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RESEARCH ARTICLE

THE SYSTEM OF RELATIONS BETWEEN PALESTINIAN CHILDREN'S LITERATURE AND WAR

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ABSTRACT

This study discusses the system of relations between Palestinian children's literature in Israel and the war. The study first examines the concept of war in the world literature provided to children. Then, the study moves to Palestinian children's literature and the war and is concerned with giving models that illustrate the interaction of this literature with the Arab-Jewish conflict, the impact of this conflict on aspects of life, and how the war affected the psychology of its contemporary. The study gives a portion of its pages to show the features of this impact on people and indicates that the Palestinian is a political object; either he remembers the effects of the war, lives it, or fears its coming and bitterness, and no matter how this literature tries to separate from its reality or is forced by circumstances to do so, it eventually fuses with this reality in different ways.

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INTRODUCTION

Is there a relationship between literature and politics? We have never believed in the interruption of the relationship between children's literature and politics in its broad sense. Everything we live, from the loaf of bread to the air we breathe, is linked in one way or another to politics, and this is normal, and this should not raise our question. The literary discourse directed at adults and children alike only reflects the hidden and apparent interactions in the unconscious mind. Indeed, this discourse monitors the components of human consciousness and reflects them in the form of literary images, characters, and events in the scholarly discourse directed at adults and children through declaring, hinting coding, and coding. According to McCallum and Stevens (2011), in ideology and children's books, there is no narrative without ideology; ideology is rooted in language itself, ideologies define and maintain group values and provide a purposeful organization of social attitudes and relationships that form narrative conspiracies. These ideologies can establish and maintain social dominance in addition to organizing opposition and dissent, and they work more strongly when authors and readers are unaware. Invisible ideologies work through assumptions and attitudes that are implicitly naturalized. These discourses become visible responses when they are placed in information books rather than stories (Muller, 2017, p.15).

Many researchers have always thought that there are topics that do not fall within the space of children's literature, such as war, sexual education, and divorce. Still, in light of cognitive openness, the revolution of cosmic knowledge, and the digital control over our life project, the imaginary barriers between children's literature and reality have been broken. We are witnessing the birth of stories that address these topics, which were considered within the so-called sacred cows that may not be approached. For example, writers moved away from political writing for children for several reasons, the most important of which is avoiding collision with censorship and misunderstanding the function of children's literature. Some saw war as a thorny topic and not commensurate with childhood perceptions. "The treatment of war in children's literature is one of the topics that allow children to be put as heroes of action; these heroes are presented to the reader not in one block, but in an individual way and focus on everything that allows them to be unique about the other testicles in the story, and thus become, on many occasions, unique heroes. They are authentic bystanders to a war they did not create, and their appearances at work are swift and effective. However, their actions and ideas progressively introduce their character and other attributes, showing their rich world and ability to observe every event around them" (Azevedo et al., 2017, p. 1134). This study will discuss the relationship between Palestinian children's literature and war. We have chosen this knowledge space as the subject of study because various literary works are directed at children.

They dealt with the subject of war in a narrative manner that suited the child's perception. These stories were issued in light of the climate of contact prevailing in the Palestinian political scene, where children occupy a large area. As for the research question we are discussing: How did children's literature capture the material of war and its terrain? Did he fit himself in terms of style and content with it?. We are fully aware that to write about any knowledge space, it is necessary to take note of what has been written about it theoretically in fields of knowledge that do not correspond to it literally, but it is adjacent to it in the format, so we reviewed many scientific articles that dealt with the topic of war in children's literature, from different cultures. We also reviewed essential references that discussed the subject of war in Palestinian children's literature. After reviewing these references, we selected a group of Palestinian and Arab children's stories that addressed the topic of war. We analyzed and dismantled them to reach the method of dealing with war and the contents that dealt with it. Then, we presented the most critical conclusions we had reached by following the analytical approach.

Literature and War, General Vision

Economic Situation of Women: Women have an essential role in war and are almost included in most of the stories that appear in international stories dealing with war. In a study in Iranian children's literature, for example, we find one of the studies that works through the analysis of ancient discourse. In ten Persian children's stories (seven short stories and three longer stories) related to the Iranian-Iraqi war in the 1980s and published between 2000 and 2007, all the selected stories received prizes in Iran. The participation of Iranian women in the stories was neglected or (mostly) excluded. Or including them in depraved roles that emphasize their weeping over "martyrdom" (in Persian literature, the term *shahid* [Persian: *shahid*, *shatid*] refers to anyone who is killed for a sacred purpose, such as being driven from the country, adhering to religious beliefs, fighting against sectarianism, etc.), this presentation can be a result of latent domination that declares that women are too weak or emotional to have a role in a matter such as war, because this is an act that needs starvation and cruelty, in fact many Iranian women have been hurt in this field, whether in the front lines or behind the lines, so ignoring women and girls and emphasizing the presence of boys and even boys is very jealous in children's war stories can be harmful in shaping the identity of both boys and girls (Meghdari, Stephens, 2017, p. 65), "is that they cry more easily because they have not learned and have not exercised control over their tears, so in many conflicting situations when they need to speak up and defend their position or prove themselves, their uncontrolled tears become a sign of helplessness." (Meghdari, Stephens, 2017, p. 67).

"While maintaining this kind of representation, we raise unqualified females and aggressive males; this way of shaping the feminine identity or building models of the feminine mindset" (Van Dyke, 2008) makes her vulnerable to crying in many situations where she needs to speak up to defend her positions and prove her right. On the other hand, because males are socially forced to control their tears, they resort to "yelling" at others in reaction to wrong positions. Sometimes, this secret becomes so powerful that an eleven-year-old boy is ashamed to cry when he sees his best friend's mutilated body at his funeral; as we had a case in our data, there is a need to resist these differences and inequalities if we hope to make our

female population (which makes up half of the world) more competent, intelligent and less aggressive so that we can aspire to a better and more peaceful world." (Meghdari, Stephens, 2017, p. 85).

Literature in the Service of War: Children's imagination played a vital role in promoting patriotism at the beginning of the war, and it has been suggested that it played a key role in the voluntary recruitment of many young soldiers between 1914 and 1916, yet its scope seems to extend far beyond early recruitment. Books have long been a way for authors to express their views on current events and use symbolic references to present the most controversial views. However, what is remarkable is the sheer power of pro-war literature for children - hidden or overt. National literature came not only from authors who prominently supported the war but also from well-known pacifists. This community of support looks so wonderful for today's society. Instead of using children's books to promote their agendas, publishers and authors alike seemed united in offering a nationalist view of the war that their literature deemed necessary and noble." (Raby, 2017, p. 2)

"The evil industry was not only using war as a successor to a new literary topic, but it was using it as a reason for the need for parents to buy books for their children, and these tactics did not diminish as the war continued, as the December 1917 edition of *Bookman* said about the "stunts of British pilots" that, "Elsie Wood wrote a volume that every boy who could buy the book, beg for it, or borrow it must read. While men have died in their thousands at this stage, the use of war to sell books has not stopped yet. The *Ushers* used war as a new genre to sell fiction and children's "activity" books. It can be noted that they were producing only what the audience wanted to buy, but adapting them to a war story that could not be considered exciting at a distance indicates that it was just a successor to be used to sell more books." (Raby, 2017, p. 9)

World War II?: The article "The Voices of the Door of the Front and the Internal Front: The Second World War as Filmed in Contemporary Foley Literature" by Wendy Stevens discusses the role of Foley literature in shedding light on children's experiences during the Second World War. The article reviews how literature is used to document war's psychological and social effects on children, whether on the front or the external front. The article also discusses the changes in Foley literature during the war and their impact on children's awareness of current events. The article provides examples of the development of topics and symbols in books during this period to reflect shifts in the world and their impact on children's lives. The writer focuses on the importance of using literature to document children's experiences and shape the memory of war in a way that is entrenched in the cultural ball. The examples in the article provide effective models of how to portray war experiences in a way commensurate with readers' varying ages and cultural backgrounds. The article also focuses on the importance of Foley's literature in enhancing the endurance and adaptability of children during a game, such as war and crisis. (Stephens, 2017, pp. 28-33)

"This war is terrible, almost everyone; I am glad that we are going to England where it will be quiet; I hope the Germans will not come there as they did in Holland." (Stephens, 2017, pp. 28-33). Once in England, Holland surrenders to the Germans, and the occupation begins: "I just asked Uncle Peter if we cannot go back now after the war is over, and he said never, we can never go back there while the Germans were

there, he says it is worse than death for the Dutch to live as slaves, I hope the Germans will not make my father a slave, I do not think they can, the father gets furious and will not bear it." (Stephens, 2017, pp. 28-33). "If the content of stories about war helps project partners to think about images of national identity, the moral content of children's war literature strikes a common chord, the issues are similar wherever the story is set, and regardless of its language, war may be perceived as exciting, dangerous and interesting (especially by the boy protagonists of stories such as Michael Foreman, *War Boy* and Robert Westall, *Time of Fire*) but never seen as a good thing, the concept of 'enemy' is not simple but children are usually invited through the story to look the other way; even in stories where the Nazis are the enemy, a good German soldier, who has a family at home and who can relate to the children of an occupied country, appears." (Fox, 2002, p.128).

"The Second World War is a subject that has been portrayed in a variety of ways in the history of the arts: Alsina Yinma, art, literature and music, historically polluted war images have always aroused interest: especially because not so long ago the Agun were still alive and because of the monstrous events that preceded the Son Ra himself, children's literature has also played a role in introducing the Bab to history and many novels have revolved around the theme of the Second World War. This analysis has focused on the subject and examined it from Phil's point of view; as illustrated by these examples of children's literature, we are presented with children's vision of the conflict. In some works, such as those of Judith Ker and Nina Bowden, the author's experiences inspire the story. Sometimes, they retell the author's life, like when *Hitler stole the Pink Rabbit*, but they always add imaginary elements." (Franco, 2021, p. 224). Are they writing about war for children? The challenges and responsibilities of such a project raise questions that resist easy answers. First come the unique issues related to the audience, content, and style generally associated with writing for children. Who are the children to address? - What kind of story? What are the words, images, illustrations, and tone to represent the topic and engage readers? Then come the challenges of writing about war, that adult genre that has such profound effects on children, the simplicity of plot, style, and character supposedly inherent in writing for children - not to mention the pressure to produce what Dominic LaCapra refers to as "a harmonious narrative that offers the reader or viewer an unjustified sense of spiritual elevation" - is indeed incompatible with the intertwined complexity of war. In the September 2000 issue of *The Lion and the Unicorn*, devoted to violence and children's literature, this disturbing paradox is illustrated in the question, "Will a more accurate representation of human capacity forever lead to excessive desperation of the mind?" (Brown, 2003, p.39.).

"The first thing they are trying to focus on is the indescribable horror of war, especially if they see it through the eyes of children. War is not perceived as a social phenomenon but as a series of horrific events and the harsh reality that children have to experience directly. The book often decides between two types of narrative: the first type tries to talk about war from the child's perspective, and the second type reproduces the image of war as seen by adults - with adult constructions, explanations, and descriptions. One of the most prominent features of the narrative that covers the child's perspective is the absence of censorship, the tendency to transform what is incomprehensible into something that can be imagined in the

child's mind, and the presentation of daily life with determination and the impact of war on their young lives. The second case - war as told by adults - is often dramatically perfect, planned, and uses children's personalities only to achieve a job in their work." (Jukić, 2009, p. 11.)

The Manifestations of Conflict and War in the Stories of Palestinian Children in Israel

Place and War: The place has a special place in the memory of the Palestinians as a reflection of the political circumstances, mass displacement, and the conflict over the place in daily life. Since the beginning of the Arab-Israeli conflict, has the story presented to the Arab child in Israel reflected this? Has this literature given the place that specificity mentioned in this context? The answer is complex and complex. Scattered narrative texts have allocated spaces to shed light on the place in all its human, collective, and political connotations. However, these stories may still exist under the so-called "phenomenon" and have not yet reached a stage where we can consider it a current. There is more than one reason for this from within and outside the literary system. The political current does not appear in children's literature, which led to the lack of popularity of the place in its collective political concept in these stories.

As for the reasons that fall within the literary system, the most important of which is that childish writing is subject in the awareness of the book to artistic conditions related to the relationship between the writer and the young recipient, as the writer is keen to simplify its material and contents within an indirect, fascinating, and perplexing artistic framework that suits the characteristics of the child's age stage, in which the artist wins over the ideologist. Fear of the impact of the ideological discourse on the narrative discourse, in the awareness and unconsciousness of the writer, marginalized the collective political dimension of the place, especially since some narrative and poetic experiences directed at adults in Palestinian literature had bitten their artistic structure when they leaned on the political discourse and the creative did not fulfill its right. Hence, they could not achieve the objective equivalent in the literary text.

If we turn to the reasons stemming from outside the literary system, we will stand in front of the fact that man is a political being. The public political space and the political conditions of the minority in Israel prevented - in advance - many writers of children's literature from delving into issues of the Israeli-Israeli conflict to avoid a clash with the authority. The indicators and features of this relationship still exist and are in force to this day. On the other hand, a group of writers did not enter this area during the child's writing as they are areas not intended for children to join, and they preferred to delve into other issues related to values, ethics, and cognitive development of the child. The above points us to the critical question: Is it necessary to mention the geographical location of the conflict zone during its activity in the text as a reason to give it ideological characteristics that reflect the collective awareness of the speakers of the language of narration, the Arabic language that presented the text to the reader? The answer is complex and challenging. The place in the story, like everything inherited or modern, static or moving, plant, animal, human, verbal or material, will be subject to the lexicon and connotations of the long conflict between the two peoples over the identity of the place before 1948.

On the other hand, the part presented in the previous paragraph may have several visions related to the child reader's reception levels. For example, the mention of the market of Acre in a text intended for children has a heritage spatial significance, and therefore, the child may turn to this place emotionally due to the proximity of the place (Acre) to his place of residence, and perhaps he lives in a neighborhood close to the market. One of the possibilities mentioned is that the child has visited this place before. It is natural to say the place through the written word or visual image to provoke nostalgia and longing because it penetrated the area of his memories, reality, dreams, and imagination. Here, it must be noted that the place is disturbed by the child's subconscious and adult alike if it is a cause of pleasure or pain, and the child may not know anything about this place, but it may provoke the love of his survey and give him pleasure at the same time. Is the child's reaction in this situation political behavior or just ordinary and expectant behavior from any child when he is subjected to the magic and influence of the place? The child will not answer this question because his cognitive development, especially in early childhood, will not allow him to go beyond his understanding of the physical and visual dimensions of the place. The child in the middle childhood stage is closer to realizing the symbolism and significance of the place, to some extent, than the child who is still in the early childhood stage.

To conclude the discussion in this part correctly and reasonably, we must add that a censor outside the text decides and thinks instead of the child, the adult writer, and the reader on both sides of the conflict. Each party will subject the text within its cognitive tools to the temporal conditions in the conflict zone and will refer both the spatial space employed in the text to it. It is a critical and political irony that both parties in the conflict zone will probably agree in their awareness and not their awareness of the author's intent in his ideological discourse furnished with space, so this agreement is a decisive reason to fuel the conflict. In this context, we recall that "we cannot approach modernity and its literature without examining space, as it is a social system that operates according to special laws. The imagined geography is that aspect of the space system that emanates from the embodiment of the national state, as it is the model from which the group derives its national relations and its members of the spatial environment." (Al-Nashif, 2016, p. 136), the place is part of the national identity of the group or minority.

Displacement, Return, Dream and Symbol: The idea of return after deportation is a central motif in Palestinian literature, noticeable in stories dealing with Palestinian concerns. In the story "Doodle and its Children" (Kewan, 2005), the father tries to keep Doodle and her cats away from home, but in the end, she returns with one of her cats after losing the other. The story aims to spread hope of return and prevent family destruction. In many international children's stories, we find similar stories. However, the historical and geographical context of the place of publication of the story (the identity of the author) refers to the symbolism of the story for the national dimension of the Palestinian cause, nomadism, forced displacement and return, and the employment of the animal as a symbol of forced deportation. It was used in Palestinian children's literature for several reasons, including moving away from directness and exploiting children's love for animals, especially cats, to approximate the idea and wither it with the child.

The absence of comprehensive national and Arab dimensions continued until the end of the nineties of the last century, with the exception of the political symbolic writings of Abdul Latif Nasser, such as the story of "Fadi's Sauce" (Nasser, 1981); a symbolic story that talks about a conflict between chickens, leading to the occupation of the land of Fadi's chicks by a strong and arrogant rooster, and there is the story of the hunter and the partridge rooster (Ziad, 1979), which is the first edition of the story, and we mention this detail for the historical documentation of the literature of the recruited Palestinian children, and that its beginnings were in the seventies, and the summary of the story is that Abbas was a hunter and one day he went hunting With his neighbor the hunter, and Abbas was surprised by his neighbor the hunter who carries a partridge rooster on his shoulder, exploiting it to bring the partridge to his voice, so Abbas's neighbor hunted them, Abbas was angry at what he saw, and considered the rooster a spy who reaped his own kind and shot him dead. In this text, we find much symbolism related to the pampered fat partridge rooster when Abbas's neighbor, but employing the phrase "spy" in the story revealed the intentions of the writer, who moved from hinting to direct declaration. If the writer had not employed the word "spy," the text would have preserved his artistry more beautifully. However, the writer considered that the story is directed at young children and falls within the circle of recruited literature, which imposed on the writer something of clarification. We are unsurprised that the partridge rooster was employed by the Galilean writer Tawfiq Ziyad, as Galilee is famous for the partridge bird.

The story of "The Happiest Child in the World" (Yahya, 2009) revolves around a child who was displaced with his family from his village. He was sad, and his village remained sad from his point of view. The child tries to write a letter to his village with his imagination and sends her a flock of birds to be happy, but she remains depressed and sad. When the child learns that the pigeons they brought with them during the displacement hatch their eggs, grow their scuffles, and fly to the displaced village to wait for them there, I feel that he is the happiest child in the world, because the continuity in staying has not stopped. There are signs of returning to the displaced village. The story's content revolves around the dream of return and the Palestinian generation's attachment to it. It describes the suffering of deportation and nostalgia and employs symbols that reduce the control of the content over the form to create the objective equivalent.

House descriptions are another way to show children the true vision of this period and their testicular circumstances; they often play a central role in their worlds, along with the diverse relationships with family and friends they develop, so since displacement involves changing the home, it also represents a direct reflection of their feelings and impressions." We find this trend in the story of "My Grandfather and the Sea" (Hijazi, 2014). One of the children fires his imagination and is absent in memory when he sits at the trunk of his grandfather's olive near his house in the village of Al-Barwa. He remembers his grandfather's tales about the time of displacement, shedding a tear of sadness (Franco, 2021, p. 218), and also remembers the resistance of the fishermen who came from the city of Acre and overcame the goblin, the animal foreign to the sea of that marine area. This story commemorates the displacement to keep the homeland in collective memory, especially among children.

As for Maryam Hamad, she explained in her story the balconies of the camp (Hamad, 2019), the details of the memory and longing for the displaced country, and the extent to which the displaced people living in the camps are linked to their displaced villages, "Days passed and long waited. The residents of the camp missed their old houses, the flowers that were decorating the houses, and they missed the birds that sang with joy from those flowers... They missed the Palestinian sunbird, the school, the nightingale, the sun, the moon, and the trees. Um, Jameel felt that she missed her house and her land very much. She began to meditate on some of the things she had brought from her old house and found the seeds of the cloves hidden in her dress pocket with some other things she had brought from the old house (Hamad, 2019, p. 13). Anxiety in the places is a prominent phenomenon in Palestinian children's literature. For example, the story of the sea fish (Hajjah, 2017) indicates that the mullet fish was terrified of the strange movement of the sea, as they were moving frighteningly, so she panicked and warned the fish that the sea would disappear...! (Hajjah, 2017, p. 8). The story ends with the whale reassuring them that the subject is just a rumor and that they must beware of rumors. Fear for the place in this symbolic story is a widespread phenomenon in this literature, and it has its dimensions and connotations.

In the story of Jaffa oranges (Shaaban, 2021), the grandfather talks to his grandchildren about his return to smuggling to Jaffa while the grandchildren listen with joy and pleasure to the grandfather's talk, a story that contains much information and from our point of view, the story is long, and it was worth writing to employ the style of hinting, not declaring and mitigating the abundance of details and the intensity of information. This story indicates the preservation of the Palestinian narrative through narration and transferring from the old to the young, from the ancestors to the grandchildren. Narrative place is born here, meaning the living place with oral narration. Later, it may turn into a written narrative, as the Palestinian is haunted by details that affect him and give him hope to preserve the place in memory as a memorable source to preserve and preserve it.

The same trend is found in the story of the submarine Ghazal in Jaffa (Al-Natour, n.d.). The story of the child Ghazal, who lives in the Al-Manshiyah neighborhood, wanders with her father every Friday and visits various neighborhoods and archaeological places in Jaffa. The story turns into historical documentation and recording of the historical figures that lived in Jaffa, and the story ends with Ghazal diving and finding an Islamic treasure of gold. In short, the historical triumphs over the artistic in the story to document the child, and for fear of children from losing the collective memory and identity. The problem is that such stories need more suspense and sometimes resemble the Sardi Museum. In the story of Haifa and Nawras, the child Haifa fears that her grandfather loves a girl other than her, and her name is Haifa. Nawras said to her, "I am not lying, Haifa. Haifa, which your grandfather loves, is the one where he was born and raised when he was a small child like you, and therefore, he named you after her because he loves you very much" (Fayyad, 2003). The story begins with the following phrase: "Haifa is a little brunette girl, living with her parents in a house of tanak on the beach in Beirut, and Haifa does not like her house very much because it gets boiling when the sun rises in the summer, and in the winter the water flows from the cracks of the ceiling, and the cold winds almost uproot it." (Fayyad, 2003).

This paragraph, which topped the story, highlights the poor conditions in which Palestinians live in the camps, and despite all that Palestinians live, they are looking for happiness in the small details, "But Haifa has always been happy, because it loves the sea very much, and it loves those beautiful white birds, which always flutter in space, and hover over its old grandfather's boat when he goes to the sea far away, and it indicates the beach, and Haifa loves its grandfather very much because he always says to all children: "Haifa is beautiful, "and he takes it in the boat with him, and runs over the wave." (Fayyad, 2003). "Haifa got angry and said, 'Why are you making fun of me, seagull?, because the other Haifa is not a girl, Haifa, it is a city there, beyond the sea, beautiful like you, and I love it too.'" (Fayyad, 2003), Haifa stood angry and said: "You are lying, seagull. She is a little girl, and grandfather loves her more than me." "I am not lying, Haifa. Haifa, which your grandfather loves, is the city where he was born and raised when he was a child like you, so he named you after her because he loves you very much." (Fayyad, 2003).

The Palestinians' attachment to Haifa is an excellent attachment beyond romantic attachment. It is a historical and realistic attachment, similar to the attachment of the tree to its roots, and the mention of the seagull here and its connection to the sea are essential artistic symbols that have significance in Palestinian literature and the Haifa Sea of Haifa's prominent and critical terrain. The Palestinians called it the bride of the sea like her sister Jaffa. With all its connotations through the characters of grandfather and child Haifa, the focus on the Palestinian issue strongly expresses the continued steadfastness and desire to return. The transfer of the idea from generation to generation is beautiful in the story that it is far from direct documentation, and the artist has reached its amount.

Face off: We rarely find the conflict between the army forces and the parents in the children's stories, and one of the stories in which this conflict was mentioned is the story of "Dima and Al-Hassoun" (Taha, 2006). "Dima heard heavy footsteps approaching the entrance to the house, and then she heard severe knocking on the door. Dima asked in a frightened voice: Who? The response came from the outside: rough, harsh, we soldiers, open the door. Dima responded with a trembling voice; my mother told me not to open the door for those I do not know, one of the soldiers said tell your mother to open the door immediately, Dima replied: My mother is not at home; soldier, the soldier replied with an order: Open the door, or we will break it down, and the soldier began to knock hard." (Taha, 2006, p. 12), and in the context of the narrative, Dima says: "Al-Hassoun tells you: I do not sing to soldiers who enter houses, and I do not sing to soldiers who scare children" (Taha, 2006, p. 18), the writer has tried to employ Al-Hassoun in this regard to highlight the collision of spatial space with the stranger soldier.

The story "Sami and the Tank" (Hussein, 2008) revolves around the child Sami, who asks his mother about the reason for his father's delay, and his mother tells him that he works close to the beach, which prompts Sami to ask his mother to go to look for him, so his mother warns him about the tank that kidnaps people. Sami does not care about his mother's warnings and goes out to search for his father, and he can get him out of the tank that captured him. "This story tries to highlight the problematic reality of childhood within the

conflict area, the loss of children to his childhood, and the dangers they are going through.

Atrocious war: The ugliness of the war and its tragedies appear to us in the story of "Seven Camels" (Yahya, 2022). Um Jubaina lives with her daughters in joy and pleasure. Um Jubaina goes to the market. During the return of Umm Jubaina from the market, planes bombed the market, houses, and buildings. Umm Jubaina was hit by shrapnel in her eyes. She lay in the hospital screaming: "Girls, girls, girls!" Days later, the director of the hospital entered the room of Um Jubaina and said gently and sadly with tears in his eyes, Umm Jubaina, unfortunately, you lost your sight, girls, daughters, daughters, Jubaina, Zainab and Rabab"! (Taha, 2006, p. 9). Moreover, the story highlights the tragedies of war when the family separates: "The nurse replied to Umm Jubaina with sadness: Everyone is looking for them, Umm Jubaina, when Umm Jubaina heard what the nurse said, she began to roll and wail and wave her hands and echo: My daughters, my daughters..., the nurse cuddled her affectionately and tried to calm her, a month has passed since Umm Jubaina stayed in the hospital, and no news has come about her daughters, Umm Jubaina was sad and every morning she walks in the streets with the help of the cane, crying and calling out to the girls." (Taha, 2006, p. 11), and the mother of Jebina awaits the return of her daughters in vain. One day, the street vendor helps her find them, and the story ends with a reunion. Several symbols intersect in this story, including the camels embroidered by the mother of Jebina on the dresses of Jebina, Zainab, and Rabab, and the name Umm Jebina is associated with a well-known folk tale, Jebina." (Mahwi, 2001), and the most critical symbol in the story is the mother's transformation from a visionary to a blind, symbolizing the transformations, breaks, and regression in the Palestinian personality after the wars that led to green and dry. However, the survival of the daughters and their eventual reunion gave reality some optimism that the next hold hope and life, and at the same time, what is striking is that the family lives a simple life: embroidery, singing, market, bracelets, and candy, while the planes that bomb this reality, demolish and burn it are machines, fighter jets, flip the simple, happy reality, upside down.

The idea of peace between reality and imagination: More than one story dealt with peace as an imagined vision of the end of the conflict. One of these stories is *The Circus and the League*. During the story, there is a conflict between the Circus team and the League team, each claiming ownership and right to the land. The two teams fight until they get tired, and the story ends with the following: the two teams knock on the Circus and the League. Their gaze met, shook their heads, and began to advance, and some of them were seen carrying slogans for peace." (Jabarin, 2008) The writer used the symbolic style during the story to avoid reporting and directness. In the story of *The Peace Advocate* (Kateeb, 2010), we face an unfamiliar topic in the children's stories that deals with the subject of war, which is the adoption issue. A Jewish family adopts a child from one of the shelters, and after a while, they discover that he is Jewish. There are discussions between Jewish parents, and they fear him when he grows up and knows that he is an Arab and he knows his truth. Indeed, Moshe learned that he is an Arab and lives bitter conflicts because of that. In the end, he learns Arabic to communicate with his Arab family. At the end of the story, he becomes a peace advocate. This story bears complex connotations related to Moshe's identity.

He is an adopted Arab, and his name has become Moshe; his real family has been killed in the war. He returned to his Arab relatives and explained the excellent treatment of the parents who adopted him. The story sheds light on the secretions of war and its difficult consequences. In the story *The World Has Changed*, the issue of peace is raised symbolically if the mouse of Hamas makes a peace agreement with the people of the house, according to which Lhamis eats only litter in exchange for not being assaulted by the people of the house or cats, and when the cat comes to eat him, the mouse explains to Lhamis about the agreement, "and the cat asks: - Is the reconciliation alone? The mouse replied with great determination: - Rather, he bears witness to it and participates in signing all the parties to the conflict, and then he knows all its limits, and peace is established." (Murar, 2007)

SUMMARY

Unfortunately, war is part of the life of the Palestinian man, and most of his life is revolutions, wars, uprisings, and confrontations. This form of life/death has been reflected in his literature for adults and children alike. Palestinian children's literature has always been preoccupied with expressing the conflict in varying artistic forms, dominated by symbolism, especially on the tongues of animals and birds. This type of writing style is dominated by artifacts and the use of masks for fear of authority or sergeant, but some pens broke this urban, giving their pens the freedom to write more clearly and transparently. Perhaps many writers decided to go beyond political writing to the work of most or most of the teaching staff in the Ministry of Education or to understand and realize that politics does not meet with children's literature and disagrees with the perceptions of its readers, so they avoided this type of writing and neutralized it. We add that the global writing about war for children was more precise and perhaps reporting and documentary in which Americans, Germans, Dutch, Russians, etc. mention, contrary to the narrative of the Palestinian war in Israel, it was dominated by ambiguity, reference and insinuation, and we add that the impact of war such as displacement, displacement and the dispersion of one family or the clear country was clear in more than one story, but the confrontation They were almost infrequent and had appeared in very few stories.

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