the text. The surprise effect of a dream on real life is shared by the readers, as Karakaya (1999) says, showing that the fantastic comes to light with the help of in-text and out-text factors.

Lippel here starts to express his dream confusion verbally. He asks: "Has the storm ended?" Mrs. Jacob, thinking that he is asking about the weather outside, answers, "Those days are gone now; the weather is fine." He follows this up with the words: "There is no more sand; I'm free from danger," continuing his confusion of the dream world, the world of the *The Arabian Nights*, and the real world. Lippel, unsatisfied with the confusion, asks: "I wonder whether that was a dream or not?" This skeptical attitude heightens the strength of the fantastic (Maar, 2002).

Lippel's thoughts continually move between dream and reality. From time to time he speaks of them directly, telling himself "I escaped, but what about them?" while he has been thinking of his two friends who are in trouble (Maar, 2002). At this point, the reader wonders about the state of the figures that got into trouble and regards Lippel's confusion with amazement.

The next day Lippel has breakfast with Mrs. Jacob. He addresses her with the greetings of his dreams and repeats what he said in his dream. Having lost his raincoat in his dream, he is surprised when Mrs. Jacob says "Take your raincoat" (Maar, 2002).

Lippel starts to confuse not only the fantastic images but also concrete signs. His confusion is met with suspicion by those he addresses. The next day at school, when he whispers the words "That was a terrible storm, wasn't it?" into Hamide's ear, she is perplexed and looks at him in amazement (Maar, 2002).

The work expresses confusion and the fantastic factors by means of communication in the form of questions and answers. For example, in the math class, Lippel repeatedly says to his friends: "What did you do? How did you find your way? What happened to your aunt? What an ugly woman she is!" These play a 'leitmotif' role in bringing the fantastic to light, because Lippel continuously surprises both his audience and the readers with such questions and arouses new expectations in them. In addition, the students' whispers in the math courses increase interest, excitement and, therefore, the power of the fantastic.

Lippel tries to control the world through his dreams. It turns out that the other children answer to these questions naturally from their experience of the real world. In other words, questions based on events experienced in a dream get people to interpret them as referring to the real world. When Hamide is suddenly confronted with Lippel's questions such as "What did you do?", "How did you find your way?", she, without understanding the situation he is referring to

and thinking that he means the way to school, says “We found it very easily.” This is an interesting bit of confusion, as it gives Lippel a sign of the fantastic, further strengthening his perception that the real and dream worlds are combined. (Maar, 2002).

Such confusion occasionally reaches new excesses. When Hamide is told “What happened to your aunt? What an ugly woman she is!” she is quite surprised and confused, as her aunt lives in Turkey. When she asks, “How do you know that my aunt is ugly?” Talking to himself, Lippel says, “I wish you knew what she did last night” (Maar, 2002).

Being close to Lippel, Hamide also includes herself in the fantastic confusions and unknowingly follows them up. In this way, the fantastic takes on a new dimension. Thus, Hamide explains that her aunt had beaten her and that she hadn’t let her go out without a scarf. When Lippel hears the word ‘scarf’ he asks “What was it like?” and when she replies “Red and flowery”, he exclaims “That was it! It was that scarf” (Maar, 2002). Here we see that Lippel, by his exclamation, adds sentimental excitement to the confusion and in this way increases the emotional power of the fantastic.

In the work, the narrator inserts himself between the narration frames, thus lending variety to the fantastic. When, for example, Hamide asks “How do you know this?”, the answer is given not by Lippel but by the narrator: “He didn’t know how to talk about that same scarf which, in his dream, had protected him from the sand, how to talk about the princess who looked like Hamide, and how to talk about her brother who was forced to keep silent” (Maar, 2002). Taking this opportunity, the writer makes Lippel, Hamide, the narrator and the reader talk to each other in whispers. Hamide behaves as if she heard the reply from the narrator and says nothing. So, all the characters contribute to the fantastic to a certain degree. Lippel confuses names, associating them in different ways. Looking at Arslan, he calls out, “O, Asslam?”, but Arslan, who is not aware of Lippel’s dream tries to correct him saying “My name is not Asslam, it is Arslan” (Maar, 2002).

The narrator, in order to maintain the tension of the fantastic, can return to the outer frame. After coming back from school, Lippel asks Mrs. Jacob for permission to continue to read his book, but again she does not allow him to do so. In response, Lippel goes to his teacher to tell her that he is unable to read the rest of the story from the book and that he can, instead, only know the story through his dream. The teacher agrees that he has no choice but to dream about the story.

Lippel, coming up with a surprising idea, asks his teacher, Mrs. Jeschke, whether different people can dream the same dream at the same time. Seeing that she is puzzled, he states that he and Arslan had the same dream. This is a fantastic situation because it is improbable that two persons would have the same dream simultaneously.

Even Lippel is unsatisfied with this exclamation. Carrying confusion further he says, “Arslan never talks because he came from a star.” But then there is sudden indecision in his thoughts and utterances: “No, no, it’s not him; it’s Asslam, the prince, who was prevented from talking.” “Is he in your class?” “No, no, it was in my dream.” This exchange shows the increasing density of the confusion (Maar, 2002).

Lippel spreads his confusion among the people surrounding him. While he is talking with Mrs. Jeschke, she confuses the Hamide in his dream with the Hamide in his class. And when he realizes that he can’t explain this situation, he tells her how he can solve the problem provided that he dreams it from the beginning to the end. For this reason, he goes home, goes to bed early and goes on dreaming. Lippel, in this way, increases the tension and directs the reader’s fantastic expectations to the dream.

This time, the main figure in the dream is not a human being but a dog. Lippel confuses the dog in his second dream with the dog in the street. The dog in his dream is similar to the one in the street in every way. Thus, Lippel calls the dog Muck, the name of the dog in the street, and, as

in his dream, Muck becomes his friend in real life. And when he tells Mrs. Jeschke that he dreams about the dog in the street and that it comes to him when he calls it by the name it has in the dream, Mrs. Jeschke says jokingly: 'The dog must have had the same dream! Otherwise, how would he know the name he has in the dream?' This witty remark actually adds humor to the confusion making it more explicit and more the fantastic (Maar, 2002).

In the story, the hero often goes back to the external frame. Lippel goes home expecting to continue dreaming to see what will happen next in his dream. Before he goes to bed, he puts on the oriental costume he wears at the Fasching festival and goes to sleep with a torch beside his bed.

The following day, he wakes up at 6:45 a.m. and goes to school. At school, he sees a bracelet near the waste paper basket. At first, he does not want to take it thinking that he is dreaming. However, he then picks it up, assuming it is the bracelet of the princess in his dream as it is the same size, the same shape and has crimson stones of the same color. At that time, Hamide goes out of the classroom and sees the bracelet in Lippel's hand. When Hamide asks: "Where did you find it? I was looking for it everywhere," Lippel replies surprisingly: 'How did this bracelet become yours?' (Maar, 2002) and is confused for the rest of the morning.

Clearly, not only are the events confused, but objects close to or far from the figures are among the objective indicators of confusion as well. Todorov (2004) calls such magical objects as instrumental fabulous entities. Children are sorry about the valuable items they lose in their dreams. Such confusions can have psychological effects. In such situations, the fantastic plays a negative role.

Towards the end of the work, efforts are made to eliminate all these confusions, which create a different kind of the fantastic. After school, Arslan, Hamide and Lippel meet in the street. Lippel says, "If you won't make fun of me, I'll ask you some questions" and goes on, "Do you know Sindbad? Is your father a king? Who are you? Are you really prince and princess?" Although Lippel has tried to answer the questions on his own, he now feels – as a psychological compensation mechanism – that he should tell his friends about his recent experiences. Both the reader and the characters give a sigh of relief. Here the fantastic descriptions play a psychological role both within and outside the text (Maar, 2002).

The children want to know whether, in asking these questions, Lippel is joking or not. When they realize that he is not, they ask, "Are you stupid?" As a response to this reaction, Lippel says, "Excuse me, but I know a boy whose name is Asslam, the King's son, and he does not speak like the Arslan I know. His sister Hamide, whose bracelet you have on, is a princess." When Lippel understands that he has confused matters, he says, "I am sorry; I have dreamt this up. I've read the story in a book." This is the turning point where the confusions come to an end.

Finally Lippel gets his forbidden book and he reads it through but cannot find the things he dreamt. Thus, he and the readers are equally astonished. In fact, this is a part of the fantastic as well. When he wants to know the end of his own fantastic tale, he learns it from his mother (Maar, 2002). In the end, the figures in the inner frame become happy, which leads to the happiness of Lippel's social environment in the outer frame. Thus, the fantastic story goes through a process of completion.

## 2. CONCLUSION and RECOMMENDATIONS

Multi-level narrative elements are often seen in children's literature. Generally, in such works a simple story and a plain narration are preferred. *Lippel's Dreams* is narrated on three levels. In this fantastic work, reality is dialectically confused with literary fiction and the imaginary facts of the dream.

In the first narration level, the writer, in the outer frame, introduces Lippel and his social environment to the reader. Here the outer frame functions only as a leading guide. The major confusions take place in the inner frames. In the first inner frame, the character (Lippel) gets into an imaginary the fantastic world by reading *The Arabian Nights*. In the second inner frame, Lippel has dreams which move between reality and the imaginary world. In the end, the confusions in the frame narration become so complicated that it is impossible to comprehend what is real and what is not, or what is a dream, producing a chain of layers of the fantastic.

However, the writer interferes with entry into the inner frame in order to make the fantastic apparent. The narrator, playing a functional role at this point, makes some explanations and comments in order to create an easy access into the inner frame. Maar here also makes use of the features of childhood. The unconscious confusions made by children create interesting fantasy. Another significant feature of this work is that it includes a mixture of personal, social and cross-cultural images and indicators. Lippel is a German, but his friends are Turkish. The name of the book he reads is *The Arabian Nights*, which belongs to Eastern culture. His dreams cover both his own world and the Eastern world. Consequently, the confusion results in a multi-cultural fantastic.

When we examine the functions of the fantastic in the work, we can see that child figures are trying to solve the problems they face in real life and in their dreams. In fact, this is not a solution but just a fantastic pastime. Lippel's parents are on a trip, and he has problems with his guardian. He is trying to cope with these problems, or at least make them bearable, by means of the confusions that he experiences.

We also find that the fantastic that appears as a result of confusions serve as a form of psycho-social recovery and treatment for the figures. First of all, they provide Lippel with social support. In addition, the other Turkish figures create a social environment and end their exclusion from society by making friends with Lippel. Here, there is an important lesson for children: the value of things can be understood only when they are lost. In the end, Lippel learns how valuable his parents are and the other children learn the value of their country.

In conclusion, we can say that emerging new types of fantasies show that children's literature is getting qualitatively and quantitatively richer day by day. As can be observed in the work we have studied, constant renewal in the fantastic narrations, in terms of stylistic and fictitious features, is an important instance of this development, which itself is a source of aesthetic progress and dynamism for literary communication.

One of the most important conclusions that can be drawn from this study is that analyzing fantasies from the perspective of child philosophy will reveal a new vision and a multidisciplinary field as the fantastic is intellectual product of children's reality.

### 3. NOTES

<sup>i</sup> Andreas Jäggi qualifies frame narration as a typical version of multi-layer narrations. Its simplest types are epic narratives. In narrative patterns, frame layers can be considered to stand in a binary and dialectic relationship to each other. There can here be one or two narrators and they can tell more than one story to more than one audience (Jäggi 1994).

<sup>ii</sup> Referring to the frame narration in the fantastic narrative, A. Jäggi uses the German term 'Schachtelrahmenerzählung' (<http://de.wikipedia.org/>).



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#### Genişletilmiş Özet

Çalışmada çocuk anlatılarında karıştırma yoluyla ortaya çıkan tipik fantastik unsurlar araştırılmıştır.

Çocuk edebiyatı kavramı, kapsamı ve paradigmaları zaman içerisinde değişmeye ve genişlemeye başlamıştır. Sadece belirli türlerle sınırlı kalmamış, fantastik türlere varıncaya kadar genişlemiş ve gelişmiştir. Öğreticilik işlevi yanında estetik işlevi de önem kazanmıştır. Zengin anlatım biçimleriyle farklı mizahi ve eğlenceli mesajlar veren metinler araç olarak kullanmıştır.

Metinler içinde yer alan olaylar, mekânlar, kahramanlar ve zaman tek bir anlatım düzlemiyle sınırlı kalmamış, çerçevesiz anlatım biçimleri içinde verilmiştir. Olay örgüsü çerçeveler arasında ve geçiş noktalarında yeni bir üslupsal boyut kazanmıştır. Fantastikler iç içe geçen anlatım düzlemlerinde, hatta ince geçiş noktalarında ortaya çıkmaya başlamıştır.

Bu çalışmada Paul Maar'ın "Lippel'in Rüyası" adlı çocuk romanı incelenmiştir. Romanda çerçeve anlatım biçimleri kullanılmıştır. Olaylar çok katmanlı çerçevesiz anlatım düzleminde geçmektedir. İç ve dış çerçevenin dışında anlatım çerçeveleri arasında sürekli geçişler yapılmakta ve böylece bu geçişler yeni fantastik unsurlar meydana getirmektedir.

Karıştırmalar hem kurgu anlamında hem de içerik bağlamında yapılmıştır. Kurgu içinde kurgu vardır: Figür, sadece bir eser içinde fantastik dünyada değildir, eser içinde bir başka eser (BinBir Gece Masallarımı) okumaktadır ve bu okuduğu eser başka olağanüstü fantastik bir dünyayı anlatmaktadır. Eserin çocuk kahramanı Lippel, sadece bu iki dünyayı birbiriyle karıştırmakta kalmamakta, bir üçüncü fantastik

boyutu yani rüyaları da işin içine sokmaktadır. Bu durum, karıştırmayı sağlayan ve dolayısıyla fantastiğin gücünü zirveye çıkaran bir boyut olarak karşımıza çıkartmaktadır.

Karıştırma sadece olaylar çerçevesinde değil, aynı zamanda Lippel'in yakınında uzağında bulunan nesnel göstergeler (evde kullanılan eşyalar) ve bazı dilsel ifadeler aracılığıyla da yapılmaktadır. Örneğin, Arslan Türkçe "Güle güle" demektedir. Lippel de aynı şekilde aynı göstergelerle ve Türkçe cevap vermektedir.

Eserde başta sona bu süreç yaşanır. Kitabın sonunda Lippel yasaklı kitabına kavuşmuştur. Kitabına bakar, rüyadaki gördüklerini kitapta göremez: Hem kendisi şaşırır, hem de okurun beklentisini sürpriz bir şekilde sona erdirir. Aslında bu sonuç da fantastiğin bir parçasıdır. Kitabın sonunda kendi fantastiğinin sonunu kendisi de öğrenmek ister ve nihayet sonucu annesinden öğrenir. En sonunda iç çerçevedeki figürler mutlu olunca, dış çerçevede bulunan Lippel'in sosyal çevresi de mutlu olur. Böylece "fantastik oyalanma" yerini bulmuş olur.

Bu eserde çocuk doğasının özelliklerinden de yararlanılmıştır. Bilindiği gibi çocukların bilinçsizce yaptıkları karışırmalar ilginç fantastikler ortaya çıkartmaktadır. Ayrıca bu esere özgünlük kazandıran hususlardan birisi de bireysel, toplumsal ve kültürlerarası imaj ve göstergelerin birbirine karıştırılarak orijinal fantastiklerin ortaya çıkarılmış olmasıdır. Lippel Almandır, fakat okul arkadaşları Türk'tür. Okuduğu kitap şark kültürüne ait olan "Bin Bir Gece Masalları" adlı eserdir. Rüyalarında hem kendi dünyası hem de şark dünyası vardır. Sonuç olarak karıştırma sonucu evrensel bir fantastik doğmuştur.

Sonuç olarak şunları söyleyebiliriz: Ortaya çıkan yeni fantastik çeşitleri, gün geçtikçe çocuk edebiyatının nicelik ve nitelik bakımından zenginleşmekte olduğunu göstermektedir. İncelediğimiz örnek eserde de açıkça görüldüğü gibi özellikle fantastik anlatıların olay-kurgu ve üslup özelliklerinin sürekli olarak yenilenmesi bu gelişmenin çok önemli bir göstergesi olmuştur. Bu gelişme, bir anlamda, edebi iletişimin estetik olarak yüceltilmesi ve dinamiklik kazanması demektir. Aynı zamanda bu tür çalışmalar disiplinler arası, örneğin çocuk eğitimi, çocuk felsefesi gibi alanlara da önemli katkıda bulunacaktır.

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