



## **ANLATI TEKNİĞİ OLARAK ÇOCUK BAKIŞ AÇISI\***

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### **ÖZET**

Makale, çocuk bakış açısıyla anlatılan roman ve öykülerde teknik olarak ne gibi farklılıkların olduğu, dil kullanımındaki farklılıklar, yazarın çocuk bakış açısını kullanmaktaki amacı ve bu kullanımın işlevselliği konularını incelemektedir. Çocuk bakış açısını kullanan metinlerde dil, anlamın çift katmanlı olmasına yol açar. Çocuğun kullandığı ve algıladığı dil ile yetişkin okuyucunun kullandığı dil farkı, anlatıcının, yazarın ve yetişkin okurun farklı kodlarla karşı karşıya olmaları durumunu doğurur. Bu durum, kurguyu ve okuyucunun metinle ilişkisini de etkiler. Makalede Türk ve dünya edebiyatlarından çeşitli örneklerle tematik ve yapısal bir ortak örüntü olduğu gösterilmiştir. Roman karakterlerinin kuruluşu, ele alınan konular, toplumsal eleştiri, kullanılan anlatım teknikleri, yazarın tutumu ve buna bağlı özellikler bakımından bu metinler ortak nitelikler taşırlar. Okurla ilişkileri bakımından da bu tür metinlerin farklı bir yapısı olduğu; toplum açısından hassas olabilecek konuların çocuk bakış açısıyla ele alındığı gözlenmiştir. Irkçılık, sınıf ayrımcılığı, politik ve toplumsal özgürlükler, ifade özgürlüğü gibi konular, konunun taraflarını en az dışlayan bir yöntem olarak çocuk bakış açısıyla tartışmaya açılmıştır. Yazar, empati yapılması görece olarak kolay bir aktörü okuyucunun karşısına çıkararak, onun önyargılarından sıyrılmasını kolaylaştırmak ister. Çocuğun toplumdaki yeriyle birlikte edebiyattaki yerinin de değiştiği ve tanıktan aktör konumuna yükseldiği görülür. Onun bakış açısıyla yansıtılan gerçeklik, ne kadar yansız anlatılırsa anlatılsın, yetişkinler dünyasını sorgulayıcı bir nitelik taşır. Bu nedenle, edebiyatta çocuk bakış açısı, dönüştürücü bir etkiye sahip olmak üzere tasarlanmıştır.

**Anahtar Kelimeler:** Çocuk bakış açısı, bakış açısı, çocuk anlatıcı, anlatı tekniği, roman.

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## CHILD'S POINT OF VIEW AS A NARRATIVE TECHNIQUE

### ABSTRACT

This article leans over the technical differences of novels and short stories narrated by child's point of view and tries to point out the differences in use of language, goal of writer while using child's point of view and functionality of this use. In texts where child's point of view is used, the use of language leads to a double layered structure of meaning. The difference between the language child uses and perceives and that of adult reader, leads child narrator, writer and adult reader to be face to face with different codes. This very fact has an impact on both the fictive structure and relations between text and reader. In the article, it is shown that there is a common thematic and structural pattern in the texts narrated by child's point of view, through references to both Turkish and World Literature. These texts have common features in terms of composition of novel characters, issues that are treated, social criticism, narrative techniques that are used, writer's attitude and other features related to this. These texts also have different types of relations with reader as they lean on relatively delicate issues using child's point of view. In order to exclude the sides of the issue at minimum, child's point of view is used to lean on issues such as racism, class discrimination, political and social freedom, freedom of speech. Writer wants the reader to wear off their biases making them encounter this actor who is relatively easy to sympathize with. Along with the change of child's position in society, child in literature also change and evolve to an actor rather than a witness. No matter how impartial it is, a story narrated by this viewpoint, would be questioning the adult world. Thus, child's point of view in literature is designed to have a transformative effect.

**Key Words:** Child's point of view, viewpoint, child narrator, narrative technique, novel.

How does the use of child's point of view contribute to a narration? This article is an attempt to explain this. Child's point of view as a narration technique is analyzed in terms of literature of a certain period or a certain language or country by some researchers.<sup>1</sup> In this article, it

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<sup>1</sup> The first study on this subject is, James D. Tedder's, *The French Novel Of Palingenesis: The Child's Point Of View As A Novelistic Technique* in 1967. This study analyzes the use of child's point of view in the French Palingenesis novel. Another study is, Alicia Otano Unzué's, 2003 dated *An Integrated Approach to Child Perspective in Asian-American Fiction*. This study focuses on the use of child's point of view in a regional literature. Kristin Swenson Musselman's phd dissertation, *Reading the Narrative Child in Twentieth-Century French-Language Literature*, analyzes seven novels written with child's point of view. The corpus of the work represents several sub-genres within French and Francophone literatures, including Beur fiction, autobiography, the postcolonial novel, and the national novel, as the writer puts it. Kerszberg's, 2005 dated phd dissertation, *The Voice of the Child in Francophone Literatures (1953-2003): Narrative Structures and Socio Cultural Constructions* also focuses on francophone literature, analyzing a group of novels written between 1953-2003 and she evaluates not only the language and literature but also socio cultural structures. M. Swietek's, 2009 dated study *William Faulkner, Harper Lee, And The Rise Of The Southern Child Narrator*, focuses on Southern child narrators, designed by two Southern writers about Southern issues.

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Volume 9/6 Spring 2014



is aimed to point out what this particular point of view brings to narration in general, without any limitations of period or region.

### 1. Double Layers in Narration

Perception and narration styles vary between child and adult due to mental and psychological differences. When an adult writer narrates a story to adults disguising in a child's mind and point of view, they know that adults comprehend what that child narrator cannot comprehend yet. So there appears a difference between what is told and what is understood and this leads to double layers in narration.

Senses and intuitions reign in novels and short stories narrated from child's point of view. Child, who is yet to decode the "code"s of adult world, ads another platform of meaning to language and culture. Again child, ignorant of certain idioms and metaphores in language, tries to give a meaning to that idiom, phrase or metaphor which mostly seem irrelevant when each word is perceived literally. If we take language as a code, child tries to decode it out of its cultural context. Certainly, there is no unique way of interpretation of metaphors by children. The interpretation depends on the metaphor and its consistents, on its frequency and on the child's age. Keil (1986) explains how acquisition of metaphor works in children. He cites Linguists Kittay and Lehrer (1981) that suggest that metaphors are not simply combinations of two terms in isolation but, rather, a juxtaposition of two entire semantic fields, which are clusters of lexical items corresponding to underlying conceptual domains. So, one has to know how the terms stand relative to other terms in their own semantic fields in order to fully understand how terms from two different domains are to be related. (75) Tourangeau and Stenberg (1981) also propose that metaphors be viewed as interactions between domains. (cited in Keil, 1986) Thus, semantic fields, or conceptual domains in general, guide the creation and comprehension of metaphors (1986: 75). Keil writes:

*"For children, mere exposure to a metaphor between two domains is frequently not sufficient to allow them to comprehend that metaphor or other metaphors between those two domains. If their knowledge of one or both of those domains is not well developed or if juxtaposition is sufficiently complicated, they may not be able to see the implied relationship. Historically, mature users of the language presumably had well developed knowledge for semantic fields such as taste and personality terms. Consequently, when someone first juxtaposed those two fields in metaphor, it was relatively automatic that other good metaphors between those domains should be produced and comprehended. By contrast, a young child who does not yet have a well-developed conceptual space for personality terms will not be able to understand such metaphors until that knowledge matures sufficiently."* (1986: 76)

Based on the age of the narrator, child's point of view might allow a large spectrum of different interpretations of language. After all, this interpretation would be different from tht of an adult. This very fact multiplies the layers of meaning in narration.

*Uçurtmayı Vurmasınlar* (Don't Let Them Shoot the Kite) consists of the letters of a little child, Barış, who has to grow up in the prison as her mother is a convict. He writes the letters to İnci, an ex-convict who is released later. She cared for him while in prison and they've become close. He writes her but never gets a reply. He wonders if she ever receives his letters. Nevin, a

convict in prison, explains to him that the administration checks the letters to see whether they contain any harmful stuff. She says “I’m afraid your letters will never make it to İnci”. Barış asks in his letter: “What do you think could be harmful in my letters, İnci?” (2006: 15) as he has no idea. Later in the letter he writes: “I hope there is nothing harmful in my letter. I want you to receive it so badly” (2006: 16)

İnci sends a postcard to the ward. Barış writes to her in response:

*“You’ve said in your postcard:*

*“I’m writing instantly to share the sky without frame and the sun without the shadow of wire netting”*

*They have underlined this sentence. They have put a question mark beside the words “sun” and “sharing”. Haven’t the mustached uncles in the administration understood these words? Even I have understood them.”* (2006: 22)

Child narrator, gives adult reader a chance to regard language from a fresh point of view, as children tend to see and question things that we, adults do not see or notice anymore as we get accustomed to them. Surely, the text is not written by a child but by an adult who tries to duplicate child’s mind. Bu we can assume that a writer who is succesful in creating a profound and believable child character, is a good observer of children’s way of thinking.

Child narrators make us think more on the child’s position that is different from the adults’ in the society. As they have limited access to the resources and systems of public authority, they have different takes on the society’s identity schemes and values and this leads to a different positioning, thus a different use of language. Of course, to what extent an adult writer can render this tongue is questionable.

In the foreword to the collection of essays, entitled *Infant Tongues: the Voice of the Child in Literature* that is devoted to the questions of the child-subject or the child- narrator, Robert Coles writes:

*“With what accuracy, with what subtlety and amplitude of sensitivity do we “grown up” writers render a child’s thoughts, a child’s speech, a child’s effort to glimpse the world, take its measure and respond to it through words? Of course an irony is always at work here. Literature is given us by those who have become comfortable with words, proficient at using them - the very definition of our adult humanity. [...] Children, then, can be defined not only as boys and girls who have yet to be full-grown physically, but as the ones among us who have yet to master a language, develop a full-fledged consciousness (the two obviously very much connected). In a sense, then, “infant tongues” are no efforts of documentary expression, or autobiographical accounts of those yet to enter a particular world, but evidence of a leap of the imagination: adults flexing their verbal prowess, trying hard with thoughts and words to evoke, to render (to remember surely) and thereby, proving themselves to be – grownups”* (Goodenough et al., 1994) cited in Musselman, 2004: 7)

In her work, *Reading the Narrative Child*, that analyzes Beur fiction with child narrators, Musselman states that the child perspective not only gives us a new point of view on what seems to be natural from the adult and French viewpoint, bu also transforms the language and its functions:

*“Whether they relate the events of a purely personal drama or expose the underside of recognizable contemporary political struggles, these narrators offer insight from behind the scenes of public social space, representing childhood constructions of the cultural self. In doing so, they comment on the transfer of cultural information from a space that works both*

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*from within and without (while the adult reader harbors his or her own past child within, a child's perspective is still other to such a reader). Language itself often operates in these terms; for example, Beur novels that deal with the children of immigrants in France, written from a perspective from within the immigrant community, may be produced in the host country's language that writes over the unequivocal silence of the parents' generation.” (2004: 9)*

Language in the texts where the narrator is a child, oscillates between the language of the child and the language of the writer who once was a child, id est the real narrator of the text. The language of the adult mixes with the language, composed by the writer by their recollection and observations of childhood. The entrance of the deviations from the standard language, decompositions, derivations and concretizations of child language into the language of narration, causes the duality to reappear on the side of the reader, as well.

Certainly, the only outcome of this particular language is not double layer structure of the text. In her work *The voice of the child in Francophone literatures (1953-2003): Narrative structures and socio cultural constructions*, where she analyzed a group of francophone novels with child narrators, written between 1953 and 2003, Kerszberg states that this language can be a source of humour. Association of the humour and the affirmation of the voice of the child is accompanied by a new perception of the child. The child character appears more as an actor rather than a witness. The curiosity of child is a constant in all texts, as well as a certain naivety and a certain innocence. It's besides what allows to a large extent this humour and the critique of the adult world, without the child character being conscious of it. It's almost by accident, following a childlike logic that works simple and somewhat clumsy, that the language and prejudices or the actions of adults happen to be subverted. (2005: 260-261)

The decoding process does not only apply to language. The second domain for such process, is the behaviors. Behaviors, of which the sum is called way of life or culture, is perceived and evaluated differently by a child that lacks the total of the necessary hardware. A child is, by nature, bare of the knowledge and experience that is necessary to decode a behavioral code. Thus, while trying to decode this codes with deficient data, they create yet another platform of meaning. Right at this point, senses and intuitions interfere. The language used here is un conventionally direct and in some cases “primitive”.

In *The Golden Fish (Le Poisson d'Or)*, the way Leyla tries to understand and interpret the sexual harassments that she was exposed to, is an example of this behavioral decoding process. While she grows up to be an adult, this behavioral code gets more and more enlightened, the mystery resolves. As this happens, it provokes feelings such as fear, disgust and disappointment. (Le Clezio, 1999) Her calling the prostitutes who live in the hostelry called “Fonduk”, “the princesses”, is another example of creation of a second platform of meaning. Leyla assembles the data such as the look, the behaviors, the scent of these women and associates it with the concept of “princess”(1999: 25). This association is only possible with child's point of view.

## 2. Social Criticism / Criticism towards Values

Child's point of view can be used by the writer for social criticism or criticism towards the values of adult world. As a matter of fact, in most works narrated by child's point of view, such criticism is present.

J. D. Salinger's *Catcher in the Rye* is one of the best novels to reflect children's feelings against the adult world. The narrator is an adolescent and not a child, still, not only his views but also his relationship with his 10-year-old sister, Phoebe, is quite interesting in terms of its quality to reflect the reactions of children and adolescents towards culture such as rebellion, refusal or trying

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to be a part of. The writer questions and criticizes the values of the adults world through Holden Caulfield, his protagonist.

Holden gets kicked out of school and gets back home. The conversation between him and his sister displays their critical attitude towards the adult world and values. Not only his values but also his career plan is different from that of adults:

Phoebe asks if he would want to be a scientist or a lawyer. Holden replies that he couldn't be a scientist and that he's no good at science. Phoebe asks if he would want to be a lawyer like their father.

*"Lawyers are all right, I guess; but it doesn't appeal to me," he says. "I mean they're all right if they go around saving innocent guys' lives all the time, and like that, but you don't do that kind of stuff if you're a lawyer. All you do is make a lot of dough and play golf and play bridge and buy cars and drink Martinis and look like a hot-shot. And besides. Even if you did go around saving guys' lives and all, how would you know if you did it because you really wanted to save guys' lives, or because you did it because what you really wanted to do was be a terrific lawyer, with everybody slapping you on the back and congratulating you in court when the goddam trial was over, the reporters and everybody, the way it is in the dirty movies? How would you know you weren't being a phony? The trouble is, you wouldn't."* (1958: 178-179)

He is not sure if Phoebe can understand him. She says stuff, he does not listen to her. He thinks of another thing, something crazy.

*"You know what I'd like to be?" he says. "You know what I'd like to be? I mean if I had my goddam choice?"*

(...)

*"I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around--nobody big, I mean--except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff--I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be. I know it's crazy."* (1958: 179-180)

Saint Exupery's *The Little Prince* is another example of criticism of adult world from child's point of view. The Little Prince comes from an asteroid named B 612. While giving information on his planet, he says:

*"This asteroid has only once been seen through the telescope. That was by a Turkish astronomer, in 1909. On making his discovery, the astronomer had presented it to the International Astronomical Congress, in a great demonstration. But he was in Turkish costume, and so nobody would believe what he said. Grown-ups are like that . . ."* (1995: 20)

Grown-ups are different in their ways of perception as well as their values. The Little Prince says:

*"If you were to mention to the grown-ups: 'I saw a beautiful house made of rosy brick, with geraniums in the windows and doves on the roof,' they would not be able to get any idea of that house at all. You would have to say to them: 'I saw a house that cost a hundred thousand pounds' Then they would exclaim: 'Oh, what a pretty house that is!'"* (1995: 22)

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Charles Dickens throws a sarcastic look on the phony, factitious world of the grown-ups and mock with their lives and values through the eyes of his unforgettable character Pip. There, we should separate Joe Gargery, his brother-in-law from the other adults as he is Pip's only friend and so to say his accomplice. Pip says about him:

"I always treated him as a larger species of child and as no more than my equal.) (2009: 6)

At the beginning of the novel, Pip is caught by a runaway convict while he was at the cemetery where his father and brothers rest. The convict says he would let him go on condition that he brings a file to cut down the chain around his feet and some wittles. He adds that he would kill him if he does not do what he wants. It is impossible for Pip to tell about this to his big sister who is very harsh to him and who commits violence against him and even against Joe, his confidant. He steals some food and drinks from the cellar and brings them to the convict. The next day, they have some guests over for dinner. Pip narrates this dinner table like this:

*"Among this good company I should have felt myself, even if I hadn't robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the tablecloth, with the table in my chest, and the Pumblechookian elbow in my eye, nor because I was not allowed to speak (I didn't want to speak), nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with those obscure corners of pork of which the pig, when living, had had the least reason to be vain. No; I should not have minded that, if they would only have left me alone. But they wouldn't leave me alone. They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads.*

*It began the moment we sat down to dinner. Mr. Wopsle said grace with theatrical declamation,-as it now appears to me, something like a religious cross of the Ghost in Hamlet with Richard the Third,- and ended with the very proper aspiration that we might be truly grateful. Upon which my sister fixed me with her eye, and said, in a low reproachful voice, "Do you hear that? Be grateful."*

*"Especially," said Mr. Pumblechook, "be grateful, boy, to them which brought you up by hand."*

*Mrs. Hubble shook her head, and contemplating me with a mournful presentiment that I should come to no good, asked, "Why is it that the young are never grateful?" This moral mystery seemed too much for the company until Mr. Hubble tersely solved it by saying, "Naturally vicious." Everybody then murmured "True!" and looked at me in a particularly unpleasant and personal manner." (2009: 18-19)*

The subject changes from the porc on the table to the gluttony of the swine and how what is detestable in a pig would be more detestable in a boy; to how he (Pip) should be grateful for being born as a human and not a pig. (2009: 19) The grown-ups preach to Pip historically about how he's lucky and how he should be more grateful for being "brought up by hand":

*"He was a world of trouble to you, ma'am," said Mrs. Hubble, commiserating my sister.*

*"Trouble?" echoed my sister; "trouble?" and then entered on a fearful catalogue of all the illnesses I had been guilty of, and all the acts of sleeplessness I had committed, and all the high places I had tumbled from, and all the low places I had tumbled into, and all the injuries I had done myself, and all the times she had wished me in my grave, and I had contumaciously refused to go there." (2009: 20)*

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The sarcastic attitude of the writer is clearly visible here and throughout the text. The writer, disguised in the child's point of view, appears as himself from time to time. Pip does not tell all these sarcastically but the reader can tell the sarcasm of the writer. It is another example of the double layers mentioned before.

### 3. Reality beyond Cultural and Social Biases

Child's point of view has the ability to exclude, to a great extent, the deviation caused by cultural subconscious and biases. A child is relatively distant to cultural biases as they do not have the amount of experience that grown ups do have. Beyond this, we, the readers, being non suspicious about a scene told by a child, we assuming that the truth is not distorted due to biases and values, is a fact that carries the realism of the work to a higher level. For example, in Harper Lee's *To Kill a Mockingbird*, eight-year-old Scout represents South, at first. At the beginning of the novel, Scout reflects South's bigotry and entrenched views, the upper class arrogance and even traces of racism. She eludes from these cultural influences, as she learns from her father and as a reaction to the racist aggressions that her father was exposed to, just because he defended a black man. Once the Southern effect is worn off, she could see the world by an unbiased view and could feel bad for the black man who is falsely accused. Not only the child narrator transforms in herself but also she brings us, the readers, to a point where we question our own biases and values. This is surely one of the reasons why the writer makes her narrate the story.

In the novel, Jem and Scout are cast out by their schoolmates as they think their father, Atticus, is a "friend of negro". Atticus, known for his anti-racist, egalitarian ideas, try to bring up his children free of prejudices. The writer could have chosen Atticus as the narrator of the story and could have criticised racism in this way. But, she manages to tell her story while being surrounded by people's general racist tendencies, by choosing Scout as the narrator.

Scout, saves his father from the aggression of a group of men, caused by his defending a black man named Tom Robinson. The children don't see their father home and worry about him. When they get out to seek him, they witness he is bullied by a group of men from the town, forcing him to hand them over Tom Robinson, -"the negro" with their expression. One of the leaders of the mob is Mr. Cunningham, Scout's classmate Walter's father. Scout, who says hello to him and reminds him of herself by saying she is Walter's classmate, slips him off the non-thinking, aggressive state of mind. Later that day, Scout asks his father how Mr. Cunningham could have imagined to hurt him despite him being their friend. Here's how Atticus replies:

*"A mob's always made up of people, no matter what. Mr Cunningham was a part of a mob last night, but he was still a man. (...) So it took an eight-year-old child to bring'em up to their senses, didn't it? That proves shomething- that a gang of wild animals can be stopped, simply because they're still human. Hmm, maybe we need a police force of children... You children last night made Walter Cunningham stand in my shoes for a minute. That was enough."* (Lee, 2010: 210)

This answer is also likely to explain why little Scout is the one to tell the story of these people who live the craziness of racism. For maybe, it is this 8-year-old child to remind them that they are human.

Swietek, who analyzes William Faulkner's *The Sound and Fury* and *As I lye Dying* and Harper Lee's *To Kill a Mockingbird*, in terms of them being written by Southern writers and with child's point of view, says the fact that South's dark past, marked by racism, class discrimination and prejudices, is told by a child's immature mind, allows all hese to be reevaluated. She continues:

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*“The authors examine the weight of the South’s entrenched attitudes about race, class, and “the Southern way” through the immature conscience of the child to effectively present the influence of cultural dynamics on a person’s psychological development. Examining certain aspects of the South’s dark history through a child’s rudimentary perception presents a conflict between purity and corruption and highlights the disparity between the two, very similar to Twain’s narrative approach in Huckleberry Finn.”(2009: 3)*

No matter which point of view the writer uses, no matter how much they hide themselves, their sentiments and judgements would make their ways to their work. In order to render them more acceptable, a writer might choose to disguise them in a child’s mind. Faulkner’s child narrator Benjy in *The Sound and the Fury*, is a character who reflects the writer’s point of view about the South. Swietek, states that, by the transformation of the society in the early 20th century, Faulkner discovered the great power of using child’s point of view. By creating a child character, he gets to hide his point of view behind an immature, inexperienced narrator’s perspective. (2009: 20)

Using child’s point of view, might serve as a method to defend against possible criticism and biases, if the novel or short story is about closed societies or treat socially or politically delicate subjects.

In *Yalancı Şahit* (The Law Perjurer), Müge İplikçi, treats the child convicts problem. She defends their innocence by explaining how their minds work. Nothing can convince us better that a child is innocent, than a child’s believing in justice and his perplexity against injustice. Yavuz, the protagonist of the story, is taken under custody, for stoning a jeans factory; an offense he didn’t commit. The jeans factory causes many people to die young because of a mortal disease caused by materials used in bleaching jeans and Yavuz’s uncle is one of the victims. But he is not one of the protesters, he just tries to sell watermelons and find himself in the riot. While awaiting the day he would be taken to court, he envisages his conversation with “uncle judge”. He would explain that it’s a total accident that he is there but still, he learned alot even in just one night, spent in prison, he would try his best to be the son his father wants him to be when he gets out. He would study regularly from now on, he wouldn’t be distracted by stupid dreams while selling watermelons, he would no more loaf at school, briefly, he would be a fine adult. While saying all these, he would look right into the judge’s eyes and of course, against his sweetness, it would be inevitable for the old judge to say: “There you go, Yavuz. That was exactly how we would like to see you”. Yavuz would feel bad for this old man whose hair is covered with grays for being in the court at this time of the night and say to him “You have a hard job” (2008: 30-31). However it’s not how the story goes in reality. Yavuz faces the harsh face of those who act in the name of the justice system and the state and stays a long time in prison.

The writer makes the human sensitivities get ahead of political sensitivities by using child’s point of view.

*Uçurtmayı Vurmasınlar* is another example of this. Barış, the narrator of the story is so innocent and likeable, that the writer could talk about pretty delicate issues like political convicts, freedom, authority and justice system.

A kite somehow flies in to the sky seen from the courtyard. Barış lets everyone know about it and they all come out. They wave to the kite. The guard tells this to the warden and he orders everyone to come in. They object, a quarrel comes up. Hearing about this, the warden gets mad and say “I know how to send away that kite” he orders the guards to shoot the kite. A guard aims at the kite but cannot hit it. Barış starts to cry:

*“Don’t shoot the kite, please don’t shoot!”*

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*The warden gets even more angry upon this and yells: "I said shoot!"*

*Bariş writes in his letter: "What harm can the kite do to the warden, İnci? Why does he want to shoot it no matter what?" (2006: 96)*

As Swietek states, readers react differently to a child dealing with complex situations, like death or racial injustice, than they do to an adult who faces similar circumstances. Depending on an author's ability to craft a sympathetic and likable character, both a child and adult character can certainly elicit compassion from a reader, innocent childhood heightens the reader's sensitivities. (2009: 6)

Bariş, who wants to get out of prison and be with his friend İnci is a character that anyone sympathizes with. He tells a dream in one of his letters where he called a "convict". He writes:

*"But, I am not a convict. I'm only a child. They say noone could take care of me outside when my mother is here. So I am supposed to stay here until my mother serves her time. I can now put on my won socks. I can take care of myself. Let them let me go out İnci! Let me come to you."* (2006: 14)

Kerzberg explains how a child, portrayed in a complex and difficult situation or even a guilty child creates sympathy and becomes the one to judge the society for creating such a position:

*"(In the novels) child innocence isn't treated much but fragility is. Without being explicitly recognized, this feeds the sympathy that readers feel towards the young protagonist like Momo, Jean le Maigre, Pomme, Brahima among others. In all the societies described, child is a being to be protected and his suffering calls for commiseration. The fire raiser young brothers of Biaï and the child soldiers of Kourouma are victims before being guilty. It's the society and more exactly the adults who don't assume their responsibilities towards the younger. The child characters seem to reflect the rousseauist theory of corruption of child by the society. Child becomes the judge of adults."*(2005: 261-262)

Musselman attracts attention to the multifunctional structure of narrations with child perspective. She states that, in his 1994 novel, *Un Aller Simple*, the French writer Didier Van Cauwelaert creates a child-narrator who refuses to fully inhabit the cultural narratives and resources around him. Through his protagonist's machinations, Van Cauwelaert uses irony and storytelling to create a mirror image of political fictions about race, culture, ethnic identity, and especially origin.(2004: 66) She sees the novel as a representative of a paradigm of the use of narrative power in the political arena, while highlighting resistance to that power through storytelling and flexible interpretation. (2004: 66) She explains how the writer reevaluates storytelling through the point of view of the child narrator, Aziz:

*"Aziz unravels, with a clever alternation of seeming naivete and calculation, a complicated questioning of stories themselves and the reasons they are told and believed or accepted, the ways in which they reflect equations of power, and how they relate to ideas about the concept of origin. The novel takes an ironic look at the power of storytelling and the political dimensions of the right to tell stories; it offers a performative demonstration of how and why stories are told, how they change lives, and why we need them. Van Cauwelaert makes a clear case for a re-evaluation of storytelling (or flexible believing) as a form of resistance and a source of hope."* (2004: 67)

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Child's point of view in narration, permits a lot of reevaluation of the general concepts or values of the adult world, both thematically and structurally. As we try to see the world as we offer it as adults to children, with all the traditions, laws and values, we come to question the righteousness in it.

#### 4. Negativities

Beside its conveniences, child narrator has always the risk of falling into stereotype. Every adult has experienced childhood. Both the writer and the reader could sympathize with childhood, child's point of view and child's ways of perception. However, childhood has passed and like everything in the past, childhood memories wear different colors while reappearing in the adult mind. Grown-ups tend to have idealised and stereotypical views on childhood. This causes the unbiased narrator to be stereotypical, at the same time.

Using words and concepts that a child cannot know, making a child speak with the words and consciousness of an adult, can easily render a character shallow and unconvincing.

A good writer composes their character being aware of these risks and make it powerful and profound. A writer who is to use child's point of view has to have powerfully observed working ways of child's mind.

#### Conclusion

The narratives where child's point of view is used are different from others in terms of language and fiction. They are multi-layered, dynamic texts. If the child narrator grows up to be an adult in the narration, this boosts the dynamism of the text, adding in new layers of meaning and different uses of language. These texts are ideal platforms for fresh looks and discoveries on language. They give the adult reader the opportunity reevaluate the norms, id est adult habits and values, by making the reader face them from the eyes of an individual who is yet to adopt them.

A narrative with child narrator has complex relations with readers. Adult reader is more emotionally involved with the text as they are face to face with the observations and experiences of a being, whom they supposed to take care of. Readers tend to reevaluate issues towards which they could be biased, seeing them in a context which makes a child a victim. Mostly, that is why the writer chooses child's point of view in the first place.

Writers have chosen to use child's point of view as a mean to render social or political criticism exempt from prespective criticism and make them politically correct or harmless. Every adult has experinced childhood so they are likely to sympathize with children. In order not to exlude readers of a side of an issue, right from the beginning, the writer wants to elude them from their senses of identification. The writer wants to force readers to change and reevaluate certain issues, making them comme accross with an actor of an age when they are bare of these senses of identification.

In the texts narrated from child's point of view, child grows up to be an actore rather than a witness. By the change of child's position in society, the use of child's point of view has risen; likewise, this type of texts have changed the way child is perceived. Even though there are many stereotypical, unconvincing child narrators out there, use of child's point of view in on the rise since 20th century.

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*International Periodical For the Languages, Literature and History of Turkish or Turkic*  
Volume 9/6 Spring 2014

