



A Psychoanalytic Approach to the Space Element in Erich Kästner's Copyrighted Children's Books*

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ABSTRACT

Purpose: The purpose of this study was to draw reader's attention to the author-space relationship in order to fulfill the theoretical deficiency in terms of space-psychoanalysis in the light of qualitative data. **Methods:** Qualitative data analysis has been thought to be the best way to deal with the space-psychoanalysis relationship through sampling. In this regard, descriptive analysis and content analysis methods have been adopted.

Findings: The author's novel, "Ben Küçük Bir Çocukken [When I Was a Little Boy]", in which he narrates his childhood memories, was taken as the main book. Indoor spaces identified within the space-psychoanalytic context includes ports hall, basement, house-room-barber, airplane, and boarding school. Identified outdoor spaces were the garden, dune, the Zugspitze, city of Berlin, and Europe. The author embedded the moments from real life in his subconscious. The spaces where he had been present in this process of embedding stayed in the back of his mind. When constructing his books, the author reflected the spaces he had experienced and embedded into his subconscious as well as the events and situations he had experienced at those moments in his works. It is also seen that the real life-fiction relationship is not a coincidence because Kästner's real life and novels coincide in terms of space. Space was deemed a kind of symbol of the subconscious.

Implications for Research and Practice: Being able to dig deep down into the author's subconscious in author-work reviews helps to understand the work better. Performing such reviews on the subconscious with a space perception may enable attaining clearer results. Understanding an author better also makes it easier to interpret their work.

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Introduction

The concept of space involves different meanings. The root of the word “mekan”, Turkish equivalence for space, is “kevn” in Arabic. It not only means place, whereabouts, house, homeland, sky but also is used to mean “outer space” in old language (Turk Dil Kurumu [TDK], 2019). Pascal (2014) takes space as an abstract concept beyond certain boundaries, expanding to infinity. The word “Space” in English allows a broader interpretation of space than is known. It is misleading to expect a one-to-one correspondence between real life and the fictional life in the book. Umberto Eco said, “fictional worlds are parasites of the real world” (Sengul, 2010). The concept of fictional associates space with the novel. Urry (2015) puts forth the relationship between work, which is called the fictional world, and space in a more extensive way by basing all social and cultural values upon the definition of space.

Considering that novel is a literary genre about human’s surrounding and dreams, it can be said that space where human lives should be one of the determinant elements in a novel. Until today not a single novel lacking the space element has been written (Sengul, 2010). Narli defines space as follows: “Space is a functional prop. Individuals feel their presence in space. Space gives us information about individuals’ psychology, economic state, and social life.” (Narli, 2002, p.98, 99). Thus, space should not be considered separately from sociological and psychological factors.

Spaces are classified to get a clearer image. Narli has classified spaces in different ways: “Closed, open, wide, narrow, and private spaces” (Narli, 2002, p. 100). This classification is also considered in terms of scope. For example, although a village is an open space, it can be regarded as a closed space when thought of within a country. A taxicab a person travels in is a temporary space, whereas a house can be qualified as a permanent space. Spaces can be discussed in two contexts: physical and psychological. Sahin and Korkmaz (2017) pointed out the need to mention the relative presence of space in the first place and said that what matters is human’s relationship with and attitude toward the space. According to Sahin and Korkmaz (2017), when the concept of space is addressed in the context of closed and narrow, space perceptions should not be discussed in terms of physicality. In the concept of perceptual space, character’s momentary mood, context, and how they perceive the space rather than the physical dimensions should be the determinant element.

One of the leading space researchers, Bachelard (2017) states that closeness phenomenon in the spaces we love is not continuous. These spaces open and carry the individuals that associate with them to different spaces and times. Every author perceives the space and presents it to the reader differently. The significance and functionality of space can vary by the author’s construction. Sahin (2017) defines open-wide, substantial spaces as places where humans feel peaceful and happy. He says new meanings and functions are attributed to the novel depending on the psychological states of the persons in a novel. We see stable rhetoric of space according to the status and psychological states of persons. Sometimes, the author may attribute a symbolic identity to space. Space in a novel may even transcend the symbol and attains a personality. Space is the fundamental determinant in the creation of the novel

character's personality (Sengul, 2010). In this regard, Leibniz (2010, as cited in Tekeli) pointed out the fact that symbols and objects in the space cannot be thought independently of the space. Space does not have a logical priority to those that it contains (Korkmaz & Sahin, 2017). Logic framework of the space should never be ignored.

A retrospective approach can also be adopted in addressing the concept of space. Bachelard (2017) states that our memory's decor, which he likens to the theater of the past, keeps characters at their dominant roles. Research by Bachelard (2017) claims that humans mistakenly believe that they know themselves. However, the human is stuck in a space in the past. The space in their memory imprisons the time. Spaces carry the past to the present.

When the concept of literary work-space-subconscious is addressed as a whole and examined in terms of spatial construction, there are particularly two concepts that need to be explained. First is the theory of preconscious, which implies that we have feelings, thoughts, and behaviors that we are not aware of when we experience but remember only when we think about. Another theory is the theory of the unconscious. All our feelings, thoughts, desires, and behaviors are on this layer, for example, the incidents that we forget because we do not want to remember. This layer contains the phenomena caused by our behaviors. "Writers of period fiction reflect the time they live in" (as cited in Kirmizi, 2016, p. 52) In this regard, we can talk about a connection between writers' subconscious and mentality. There is always a "place" in writers childhood memories. Subconscious repeats the trips to and from the place where one used to belong to in childhood (Cooper, 1995). Coob (1977) states that remembering the outdoor spaces of the period of childhood is the driving force for regaining power and creativity. Ladd(1977) argues that the person falls into the trap of the history of housing and immediate surroundings and gets limited because of them. It can be claimed that these two approaches are influenced by Lynch's (1956) idea that memories of adulthood reflect the mental occupations in childhood (as cited in Ozak and Gokmen, 2009). Considering the relation between the theory of subconscious and childhood, such texts can be claimed to be related to the children's literature.

Space is at the forefront in aesthetic novels. Pospelov (2019) states that aesthetic novels are space-dominated works. These novels involve stagnation and silence, both requiring a space. It is obvious that space comes to the fore not only in novels that are defined as aesthetic but also in children's novels without stagnation or silence.

Writers construct their works. During this construction, the work turns into a kind of imitation of life. This imitation makes the reader feel the dominance of space. Space is more apparent in fictional texts compared to realistic ones. Space integrates with the characters depending on time and how the subject is handled (Bourneur & Qellet, 1989). Becker (1995) states that in literature, individuals' attitudes and behaviors, and their reactions to events reflect the mood of the era they live in. In addition to Becker's view, psychoanalytic influence of spaces may be thought to reflect on the individual's mood. Considering that the human brain is multifaceted, memory-space codes can help the brainwork and allow the mood to reflect.

Psychoanalytic Approach and Psychoanalytic Criticism

The method of psychoanalysis is also adopted when examining the concept of space. The connection between the subconscious and space can be addressed by the psychoanalytic method. Turkish Language Association defines the concept of psychoanalysis as “the spiritual analysis” (Turk Dil Kurumu [TDK], 2019). For Tyson (2004), the subconscious is a warehouse where wounds, fears, and desires of guiltiness and similar emotions to overwhelm us exist and are formed when we are very young through the suppression and the deletion from psychological events that make the person unhappy. Freud (2003), who introduced the term psychoanalytic, defines it by approaching to psychoanalysis from “its focal point, its view of human nature and its view of human behavior”. When establishing a psychoanalysis-dream connection, Freud explains that dreams contain memories that are unattainable by those who are awake (Freud, 2003). It can be argued that Freud’s view is based upon the fact that subconscious is revealed by way of dreams.

Psychoanalysis should be addressed in many aspects. When explaining psychoanalysis, Bachelard (2017) highlighted that psychoanalysis is inclined to examine dreams rather than dreaming. According to research by Bachelard, the phenomenology of dreaming can solve the complexity caused by memory and imagination (Bachelard, 2017, p.57). Solving this complexity can be said to be an important step in emphasizing the significance of psychoanalysis.

Similar to dreams, literary works can display the prominent motifs of the person’s inner world and the elements that determine them. The requirements of an author’s inner world can explain why they are inclined to certain subject matters. The author can be evaluated in terms of the genre they adopt, as well as themes and forms of reflection of their works (Budak, 2019, p.19). Freud states that the individuality behind the novel should be implicit. Although the work arises from the inner problems of the artist, it should not be revealed in the work (Cebeci, 2004). The aim of the psychoanalytic criticism of a work is to make sense of the psychology of the individual in the text analysis.

It is seen that the space phenomenon does not appear in children's literature in a psychoanalytic sense. Writers, too, have a life plot. The spaces mentioned in the author's books are given titles to give the reader a clear view of the data by providing information about the author's real life and quoting, interpreting, reflecting the space to work, and grouping the quotations in the constructed work. The concept of space is addressed in the literature to a limited extent. How an author’s real-life influenced, their work has not been focused on as it should be. However, based on the space-psychoanalysis relationship, this study underlines that the appearance of the spaces in the author’s subconscious in his novels is not a mere coincidence. In other words, this study reveals that, in fictions, the author makes use of his past in terms of space.

When creating their works, writers are influenced by psychoanalytically. In this study, Erich Kästner's children's literature texts are exemplified, and the extent to which the spaces in a writer's life can be found in their children's literature texts is endeavored to be explained.

Method

Research Design

The aim of this study was to examine Erich Kästner's children's books in terms of the space-psychoanalytic relationship. This study has been designed as a case study, and the methods of document analysis and data (content) analysis, which are among qualitative research methods were employed. The study adopted the methods of description, analysis, and interpretation in this order. In the description, the names of spaces that overlap in psychoanalytic sense were determined, the common spaces in the book that is on the author's childhood were analyzed, and the psychoanalytic implications of these overlapping spaces were interpreted.

Research Material and Documents

In the study, Erich Kästner's children's books, namely Uçan Sınıf (The Flying Classroom), 35 Mayıs (The 35th of May), Hayvanlar Toplantısı (The Animals' Conference), and Emil ve Dedektifler (Emil and the Detectives), with Ben Küçük Bir Çocukken (When I Was a Little Boy) were taken as the main sources.

Data Analysis

The examination of the spaces included taking similar experiences from the real life of the author and interpreting how these experiences were reflected in the subconscious. All the books of the author were reviewed by document analysis, and five of them, in which space-psychoanalysis relationship is obvious, were selected and interpreted using the cognitive method. The Content analysis is the name given to the careful, detailed, and systematic examination of a given material in order to identify patterns, themes, prejudices, and meanings therein (Berg & Lune, 2015, p.380). Implementing the method of descriptive analysis is considered to be an interpretation and cause-effect relationship. At this stage, the data were arranged; the findings were identified and interpreted. In addition to the method of descriptive analysis, spaces were coded using the method of inductive content analysis. The coding of functional spaces in the study was as follows, which is also provided in a table format: Sports hall, garden, dune, Berlin, the Zugspitze, Europe, basement, home-room, barber, airplane, and boarding school. The theory was formed and the relationships between the underlying concepts were emphasized.

Results

It is evident in this study that a writer's works can have traces from their life. His mother's being a hairdresser in real life in *Emil ve Dedektifler* (Emil and the Detectives); where he lived most of his life and witnessed the war; and *dune in 35 Mayıs* (The 35th of May), which symbolizes escape from negativity, are some of the examples that attract attention as the reflection of the emotions in his subconscious. The author's memoirs were observed to affect the fictional texture in a psychoanalytic sense.

Erich Kästner's *Ben Küçük Bir Çocukken* (When I Was a Little Boy), in which he narrates his own childhood, is the primary book which is addressed in terms of the reflections of his real-life and its traces in his subconscious. Based on this book, where the author presents slices of his life, Kästner's *Uçan Sınıf* (The Flying Classroom), *35 Mayıs* (The 35th of May), *Hayvanlar Toplantısı* (The Animals' Conference), *Emil ve Dedektifler* (Emil and the Detectives) were reviewed. By examining the main spaces therein that correspond to the spaces from his real life, how those spaces got stuck in his subconscious was detected and interpreted.

Indoor and outdoor spaces were identified in the author's children's books in terms of psychoanalysis. The indoor spaces that directly match up psychoanalytically were the sports hall, the basement, the house-room-barber, the airplane, and the boarding school. On the other hand, the outdoor spaces were as follows: Garden, dune, Berlin, the Zugspitze, and Europe. The results are presented in Table 1. Classifications are at the forefront in the study and reflected using Narlı's classification method.

Table 1

Classification of Codes

Indoor Space Codes	Outdoor Space Codes
Sports hall	Garden
Basement	Dune
House-room-barber	Berlin
Airplane	the Zugspitze
Boarding school	Europe

In the scanning of the findings, the spaces that underlie the author's construction of the text with the theoretical connection were determined and interpreted based on the comparison and connection model. After performing a psychoanalytic analysis, spaces were classified as indoor and outdoor spaces.

Indoor Spaces

Sports Hall Code

In *Ben Küçük Bir Çocukken* (When I Was a Little Boy), there is this character from the author's real life, whom he refers to as "my cousin Dora", the daughter of his uncle, whom he grew up with and loved very much. With Dora, the author wanted to entertain professors and friends at one of the ceremonies held at the teacher's training

school. For this purpose, with the help of Dora, he disguises as a girl and starts to dance. However, the dance, which started so nicely, ends up in a way that the author does not want.

“When I entered the school's sports hall, dressed as a girl, for the first time in my life I came across such an affection and love! But my skirt blew up when I started to move on the high bar with my blond braid hair and wadded blouse; the circle of love that surrounds me gradually scattered. But it is not a good time to talk about it (p.243, 244).”

The place where Kästner danced in his life is not a real dance hall but a sports hall that had been transformed into a ceremony area. Blowing up of the skirt and walking away from the people who until then watched him with interest remained as a bad memory in the author's life. In addition, the author tried to forget a memory from his childhood, saying “But it is not a good time to talk about it.”

The sports hall reminds the author of dance in a chapter of the *Uçan Sınıf* (The Flying Classroom). However, his memoirs of dance were negative. He wanted to be appreciated but had a misfortune. The author dressed like a girl in his real life and had a bad experience, which he expelled to his subconscious. He made a mess of his dancing. He wanted the dance experience to end successfully.

The author makes an introduction with a positive expression, that is, the concept of God, and then emphasizes the funny appearance of the dancers and the boys' pretending to be girls. “Sebastian climbed up on his toes and looked through the sports hall's window and said “The demigods are tangoing again”, shaking his head.Ten senior class students were dancing in pairs. They were practicing for the dance class. Tall Their back must have borrowed the cook's hat. With the hat on his head, he was dancing coquettishly in the arms of his dance partner, like a young lady.” (*Uçan Sınıf* (The Flying Classroom), p.26)

As mentioned above, the expression of the writer's being influenced by his past dance experience while writing these lines is striking. The inter-space connection here can be thought of in the form of dance-sports hall with the connotation of negative memoirs.

The sports hall had the characteristics of a wide-closed-general space in terms of spatial features. The wide and general space feature gave a sense of psychological comfort. The author started his fiction with positive connotations but gave the impression of negativity. The fact that closed spaces recalled negative feelings showed their influence on the author's fiction. Negative association can be associated with the space's quality of being closed. In addition, the wide but closed space feature reminded of the situations that arose because of negative circumstances, which it felt like the space was narrowing down and the feeling of being closed became more intense.

Basement (Cellar) Code

In his book *Ben Küçük Bir Çocukken* (When I Was a Little Boy), the author's father started to do various jobs for his neighbors and relatives after he came home from work. His working style was messy and dirty. A cigarette on the edge of his mouth, nails, and boiling glue next to the vermicelli soup annoyed the author's mother. Everywhere was messy, dirty and stinking; thus, reign of the author's father was now over because of the inconvenience he caused. Kästner states that his mother kicked his father out from the kitchen to the basement. "So my father was expelled from his heaven in the kitchen. He went into exile... Since then glue and my father felt happier." (p.135)

Although the author emphasized that his father was pleasant in the basement, in fact, he was away from his father. As can be understood from the quotations, his mother and father were happy with the situation. The author did not mention his feelings and he preferred to be just an observer in this section and hid his feelings. According to him, the basement was an exile colony. The words "exile" and "basement" evoke negative connotations when used together.

In *Uçan Sınıf* (The Flying Classroom), a group of friends, who want to perform a play, were in conflict with the students of the rival school. The students of the rival school kidnapped a student from the theater crew and imprisoned him in the basement. The child who was imprisoned in the basement (Kreuzkamm) was subjected to violence and rescued by his friend Matthias. "I think they locked him up in Egerland's basement and tied him up." (*Uçan Sınıf* (The Flying Classroom), p.56) "...The boy named Kurt approached to Kreuzkamm, raised his left hand and slapped him. Then he raised his right hand and slapped again, saying "This makes two" (*Uçan Sınıf* (The Flying Classroom), p.69, 70). According to the author, the basement was a place where freedom was restricted. While there were many places to hide a child in *Uçan Sınıf* (The Flying Classroom), author has brutalized the child and imprisoned him in a basement. His friend was subjected to violence there. Then, they were saved and set free. Yet his father stayed in the basement with pleasure, and thus kept away from his home and the kitchen, which had been the working area. The author implicitly expressed that he wished his father had done his job freely in the same space by liberating his friend in *Uçan Sınıf* (The Flying Classroom).

The basement was the dark existence of space. No matter how wide, the basement was narrowed down in the perception of consciousness and it could never be transformed into a general space. The author made use of negative situations when describing the basement. A space for a peaceful loneliness to his father, living in a basement was like building a kind of perceptual bridge to the house, however, for the author, the basement meant darkness, loneliness, and distance. This can be explained by the fact that the basement was a narrow, closed, and private space.

Home-Room-Barber Code

When providing information about his family's livelihood, Erich Kästner says that his father's business did not go well, so his mother had to turn a part of the house into

a hairdresser. "...Since there was no other place in the house, the left corner of the front part of the bedroom was arranged as a barber." (p.139). The house, which was the main space for the author, had been transformed into a commercial space because of the father and mother in addition to being a home. Emil, one of the characters in *Emil ve Dedektifler* (Emil and the Detectives), did not have a father. Mrs. Tischbein, who was Emil's mother, had turned a corner of their house into a barbershop to look after her son. The mother had to make a living. Mrs. Tischbein, assumed the role of the father, which was bringing home the bacon. Mrs. Tischbein considered her home a commercial space and so made a living for herself and her son. The concepts of barber and hairdresser reminded Kästner of the house and, therefore, the room as a space, as well the role of the mother and father as a model. The house was a place where deep memories are stored, so it must be peaceful. Every spot in the house; doors, carpets, rooms, and so on all carried a memoir. However, the house was shared with foreigners and was no longer a private space, but a general space. A narrow room was enlarged. However, the house had narrowed down both psychologically and physically. The concept of home was qualified as both general and private space. At the same time, it got narrower by losing the sense of wideness.

Airplane Code

The author described how the city of Dresden, where he spent a period of his life, was bombed by airplanes during World War II. "The Second World War wiped Dresden off the map with a single gesture in one night. Eight hundred airplanes threw fire and demolition bombs over the city." (p.64, 65). The author's experiences about the war were of great importance in a psychological aspect. The airplane was an indoor space that threw bombs at the author, causing fire and destruction. Based on the memoirs of the author's real life during the Second World War (the author also joined in the First World War), the concepts of airplane - bomb - fire, and thus a terrible atmosphere, were reflected in *Uçan Sınıf* (The Flying Classroom) by the words airplane - fire - terrifying.

In *Uçan Sınıf* (The Flying Classroom), an airplane landed on different places in a play staged by children. The airplane and spaces were representations. The representative space chosen in the second act of the theater was the world-famous Mount Vesuvius. The volcano was depicted as spouting flames and scary. "In the second act, the plane landed on the edge of the crater of Mount Vesuvius. Martin drew the mountain that spouts flames on a large cardboard so well that it would scare you." (*Uçan Sınıf* (The Flying Classroom), p.31) In the author's mind, airplane was a space that narrowed but the impact of which extended over a large area because it spouted evil. While was depicted as a general space it had the characteristics of a narrow-indoor-general space.

Boarding School Code

When narrating his life, Erich Kästner mentions that his beloved cousin, Dora, went to a boarding school that gave religious education, which led to her sinking into depression. He also adds that receiving an education has to do with money. "When poor Dora finished school and returned home, she was pale, weary, and timid." (p.211-

212). "Education meant money. Studying at boarding school meant money." (p.134) The boarding school was suggestive of the economy. While the rich could go to boarding school in real life, the book pointed to the economic contrast by mentioning free boarding.

The author attributed the economic crisis during the war to poor Martin. "Martin, who didn't have much money and was a boarding student because his family was poor, made a painting for the Nonsmoker." (Uçan Sınıf (The Flying Classroom), p.39). Although the boarding school was broad in terms of meaning, it had the quality of narrowing space. The fact that the author talked about his friends suggested that the boarding school also had the characteristics of general space.

Table 2

Indoor Space Codes

Space	General Characteristics	Psychoanalytic Characteristics
Sports hall	Wide	General
Basement	Narrow	Private
House-room-barber	Narrow	Private
Airplane	Narrow	General
Boarding school	Wide	General

The sports hall is a wide space in the classical classification. However, when interpreted psychoanalytically, it was seen that the sports hall narrowed down. The boarding school was also one of the wide yet narrowing spaces. On the other hand, the basement, home-room-hairdresser, and airplane spaces maintained their general characteristics as known. However, it was remarkable that the concept of home lost its quality of being private.

Outdoor Spaces

Garden Code

The author always wanted to live childhood in a green garden but had to live an apartment life. He emphasized the importance of books' presence in a garden decorated with flowers. He believes that such spaces are peaceful. "I love, as I used to, small, peaceful houses in the front garden in which bloom pansies and dahlias. Of course, thin, useful books with prefaces. Maybe that's because I grew up in apartment blocks, in houses without front gardens. My front garden was the back yard, and my linden tree was the carpet hanger." (p.6)

In Uçan Sınıf (The Flying Classroom), there was a mysterious man named the "Nonsmoker" who helped children and who smoked too much. Children loved the Nonsmoker. When he talked about the Nonsmoker in his book Uçan Sınıf (The Flying Classroom), he dreamt of a beautiful garden he starved for as a child. "In summer and autumn, beautiful flowers bloomed in his garden. He had many books." (Uçan Sınıf, p.39) The Nonsmoker clearly reflected the author's longing. On the other hand, the

author frequently mentioned that his father used to smoke. Constructing the Nonsmoker, who smoked a lot, in the space took the author to his early life.

The garden space was of an outdoor-wide-private nature in the author's Flying Classroom. This place was the bolt-hole for the author who lived in a difficult era. In addition, the garden had a large area, which can be interpreted as it evoked temporary freedom and spaciousness in such a restricted life.

Dune Code

During the summer holiday of 1914, the author's aunt Una, sent him and his cousin Dora to the Baltic Sea for a vacation. The author was quite impressed by the sea. Especially the memoirs of the evenings on the beach lingered in his mind. "The moonlight was laid on the sea like a silver carpet... A coastal vessel adorned with paper lanterns was returning from a popular and inexpensive 'Moonlight trip at sea.'" (p.252)

The concept of beach, which was an important memoir in the author's life, evoked memories along with concepts of sea, blue, and moonlight. As in the book 35 Mayıs (The 35th of May) which he wrote about his life, the words dune, coast, moon, and sun were used together.

In 35 Mayıs (The 35th of May), Konrad went to the South Pacific with his uncle and his friends. They bumped into a horse during their journey. Together they went on different adventures. "They were passing through a white, dune area... They finally came out of the sand dune area. The sea has started. The vast blue was spread over before their eyes." (35 Mayıs (The 35th of May), p.96)

The dune had the characteristics of open-wide-general space. However, the memories that the dune evoked and the fact that day and night were included in the construction as the concepts of time allowed the dune to be regarded as both private and general space. The fact that it was not closed, and it was wide allowed it to awaken nice emotions psychologically. In a life under the shadow of war, a secure general space allowed the author to reflect positive emotions in fiction and symbolized emotional escape in a life under the shadow of war. The dune is a space with a limited area. However, considering the author's feelings and narratives, the dune evoked limitlessness.

The Zugspitze Code

The author states that the Kästner family was not keen on traveling around the world and speaks of the joy of looking at the snowy peaks of the Zugspitze where they lived. In the preface he wrote for Uçan Sınıf (The Flying Classroom) (1935), one of the principal books that brought fame to the author, he presented sections of his real life emphasizing the Zugspitze. "For fourteen days now, I have been staying at the foot of the Zugspitze... and write my Christmas story on the table, the legs of which are dangling all the time." (Uçan Sınıf (The Flying Classroom), p.9)

In the preface, Kästner narrated a memory of his mother and wrote that his mother sent him to Northern Bavaria to write a Christmas story. In this section, the author's

depictions drew attention to the surroundings of the Zugspitze. The Zugspitze was an inspiration for the author. It was a place that inspired his most important book. It evoked the memoirs of trips, holidays, and joyful moments.

The Zugspitze had the characteristics of an outdoor-wide-general space. This space was described as a place that gave joy and a sense of freedom, like the garden. When the author identified his beloved mother with the Zugspitze, he used words such as love and relaxation, it was of an integrating quality with the depiction of the outdoor-wide-general space. When he described this space, the author did not mention the dark gloom of autumn, which symbolized peace in a psychological sense.

Europe Code

Erich Kästner joined World War I and he experienced the war in the heat of the moment at the age of 15 which were engraved in his mind. "On August 1, 1914, in the midst of holiday happiness, the German emperor declared mobilization. And fate stepped on Europe, which resembled a colony of ants, with its combat boots." (p.252).

He wrote in a dissenting language the destruction of war in a fable-style critical approach in his book called *Hayvanlar Toplantısı* (The Animals' Conference). Children were the most affected by the war. In the introduction to *Hayvanlar Toplantısı* (The Animals' Conference), he wrote that the London Conference ended and that the negotiations were fruitless, under the heading "A Telegram to the Whole World". Then, the animals lost their patience. The Lion Alois, the Elephant Oskar, and the Giraffe Leopold met in North Africa. Lion Alois was angry that people fought. The author expressed how much he was affected by the war and the negativity of the war in *Hayvanlar Toplantısı* (The Animals' Conference) through the European space. "Wars!" Muttered the Lion Alois. "They fight all the time..." "I just feel sorry for human children," said the Elephant Oskar, dangling his ears. (*Hayvanlar Toplantısı* (The Animals' Conference), p. 9).

In the book, *Hayvanlar Toplantısı* (The Animals' Conference), Europe had the characteristics of an outdoor-wide-general space. Here, despite the fact that the space was not closed, it evoked negative feelings related to war. Europe is the most general space in the author's fictions. Kästner tried to reflect the psychological effects of the war by fitting the people who witness the war into the most general space. As a result, Europe was presented as if it were knitted with a wide trap that is in fact narrowing down. Thus, the wide space became narrower.

Berlin Code

Berlin was of a particular importance in Erich Kästner's life. Kästner expressed the following for Berlin: "Berlin is the only place in Germany with something in it." (Gretszschel, Babovic, 2007, p.42) For the author, Berlin was a city of chaos. In describing his life, he compared the crowded aspect of Berlin to a witch's cauldron. The passage of soldiers during the years of war indirectly reminded Kästner of war. "The train was bursting at the seams. Berlin resembled a witch's cauldron (p.253). Kästner served at the war, saw the ugly face of the war, and came back as an anti-militarist person.

When talking about the reflection of Kästner's life in the countryside to his works, Kirmizi stressed that Berlin, a metropolitan, was daunting to the author. The author reflected metropolitans as individualized and rural people as serene (Kirmizi, 2016, p.48).

In his book, *Emil ve Dedektifler* (Emil and the Detectives), Emil and his mother Mrs. Tischbein, who was a hairdresser, lived in Neustadt, a small provincial city. Mrs. Tischbein sent her son Emil to his sister, who lived in Berlin, for a holiday. On the train, a man stole the money. According to the author, such things did not happen in the calm and serene countryside. However, the scary and crowded city of Berlin was full of evil. In metropolitan, everything can happen to a person. Because of the war, the author also had very bad memories about Berlin. According to him, Berlin evoked negative feelings such as chaos, war, and crowd. "Oh how noisy it is there ...What about that traffic! I've never seen so many cars together in my life." (*Emil ve Dedektifler* (Emil and the Detectives), p.9)

Berlin is the widest space the author presents in his works. However, with respect to the writer's feelings, Berlin, the symbol of separation in the chaos of war in the city, was presented as a dark, closed space that was narrowing down.

Table 3

Outdoor Space Codes

Space	General Characteristics	Psychoanalytic Characteristics
Garden	Wide	Private
Dune	Wide	General
Berlin	Wide	General
The Zugspitze	Wide	General
Europe	Wide	General

When the outdoor spaces were examined, although it was of a general characteristic, the dune was turned into a private place because of the loneliness of the evening and its private connotation. The same applied to the Zugspitze. The Zugspitze had to do with the author's private moments. The spaces of garden, Europe, Berlin, and the showcase-Berlin conformed to the classical grouping.

Discussion, Conclusion and Recommendations

Erich Kästner is known as a writer who integrates reality into children's literature. This is the very characteristic of the author that is emphasized in all his books that have been published in Turkey. The author saw the last king of Germany. He joined World War I at the age of 18. In his books, Kästner talks about the griefs and pains caused by war. According to him, war is an economic and psychological collapse. It is an evil that separates mothers from their children, causes destruction, and demolishes the spaces where memories took place.

The author writes his thoughts on the war in *Hayvanlar Toplantısı* (The Animals' Conference). The concept of war, which shapes the author's life, is assessed in the book through animals. Animals are against war and believe that people should not fight. Since the spaces used here are mostly related to animals, there is not much correspondence to the findings regarding the author's real life.

The reflection of the spaces where an artist has lived on their works is inevitable because a person's experiences are stored in the subconscious. At one stage of their life, a concept, an image, a thought that was thrown into the subconscious rises to the surface. For example, years later, a house with a garden, which he sees by chance, evokes memories. Especially when writing a book, some of the spaces he has chosen are spaces that the author's subconscious recalls. These spaces are classified as indoor, outdoor, wide, narrow, general, and private.

The author's all children's books have been published in Turkey. However, what is essential in this study is the fact that, based on his book, *Ben Küçük Bir Çocukken* (When I was a Little Boy), the spaces the author fictionalized in his works are an expression of his subconscious. Although Kästner is a famous writer, a limited information could be obtained from Turkish and German sources. Thus, necessary inferences could not be made from his ten books and cognitive connections could not be established with the spaces in his books due to the lack of an objective basis.

Kästner talks about his childhood in his children's book, *Ben Küçük Bir Çocukken* (When I was a Little Boy). In doing so, he talks about his family, friends and the places where he lived. In this book by Kästner, the individuals and places by whom and which he was influenced are mentioned.

He lived for seventy-four years and the books he wrote over the years feature common spaces. These spaces can be addressed with respect to the author's mentality. The most prominent of these places is Berlin. Due to the fact that Berlin is the capital city, the city that was the primary target of the bombs during the Second World War, and due to its metropolitan status, the author has striking connotations about Berlin. Emphasizing the negativity of the metropolitan, the author states that people need to exert great effort in order to be happy.

Another interesting point in this study is the author's book, *Uçan Sınıf* (The Flying Classroom). Although there is a fictional narrative in this book, the traces of the author's life are more prominent. In *Uçan Sınıf* (The Flying Classroom), the author's childhood, family, school life, and thus, the spatial connections are more prevalent. In fact, the author has given us a hint about the construction of *Uçan Sınıf* (The Flying Classroom) by emphasizing his real life in the preface of the book. In their works, authors cannot escape from the world, which has been tried to be explained in this study, based on the available data in their works.

The reviews of the children's literature texts require a careful examination of the places where the author has lived since their birth in order to attain a better understanding of the fiction of the text. As stated in the study, the author-space-work triangle should be considered together. The subconscious is an important element in

the construction of the author's text. If psychoanalytic space analysis is performed accurately, the author would be better understood, and their fictions will be better analyzed. Therefore, in scientific studies, synthesizing the psychoanalytic analyses with space may help obtain findings more easily. In addition to attributing abstract meanings to the fiction, researchers may examine the spaces that are engraved in the author's subconscious. As a result, they can come up with better analyses to the texts they have been dealing with.

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Erich Kästner'in Telif Çocuk Kitaplarındaki Mekân Unsuruna Psikanalitik Yaklaşım

Atıf:

- Dumanlı Kadizade, E., & Anılan Olcay, S. (2020). A psychoanalytic approach to the space element in Erich Kästner's copyrighted children's books. *Eurasian Journal of Educational Research* 90, 103-120, DOI: 10.14689/ejer.2020.90.6

Özet

Problem Durumu: Yazarlar eserlerini oluştururken psikanalitik anlamda etkilenirler ve bunu eserlerine yansıtırlar. Bir romanın kurgusunda mekân önemli bir yere sahiptir. Yazarların mekân-psikanaliz-eser üçgeni incelenmesi ve çıkarımlarda bulunulması gerektiğine inanılmaktadır. Bireyin yaşantısı, zaman döngüsü, bakış açısı, duyguları, zihniyeti gibi temel öğelerin bir mekân etrafında geliştiği söylenebilir. Bunu yaşayan

yazarın eserlerini oluştururken mekân kurgusunda yaşamının etkisinde kalması kaçınılmaz bir olgu olabilmektedir.

Mizahın evrensel bir yönü vardır. Bireyin kültürü, ırkı, cinsiyeti, yaşadığı topraklar ne olursa olsun bireyin hayatında mizah vardır. Gülme, kültüre göre farklılık gösterse de önemli olan bu terimin dünyanın her yerinde var olmasıdır. Bu bağlamda mizah-gülme terimleri yeryüzünde yaşayan her bireye dönük bir yaklaşımdır. Okuyucunun neye, niçin güldüğü sorusunun yanıtı bu çalışmada farkındalık yaratmak amacıyla verilmeye çalışılmıştır.

Araştırmanın Amacı: Bu çalışmanın amacı, mekân-psikanalitik bağlamında kuramsal eksikliği gidermek için yazar-mekân ilişkisine nitel veriler ışığında okuyucunun dikkatini çekmektir. Bu doğrultuda çalışmanın probleme dayalı amaçları belirlenirken, yazarların hayatlarına etki eden mekânların neler olduğu, mekânlarda yaşanan olay ve durumlar, mekânların psikanalitik anlamda yazara etkisi; yazarın, hayatında geçen mekânları eserlerine ne şekilde yansıttığı, psikanalitik anlamda yazarın gerçek hayatıyla eserlerindeki mekânların ilişkisi nasıl olduğu sorularına yanıt aranmıştır.

Araştırmanın Yöntemi: Bu çalışmada betimsel analiz ve içerik analizi yöntemleri kullanılmıştır. Psikanalitik anlamda yazarın kitaplarında geçen ve gerçek yaşamıyla örtüşen mekân adları tespit edilmiştir. Yazarın hayatını sürdürdüğü mekânlar belirlenmiş, bu mekânların yazarın hayatına nasıl yansıdığı örneklerle gösterilmiştir. Bulguların analizi yazar-mekân ilişkisi psikanalitik anlamda incelenmesini sağlamıştır. Bunun sonucunda mekân kurgularında psikanalitik bağlantı kurulmuştur. Bu mekânların psikanalitik bağlamda yorumlanması yapılarak çıkarımda bulunulmuştur. Bulgular ve analizler ışığında yazarın psikanalitik çözülmesi ve mekân ilişkisinin incelenmesi olanağı olmuştur.

Araştırmanın Bulguları: Yazarın çocukluk anılarını anlattığı “Ben Küçük Bir Çocukken” adlı kitabı temel kitap olarak alınmıştır. Ardından yazarın çocuklar için yazdığı kitaplar incelenmiştir. Psikanalitik anlamda doğrudan örtüşen mekânlar örneklendirilmiştir. Tespit edilen iç-dış, geniş-dar, genel-özel mekânlardır. Mekan-psikanalitik ilişkisi bağlamında tespit edilen iç mekânlar: Spor salonu, bodrum, ev-oda-kuaför, uçak ve yatılı okuldur. Dış mekânlar: Bahçe, kumul, Zug Dağı, Berlin kenti, Avrupa, vitrin-Berlin olarak tespit edilmiştir.

Araştırmanın Sonuçları ve Öneriler: Yazar gerçek yaşamında yaşadığı anları bilinçaltına atmıştır. Bu bilinçaltına atma sürecinde bulunduğu mekânlar, yazarın belleğinde yer etmiştir. Yazarın kitaplarını kurgularken gerçek yaşamında yaşayıp bilinçaltına attığı mekânlar ve o anlarda yaşadığı olay ve durumları eserlerine yansıtmıştır. Gerçek hayat-kurgu ilişkisinin de rastlantı olmadığı görülmektedir. Çünkü Kastner’in gerçek hayatıyla roman kurguları mekân bağlamında örtüşmektedir. Mekânlar bilinçaltının bir çeşit sembolü olarak görülmüştür.

Sanatçının yaşadığı mekânların eserine yansması kaçınılmazdır. Çünkü birey yaşadıklarını bilinçaltına atar. Yaşamının bir evresinde bilinçaltına attığı bir kavram, görüntü, düşünce ortaya çıkar. Özellikle kitap yazarken, seçtiği mekânların bazıları

yazarın bilinçaltında yer eden mekânlardır. Bu mekânlar iç, dış, geniş, dar, genel, özel, mekân olarak sınıflandırılmıştır.

Araştırmacılar mekânları farklı şekillerde sınıflandırmışlardır. Yaygın olan Sınıflamalardan biri de kapalı-açık, geniş-dar, genel-özel sınıflandırmasıdır. Bu çalışmada bu sınıflandırma sistemi kullanılmıştır. Bu sınıflandırma yapılırken yazarın ve roman karakterlerinin psikanalitik bağlamda neler hissedebileceği yorumlanmıştır.

Araştırma kapsamında psikanalitik eleştiri başlığına da yer verilmiştir. Bu çalışmanın sadece mekân-psikanalitik ilişkisiyle sınırlanmayacağı düşünülmüştür. Psikanalitik eleştirinin Freud'la başladığı bilinmektedir. Sonrasında Freud'un öğrencisi Jung'un araştırma yazar merkezli olan kuram eser merkezli olmuştur.

Bu çalışmada bir yazarın yapıtında yaşamının izlerinin yer alabileceği görülmektedir. Annesinin gerçek hayatında kuaför olması (Kucuk Hafiyeler), yaşanan olumsuzluklardan kaçışı sembolize eden Kumul (35 Mayıs) kitaplarında bilinçaltındaki duyguların yansıması olarak dikkat çeken mekânlardır. Özellikle çalışma kapsamında mekânsal kodlar değerlendirilmiştir. Yazarın yaşam öyküsünün psikanalitik bağlamda kurgusal dokuya etkisi görülmüştür. Çalışma kapsamında yazarın çocuk edebiyatı kategorisinde yer alan Uçan Sınıf, 35 Mayıs, Hayvanlar Toplantısı, Küçük Hafiyeler (Emil ve Dedektifler), Kuafördeki Domuz ve Başka Öyküler adlı eserlerde, yazarın özellikle çocukluğuyla örtüşen başlıca mekânlar psikanalitik eleştiri açısından incelenmiştir.

Yazarın yazdığı kitaplarda gerçek yaşamın yansımaları ve bilinçaltında bıraktığı izler bağlamında ele alınan temel yapıt Erich Kästner'in kendi çocukluğunu anlattığı "Ben Küçük Bir Çocukken" adlı kitabıdır. Kästner'in hayatından kesitler sunduğu bu kitaptan hareketle yazarın yazdığı on altı kitap taranmış, bu kitaplardan Uçan Sınıf, İki Zeytin Peşinde, 35 Mayıs, Hayvanlar Toplantısı, Küçük Hafiyeler (Emil ve Dedektifler), Kucuk Adam adlı kitaplarında yazarın gerçek hayatıyla örtüşen başlıca mekânlar incelenerek yazarın mekânsal kurgulamalarında bilinçaltında ne şekilde yer ettiği tespit edilerek bunun yorumlanması sağlanmıştır.

Yazarın çocuk romanlarında iç ve dış mekânlar psikanalitik bağlamda tespit edilmiştir. Psikanalitik anlamda doğrudan örtüşen iç mekânlar: spor salonu, bodrum, ev-oda-kuaför dükkânı, uçak ve yatılı okuldur. Buna karşın dış mekânlar: Bahçe, kumul, Berlin, Zug dağı, Avrupa'dır.

Yazar-eser incelemelerinde yazarın bilinçaltına inebilmek eserin daha iyi anlaşılmasını sağlar. Bilinçaltı incelemelerinin mekân algısıyla yapılması daha net sonuçlara ulaşılmasını sağlayabilir. Yazarların daha iyi anlaşılması eserin de yorumlanmasını kolaylaştırır.

Anahtar Sözcükler: Çocuk edebiyatı, mekân, psikoloji, kurgu.