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Trauma and Identity Fragmentation in Children Literature: Hayao Miyazaki's "Howl's Moving Castle" and Randa Abdel-fattah's "Where the Streets Had a Name"

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“We are only as strong as we are united, as weak as we are divided.”

J.K. Rowling

In the loving memory of Mima
Chahbani Fatima

Dedication

To my idol and backbone, the best grandfather ever

To my sunshine and best friend Mama

To my loving uncle Def Brahim

To my pretty auntie Kimi

To every member of my supportive family

To myself for swinging back from insanity to sanity

while conducting this research

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Howl's Moving Castle	HMC
Post-Traumatic Stress Disorder	PTSD
Where the Streets Had a Name	WTSHAN

Abstract

This dissertation considers the propelled zone of children's literature, which has been at the forefront of many research works. As a genre that has gained worldwide fame, its content has been the major conflict of parents and authors swinging between two fundamental opinions: presenting a verisimilitude to children, with atrocity within, or keeping their literature a dreamlike genre with hope and happiness. This research paper focuses on such daring authors who challenge the opinion and speak out against war and its cruelty to the juvenile. Whether in fantasy or realism, war has distorted children's personalities. Trauma and identity fragmentation are the concepts under the lens in this research as they affect the child's psyche and reflect their reality in fiction. An interdisciplinary approach combining trauma and dissociation with characterization is the selected approach to analyze Miyazaki's *Howl's Moving Castle* and Abdel-Fattah's *Where the Streets Had a Name*. The latter proves that children in Palestine are hard to portray realistically and assures that such atrocity can never be tolerated nor accepted. The approach dives into defining each concept and linking it to the literary field, combining psychological trauma with intertextuality, repetition, flashbacks, and flashforwards. Identity fragmentation is listed in a taxonomy of the textual, the psychological, and the chronological, while characterization focuses on constructing the fictional entity with its naming, appearance, and attitude. Analyzing the narratives allows the conclusion that the child of war is the most segregated unvoiced element in contemporary times, as worldwide propaganda claims to advocate children's rights all around the world. Reality is a whole other extreme where children, specifically Palestinian children, are but daily ascending-to-the-sky souls that are prevented from the most straightforward right to live, let alone living well.

Keywords: Children's Literature, Ghibli Adaptations, Identity Fragmentation, Palestine, Trauma, War in Children's Fiction

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General Introduction

Authors manage to utter the unvoiced throughout fiction, and readers have always deciphered the codes of those who write in an intersubjective link based on experience. While genuinely entertaining, literature incorporates lifelike phenomena within its plots and events, both the bitter and the sweet. In this sense, literature grew apart from being a source of fun to a source of reflecting reality exactly as it is to those literate, whether adults or not.

The endeavor to cast light upon children and their adverse experiences has been the core aim of many literary works around the globe. Since Lerer believes that as long as children existed, there was Children's Literature (1), then as far as any maleficent events are distorting the child's spirit, literature inwardly adopts them. With the huge gap between nations' awareness in the twenty-first Century, some parts of the world are still war zones, with scarred children, few literary recognitions, and extremely poor literary production. Children's Literature has been, for a lifetime, a means that echoes reality and mitigates trauma to healing through influencing characters that the youth identify with. Dedicating research to psychoanalytically both discovering and uncovering the related matters is a must.

This research is based on observing the gap in caring for Postcolonial Children's Literature between the considered developed versus the 'third world' countries selected works. The variation lies in terms of themes, quantity, quality, and length of the literary piece, let alone the recognition dedicated to children matters in general and Children's Literature in specific. The motivating aspect of specializing in Children's Literature on war is to seek the incomparably targeted minority, and the Palestinian child is the case. In addition, the challenging idea of considering a literary character as a personality and analyzing its given aspects reveals the trauma, identity fragmentation, and impact of war diaspora on the characters. The selected works are the Japanese film based on an English novel *Howl's Moving Castle* by Studio Ghibli's Hayao Miyazaki, and the Australian-Palestinian Randa Abdel-Fattah's *Where the Streets Had a Name*.

In fact, the still-growing global conflicts, wars, Neo wars, and their aftermath on children in specific are crucial issues of the current society and pillars of a devastated, unfair future. The way authors consider and adapt such themes is problematic, either deriving, neglecting, or embellishing reality to a fairytale-like fiction rather than a realistic one. Shadowing itself is an issue while focusing on a monolithic view of certain children is another. In parts of the world, some kids are suffering more than ever in disguised wars and forgotten areas; Woo opines that the terror of third-world children was made a career by the first-world's peace activists (61), but with little to no Literature produced neither for nor about subdued children and their struggles.

Trauma and identity fragmentation are two concepts defining the paper's backbone. Trauma is this mental scar that appears out of atrocity; it is the cortex and major theme in the selected works. Then, how trauma is triggered and identity is fragmented in recognized versus unrecognized children of wars is a problem that affects personality and is mirrored through fictional characters, which requires a study. In other words, writing fiction on and about the child of war and his or her psychological state in this so-called contemporary "post" colonial era, in multiple areas, is the initial research problem.

The research objectives are set to answer the set questions. The first aim is to examine how war, mental health issues, and global grudges are delivered to Children from different areas and cultural backgrounds. In this case, exploring how Miyazaki and Abdel-Fattah deal with the same topics, crossing both borders and genres, is another focus, as both of the authors are antiwar activists with different origins and fame range. Another objective is to compare two works from the East where one narrative is from a developed free country and the other belongs to colonized Palestine. The healing process of Arts concerning the child's psyche, identity issues, and war trauma is the last motive.

Identity fragmentation or dissociation is the consequence forced upon children after being exposed to extreme atrocity. Wars are the nightmarish event haunting the juveniles in

this research, the trauma vacuuming their childhood innocence and replacing it with bloody nuances and countless horrifying images. The child's brain finds refuge in denial and diverges to a split character with minor personas emerging to face reality. As much as the matter is more psychological than literary, authors benefit from the interdisciplinarity of the field and craft fragmented characters and dissociated children to provide an authentic view of the cruel world.

In this regard, major and minor research questions cross the mind to trace possible answers, or not, to the very problem of this study, majorly:

- Can Children's Literature narrate the actuality of atrocity in the contemporary world? Is it able to portray trauma and fragmentation caused by war?

Yet, to answer the previous question a gradual ascending is needed via stating other questions that concern the variety of chapters as follows:

- Is contemporary war children's literature considered colonial or postcolonial?
- Are authors allowed to narrate the nuances of war despite the political limitations? Mainly, is there a difference in portrayal between Miyazaki and Abdel-Fettah?
- How are trauma and identity fragmentation embodied through characterization?
- In what way the case studies are similar in dealing with trauma despite their alterations and is there a possibility of putting a Palestinian realistic novel in comparison with a worldwide-known fantasy?

This research work is based on a multidisciplinary approach of both a psychoanalytic and a postcolonial common area linked to the child's psyche at war, embodied in Literature. In the psychoanalytic part, the main concepts of trauma are to be explained, applied to the case studies, and analyzed; to compare the vision of different authors from different territories. For instance; child trauma, Post Traumatic Stress Disorder, and other trauma-related concepts are to be further studied. Consequently, the Postcolonial Theory of identity and the cultural gap and dichotomies are a must to draw the comparison and highlight the contrast.

Hence, as the Postcolonial Theory interferes with the war itself and the territorial-cultural reviews, the psychoanalytic theory is to examine the main effects of wars on the child and the ongoing, while and post, trauma catastrophe. In brief, the intersection study between Trauma, in Psychoanalysis, and Identity, in Postcolonialism, will be the literary personality. The personality type is a route to analyze the literary children of war dedicated to a children's audience and not a test of worth or segregation as type is innate. Characterization, then, is used to examine characters' looks, names, attitudes, and personalities in general as if it reflects the realistic aspects of children at war.

The first work is a story of the heartless wizard Howl who lives in motion and belongs to no exact place. Howl meets with Sophie who has been cursed to become an old woman at a young age, whereas they should help each other without being able to acknowledge the spells. *Howl's Moving Castle* is an English Novel by Diana Wynne Jones that has been adapted into an animated trending film by Hayao Miyazaki. The animated film is going to be analyzed for its focus on war as a theme more than the novel itself. The selection emerges out of a minor comparison between the novel and the film to justify the choice, where the trauma of colonialism is more prevalent among children and permits the emergence of what is termed the precocious child out of atrocity.

Where the Streets Had a Name is a Palestinian novel dedicated to the youth. The novel is about the exiled and displaced Palestinians who no longer identify with their own houses and streets that have been changed during their lifetime. Hayaat and Samy are two friends from different religions who challenge the war and the colonizer to bring a handful of soil from Jerusalem to Sitti Zineb, Hayaat's grandmother. Within the story, just like Sophie from *Howl's Moving Castle*, Hayaat suffers from a physical insecurity because of her facial scar which shakes her identity and self-esteem. Similar to the first storyline, the characters of this novel are children who are also cursed, definitely by War.

There are four chapters in this dissertation divided and organized to serve different themes. Chapter One is entitled Preamble to Children's Literature. As the title indicates, it

inaugurates the research with age categorization to explain and define the genre of Children's Literature with a brief historical review. This very chapter introduces themes of atrocity and cruelty in the given genre and provides a piece of extra information on both Palestinian Children's Literature and Ghibli Studio. It explains how segregation bounds literature and limits the freedom of expression in the colonized countries.

The second chapter revolves around the selected approach to examine the narratives. The methodology is not based on a specific theorist, yet it is a set of intersections linked by the researcher to fit the nature of the works that meet mainly in terms of children at times of war, but differ in other things. It is divided into three layers to mark interdisciplinarity: the psychological layer concerning trauma, the identity layer defining dissociation and fragmentation, and the literary layer concerning characterization. Each layer focuses on defining, explaining, and linking the concepts of trauma and identity fragmentation to literature and literary characters, all based on war and colonialism.

Chapter Three is for Trauma. First, it overtly examines the selected literary works. It analyzes trauma themes and applies the trauma literary theory. Intertextuality is highlighted to trace the past glimpses and remnants every character faces. Repetition, then, is mentioned to link post-traumatic stress disorder with the literary characters and their tendency to repeat trauma-related aspects. Flashbacks and Flashforwards are both linked to show the instability of the traumatized mind and how triggers appear now and then to trouble the child's peace.

Chapter Four is left for identity fragmentation and characterization. Every psychological, chronological, and literary fragmentation is analyzed to make the total dissociation that the children at war tend to suffer from. Right after, the characterization is analyzed to study how authors form traumatized and dissociated characters via their physical appearance, naming, and personality in general. All of these concepts fall upon the fact that the Palestinian child in realism is different in terms of atrocity from other embodied children, as in Miyazaki's work.

The citation style MLA, the ninth edition, is used in this research.

Chapter One:

Preamble to Children's Literature

Chapter One: Preamble to Children's Literature

1.1 Introduction

It is no matter of discussion that children are the pillars of a certain future, and their deeds are majorly linked to the teachings of caregivers of adults. The adult, then, fortifies their efforts by producing a plethora of measures to raise the best version a child can be. In the process, storytelling functions as a tool that adults craft, and children receive. The literary stream embraces reality within the papers of tales and enables truth to reach the juvenile.

For eons upon eons, the child has been the impatient readership authors address, but mainly among a larger audience. It is believed that, throughout centuries, literature was directed to a collective audience with common themes that might entertain the old and attract the young simultaneously. However, categories emerged gradually to orient literary works to different reading groups based on age as a major element. This process led to the rise of Children's Literature as an independent category of fiction where the child is the core focus.

This chapter aims at introducing juvenile fiction as a category with a brief history of its emergence. The category grew to have commonalities of themes and techniques depending on the children's needs and desires. However, new aspects and genres were introduced to embellish the fiction of the child and add more aestheticism to its didactic aim. Day by day, even the restrictions upon themes started to fade out of the choice of authors who enlarged the boundaries of this category.

Beyond the fact of presenting Children's Literature, introducing themes of atrocity within it is the bridging point to the following chapters. The child, as a vulnerable human being compared to adults, has been the question of inclusion or exclusion in a variety of themes, mainly wars. Still, the debate did not reach a conclusion, some authors decided to write wars for the child since the child has always been part of them.

1.2 Age-Groups in Fiction

The human experience is an inevitable timeline of connected stages, as capacities and interests differ from a toddler to an aged person. Seemingly, categorization grows to be a pillar in a variety of domains to grant the sane organization of the consummation process by customers. Literature is an umbrella term of one domain to several literary genres and categories derived from the authors' orientations and the readers' preferences. It is, then, no exception, as reading includes a multitude of age groups where the nature of a certain work can exclude an age group and target another. The age taxonomy of literature can be divided into three main sections: Multigenerational Fiction, Adult Fiction, and Children's Fiction (Nelson 14).

Teresa Michals inaugurates her work, *Books for Children, Books for Adults: Age and the Novel from Defoe to James,* by recalling the 1960's literary content trial. The trial, she explains, was on D.H Lawrence's novel *Lady Chatterley Lover*'s inappropriate language and sexual themes, which were not accepted by the British society who rejected the display of the novel in the libraries, reached by all age groups (1). The incident is not an offense to D.H Lawrence's writing choices, which are mostly classified as erotic in this given work, but a confirmation of the need to filter literary works to a variety of groups arranged and delivered according to the age limits. Hence, a child who can read and process a novel cannot be exposed to a context that discusses a physically based relationship beyond his/her age, a novel that targets adulthood and no other.

The development of the mind is a priority in age grouping in literature; if the language, emotions, content, or culture of a given book do not interfere in the progress of the brain, either higher or less than the reader's needs, then it is not classified for the group. "A culturally correct book may not be developmentally or emotionally appropriate for children of a certain age or immature readers" (Cai xvii). This quote supports the fact that age categorization is neither based

mainly on culture nor on what is considered taboo. However, it sheds light on the direct link between the emotional and mental needs of appropriation, which enlarges the boundaries of categorization to a wider sphere. Meanwhile, highlighting the traits of the three basic categories is a must in this case.

1.2.1 Adult Literature, not Adultery

Adult Literature, or adult reading audience, is a category more than a term for the extreme lack of defining its core and dedicating research based on it. As researching Adult Literature often browses sources related to Young-Adult Literature; a subgenre belonging to Children's Literature; the former term remains barely identified. Thus, scholars tend to mention Adult Literature, mainly with a univocal route to children's fiction, in a defined-while-compared connection.

Teresa Michals, in this respect, notices that the term Adult Literature appeared later on in the history of the Novel, where the focus was limited before to a mixed-age audience rather than an adult-specific one (2). She highly links the rise of this category to the emergence of publishing for the child's wave in the second half of the eighteenth century as a 'distinct market' which required an equivalent age level to the older readership (2). Hence, books for adults succeeded in becoming an independent age group in the literary field with certain traits and adult-based features. It is believed that the delicate and sensitive thematology of this subgenre limits the availability of its definitions.

Ursula K. Le Guin mentioned the ethical boundary, which is based on moral limitation, as the distinctive feature between youth and adult fiction. Hence, Adult Literature is less limited to morals and less careful towards themes.

> You can really beat up on an older reader and scare them to death without really hurting them. It's like if I get an idea for a story, it carries with it its own sense of what kind of

> story it is. If it's about four kittens with wings, there's probably no way that this is for grown-ups. Just in itself, this is something for kids. But if it's about religious terrorists, then it's definitely not for kids. (Cadden 165)

The passage further bounds Adult Literature to what is not Children's Literature, and that it is the exposure to the moral-free content. This does not assure that Adult Literature is unethical or adultery-dependent, but it celebrates an unlimited dedication to freedom and functions upon the flexibility and choices of the author who targets an audience more capable of criticism.

Michals insists that Adult Literature, as a term, shifted from its main question of being chiefly "...Aesthetically excellent, ethically complex and sexually explicit" to a more detailed category linked to a modern understanding of adulthood (1). In the total number of research pages, she opines that one of the essential features of Adult Literature is that adult readers are rational critics (68). Hence, a book intended to amuse a child is supposed to be highly didactic and clearly written at the same time. In contrast, an adult book is written to be self-filtered and explored by the reader for the existence of criticism as an ability and a must. Her defense refers to John Locke's philosophy of being born free and rational (68). When the former is instantly granted, the latter is agedly gained, and thus rationality is a pillar in adulthood along with its literature.

Neglecting the form and structure in Adult Literature is not possible while defining it. Szyumsiak et al. describe Adult Literature, in *Beyond Leveled Books*, as the remarkable entrance to a "a world of texts", long structures and "meaningless phrasing" (3). Taking the graphic novel and comic books out of consideration, their statements are valid as complexly structured in terms of form, less comprehensive by the young reader, and linguistically specific. The scholars insist on the point of readability when it comes to age leveling, which is, mostly but not mainly, richer at older stages of life and more common in the category of adults (174).

Adult Literature, as a term, is every written book targeting the adult audience and excluding the young for a myriad of reasons. This age-leveled genre is known for its moral limitation, aesthetics, rationality, complex structure, and language. It is less didactic literature for audiences who share the ability to filter ideas themselves and are under few risks of being deeply influenced by a literary work or a character. It is a fiction that can contain adultery and taboos, but not specifically these mentioned themes, as Adult Literature is more equivalent to adulthood itself than to adultery.

1.2.2 Mixed-Age Audience

Literature cannot, at some points, follow a singular path to one age-grouped audience. A common area of interest gathers society where no classification is needed or allowed. Thus, the readership is collective and includes everyone who can read. Mixed-age literature, multigenerational fiction, and crossover fiction are all terms used to define literary works that cross a specific age (Tryhubczak et al. 207). Reynolds believes that "while adult readers take advantage of the simple style in which the difficult content is addressed, young readers are informed about ordinary problems in real life" (207). He reckons the category is a realistic area that comforts the adult from highly complicated content and, at the same time, transcends the child's comfort zone to introduce them more to the core of society.

Historically tracking, Philip Nel and his peers sum up the journey of mixed-age literature under the term Crossover Literature. In their book *Keywords for Children's Literature*, they traced the heritage of duality in readership, where the term "all-ages literature" seems to have roots in Norway when first coined as "allalderlitteratur" in 1986 (48). A decade forward, Rosen adopted the term to English in order to examine the crossover in English Literature. However, Becket and Falconer are the critics who were granted fame in this category by the dawn of the twenty-first century through famous works such as *Crossover Fiction* and *The Crossover Novel,*

both published in 2009 (48). Though the term is recent, the category itself dates centuries of function.

Mixed-age Literature, in its initial position, emerged with the emergence of the novel itself as this genre rose with books that targeted those who were literate enough to read and not those with a specific age. Teresa Michals demonstrates that "The novel was written for a mixed-age audience, one that was primarily imagined not in terms of age but of social status and gender" (2). The idea approves the previously mentioned fact that before the twentieth century, there was a total of two centuries when no age classification existed and the taxonomy happened more in terms of both class and gender. For instance, Freya Johnston, in her book *Jane Austen, Early and Late,* confirms that, unlike contemporary times, the novel in the whole lifetime of Jane Austen was meant to please a mixed-age audience and not an adult one.

Although the previous centuries are familiar with multigenerational literature, the late twentieth century's literary masterpieces boosted the term crossover to its peak. *Harry Potter*, the trending fictional series written by J.K Rowling, mostly for a child audience, attracted and still attracts readers of all ages because of its crossover nature (Nel et al. 48). The work has been adapted to screens, while the films themselves were approved to be a crossover production with theatres filled with all generations hyping up for Harry Potter and observing his journey in defeating his rival Lord Voldemort. The literary series is a mark in the history of mixed-age literature, and J.K Rowling is a role example of what crosswriting is (48).

However, the scholars Philip Nel, Lissa Paul, and Nina Christensen argue that there are two types of authors in mixed-age literature: the crosswriting author and the crossover writers. For them, a writer who separately dedicates works to a child audience and an adult audience is a crosswriting author, i.e., more of a part-time author for children than a shifter to adults, but not simultaneously at the same work. They mention, namely, Margaret Atwood and Virginia Woolf

as remarkable names in the literary canon. On the other hand, crossover writers are the ones who address both the youth and old generations throughout the same literary piece. In this case, J.K. Rowling would be indeed a crosswriting author for writing a variety of books for different audiences, such as The Casual Vacancy, a novel for adults under her pen name Robert Galbraith, then writing children's fiction. Also, she is a crossover author for her series *Harry Potter* because of its dual address to all ages.

1.2.3 Children's Literature

Children's Literature, Children Literature, or Juvenile Literature, the main genre of this research, is a widespread age category, with many scholars defining and redefining it as a term. Away from the obvious explanation of the term as the literature written specifically for children as an age group, its definition is of a more complex nature and uncommon views. Vanessa Leonardi collects a plethora of definitions of Children's Literature in her book *Ideological Manipulation of Children's Literature Through Translation and Rewriting*. She starts by the fact that this kind of literature is an "umbrella term" that holds together a variety of genres and sub-genres, all dedicated to youth (2). Hence, the ambiguity and vague nature of Children's Literature is driven by its indefinite connectedness to most of the literary genres.

For Leonardi, Children's Literature is a newly coined term compared to the history of this literature, which is as long as children have existed (Lerer 1), she traces it back to the 1950s (Leonardi 13). Bobulovà and her peers believe that Children's Literature is not an independent field. Still, its definition hardens for its coexistence with and influence, both by and on, history, culture, literature, aesthetics (arts), education, and language (Leonardi 11). This reveals the interdisciplinarity of literature in general and children's fiction in specific for its sensitive orientation and young receivers. Thus, it heavily depends on a totality of perspectives and fields

to be formulated and published. Furthermore, disciplines are not the only variable in defining Children's Literature, as children themselves are the key concept.

Children themselves cannot be among one age group that gathers them all, i.e., youth and childhood consist of multiple stages distinct from each other. The definition of Children's Literature will be more linked to the child-reader and not the reading content. Emer O'Sullivan insists on the developmental differences and preferences of children from one stage to another, all requiring specific content to read (13). The classification enrols early readers who have just acquired the reading ability, middle readers with more developed skills and cognitive progress, and young adults. However, at times, the pre-reading group can also gain familiarity with literature when introduced to picture books.

Carrie Hintz and Eric L. Tribunella confirm in their research that Children's Literature as a term is quite impossible to define in a couple of sentences as the term's needs render from one opinion to another, or more precisely from one user to another, and by a user "adults" are meant as the ultimate guide of children (185). "The scholar of "medieval Children's Literature," the university archivist, the elementary-school teacher, the youth-services librarian, the parent, the gift-buying relative, the professor in an introductory college course on Children's Literature, and the contemporary child" (191). These adults are all involved in Children's Literature, but they also stand from different points of view; therefore, every single opinion is likely to disagree with another.

As another alternative, defining Children's Literature contains more clarity when formulated from a genre perspective rather than an age category. It is a literary genre that combines a set of book types, styles, aesthetics, readership, and authors, and it even relates to other genres in content. It can be didactic as well as purely amusing, with children as protagonists and fun adults as narrators under the mature guidance of parents and caregivers

(Hintz et al. 191-194). In addition to the formerly highlighted genre features, this literature earns the genre term out of the critics' rising interest in producing scholarly material that examines the interdisciplinary and content variation of this sort of literature.

1.3 Children's Literature: A Historical Overview

The history of Children's Literature dates back to the history of literature itself; as formerly mentioned, children's narratives appeared with children themselves. The history of this genre has roots in the literary oral tradition since the writing process did not emerge in parallel with speech. As a deduction, juvenile literature emerged as verbal production based on lullabies, epics, and ballads that included children around the bonfire before their bedtime. Per contra, providing at least one literary work from each aeon is mandatory to track the chronicle shift in this literary development. Further consideration must be dedicated to researchers who disagree on the exact inauguration of Children's Literature and what to annex to its literary canon, as many parties differ in opinion on whether to trace it back to antiquity or directly to the very first published children's book.

1.3.1 Children's Literature in Antiquity

Early ages reckon oral literature as the only form of entertainment transmitted vocally from a generation to the following, or perhaps vanished and has never managed to be fully portrayed. Seth Lerer extracts the basis of Children's Literature to the BC era in a whole chapter entitled "Speak, Child: Children's Literature in Classical Antiquity" back to the Greeks and the Romans. He states that oral Children's Literature was an essential component in the girlhood uprising as Greek girls developed the habit of learning poems, plays and roleplays by heart to cite at festivals by the fifth century BC (21). Roman children, similarly, used to perform songs and poems to their families in a domestic sphere around 105 AD (21). This actuality endorses the interconnectedness of children with their literature since dawn.

In addition, Lerer continues the historical recording by citing *Aesop's Fables, which* were and still are highlighted as a child's preference. He says that the fables were welcomed by Homer and cherished for their didactic and moralistic features, which enabled them to be educational material for children at the time (35). He resumes that:

> Learning to read and write, learning to please and fool the parent, learning to chart a moral path through temptation. Whatever purposes adults have put them to, they remain at the core of children's reading. In addition to their local morals or their specific injunctions, the fables teach ideas of authorship, notions of audience, ideals of verbal action, in short, literature itself (35)

Thus, Aesopica is one of the recognized works delivered to develop the child's mentality. With the use of fictional animals obtaining specific abilities to speak and function as flat characters, this fable represents many causes to orient the youth. There is, nonetheless, a claim that it might as well be considered crossover literature for the young and the old.

In the accustomed papers where researchers pay efforts to organize a timeline for Children's Literature, and just by mentioning the Aesopica, they tend to either ignore or neglect the Eastern literary heritage. Away from the Eurocentric perspective, the East forwards the Bidpai fables as an Indian equivalent work to Aesop's fables with a similar didactic function and a set of wisdom. The *Bidpai fables* occurred between the third and fourth century AD, with talking animals discussing social norms and philosophical ideas to a mixed audience. The work is known for its Arabic Translation to *Kalila wa Dimna* by Abdullah Ibn Al-Muqaffa[1] in the Middle East around the eighth century AD; the translation facilitated the Western knowledge

[1] An Eastern thinker and translator who was politically in charge of translating the Bidpai Fables to Arabic from Persian as *Kalila wa Dimna*. It is believed that he translated little to nothing from the original source and rather oriented the stories on his own to indirectly criticize the political corruption (Abu Dhikri 23).

about the Bidpai Fables, which were nearly lost and damaged (Deslongchamps 6-12). The Eastern roots of this genre influenced the whole world and led to the emergence of new narratives in the Middle Ages.

1.3.2 Medievality and Children's Literature

The construction of a medieval literary canon for children's fiction falls in with antiquity's specifications of crossover fiction. Lullabies, myths and legends, fables and fairytales all originated from a medieval epoch; thence, they are the pillar of what Children's Literature was like at the time. The Arthurian legend, for instance, had immense popularity at the time and cannot be denied as a child's amusing storyline as well as an adult's. Although nonfiction literature has flourished in the time with religious didactic directions (Lerer 57), for a children-based audience, the main focus of this research is fiction indeed.

Geoffrey Chaucer is known for his *Treatise on the Astrolabe,* a manual for his ten-year-old son Lewis and all those of the same age (Lerer 74), to tutor them on sciences and stars in a poetic language as a guide on using a tool. Karen Coats and Deborah Stevenson explain that soon after Chaucer crafted a manual for his son, the habit of making books escalated (14). They introduce the term chapbooks[2] as the fifteenth century's trending form of Children's Literature, a type of book that gathered tellings and retellings of the oral heritage and the fairytales, the stories of King Arthur as a child with his tutor Merlin[3] and a variety of riddles in some pages (14). The chapbooks were written in simple language and a direct style that was simplified for the 'semiliterate' and the poor literate for their cheap price (15). Furthermore, the problem of literacy

[2] 'an 8- to 24-page pamphlet often made from one folded sheet and sold, originally, by a traveling "chapman"' (Coats and Stevenson 14).

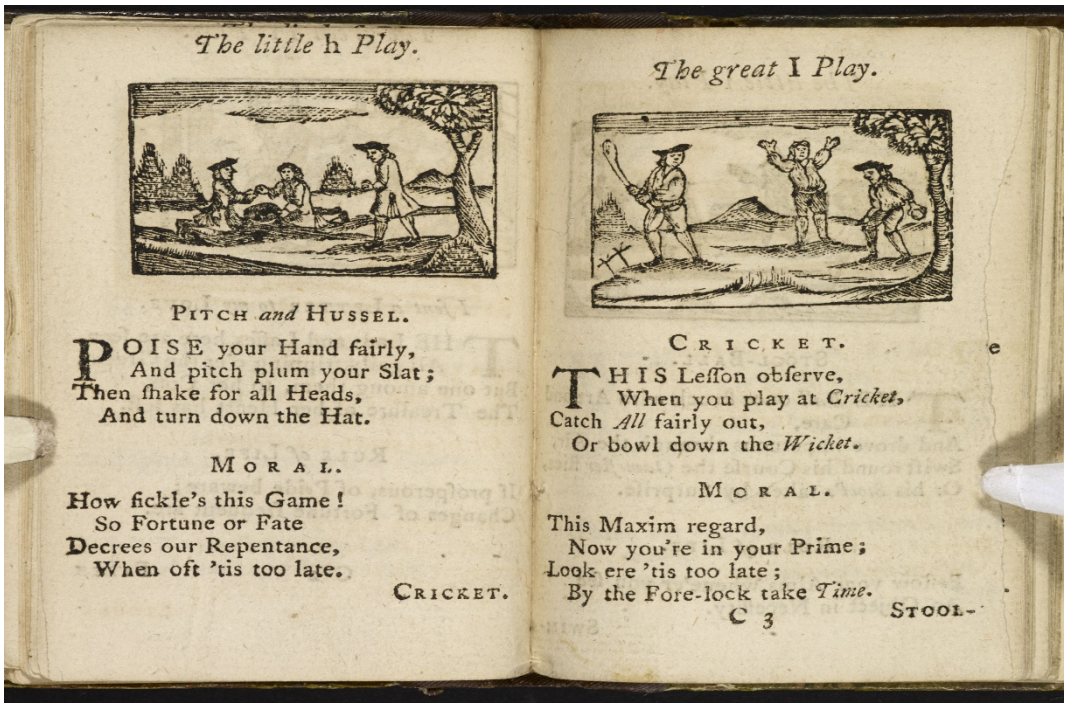
[3] A Legendary wizard and a famous figure in the Arthurian legend, known for the apprenticeship of king Arthur from an early age.

is the main issue of the late emergence of printed children's books, as the majority of people were known as illiteracy or a low social status that did not afford them a learning possibility.

1.3.3 Printed Children's Literature

The second group of researchers believes that the post-medieval period is when Children's Literature emerged, and it dates back to defining what childhood is that literature can be considered directed to the category. Peter Hunts assures in his article "Passing on the Past" that Children's Literature is indeed recent and that the preceding works cannot be considered the same since the term "childhood" was absent in meaning (Wyile and Rosenberg 42). Hunts is not the only scholar who believes in the given equation he has concluded; several researchers side with his point of view. However, if this logic is to be adapted and confirmed, then nothing actually exists before being termed, including life itself, which is not a totally correct idea to depend on. Hence, the part that these researchers worked hard on tracing the recent history of Children's Literature, excluding antiquity and medieval ages, can still provide detailed material to resume the flow of the historical timeline.

Carrie Hintz and Eric L. Tribunella propose another alternative that Children's Literature appeared with the printing process of books around the seventeenth century, and John Newbery is among the first figures to print a children's book (277). Newberry initiated the industry of children's fiction through the publication of *A Little Pretty Pocket Book* in 1744, and this inauguration is based on two main reasons: being aesthetically designed for children as an independent audience and commercially forwarded with side gifts (278-280). The book was meant to entertain based on the author's will, and entertainment is a crucial part of advertising a book for young people before its didactic feature, in a learn-while-enjoy process that Newberry realized earlier and had a stream of innovative publications following his ideas until nowadays.



The little h Play.

PITCH and HUSSEL.

POISE your Hand fairly,
And pitch plum your Slat;
Then ſhake for all Heads,
And turn down the Hat.

MORAL.

How fickle's this Game!
So Fortune or Fate
Decrees our Repentance,
When oft 'tis too late.

CRICKET.

The great I Play.

CRICKET.

THIS Leſſon obſerve,
When you play at *Cricket*,
Catch *All* fairly out,
Or bowl down the *Wicket*.

MORAL.

This Maxim regard,
Now you're in your Prime;
Look ere 'tis too late;
By the Fore-lock take *Time*.

C 3

STOOL-

Fig. 1.1 Pages 2-3 from John Newberry's *A Little Pretty Pocket Book* (Kidzooon)

Thomas Boreman and Mary Cooper are known to have published earlier than Newberry, but they were underestimated by the latter's significant work that was considered a first; thus, mentioning their names as initiators of children's books is a must (Hintz 282-283). Briefly stated, the birth of this literature was growing slowly but statically through time and towards its own autonomy as a genre. Yet, the previously mentioned eras are not considered a golden age of the genre but a traced timeline of the forgotten roots of juvenile literature. As already mentioned, the novel was consumed by the literate, hence, a mixed audience, which indicates that the rise of the novel and the nineteenth century's production were mostly dedicated to a mixed-age audience, whereas the twentieth century is the fertile period of purely Children's Literature.

1.3.4 The First Golden Age

Childhood classics, the golden age of Children's Literature, or the peak of children publishing industry are all different terms defining the flourishing of children's narratives by the beginning of the twentieth century. Mary Jeanette Moran, in "Developments in Fiction for Children", lined

the first seventy years of the twentieth century as the period of the Children's Literature's most significant development (72). She emphasizes in her idea that literacy and education of the juvenile, unlike the previous times, enabled the expansion of this age readership in quantity (72). As a result, publishers indeed responded to the enlargement of an audience and spent more interest, effort, and money on producing literature. The term children's classics emerged depending on the production of the most famous books in the genre at the given time.

Works such as *The Wonderful Wizard of Oz* (1900) by L. Frank Baum, *The Tale of Peter Rabbit* by Beatrix Potter (1901), *Peter Pan* by J.M Barrie (1904), *Anne of Green Gables* by L.M. Montgomery (1908), *The Secret Garden* by Frances Hodgson Burnett (1911), are only few to cite among a long going list before the first World War (Hintz and Tribunella 219-220, Coats et al. 90, Lerer 248-250). Most of the mentioned novels are familiar to any reader of the English language and literature, let alone children themselves from the 1900s up to nowadays who can recognize the novels in the source language or the target ones as they have been widely translated throughout the century. Thus, the beginning of the Twentieth century contains indeed a set of childhood classics that could manage to survive in the minds of the children. Later on, despite wartime, authors explored children's books more and more as an independent field.

The mixed-age audience orientation faded by the beginning of the century when audiences were growing apart instead of gathering together. The literary canon, established by the mainstream, rejected Children's Literature at the time until it became "a parallel universe", as Peter Hunt terms it (Coats et al. 73). Moran further explains the matter by the inferring gaze by adults towards the content of Children's Literature as follows:

> While children's publishing expanded and more young people gained literacy skills and access to books, the field simultaneously became increasingly separated from literature

> for adults, as literature for children was not considered valuable enough to be included in English departments or discussed in academic journals (Coats et al. 73)

The statement shows that the wave against the value of Children's Literature made it an independent section of literature at the time as it was not enough for academia to examine its features. However, the good point is that the autonomy of Children's Literature, out of marginalization, was not mainly a bad segregation of the genre but a chance to progress.

Hintz and Tribunella opine that children's narratives in the golden age developed several features out of the previously confined nature; it was more open to interdisciplinarity and discovery. There was, according to them, triple stress on didacticism, pleasure, and aesthetics (222). Authors at the time dedicated their literary style in producing Children's Literature to the trilogy of formerly mentioned features; they combined educational material with fun, catchy content in an artistic, literary style to empower the field. Indeed, their attempts were successful and strong enough to prove their argument of the previously mentioned list of children's classics emerging in that age, which became later valuable content in the field of research. The scholars define the result of these three features in a children's literary piece as the "complex and layered" qualities (223). In this respect, the genre proved to be more than an inferior rejected field of literature by the adult-centered stream; it is layered in nature with a multiplicity of voices that contain seriousness among the pages.

The liberation of the genre permitted the exploration of fantasy within the context of Children's Literature more than ever; as adults were not concerned, their point of view was excluded from burdening authors' perspectives. Moran believes that fantasy thrived in this age category, mainly in English Literature by the golden age, and continued to spread widely in the USA soon after (Coats et al. 74). The golden age of the early years of the twentieth century is interrupted by two world wars and an interwar era that put the progress either into fragmented

halts or taking different turns of this literary glory. Regardless of the historical restrictions, Children's Literature witnessed a glow-up wave of independence and discovery that permitted the genre's development.

However, the marginalized literature itself lacked diversity. It was mostly produced for a white audience with white characters (Coats et al. 76). In this case, the golden age was not fully golden if taking into consideration the marginalized races and ethnic groups from its main core. Children were monolithic inside their books, and multiculturalism was not fully welcomed as an idea by authors, who were, in their defense, preoccupied with developing the genre variously. Thus, a Second Golden Age for Children's Literature became a must, and priorities should have shifted by the time to the Indigenous and other audiences coinciding with Contemporary Literature by the end of the twentieth century and the beginning of the twenty-first.

1.3.5 The Second Golden Age

In the postwar era, new literary movements rose to break through the tragedies, embrace them, or redefine truths. Early readers similarly maintained their share of the independent canon of literature in a second rise of juvenile fiction with new categories, techniques, genres, and intersections. Colors were more prominent in the second half of the twentieth century; televisions appeared, adding excitement to the children's world where narratives became in motion. John Rowe Townsend, in 1965, announced the rise of the Second Golden Age of Children's Literature through his productive publication concerning the genre and its eras (Hintz et al. 225). Pearson claims that, through the 1970s, editors, mostly women, put an extra emphasis on the quality of the literature handed to the child (225). This means that invested efforts positively motivated authors to delve more into this age category's writings, and children's books increased in number and quality.

On the other hand, if the Second Golden Age was merely a set of creative books dedicated to the child with no extra addition to the emphasis on quality and aesthetics, it would not allow it to be separated from the first one, and they would make a static golden age of the twentieth century. Diversity, instead, is the element that permitted the inclusion of the term 'second' to the golden age of Children's Literature, being a priority at the time. Mary Jeanette Moran, in her sub-title "Developing Diversity", quotes Rushdie Sims Bishop in his belief that Children's Literature, previously, could mirror but the white, while it could not open 'windows' to the world of others (76).

The Second Golden Age of literature cared for preventing kids from the prejudice and stereotypes implanted in their heads against other ethnicities, races, and religions around the world. In this vision, children's fiction adapted reality more into context, even if writing fantasy, differences were more considered to a certain extent. Moran highlights the difficulty of maintaining inclusion throughout the Second Golden Age, which is more like a fight for rights, for the domination of the publishing houses by the traditional conservative white editors in a plethora of places (77). Diversity was not easily imbedded for kids; it was rather earned by authors.

Kimberley Reynolds states that by the 1970s and 1980s, children's books started indeed to welcome children from different backgrounds to their pages (21). This step brought a flood of the left-aside themes with it: issues of violence, abuse, racism, vandalism, bullying, segregation, war, and many avoided themes to present to a child (21). Thus, from caring for quality to diversifying the content, the selected themes opened up and stepped outside the childhood comfort zone of presenting but the beauty to more of an astute orientation. Still, these ideas remained bound to the trinity of the First Golden Age as the genre's didactic, pleasing, and aesthetic features, that they even boosted them.

Media indeed added a plenitude to the genre by the 1990s and the dawn of the current twenty-first century, where the genre gained more independence and could take a status in the middle of the mainstream canon. Hintz and Tribunella envisage the publication of the *Harry Potter* series itself as a Third Golden Age of Children's Literature (226). This consideration ensures the peak of Children's Literature at the time. With the film adaptation of the first book of the *Harry Potter* series, the adult audience had to turn back and admire the selection, shaping a new birth of the mixed-age literature audience. J.K Rowling's *Harry Potter* is only one example among many books to cite, a children's book that celebrated diversity, tackled a variety of themes, taught the children, amused them, and attracted adults to check their pages with the extra help of media and cinema.

With a brief historical tracing of the genre, the main features of every era are highlighted, and gradual development is stated throughout the divergent eras. The polestar of this research paper falls upon contemporary literature, the period where the main questions of this research can start the path to finding probable answers for the marginalized selected children. The second section of this chapter follows with titles concerning underlined themes in the case studies where some previously mentioned terms and genres are enlarged. As the Second Golden Age of Children's Literature is another term for contemporary literature, it is indeed the time period where the following title is situated, and here, a bridge through Postcolonial Children's Literature is set.

1.4. Postcolonial Children's Literature

Literature has been, for ages, a mirror to whatever facet is echoed in society, and this peculiarity is the strong bridge that makes forging literary intersection with other fields not only possible but mandatory. Mentioning the historical background of the contemporary era in the previous section is the first introductory step to including wars and colonialism as a theme in

literature. This category was later termed in the 1980s by Ashcroft, Griffith, and Tiffin as postcolonial literary studies (2). The impact of colonialism on the colonized is a worthy topic to be discussed variously by authors in a variety of ways and perspectives, some of them focused on the inner distortion of the soul, others on the lost lands, and both on the quest for identities.

The postcolonial major theorists such as Franz Fanon, Edward Said, Gayatri Spivak, Homi Bhabha, and many others contributed to the critical exposure of the given literature, and indeed, their efforts enhanced the development of this category. In this case, the focus is on one of the most delicate members of society, those who are physically and emotionally more fragile than others: children. This age group is a witness, hand in hand with adults, to the colonial terrors, greedy intentions, blood, cruelty, hybridity, and marginalization. One may dare to say that the child was even double-colonized by the colonizers and adults, as they were their guides in a harsh situation from which they could not fully escape unless they were allowed to.

1.4.1 Postcoloniality in Juvenile Fiction

The fact that children are more vulnerable than adults is a general truth since childhood is their developing phase to adulthood; in an adult/child dichotomy, adults rule the center. Thus, some scholars argue that children's fiction writers, as adults, have the eternal power to control and manipulate children through their books. Hunts suggests that children can be called 'others' in comparison to adults, who acquire the potentiality to determine and shape the former's behavior and future (Ayyildiz 12). This points out a major similarity between children and the colonized people as two vulnerable groups under a certain dominance.

Despite its educational and entertaining nature, Children's Literature can instill dangerous ideas in children's minds and help shape a generation of people with confused identities. Bradford states, in the book *Unsettling Narratives: Postcolonial Readings of Children's Literature,* that postcolonial children's fiction, whether that of the colonizer or the colonized, is

not a monolithic treatment of colonialism; it rather crafts several possibilities (3). This indicates that a work dedicated to a child is not merely an innocent piece of writing to mend colonial wounds; it can be a colonial attempt to invade little minds, a racist orientation, an identity attack, and many other possibilities. Among the areas, this literature mirrors postcolonialism, providing an overview of the history, "mixed ancestry," multiculturalism, or direct colonialism, whether in a fantastic or a realistic presentation (3).

Postcolonial Children's Literature, from a colonized perspective, is a unique and effective way to remind children of their roots and original identities while highlighting how colonization distorted important parts of their nation. Alternatively, a colonizer's literary work can be based on an apology to colonized people; thus, it could state their acts to the younger generation by admitting and putting the colonial deeds to a halt for future generations. In either stance, Shaobo Xie associates the ignition of the postcolonial narratives with the "deconstruction of the postmodern West" (Mcgillis 1). He affirms that when oppressed people decided to express their struggles with Western oppressors, they devoted time to "the voice of the other" (1). Postcolonial Children's Literature complies with the overarching core of the postcolonial narrative.

As a result, children, like adults, were willing to explore the hidden cruelties their ancestors had to defend, sacrifice themselves for, and reclaim what was already theirs within. Grzegorczyk dates postcolonial juvenile fiction precisely to the 1990s. At the time, authors recognized the goal of postcolonial literature, and it was the norm to include children in perceptions of 'identity, history and geography' (Mcgillis 1). She argues that the trend to include war themes in the genre emerged in the 1960s, but she associates it with the 90s when it peaked and reflected in the flow of the story (2). Postcolonial Children's Literature is, therefore, the inevitable type of literature that appeals to children as others in society. It attempts to include them in a global

understanding, introduce them to more than just the joy of literature, and erase the human cruelty that may grow in the darkness of their minds.

Blanka Grzegorczyk depends on Linda Hutcheon's definition of postcolonial literature as the "off-centered" motion of those at the margin towards a voicing-out path of colonial terrors (1). From this stance, Grzegorczyk narrows down her focus to Postcolonial Children's Literature, where she presents its emphasis "on the marginal, the liminal and the unhomely, to the exclusion of a fixed, homogeneous identity as it is imposed on the subject by the dominant culture" (1). The need for diversity in the given literature unlocked the access to many young minorities to appear in their own centered books, with such themes, where their experience is also considered.

All in all, the answer to the knot of Postcolonial Children's Literature and its truism is similar to that of postcolonial literature in its plethora of orientations. It likewise casts the quest for identity and recites actual war horrors, just with the nuance of a child at the center. The optimal reason behind this specific literature is the inclusion of the juvenile and exposing their wounds to mending for a healing process of pillars of the future.

1.4.2 War for the Child

War has been a selected theme in literature since the early ages of literary production, as people used battles and wars to enrich the suspense in stories and emphasize heroism and chivalry. Still, defining war is mandatory in this case for the sensitivity of the selected genre of Children's Literature; reminding readers of the actuality of war is an inevitable need. Anthony Stevens hypothesizes that if an outsider is observing life on Earth, they would definitely call human beings the "warlike species" out of the continuity of wars since the dawn of humanity all over the planet (4). This statement supports the first trait of war which is human nature; this does not mean it is born in every single person, but it is a human-made disaster that nature has no hand in. However, innocent human beings cannot avert being part of it, as criminals, victims,

innocents, or even third parties who live in fear of war, and even different generations who are lectured about wars as elements of their heritage and causes for their pride and patriotism; it is, then, a total inclusion.

Stevens defines war before inaugurating his chapter "What is War and Why Do we Do It" as follows:

> Wars are the loss of life, the appalling physical injuries, the wholesale destruction of towns, cities, crops and the proud achievements of history, the lasting psychological and emotional traumas suffered by the survivors, all cause misery on an indescribable scale. Yet we go on doing it to one another, generation after generation. Why? (3)

In his presentation of war, the scholar tackles every single aspect of it. From the physical harm to the mental aftermath of loss, and from the colonizer's victorious perspective of war to the colonized geographical and identity deformity, war situates. Yet, as he highlights, wars reemerge for several reasons based on power and greed, reasons that are not strong enough to justify the immense loss. In *The Greatest Evil is War*, Chris Hedges concludes that in war, individuals render things to merely numbers of no given importance, whether creatures, lands, or belongings, and then is the moment when life loses its essence and meaning (2).

After briefly defining war, the need shifts to situating it in Literature. War as a theme in Children's Literature occurred in every single literary movement, more or less, depending on the consideration of the genre itself. Bharat, in *The Ultimate Colony: The Child in Postcolonial Fiction,* divides the representation of the child at war into three different eras: the Victorian adult-child, the modernist psychologically interesting child, and the postcolonial renewed child (4). These classifications follow the trend of every literary movement concerning war in Children's Literature; the child-adult goes hand in hand with the Victorian representation of child labor, robbery, and orphanages that made more of an adult-like kid.

In Modernism, psychology was the major interest when mental health mattered, it was the time when psychoanalysis came to a rise. Literature adopted the psychological sides of human beings in fictional characters, likewise in young characters. Bharat opines that in this movement, the mind of a child controlled the story's events. Last but not least, the postcolonial child is a renewed version because the world altered its vision of war itself, and children have been part of two world wars where their representation had to differ from the previous eras.

In 1989, The United Nations declared the main rights of children to a safe environment next to freedom from abuse and exploitation (Elbeyoglu 5). However, this globalized world offered even more insecurities to children than securities, based on observing the state of refugees and the shadowed victims of wars. Before the stated date, the situation of children at war was even worse than expected; a child had even to fight back for his/her own life. In the historical realm, when wars reigned the world, children were outfitted by many governments in military services to fend for their nations (Paul et al. 2). Despite their innocence and childhood, they were termed "the young enemy" by the colonizers (11), where their existence was also a threat and their purging was a purpose.

The International Board on Books for Young People, IBBY, recommends writing more literature about war to children in order to restore peace within them (Salem 57). Although Postcolonial Children's Literature aims to portray a realistic description of war, it also targets narrating how societies rise and fall (56). Juvenile literature adapts the theme of war along with a certain aim, trying to make it actual-like, even in fantasy, to heal the war remnants within the juvenile. The inclusion of war in this literature became a must since the child is a participant in the scene and a witness to violence. Authors could not reject youth in a war context for its relevancy, as Walvin considered it "the force which cannot be ignored" (Bharat 7). In the process of decolonizing the mind, it is a must to start with the young brains to rebuild a strong identity.

Postcolonial Children's Literature contains violence and cruelty; it is war in paper and battles in ink. The children's characters in these tales can appear variously than typical children's characters, as war mitigates the nature of childhood and implies adulthood at an early age. Matigari confirms that children become grown-up men right before their spilled blood reaches the soil (Bharat 48). This aspect of adulthood means they must fight back the enemy, abandon childhood joys, and consider toys and games more of a myth when survival is all they think about, just as adults. In war, "the child is pitted against a corrupt adult world which harasses, represses, and seeks to break him" (49), and literature works hard to present this idea to the whole world, even the places where children did not witness war to empathize with the colonized kids.

The prefix "post" in Postcolonial Children's Literature is a matter of debate. While some theorists agree with the term, others reject the prefix "post" as war is still going on in several places around the globe. Another reason for the rejection is the issue of classifying the produced literature about war before or during the rise of postcolonialism, whether as a term or an era. While the latter issue has been solved by all the theorists of postcolonialism declaring it as a literary theory they applied to different literary works from different eras, it is set that postcolonial literary theory has no limited timeline in terms of application. Concerning the former issue of the ongoing wars and the neocolonial deeds, Bharat suggests considering the prefix "post" as a reaction in meaning and not a timeline of an aftermath. He argues that "postcolonialism overlaps with colonialism, so here, 'post' refers more to a reaction rather than a historical era" (5). Hence, what matters the most in Postcolonial Children's Literature is the child in relation to war and the possible reactions, not the era.

1.4.3. Atrocity in Children's Literature

Atrocity, or extreme cruelty, is a pillar of war where violence is used, and horrors are spread around. The term reveals its heinous meaning, but even before its lingual existence cruelty existed, and children appeared way before. Living the atrocity whenever it occurs in society, adults, parents, and caregivers try to beshield the youth as a caring responsibility to protect them from reality. On the other hand, some authors mutiny this protection and decide to write atrocity back to the child and exemplify life as it is without embellishing wars and hardships. This decision falls in favor of the child to avoid a shocking reaction whenever atrocity occurs (Nesfield and Smith 3). Adults tend to accept war themes and atrocity in Children's Literature based on the fact that it assists their children be prepared for any sort of cruelty in the future, especially when war is unexpected.

Atrocity as a theme in Children's Literature cannot be narrowed to the postcolonial era; it played a big role in this genre since the beginning of juvenile fiction, even before the innocent content orientation. Cruel stepmothers in fairytales, cannibalism in Hansel and Gretel, and the darkness of the Grimm brothers' stories are only a few of the classics that take atrocity as a main theme of their plots. Be that as it may, atrocity reached its peak more and more with war themes as they go hand in hand; Nesfield and Smith date the literature of atrocity back to the 1980s and 1990s (n.p.). It is a norm that emerged as a reaction to the twentieth century's world wars, with a package of colonialism containing loads of atrocity, deadly weapons, and terrorism. Therefore, appropriating Children's Literature to unravel the crimes children face in wars, losing body parts at a young age, and being mentally scarred, became a necessity. Normalizing atrocity as a theme for children is a reaction to the colonizer's act of normalizing children witnessing wars in the first place.

Kidd is the pioneer scholar of studying Atrocity as a concept in Children's Literature since he introduced the term and bridged a link between Children's Literature of cruelty and

psychoanalysis towards a new approach. *A' is for Auschwitz: Psychoanalysis, Trauma Theory, and the 'Children's Literature for Atrocity'* is his article dealing with the children victims in Auschwitz and the savagery children faced while being killed and tortured. It is a major source of literary psychoanalysis in Postcolonial Children's Literature. Kidd avoids focusing on aesthetics in narratives revealing mercilessness against a child. He opines that it is more possible to psychoanalyze a literary work for children in a realistic method, even if cruel, to strengthen future generations and grant them a voice. Including and analyzing atrocity in Children's Literature is as important as stating laws to prevent it since literature can be a therapy for youngsters with hidden traumas.

Despite the recent attempts to study atrocity in literature, it has always been a selected theme by several authors in their juvenile fiction. Maria Manuel Lisboa argues that the Brothers Grimm's children's tales are fertile plots for atrocity; they have told stories of the powerful and the weak, the despotism and marginality, in a detailed manner where the former distorts the latter (71). She has inserted this information under the sub-title "Revolution in the Nursery," where she explains that fairytales in the nineteenth century witnessed a reorientation in themes that pinpoint the atrocity in common or personal conflicts. An act that had to take place to spread awareness to the child that in wars, no mercy is granted, and if war happens, hiding is their only refuge.

In the BBC's podcast, You Are Dead to Me, the host claims that Mary Wollstonecraft's story, *Crazy Robin,* presented the utmost atrocity in Children's Literature. It had a very bleak nature that children were not familiar with. In this case, either presented directly from an actual war or indirectly from a fantastic imagined event, atrocity has taken place in Children's Literature for a considerable time now, and research has been dedicated to its particularity for nearly two decades since Kidd's initiatives.

The question, though, falls upon the current atrocity in a contemporary world where the United Nations prioritizes a peaceful environment for children. Yet, different lands are still invaded, and atrocity is still the colonizer's principle. The trends aim at foreshadowing certain spots in the world while highlighting others. For instance, it is a norm to see media attacking a person verbally bullying a child in an American school, which is indeed unacceptable to harass any person.

At the same time, the media support the Israelis' violations and their Zionist journey of creating a country upon an already existing one, Palestine, even if their acts include purging a nation of all ages, with children witnessing the extremity of war in a claimed-to-be peaceful epoch. Henceforth, atrocities in war still exist, and one of the prominent examples is the deeds of barbarism the Israelis are practicing in Palestine. Even though the theme should be given much more attention and protection, whether physically by international militants, psychologically by children's mental health activists, academically by researchers, and literary by authors, it is completely marginalized.

Fiction, then, can permit interpreting current villainy into papers and target children as the readership. This research aims to identify atrocities in contemporary Children's Literature and link their impact on the child, the remnants they leave behind, and how they remain and reflect in the personality. It tries to figure out the reason behind a forced gap in literary production when it comes to revealing war details in certain colonized countries to the world.

1.4.4 Binarism in Children's Literature

Postcolonialism as a historical period, a term, or an ideology is questionable and often generalized. It is not spatially related but rather historically linked, yet certain areas are still under colonialism. For instance, how can Ukraine be related to the postcolonial wave while still under Russian attack, let alone Palestine, which has not experienced postcolonial or decolonial

eras at all? Benyera claims that "The Zionist colonisation of Palestine is therefore proof that we are inhabitants of a modern/colonial world system that is impervious to decolonisation and to de-imperialisation"(68). Hence, the propaganda on peace is nearly a myth, and the covers of imperial horrors became artificial yet effective enough to blind the people from seeing the truth.

This brief clarifying introduction is a claim that the to-be-stated binaries are not a decolonial process or a colonial aftermath; hitherto, colonial accuracy authors adapt in a so-categorized postcolonial literature to voice the margin. The center and margin dichotomy Gayatri Spivak mentions in "Can the Subaltern Speak?" is the most expected dichotomy in Postcolonial Children's Literature. However, it is not the authors' main focus, as they address children through war themes with depth and consideration where a multiplicity of dichotomies are discussed. Unlike the expected, Postcolonial Children's Literature dives deeper than the surface to fill in the gaps childhood suffers from. Colonialism/postcolonialism is a dichotomy of contradictions and conflicts around the terms, historically or theoretically (Grieshaber 66).

Authors tend to seek and reveal simultaneously the child of war within the hidden aspects behind the conflict itself. The Adult/child is the inevitable two-ness authors initiate their juvenile fiction with. Children are thought to be, according to Grieshaber, "the most extreme form of difference possible from adults, as requiring effective socialization so as to take their place as normal members of society" (66). However, Contemporary Children's Literature discussing war and colonialism goes beyond the binary of child vs adult or us vs them and looks more to the source of silencing, the hidden power that can permit the oppression (Grzegorczyk 74). It is more of a journey beyond the surface seeking the external/internal dichotomy, for instance, reaching beyond a given trauma to its symptoms to the actual shocking event to the reason behind that event, in an external to the internal series.

The Western non-Western dichotomy itself is fading as inner conflicts rise and geographical colonialism is restructured; some theorists believe it to be more of a North/South dichotomy in contemporary times. Eoyang Eugene, in his book *The Promise and Premise of Creativity: why Comparative Literature Matters,* found the geographical gap in literary dichotomies and suggested the two hemispheres of North and South. However, after claiming the existence of this dichotomy in contemporary writings, he concludes that "It is sometimes as important to see "down" as "up" and "up" as "down" as it is to see—more fashionably these days—the other as self and the self as other" (100). In other words, putting dichotomies in deconstruction and questioning their position is the trending hemisphere in literature in general and children's fiction, in this situation, away from any geographical superiority.

There is a "startling contrast" and a "tension" between fantasy and realism in children's narratives (Beyer 204). However, there must be an intersection in war-themed Children's Literature as fantasy adapts reality and symbolizes it differently. There is "Reason and imagination, fact and fantasy, instruction, and amusement, thereby invalidating any simple dichotomy" (Talairach 59). Thus, Children's Literature is a fertile ground of inter-genres to a more complicated nature. Realism also contains fantasy, some scenes in wars cannot be accepted and processed by the child's mind, even if real; it is sort of fantastic to believe. This final binary leads to another section explaining these genres in contemporary Postcolonial Children's Literature, where more features appear.

1.4.5 Palestinian Children Literature: A Reflection of Colonial Restrictions

Literature for children has become a significant tool for educating and shaping the minds of younger generations, as emphasized in the didactic features of the genre. Palestinian children are no exception to this fact, as their minds need to be nurtured through books. However, the lack of Palestinian Children's Literature is beyond their will; it is the colonial restrictions that impose

the purging of Palestinian literature. This title aims to illuminate the decreasing publication of contemporary Palestinian Children's Literature. Indeed, this is the most challenging title for the researcher, as facts are often posted and seen on social media but immediately deleted by authorities, and no direct sources strongly reveal the stated limitations; this very title is the most profound gap in this paper.

According to the 2017 study report by the Palestinian Ministry of Education, there is a significant lack of Palestinian Children's Literature available. The study states that only 6% of the books in Palestine are dedicated to children (UNESCO 2017). The number decreased even more to only 2% of Palestinian children's books authored by the Palestinians, as most of the literary and artistic productions are foreign; it diminished to half, then to a third in 2021 (Palestinian Central Bureau of Statistics 2022). There is a lack even in representing lack of representation in Palestinian Children's Literature, as most writers and journalists avoid discussing Palestinian matters out of fear of banning.

The fading of this genre in literature is a direct result of colonial restrictions that have limited Palestinian access to the publishing industry. As the Israeli government is in control over the importation of books, printing and advertising them, it is expected that this power is the most significant restriction that Palestinians face. The Israeli authorities often confiscate any books that they deem as incitement to their policies. This policy has resulted in the banning of many Palestinian books that portray the natives' perspective on the Israeli-Palestinian conflict. The banning is not just inside the territories; it reached an international basis, as anti-Semitism is behind every excuse in attacking books produced by Palestinians. Recently, the word "Palestine" itself became a taboo and an anti-Semitic term that should be avoided by authors for the accessibility to their content and to escape the banning system.

For instance, the "P for Palestine" alphabet book by Golbarg Bashi is dedicated to children representing and introducing Palestine along with its history in a rhyming alphabet manner. The information and the book seem quite normal and have no controversy as they are devoted to cultural aspects. However, as Nada Elia explained in her article "P is for Palestine: The Children's ABC Book pro-Israel Bullies Tried to Ban", a group of Jews broke into a library in New York City, the Book Culture, to cease the distribution of the book. The boycott was overloaded with death threats that led the bookstore to withdraw from selling, Elia resumes.

Another article, "' P Is for Palestine' Children's Book Sparks Outrage Among Some U.S. Jewish Parents", by Anat Rosenberg, explains the claimed reason behind the Jewish' wrath is the letter "I for Intifada" in the book, which they think it should be for Israel. Suppose a Palestinian book dedicated to the history of the nation replaces the essential word "Intifada" with Israel. In that case, it is not a Palestinian book in the first place, a fact the Jews neglected or claimed to use as an excuse to call the book anti-Semitic. That is a sample of what libraries selling Palestinian books suffer from, let alone the author herself. Bashi was harassed and blacklisted by American Jewish groups for doing her job, writing, and portraying facts. Sainath states that, in her defense, Bashi said that Intifada is but a word that means a peaceful daily attempt by Palestinians to defend their history, land, culture, and "the olive trees."

Another significant obstacle is the lack of funding for Palestinian publishers. Due to the ongoing conflict, many donors hesitate to invest in Palestinian publishing of Children's Literature, which is banned after all or might be a hot topic of boycott. Sponsoring is mandatory for Palestinian authors, along with a supportive stance, as every publishing in times of war is considered a rebellious attempt by colonizers. Palestinians used pens instead of weapons, and their children have the right to taste this sort of rebellion just as much.

1.5 The Child of War in Genres

Genres are also a tool to transmit meaning; Postcolonial Children's Literature envelops a set of genres and functions variously among them. As mentioned in 1.4.4, realism and fantasy genres are themselves binary in contemporary Children's Literature, especially with war themes. Therefore, authors can dispute and struggle to select a genre before writing a literary piece dedicated to children, as it is crucial in attracting them. However, themes are not boldly linked with genres; war, for instance, is not merely presented in a realist literary approach nor a fantastic world; it depends on the author's path to trace toward children.

Genres lay a cover upon the literary discourse and project it in a plethora of formats and natures. Readers, in this case, children readers, are involved in the deciphering process of the hidden meanings within, being reality within fantasy or even fantasy within reality, as they both intertwine in reflecting specific themes. The focus on realism and fantasy emerges from selecting the case studies that belong to the two genres; war does not claim to limit the use of genres in contemporary or Postcolonial Children's Literature. Henceforth, a brief introduction to realism and fantasy in Postcolonial Children's Literature follows, acknowledging that their co-existence enables their understanding.

1.5.1 Realism and Reality

In *The Routledge Companion to Children's Literature,* David Rudd dates the appearance of realism as an independent theme and genre in children's fiction to the 1970s. The reason behind this introduction of purely realistic children's texts, he claims, is the didactic need to spread awareness among children, which allowed realism to expand in this category (Rudd 72). He thinks that the use of realism in this literature is considered didactic, not just in terms of teaching an idea. Still, since literature is based on interpretation, it is included in teaching children to observe and reflect on the world they belong to.

> Realism in contemporary Children's Literature is more varied, bold and amorphous than previously; it reaches deeper into the psyche, further into the future and employs a wider stylistic repertoire. This does not mean, however, that realism will necessarily continue to be a dominant force in Children's Literature. (Rudd 72-73)

In these terms, realism is finding its way into Children's Literature and carrying it to a progressive version of productivity by exposing children to reality as it is, along with its maleficent details.

David Beagley, in "Genres in Children's Literature" podcast, highlights two different facets of realism in this fiction: the "inner reality" and the "outer reality" (9:24-12:26). These concepts are mechanisms that the child uses as a reader to interpret and understand the literary work belonging to the genre of realism. Put variously, there are two levels of comprehending a realist literary piece by the child. The inner level is composed of the child's ability to reflect on the literature with an individualist innate derive where the focus is mainly personal. The outer level, in contrast, involves summoning the surrounding world to reflect on the fiction, observing and comparing between the actual reality and the fictional reality. Thus, in Postcolonial Children's Literature, the juvenile would look upon similitudes within themselves, trauma remnants, loss, grief, fear, and courage. In addition, they would look around for atrocity in the outer world, war itself if possible, and might even look or question the historical backgrounds of adults who witnessed or heard of war.

The mimesis in Children's Literature became a norm, and it was no longer confined to fantasy or childlike tones that represent optimism in this life, and neglect pessimism. Children's Literature is no longer a Utopia that is way more promising than reality. It does not imply that it should be a dystopia as well, representing the negative; however, achieving mimetic is the right moderate word to describe realism in contemporary Children's Literature. For instance, works

such as L.M Montgomery's *Anne of Green Gables,* Catherine Paterson's *Bridge to Terabithia,* R.J. Palacio's *Wonder,* and many other realistic children's literary works aim at mirroring actualities as they are, with an emphasis on the characters themselves.

1.5.2 Fantasy and Its Levels

Fantasy as a genre is more common among children than realism, as stated throughout the chapter. However, writing fantasy is a challenging process even if directed to young people, they still have the ability to acquire and criticize a fictional work. On this basis, Brian Attebery focuses on the need for a "formula" to write fantasy and states it as a central element that indicates the genre of fantasy, while its lack marks realism (Attebery 27). The core of this formula or matheme in fantasy is that realism is more natural; it is what people are aware of in general, whereas the fantastic element is not familiar to readers. Hence, causality and systematic plotting are required even in imagination. In other words, fantasy in children's fiction is recognized for its formula, a set of elements to grant the readership the acceptance of this unrealistic world.

Fantasy, as a genre, is known for a taxonomy of the fantastic element. Attebery concludes that the genre of fantasy is not merely a mode nor just a formula; it is a "fuzzy-set", or as Jeoffrey Andrew Weinstock paraphrases, "a category that, rather than being all or nothing, is marked by degrees" (17). Thus, in this given genre, the expectation of the fantastic element is not all the time at 100% degree; it rather exists in levels intermingled with reality. In the following diagram, the levels of fantasy are cited as Attebery organized them according to the degree of the fantastic (Weinstock 17).

Table. 1.1 Attebery's Classification of the Degrees of Fantasy as a Genre in Fiction

Quintessentially Fantasy
Basically Fantasy
Technically Fantasy
In Some Respects Fantasy
Like Fantasy
Not Really Fantasy
By No Means Fantasy

Source: *A Critical Companion to Neil Gaiman's "Neverwhere"* (Weinstock 17)

This classification is the bridge between fantasy and realism as genres, where it goes from the extremity of the formula where everything is made up and imagined down to a gradual lack in the fantastic to the ultimate real.

Most readers merely recognize the elements of fantasy, and the tenets of the genre are highlighted but remain flexible in use by the authors. The supernatural, the impossible, the mystical, the manipulated chronotype, the magical, and the aesthetic, only a few to cite are agreed to be the significant aspects of the genre of fantasy (Attebery 31, Nikolajeva 150 and Weinstock 42). Through the use of these features, the author can create the formula for the fantastic world and craft a matheme for a fictional world ready to be consumed by the children. However, the techniques do not limit the fictional work or disconnect it from the actual world, as sensitive themes can be introduced within the details of fantasy and mirror greater themes, such as war, for instance.

The real in fantasy, war in fantasy, and trauma in fantasy are possible aspects to find in the curves of a work of fantasy. For instance, J.K Rowling's *Harry Potter* contains childhood trauma when Harry lost his parents, representing realistic aspects, as much as it includes war against the wizard Lord Voldemort, which is entirely fantastic. *The Chronicles of Narnia* by C.S Lewis, as a high fantasy, also consists of a diaspora of children in a fantastic world and a revolution against the evil in the world. Lewis Carroll's *Alice in Wonderland*, Road Dahl's *The BFG, and* J.R.R Tolkien's *The Lord of the Rings*, only some among many to cite, all adapt the theme of war and trauma as a significant theme in their quintessentially fantasy books. This point assures that fantasy in Children's Literature is not only to entertain with happily ever after endings and details; it goes deeper in embodying cruel themes and atrocity under a fantastic cover.

Fantasy as a realm in embodying war is no different in core elements than the genre of realism; atrocity is still the major pillar of destruction. Children's tenuous nature in the ruins of colonialism is altered in a fantastic world to supernatural aspects, but still regards the viciousness of reality. In the so-called fantasy classics of Children's Literature, cited in the previous paragraph, and many other contemporary juvenile literary works, war exists and is introduced. However, it is framed in an unrealistic sphere with odd creatures and alienated chronotopes and superpowers, yet death and loss still appear with all the postcolonial binaries. Briefly, fantasy does not detach a child from reality; instead, it presents it in an intricate format, using text-based informing.

After clarifying the folded truth of fantasy and its ability to represent reality to a child, it is time to mention the links to the visual field that occurred to highlight contemporary trends. To the relevance of image and the tyranny of screens, there is a contemporary dichotomy that goes beyond the covers of a literary work; it is a dichotomy that parallels between the textual and the

visual. Thus, realistic or, more likely, fantastic fiction finds refuge in film adaptations to reach more kids around the globe.

1.5.3 Film Adaptation for the Child

Film adaptations are assimilation to the literary content that provides characters with vivid and visual motion outside the imaginary sphere. It is also a means of motivating the child to read more; it may attract them to a sequel book while waiting for a second season to be released in a saga or a series. Being animated or live-action featured, the film adaptation is taking over the film industry of children and introduces them to the literary canon. As literature itself, the film production includes cultural respects and intertextual appropriation; while some authors remain faithful to the original texts, others permit their imagination to modify, add, or cut specific details from the literary work, especially for an audience of youth.

Casie Hermansson and Janet Zepernick, in *The Palgrave Handbook of Children's Film and Television*, note that children's novels and their adaptations intertwine with the field of filmmaking as the former has always been part of cinematography (49). However, the film adaptation is not always a copy-paste to the novel, especially in Children's Literature, as it depends on a variety of variables. Intertextuality, metafiction, criticism, and cultural appropriation take a considerable share in the adaptation, more or less, by the scriptwrights or directors themselves (49).

There is, then, a cross-cultural journey of the literary children's books crossing the genre and media from texts to screens. It is a migration of a juvenile story across the chronotype and culture, either from one land to another or from one era to an alternative. *Mulan*, the Asian story or the so-considered fairytale, has been under a cultural appropriation across the language and customs to be presented as a Hollywood animated film (Hermansson and Zepernick 49). The same thing goes for the Western children's novels that Eastern filmmakers have adapted; Studio

Ghibli's adaptation, for instance, of the British Novel *Howl's Moving Castle* by Diana Wynne Jones, where plenty of shifts have been made by Hayao Miyazaki to appropriate both the culture and time of production (49).

Fidelity in adapting children's fiction is an issue as children expect a particular way of keeping the text that meets their own imaginations. However, fidelity to external outcomes and trending waves surpasses textual protection. Thus, the emergence of further details and aesthetic retouches becomes mandatory for the adapting authority and acceptable to the child.

1.5.4 War in Studio Ghibli Adaptations

Studio Ghibli, or the eastern equivalent to Disney, has been a vessel where war themes are stored and creatively transmitted to children. As the producing company of one of the case studies in this research and a specialist in film adaptations, this section has been dedicated to providing a brief background and overview of this studio. From the pioneer of this system to inaugurating dates, studio Ghibli has been able to produce a variety of animated films based on philosophical conundrums for children as well as adults to decipher and ponder upon.

Although most of the sources date the history of Studio Ghibli to 1985, some people date it back to 1983. The former group links the starting point of the studio, in 1985, to the first produced film, *Laputa: Castle in the Sky*, as they tend to depend on concrete facts. However, the latter believe that 1983 is the beginning of the studio as the idea appeared and formed between the publisher Takuma Shoten and the content creator of Ghibli and its pioneer Hayao Miyazaki, to make the manga *Nausicaa* into a film adaptation of *Nausicaa of the Valley of the Wind* (Cavallaro 40). Henceforth, the idea emerged more than forty years ago but maintained a successful impact throughout the years.

The 1941-born director Hayao Miyazaki witnessed a myriad of obstacles growing up in wartime in Japan, the type of childhood that is reflected in most of his works. In his biography

The Turning Point 1997-2008, he explains his source of motivation and purpose in one answer to a question wondering why he thinks fantasy is a source of strength to children.

> Frankly, I'm just a bundle of contradictions and dilemmas in my work. To my mind, it would be great if kids could see just a couple of good animated films while they're still little. I think children would be healthier if they had enough space in their lives to be more fulfilled, as they could see something mysterious and pretty and wonder what it was. Our job is to take aim at this gap in their lives and to fill it with everything we can think of, and take the money not so much from the children, but from their parents (Miyazaki 278)

This statement highlights Studio Ghibli's link to the previously mentioned areas of focus in this research, marking its position with Children's Literature, genres, and films.

Growing up in wartime, when the world war and nuclear weapons tore apart Japan, Miyazaki developed anti-opinions towards war. Throughout plenty of his works and using his art, he aimed at convincing the world of the "stupidity of war" and the impact of guilt it leaves behind (Napier xiv). In this sense, the industry's focal point is spreading anti-war ideas to the globe and interacting with minds through peacemaking. However, integrating war as a theme in Studio Ghibli productions is more than just a peace-making procedure; it contains educating and reminding the young generations about the horrors of war (24). Miyazaki has a more realistic vision that telling children that war is destructive is not enough to show them its exact impact without embellishing its nature.

The previous idea leads us to the way Miyazaki presents war themes in his works that are exposed to children; they are beautiful yet unfiltered. "He underlines the most joyful moments but he doesn't hide the many, too many, atrocities of the 20's" (Caneva n.p). Either in the manga or its animated film, he focuses on the aesthetic part of the world but also the details of war,

trauma, atrocity, destruction, and distortion of nations out of human greed and idiocy. For Miyazaki, the nature of the world is beautiful but not its events; he assumes that children themselves are part of this beauty, but they do not necessarily consume only beauty (Napier xii). Napier terms the Studio Ghibli productions by Miyazaki as Miyazakiworld, where he believes that children are the most welcome as protagonists with complex mindsets and detailed personalities, unlike any other industry in the world (xii).

From war themes to Children's Literature, the film adaptation of Miyazakiworld is built. As a reader before becoming a producer and director, Miyazaki consumed many Western and Eastern literary works, enjoyed them or not, and reflected upon them analytically and critically. The thing that led him to inspire some of his ideas from previous works or directly adapt them into manga and screens. The adaptations are not merely copies of the original works; Miyazaki inserts his touch and rectifies plenty of details. For instance, he places a certain theme into focus while shadowing another, and he selects some characters and adds psychological aspects and functions to them. Miyazaki himself said that reading juvenile literature was his muse. Still, the 1970s literature contained more atrocity and a little hope, which he felt responsible for adding to the adaptations to fill children's minds with optimism (Miyazaki 468).

Table. 1.2 Examples of Studio Ghibli's Adaptations Focusing on War Themes

Novel	Author	Ghibli adaptation	The difference
The wind Rises	Tatsuo Hori	The wind Rises	Horrors of war
Tales from Earthsea	Ursula K le guin	Tales from Earthsea	War themes
Grave of the fireflies	Akiyuki Nosaka	Grave of the Fireflies	An emphasis on war

The table is an example of three Studio Ghibli works that are based on novels. In these selected works, metafiction is present more than precisely adapting the work as it is where Miyazaki focused on specific themes, mainly those of war. However, he kept the essence of ideas, names, and some traits of characters and settings only to focus on the aspects that permitted him to transmit a message. The modifications were not accepted all the time; for instance, *Howl's Moving Castle* is a trending Ghibli film that the audience admires despite its differences. On the other hand, *Tales from Earthsea* received criticism, even from the author Ursula Le Guin herself, claiming that the film did not correspond to the novel and focused only on war and nothing else. In this sense, Miyazaki can be seen as a critic who adapts literary works and filters their content to what he thinks is better to be focused on, pacifism and antiwar themes more than others.

This section highlights the benefits of postwar prosperity and international development in a given nation. For instance, Japan used art and productivity to amplify the strength of childhood despite exposing them to war and its themes. It is an introduction to the unfair oppression some countries, such as Palestine, go through, unable to proceed or overcome the war era, unlike countries such as Japan that benefited from the postcolonial era and made a literature of their own. Henceforth, war is a hole that absorbs the colonized nations with their identities. Authors dedicate books to its aftermath, trying to heal wounds and proving to be stronger than colonizing nations by mending their destruction. In contrast, the continuity of colonization aims at purging nations from scratch, allowing them no chance to rise.

1.5.4.1. The Japanese Child and WW2 Catastrophe

As the second case study in this research deals with a Japanese artist re-writing a Western novel with local additions and war expository details, this section is needed. In the Second World War, Japan was a rival to the USA, and after the former attacked the American naval territory, the US answered with two nuclear bombs purging two Japanese cities at once: Hiroshima and Nagasaki. Children were part and

a witness to the catastrophe, and since no prior warnings were declared to leave the cities, many died, deformed, or survived with lasting trauma.

From the 1930s till the 1940s, Japanese children were enlisted in the army, their military service was mandatory by the Japanese regime (Frühstück 7). The latter believed in the war cause and prepared every citizen to fight for the expansion of Japan, being underage or not was not a matter they cared about. After the nuclear bombing, children were not the priority, Japan started with its welfare program in 1951 that handled all of the categories except for children. In 1952, the Japanese Association for the Protection of Children claimed the youth's rights and after thirty years in 1994, children started to be viewed by the government as dependent subjects who need care instead of living as independent individuals (8).

The ashes of the nuclear bombs allowed the rising of a troubled category that could not understand the level of atrocity they had faced, a group of people that were physically distorted and emotionally shattered. Children, in particular, ended up as orphans with no caregivers (Hamilton 11). These Japanese children are victims not only to the USA but also to the deeds of their own nation, double colonized and victimized by two totalitarian regimes who were egocentric enough to forget about humanity.

The difference between these children and Palestinian ones is that their post-trauma was treated by time, activists and artists were allowed to voice their history and speak their vulnerability. The child was granted a literature of his own that Japanese artists insisted on, not only in traditional ways, but they have invented new genres that soon invaded the whole world (Frühstück 59). Their literature was mandatory to heal the trauma of war and distract them by teaching them to be outstanding and special (60). No one put a halt to this wave as Japan was a free country at the time that decided its deeds. Such difference indicates how freedom help easing past horrors even if not erasing them, better than a continuity of trauma that kills every possibility of healing.

1.6 Conclusion

The chapter serves as an introductory path to war as a theme in Children's Literature but through a historical overview of the rise of the genre along with this particular theme. From the

categorization of literature to Postcolonial Children's Literature, the presentation of ideas was varied, yet it focused on gaps that cannot be avoided. Contemporary Postcolonial Children's Literature is facing a lack of highlighting contemporary issues in oppressed spots and countries as there are still colonized lands in the current times. The gap is enlarging when it comes to representing atrocity as a theme for children as the national organizations, media, researchers, and authors call for a peaceful environment for the child while, in fact, neglecting the actual children in the atrocity, those in Palestine. Therefore, the act of directly representing children at war in contemporary children's fiction is lacking, and so are works of related literary criticism. The axis is Palestine, and the gap is Palestine.

Chapter Two:

The Wounded Child;

A Psycho-Literary

Approach

2.1. **Introduction**

As the first chapter tackled Children's Literature in times of atrocity and wars, a second theoretical chapter is needed to support the former. This chapter presents the main concepts of the research, mainly trauma and identity fragmentation. Defining the terms is not going to be generalized; rather, it will dive deeper and narrower to reach the childhood zone and be personalized to the needs of the work. After presenting the needed concepts and highlighting specific gaps, linking them to personality and characterization in Children's Literature is mandatory. All in all, the chapter will form the final interdisciplinary approach linking psychology, postcolonialism, and literature in a triangle to move to its application to the case studies.

The chapter is organized into layers, which form an interdisciplinary approach to be examined in the case studies. Every layer forms a web of ideas linking the concept to its field, to childhood, to war, and mainly to literature. Then, trauma and identity fragmentation will be brought together with characterization in Children's Literature. The psychological layer focuses on trauma and its aftermath. The personality layer highlights identity fragmentation and dissociation of the person. In contrast, the literary layer examines the characters and the literary discourse in trauma literature, with a focus on children's characters.

The three significant layers form the approach used to examine the selected literary works in this research. Henceforth, there is a direct link between some of the literary techniques and the psychological concepts, so the techniques are limited to those that embody the phenomenon and fit in the analysis. The problem is, then, the difference of genres, while the selected methods are already proven to be applied to a variety of genres, whether fantastic or realistic.

2.2. The Psychological Layer

2.2.1. Trauma, a Dreamlike Wound

Many scholars and therapists claim that defining trauma is as complex as treating it, mainly the pioneers of psychoanalysis such as Freud and Lacan. First matters first: tauma is a word that was used before being a psychological phenomenon, and presenting its etymology is needed. According to Seeburger and his peers, trauma comes from a Greek origin that refers to the meaning "wound", "hurt", and "defeat" (165). Meanwhile, the root *trau* is of Proto-Indo-European origin, referring to "bore" and "pierce" (Seeburger et al. 165). The latter concludes, then, that the meaning of trauma as a word " (…) is just what traumas do. Trauma throws, casts, hurls, twists, and turns those it strikes, rubbing them raw as it bores into them, making them writhe and curl. Clearly, then, the verbal definition of trauma as "wound" is appropriate' (165).

However, the word's etymology leads to different origins that might hold various meanings. Kidd traces the root '*traum'* back to the German meaning "dream" (144). It has an entirely different purpose than the wound, but still, the two meanings can be linked together and form the actual sense of psychological trauma. Then, trauma can be considered as a dreamlike wound that affects the mind and haunts it in the form of nightmares. By combining the different roots of trauma, its definition lies in its linguistic origin, according to these mentioned scholars.

Physically speaking, scientists have proved the effect of trauma on the brain in many research works. The following scan explains the situation more visually. Here, the word wound is verified by many researchers with the development of means of examination, as brains can be seen rather than just assumed. Taking a look at the brain to scan its components and, more importantly, its differences and variations under different circumstances confirms the physical impact of emotional harm. Bruce D Perry's "Introduction to the Neurosequential Model of Therapeutics" is a work that emerged to support this claim.

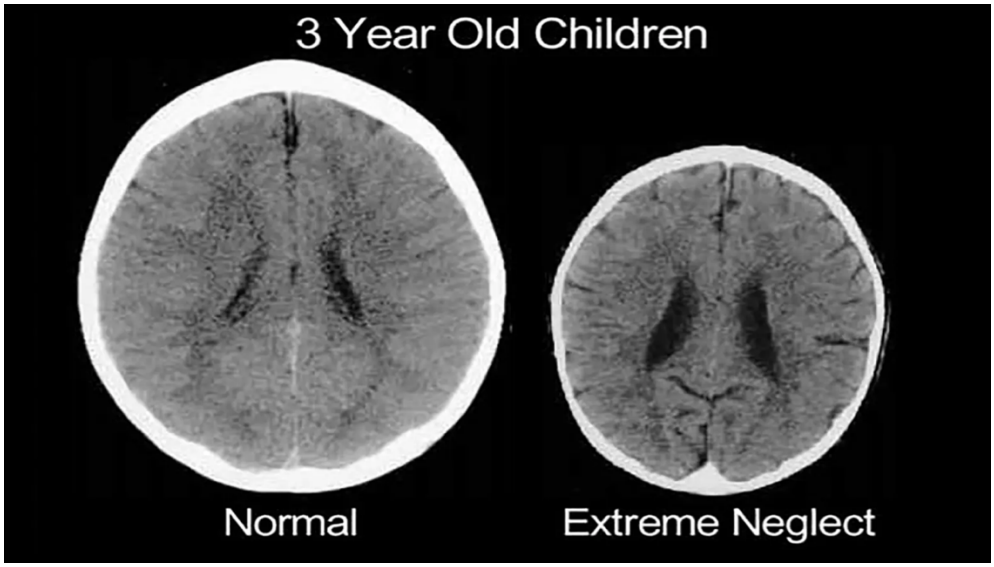


Fig. 2.1 *Bruce D. Perry's Scan on Children's Brains under Neglect and with Care*(Perry 9)

Since the main focus is children, the picture is a scan taken of different children's brains at the age of three. The first figure on the left is of a typical child's brain who was not exposed to trauma. In contrast, the other figure is the traumatized brain of a child with extreme neglect, such as children of war. The primary observation is the shrinkage in the size of the brain, with the large dark spaces that signify its inactive areas. There are several dormant spaces in the traumatized brain referring to the damage caused by trauma and its aftermath compared to the sane mind (Perry 9).

Psychologically considering, defining the term takes more details and variations than etymology."Trauma is unmanageable and unthinkable, affecting not only the traumatised person, but also those in their orbit, which includes professionals. This vicarious trauma is a deadly serious issue, often leading to burnout and Post-Traumatic Stress Disorder (PTSD) symptoms" (De Thierry 9). This quote reveals the complexity of trauma; its power over the traumatized is not an easy-to-deal-with event; it can control the mind and render the person into a puzzle for the surroundings, and its unclarity is limitless as trauma is a continuum that attracts negative memories to stick with the human being. Even the healing process is draining for the patient and the psychologist as it requires patience and energy to deal with.

However, trauma is not static and similar among all the traumatized; it appears variously from one person to another and can develop differently as well. For instance, someone with an abusive parent can reveal the trauma immediately through violence or can instead bottle it in and show it through weakness or dependence on others. It is just one situation that can have a multiplicity of scenarios happening. Trauma is also different in tension, which is not based on a social measurement but rather on personal resistance and inner strength and perception. What is considered deadly by a group of people can be seen as usual by others.

In this sense, treating trauma is as complex as the phenomenon itself since it requires acknowledging the patient well enough before talking about their trauma, highlighting their needs, and accepting their visions. “Talking to someone about their trauma can be re-triggering rather than helpful and can lead to the re-emergence of trauma symptoms’’ (De Thierry 9). In this case, describing the trauma does not mean letting go of the intense feeling; it can cause a revival of the same situation that worsens the problem rather than heal it. Hence, therapists themselves feel burdened and angered while trying to discover how to deal with trauma patients (Fisher 1).

Many therapists and people advise the traumatized to speak about the trauma and be open about it to overcome it. While this deed might work for a particular category, it stresses some patients. “If the elements of the trauma are replayed again and again, the accompanying stress hormones engrave those memories even more deeply into the mind” (Soderberg qtd in Fisher 90). Given what has been said, trauma works as a daily cortisol dose that is rushed into the body and halts its lifestyle and smoothness. This reveals anxiety issues and stress disorders that prevent neural development; thereupon, trauma is an obstacle with various symptoms that cannot be treated similarly all the time.

Trauma symptoms vary yet fall under the same group of suffering. Fisher mentions some of the common symptoms of trauma that most therapists agree upon and terms them as "legacy of the past" (93). She states that:

> Survivors of trauma later present in therapy with descriptions of their anxiety, depression, shame, low self-esteem, loneliness and alienation, problems with anger, and impulsivity or acting out. They might be troubled by chronic expectations of danger: intrusive fear and dread, hypervigilance ("eyes in the back of my head"), chronic shame and self-hatred, a conviction that the worst is about to happen, hopelessness and helplessness, fear of abandonment, numbing and disconnection from emotions. (Fisher 93-94)

The symptoms appear to be behavioral in this framework, but for a long time, trauma was discovered through physical disabilities.

Davis and Meretoja trace the history of trauma in sciences and highlight the idea of its medical orientation in the nineteenth century when many atrocity-exposed patients suffered from a specified type of paralysis with no striking physical injuries (2). In 1889, Hermann Oppenheim suggested the term 'traumatic neurosis' as an explanation of the existence of a brain injury caused by traumatic events, which impacts the physique in one way or another (2). They mark the beginning of the twentieth century, specifically the First World War era, as the time when trauma studies took a curve to psychology and other disciplines with the research of Sigmund Freud. The existence of trauma and shock, with a change in behavior without having any physical symptoms, is the reason for this shift.

> It came to be seen as a form of lasting injury on the mind caused by a shocking event that tended to elude recall and representation. Trauma could now be acknowledged as a real condition even if no physical, bodily causes could be identified. (2).

Trauma is a personally considered horrible event that cannot be processed. Medically, it leaves a brain fracture that affects the body, and psychologically, it leaves a behavioral scar

troubled by daily stress. Although it has similar symptoms among the traumatized, it varies from one person to another as witnesses to the same atrocity can experience different aftermaths. Back to its linguistic roots, trauma is a dreamlike wound that is unseen but still leaves a frightening impact as a nightmare.

2.2.2. The Traumatized Child

Childhood trauma is a vague field of research itself out of its tendency in life. Children are less capable of understanding and expressing atrocity; ergo, their trauma is observed more by adults around them. De Thierry opines that a traumatized child is well recognized by a set of symptoms, merely shared among children who experience terrifying events. He claims that a child who faces trauma tends to be vulnerable, sensitive, and introverted, with considerable degradation in his nervous system, feelings, physique, manners, and education (21). Although he emphasizes the changing experience and differences from one child to another, he gathers the set of these symptoms to acknowledge the traumatized child out of his peers.

For this particular instance, childhood trauma is defined through its symptoms in addition to what is already stated in the previous section of defining trauma in general. Yet, pessimism is another severe symptom that occurs out of childhood trauma among the youth. “Children who suffer trauma are far less likely to expect good outcomes or believe it is safe to depend on others or allow vulnerability, often seeing danger when others see safety” (de Thierry 11). Putting this symptom individually is made to highlight how trauma puts the child’s life into several halts. It functions like an obstacle in front of the exploring child who cares more about discovering the world and turns him into a hesitant being who is shattered by fear.

In addition to the behavioral symptoms, childhood trauma affects the brain. As an unexpected, severe, and stressful event for a child, trauma affects the development of the brain. The mental consequences of a child’s trauma are often termed “disrupted neurodevelopment’ and ‘brain abnormalities’” (Janiri et al. 4). The brain either takes the

shock as a harsh-to-process event, taking several pauses in progressing the disrupted neurodevelopment, or results in a lasting abnormality caused by the trauma wound at a young age.

Out of the brain damage, the child tends to suffer from complex and repeated phenomena. The trauma can be manifested over and over anew in the form of dreams and nightmares, which are emotional triggers that worsen the child's psyche (Kennedy 6). Physical triggers might also appear, with details related to the time of the incident, which can cause flashbacks and unmanaged thoughts (6). In this case, what children go through inside their brains, within their dreams, and in their daily routine can hardly be known by their surroundings, so, adults may only see a part of the whole truth of the child's trauma.

Traumatic events for children are infinite, but severe trauma cases are classified into three main incidents by some psychologists. The three major events are either being exposed to, a victim to, or a witness to "Death, serious injury, or sexual violation" (Mintz 10). These incidents are part of many more serious events, such as wars, car accidents, illness, pandemics, rape, and harassment, only a few to cite. Whereas only one event can be traumatic enough for a child, the fact that some children are repeatedly exposed to a myriad of the stated events cannot be denied.

The traumatized child suffers from physical and psychological symptoms that can last longer than expected but can heal. Mintz advises parents to open up about their child's trauma and initiate psychotherapy. However, she concludes that the best therapy for a traumatized child is supportive parents and caregivers who accompany and surround their children with peace (Mintz 3). This point provides hope in a way but still sheds light on another type of childhood trauma where parents are absent or also traumatized: childhood war trauma.

2.2.3. Post-Traumatic Stress Disorder

Post Traumatic Stress Disorder (PTSD) is an aftermath of intense trauma. This Mental Disorder does not emerge in all cases facing trauma; however, it can highly occur later in

their lives. To avoid ambiguity, PTSD is a disorder, as the name already implies, a psychological condition with specific symptoms that haunt the human brain. Murray and El-Leithy define PTSD as a "disabling condition that can arise after very threatening or catastrophic experiences" (2). The threatening and catastrophic experience is, without a doubt, the trauma, which is any shocking and distressing event the mind cannot simply process. PTSD has its stated symptoms, specific treatments, and slight but recognizable differences from trauma.

PTSD and trauma are two related terms that might be confusing to differentiate. In a way, trauma is the harsh incident itself, with all of the previous definitions and symptoms stated in the previous titles; hence, it is the main source of PTSD. PTSD is more of an aftermath of trauma, a disorder that is characterized by triggers, flashbacks, and dreams that help to relive and re-experience the trauma again and again (Maroon 3). This state of repetition leads to high-stress episodes that develop into a mental health issue and attract other disorders, gradually leading even to chronic illnesses such as depression. The PTSD symptoms are categorized by Ford and Courtois “along four clusters: intrusive reexperiencing, avoidance, hyperarousal, and hypervigilance” (qtd. in Ringel and Brandell 6).

For instance, a PTSD patient tends to avoid and repress the trauma to escape the encounter again with his or her memories (Maroon 4). Therefore, people with PTSD start the "avoidance phase" to erase the active memories of trauma and shun calling the past shock again. “With PTSD, people's brains change because of the trauma, and their neurotransmitters like cortisol and norepinephrine (pressure hormones) may be affected” (Maroon 5). In this sense, a PTSD patient suffers from unbearable stress and pressure that come from the brain and cannot be controlled. These stressors lead to different coping mechanisms, often recognized as fight, flight, and freeze.

Every single person is born with a survival instinct the brains have as a natural reaction to situations. The fight, flight, and freeze modes are different mechanisms the brain

uses to shield the self. “Once the brain recognizes the danger, the action or doing part in our brain sends a signal to our body to release a bunch of chemicals, like a fuel for a car” (Blaustein and Kinniburgh 277). The brain then indicates when people should fight back, escape the situation, and freeze. However, people with PTSD, childhood maltreatment, and trauma lack the mechanism in several situations. Sometimes, if the situation requires fighting, the person with childhood trauma can be anxious enough to run instead and be stuck in flight mode. This indicates the physical change occurring to the traumatized mind.

The following figure is taken from an article by Chaney et al. (55). It shows an examination of children’s brains with PTSD; a group of people had childhood trauma, and others did not suffer from any cruel childhood events. They have concluded that people with childhood trauma have more inactivity in their brains. Examined individuals have developed depressive disorders, self-criticism, “a longer duration of illness, earlier onset, greater number of episodes, suicidality and higher levels of dysfunctional attitudes” (Chaney et al. 58). More importantly, people with childhood trauma suffer from a permanent structural change in their brains, which affects both their psyche and physique.

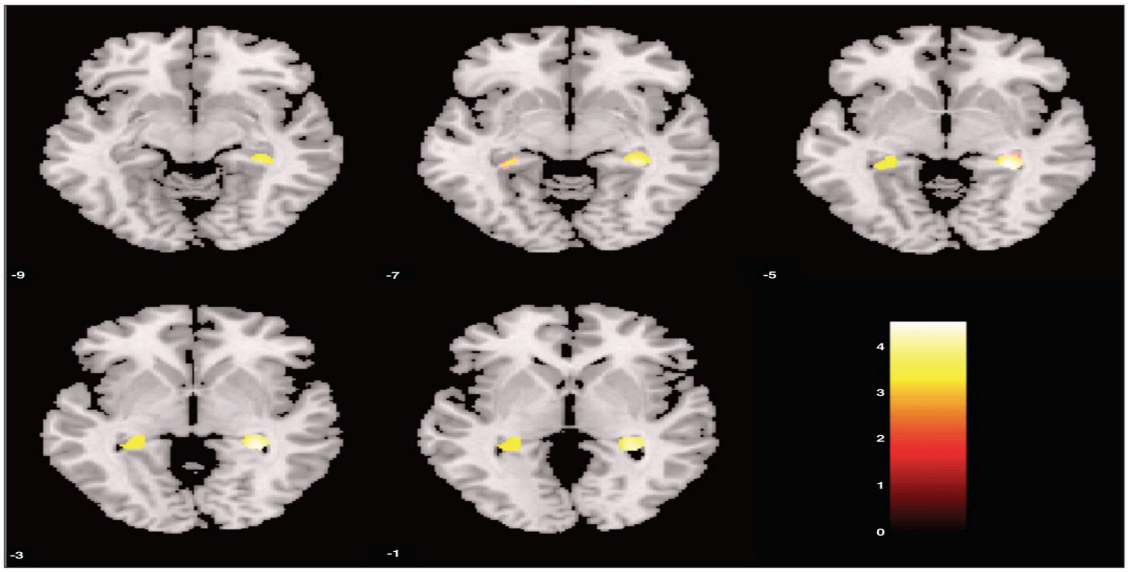


Fig. 2.2 Small volume–corrected grey matter density of participants with childhood trauma versus those without childhood trauma (Chaney et al. 55)

2.2.4. Trauma Literary Theory

The war and atrocity obliged authors to voice out and write down their distressful and shocking daily life to the audience in what is called Postcolonial Literature, or mainly Trauma literature. The use of several theories to analyze these specific texts seemed unnecessary to scholars, and they were obliged to think of a particular theory. A multidisciplinary theory appears to target and combine the total, with a focal specialty, that is the Literary Trauma Theory.

Trauma Literary Theory is a study that emerged in the 1990s by significant scholars. The emergence took many actual traumatic events as a ground for the theory. The Holocaust and WW2, with many recognized and oppressed wars around the world, led to many Trauma studies around the globe. Henry Krystal (1968, 1978, 1988), McDougall (1989), van der Kolk, Weisaeth, et al. (1996), and many others facilitated the emergence of the Trauma Literary Theory by explaining trauma as a concept (Ringel and Brandell 3).

The Trauma Literary Theory did not appear out of nowhere, as it referred to the Psychoanalytic Literary Theory as a pillar and an umbrella theory, then dived into an interdisciplinary and detailed approach to target the core concepts (Davis et al. 3).“the ‘new’ trauma theory is still in the process of developing paradigms to match those of its classical, psychoanalysis-inspired predecessors” (Buelens et al. 19). From the psychological basics to the cultural, political, social, and contemporary approaches the Trauma Literary Theory, interdisciplinary, appeared.

The theory aims to explore how trauma is translated into words and how it reflects the authors’ inner emotions or a whole society's feelings of suffering. Buelens et al. describe it as a “knot tying together (different) representations” (34). Davis and Meretoja also emphasize the interference of other branches in the rise of the theory, from suffering to law, ethics, and medicine. They believe “Literary trauma studies as a particular branch of work in the humanities has its own separate but related and interdependent genealogy”(3).

Freud related Traumatic hysteria to repression, which could be found in a literary work; hence, Trauma Literary Theory allows digging into the repressed in the character. "Freud suggests a causal relationship between mental state and the sort of narrative that it produces" (Morrissey 34). In this respect, Freud referred to literature to analyze the remembrance and the flashbacks of trauma as he believed that fiction is a mirror of the mind. The studies considered Freud and his early findings as a reference but grew broader in developing and actualizing the concept in literature.

In 1995, Kali Tal published a book entitled *Words of Hurt: Reading the Literature of Trauma,* where she collected a plethora of trauma analyses in books. The work is published one year ahead of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History*, the so-called pioneer of Trauma Literary Theory. This consideration is not a downgrading point of view to Tal's efforts but a recognition of Caruth's research as she managed to achieve a literary approach specific to trauma literature more than other scholars ahead of her.

Caruth's work approaches the theory in a technical and theoretical manner before applying it, named "one of the best-known voices in the branch" (Morrissey 29). This established the ground for the theory and more of its following literary applications. Cathy Caruth (1995, 1996), Shoshana Felman, the psychiatrist Dori Laub (Felman and Laub 1992), and the historian Dominick LaCapra (1994, 2001) are all canonical figures and works of the theory (Davis et al 3).

2.2.5. Trauma Literary Techniques

2.2.5.1.Intertextuality

Intertextuality is one of the common techniques used in literary texts portraying trauma. It is a bridge between past writings and references, and Morrissey appraises it as "one feature of the traumatized voice" (89). Defining Intertextuality as a technique is a must before linking it to trauma. Graham Allen suggests that intertextuality foregrounds "relationality, interconnectedness, and interdependence" in writing (5). In other words, a text

is constructed by linking it to other texts in this sense to form a type of literary continuity. Although some theorists limit the intertextual technique to texts and fiction, such as Horvitz saying, "Intertextual dialogue contributes to the novel's structure with the extensive interweaving of excerpts of poetry and fiction" (109), others disagree.

Intertextuality links more than texts. Julia Kristeva, the pioneer of the intertextual technique and the first scholar to coin it as a term, assures that it is not related to quoting or citing from past texts; it is rather "a set of signs" from a text or a culture that can be found in another (Carter 4). This idea highlights the multiple sources an author can depend on in his/her writing. Accordingly, they can refer to the outer world or memories as well as literary texts and integrate them into their texts to serve as intertextuality.

Mouro summarizes the previous stances to define intertextuality as "a complex process of intertwined influences and relationships of texts, authors, genres and the outside world" (27). The words "influences and relationships" describe the nature of intertextuality as a technique. In contrast, the rest of the quote sheds light on the areas of influence, not being limited mainly to other texts but also to subjects, cultures, genres, and even memories. The main focus, then, is going to be on the novel.

Since the novel is a "picture of real life" with its details and multiplicity of themes (Nixon 42), it is a fertile genre for intertextuality, more than verse and drama."The novel (…) is intertextual, or built on, adapted from, or made up of previously existing texts"(Ted 88). On that account, there is the principal text, which is the whole novel, and many intertexts within the frames of the whole work that link the story to the real world. The fact that the novel embodies life and intertextuality is a technique that bridges it to life; trauma is, then, expressed through intertextuality.

Using intertextuality indirectly expresses trauma, which is to be ciphered by the reader, in times, or directly understood. "Intertextuality can suggest the surfacing to consciousness of forgotten or repressed memories" (Ted 91). Therefore, the use of a past text

can be related to a trauma trigger or even to similar traumas in other texts. Not only in terms of texts themselves but a reference can be set upon the author of the used wording, which can be of a high relation to the trauma. Horvitz believes that "writing speaks to other writing" (110), and the speech itself can be a reflection of a past repressed dilemma in trauma literature.

Overall, intertextuality is the technique that states or gives an allusion to the external world, linking it to the text. With its extended role towards culture and history, it brings fragments of life to the text, parts that can help explain the given trauma tackled by the author. Moreover, the literary connection that emerges from this technique embodies the consciousness, or even unconsciousness, of an author as it unravels the repressed and covered memories by referring to previous narratives. Intertextuality is a facet of trauma, and trauma feeds upon intertextuality in literature.

2.2.5.2.Repetition

Repetition is a crucial literary technique in trauma narratives. It is defined by many scholars in a variety of ways, but in brief, "repetition is using the same terms several times" (Dupriez 390). However, this repetition is not applied in vain; rather, it has several purposes. "Repetition assigns not only meaning but importance: details that are repeated and infinitum become crucial because of their repetition" (Filippaki 46). Henceforth, it implies an emphasis and an amplification of meaning to an essential role in the text; repeating an event both highlights its worth and leads toward its resolution. Repetition can be in terms of "structures, words, texts, and symbols" (26); it is not limited to terms only. In addition, repetition empowers other techniques, such as intertextuality, and introduces many others (Whitehead 90-91, qtd in Morrissey 92).

When it comes to trauma, repetition mirrors an aspect of PTSD. Whitehead writes that "Repetition mimics the effects of trauma […] for it suggests the insistent return of the event and the disruption of narrative chronology or progression" (86, qtd in Morrissey 92). This

unravels that the literary technique is used on purpose both to remind the reader of the trauma and to be faithful in the embodiment of trauma as the events return to haunt the character again and again throughout the narrative. It is also a technique that calls for the use of other literary devices for its disruption in the narrative time, such as flashback and foreshadowing, which will be discussed in the next titles.

Repetition helps narrate the trauma as well, in addition to missing details and pieces. Caruth believes that "the repetition at the heart of catastrophe—the experience that Freud will call "traumatic neurosis" emerges as the unwitting reenactment of an event that one cannot simply leave behind" (2). It does not mainly highlight the importance of the event; rather, it shows the traumatized inability and helplessness in forgetting about the trauma. Repetition, at times, appears as if forced upon the character who re-lives past events that are not pleasant or likely to be lived again.

Trauma is healed throughout many stages where different techniques are used; repetition is one. Through repetition, the traumatized is "forced to confront the primary shock over and over again" (Nadal and Calvo 3). Confronting the catastrophe aids in overcoming it, as repression and denial are fought through facing the past shock. Ganteau and Jaén state that "trauma takes place in its painful repetition", and yet it can be healed only through repetition to avoid unconscious repression (203). Therefore, repetition is not just a literary device; it is also a therapy.

2.2.5.3.Flashbacks

Arora and Agrawal define a flashback as a pause in the narrative time to recall a past instant or situation to inform the audience of the character's background (45). Flashback, as a literary technique, then aids the reader, or audience in the case of movies, to understand more about a character's behavior and even justify certain deeds throughout the story. According to Rollins, this technique is an interruption to the linearity of the story to project or show a scene

from the past (7). These opinions introduce what a flashback is, and it has several ways to be implemented in a narrative.

There are many ways to include a flashback in a text; four of them are highlighted. The narrator includes a flashback by telling the past event to another character, dreaming about it, thinking about it (as in the stream of consciousness), or reading or writing a letter that contains past events (Arora and Agrawal 45). Mogensen states that a flashback is inserted within the narrative as "a dream, as a recollection in a conversation or maybe even as a confession" (54). All in all, a flashback is a journey in time to the past that provides hidden facts about a character that serves the narrative in one way or another, and that is used in many ways depending on the need of the author.

Trauma is the main aim of this section, and flashback is a technique that serves to tell the past trauma. As mentioned before, traumatized people and children tend to have flashbacks from their past trauma that occur in the form of memories, dreams, and triggers. Hence, Gibbs confirms that flashback, or "traumatic flashback," is a major literary technique in trauma narratives (169). The reason behind this assumption is that flashback as a technique is a mirror to the fact of trauma itself, being called back several times in the life of the traumatized and linking the present with the traumatizing past.

2.2.5.4.Foreshadowing

Just as a flashback is a glimpse of past trauma, foreshadowing is the anxiety of the future, an element of fear in PTSD. Foreshadowing is a literary technique that brings hints about what is coming in the future. It can also be termed prior narration or "prior causation" (Morson 49). The latter explains it as a technique that tells the future but keeps it in "the shadows", so it did not appear yet, but the reader is already informed of its coming (49). Another reason for its use is to intrigue the audience and provide suspense, "Foreshadowing is a technique used by authors to tip off readers/viewers about events that will come later in the story" (Gale et al. para. 2).

This technique can refer to the future fear of the traumatized, the reflection of the past on the future vision, or the nonlinearity of life with trauma. For instance, someone can have a prior vision of the repetitive trauma, which would provide a hint for the repetition of the trauma in the near future, primarily in war trauma that is repeated with every bombarding from the colonizer. Also, it can be in the pre-trauma phase in the narrative, which informs the reader that something wicked is coming. In this regard, Chaudhary and Kumari maintained that:

> Foreshadowing is the literary device that refers to the use of indicative words or phrases and hints that set the stage for a story to unfold and give the readers a hint of something that is going to happen. It is used to suggest an upcoming outcome of the story. (57)

This quote concludes the scholar's definition of foreshadowing and sets its features. However, Monson concludes the what of foreshadowing in one phrase, "The future that has happened" (50), and it describes all aspects of the literary technique. This technique lines together with prior narration.

2.3.Identity and Belonging Layer

2.3.1. Identity

Identity is a term that refers to a collection of aspects that function in a variety of fields. It is a core concept in gender studies, postcolonial studies, society, philosophy, and psychology as well. Narrowing the use of the term in this research is a must to avoid any possible confusion. Hoggs and Abrams specify identity as "people's concepts of who they are, of what sort of people they are, and how they relate to others" (2). This definition can imply any of the previously mentioned fields that should be used to initiate research.

However, in this research, identity is limited to psychological and postcolonial concepts. In this section, identity fragmentation is presented as a link and a result of trauma. Identity indeed refers to one's own awareness of the self, the recognition of the moment, and

relatedness to the surroundings. This suggests that it unravels the moments of unawareness, the break in recognizing the self, and the emergence of a variety of selves out of repression. Identity trauma-based issues and postcolonial representations in Children's Literature are the main focus.

2.3.2. Dissociation and Fragmentation

Dissociation as a term means the sudden break between an expected link bonding things together; however, its use as a mental issue has a more specific definition. "The psychological term "dissociation" refers to the disconnection or lack of integration between the normally integrated functions of memory, identity, or consciousness" (Krakauer 2). In this sense, dissociation is the break and pauses set in the mental link that affects personality and behaviors. It is an ability that the traumatized develop to face the "unbearable experiences"(2); here, the leading cause of dissociation or fragmentation is trauma itself, or more precisely, the accumulations of trauma. It is common among individuals with severe childhood trauma, with the absence of social support (2).

Fragmentation or dissociative disorder is also termed multiple personality disorder, in the widespread changes that occur in the personality. Blackwell states the symptoms of the disorder as "gaps in memory, identity confusion, identity disturbance, distinct shifts in behavior, perception, or consciousness, as well as changes in speech patterns, voice, or mannerisms when transitioning between alters" (60). He links dissociation with identity confirming that "dissociation manifests as the fragmentation of identity, leading to the emergence of distinct personalities or alters" every fragment contains distinct aspects and features that compose the overall identity (61).

Still, dissociation does not mean having schizophrenic or multiple personalities that are distinct from each other in a severe mental disorder. From the previously stated quotes, it can simply be the emergence of several facets in one's personality that are portrayed by the loss of some memories and the focus on others. It appears from the inability to process all the

repressed and bottled severe traumas and memories, so the dissociation is the mental escape. The total of these fragments assembles the person's personality; in other terms, the fragments are largely within the same person's features and characteristics, and not a whole new fragment.

All in all, the etymology of the word simplifies its understanding by referring to its root. In Latin, the words "*fragmen* and *fragmentum* derive from *frango*, which means to break, to shatter, to crash. A fragment is a piece of a whole which has been ruptured […] Fragmentariness is therefore commonly associated with loss, lack and vulnerability" (Guignery and Drag xii). There is a direct relation to the meaning of trauma itself, which means wound as if the severe trauma has an open deep wound that leads to splitting pieces of the mind into fragments. Then, there is a causal relation between trauma and fragmentation acknowledged from their roots.

2.3.3. Fragmented Identity

The term that will be used in this research work is Identity Fragmentation, as the aspect highlighted in the title. Freud, in his early *Studies on Hysteria,* also uses the term "dissociation" to describe the phenomenon whereby "a severe trauma [...] can bring about a '*splitting of"* of groups of ideas" from consciousness (qtd. Sutterlin 86). Identity fragmentation is another term for dissociation for most of the critics mentioned in this section.

Waites believes that trauma causes "self-fragmentation" (qtd. Horvitz 5). There are no other proven reasons causing fragmentation rather than frequent trauma. "Trauma may disrupt previous formulations of the self and world and involve a reordering of perception, a process that does not necessarily produce an epistemological void" (Balaev 26). Henceforth, the first concept of this research title, trauma, is the reason for the second one, Identity fragmentation, in a cause-effect bond. Trauma does not only fragment; it can destroy the

sanity of the human being; “trauma creates a speechless fright that divides or destroys identity” (Balaev qtd in Ganguly 54)

The mechanism of fragmentation starts at an early age with the trauma itself. Janet, who conducted studies on hysteria, mentions “dissociation” and the fragments of identity, referring to the case when people who have been “overwhelmed by a traumatic experience cannot integrate the event into their consciousness and consequently dissociate it from their memory” (63). While extreme trauma can lead to multiple personality disorders. (Sutterlin 86). This means that the extra trauma on a child’s mind goes to different neurons and spaces of the brain and returns with time to block the fluidity of ideas and leads to the emergence of splitting various behaviors.

In brief, dissociation occurs when the child can no longer cope with the trauma, and there is an excessive number of unprocessed events in their brains, more than they can manage. Thence, the rest of the trauma is held in different places in the brain, either the vessels or amnesia; when the child grows up, he can forget about the details he is conscious of and overcomes it, but the trauma would still be present in his head. This is how different versions and fragments of his character will occur, and dissociation will appear.

Hence, the unexpressed trauma and parts of atrocity are the fragments that come back with triggers in the form of fragmentation. The gap is that identity fragmentation is often linked to culture rather than to psychology, and most importantly, there is no direct consideration of the child's identity. The next title aims to show how adult identity is different from child identity on a psychological basis. Emphasizing that the fragmentation here is the result of trauma.

2.3.4. Childhood Identity

Amina Chaudri assumes that childhood identity is “the idea of the inherently troubled subject who is always struggling to belong because of feeling different”(25). For her, a child is a naturally growing subject who is trying to find his/her own identity, a nature inherited

from the ancestors, trying to figure out the true self. However, identity in childhood is a matter of discovery, just as different phases are based on exploring the external world to be able to identify with.

Childhood is the era where there is no complete identity but attempts to form one. Erik Erikson opines that identity is developing among the youth, so the identity of children is in the making process (Schwartz 1). "Young people have long been expected to develop a sense of personal identity, that is, figuring out who they wish to be and what they wish to do with their lives" (1). This means that identity is a future-based concept for children; it is an aim they strive to reach. Its formation can be a difficult journey for children, as many aspects restrict it, and it requires many choices (Brown et al. 78).

As already mentioned, the child is a developing being who is forming an individual identity, so if trauma hits him/her, it troubles their entity. Sutterlin argues that identity is fragile for children and that trauma affects it severely. He claims that:

> For the monk Medardus's pathology, his and his *Doppelgänger*'s notion that their ego (children) is "divided," "disunited" or "at two" with itself ("entzweit mit meinem Ich") or "split into two mutually antagonistic parts," can be read as an extreme form of dissociation caused by childhood trauma. (87)

Here, he has used Doppelgänger, meaning the other half, or the dissociated self. This implies that children are more exposed to identity fragmentation, especially since they have not obtained a complete understanding of the self.

There is a major dispute, though; child identity is nowadays linked to gender, focusing on giving children the right to decide their sexual orientations and take off any gender labels at birth. Logically speaking, a child should not be involved in any sexual activity, and the whole wave of LGBTQ trying to include children is not bound by logic. At the same time, children have the right to have a national and sane psychological identity, which is halted by

wars and crimes. Therefore, the right direction for children's identity is protecting them from wars.

2.3.5. War and Child Identity

Since the first chapter has tackled similar titles, no repetition is needed. These very paragraphs are stated to remind the researcher, as long as readers, of the axis of research: war. Identity dissociation then will be linked to war trauma more than other sorts of shocks. It is also a call to highlight the gap in childhood identity research, which is more oriented to sexuality and perplexing themes that would dissociate childhood sanity more than protect it. Yet, a need to study children's dissociation in colonized areas, mainly by specialists and human rights activists, is not supposed to be neglected as it is in the meantime.

In October 2023, a series of daily and hourly attacks were practiced on Gaza, causing several traumas to its children. The gap in this research remains the whole nation of oppressed Palestinian children, where they take barely any zone in trauma and identity studies, just as their right in a country. They are still condemned by global opinion and oppressed under the veil of propaganda. Many fallacies are shifting the worldwide opinion from the collective trauma Gaza is witnessing to Israeli-crafted justifications. Hence, how can the identity of children in Gaza remain solid and avoid fragmentation? And how does literature portray fragmentation in times of war? These are fundamental questions reinforcing the research gap of worldwide hypocrisy and tyranny.

2.3.6. Literary Fragmentation

From psychological to literary, identity fragmentation is mirrored. There are several opinions considering literary texts with "binary oppositions". "The perception of these dichotomies in the outer world reflects an inner fragmentation just as the narrator's palm, with its double lines, serves as a symbolic link between a dichotomized world and a fragmented psyche"(Granofsky 117). This means there can be fragmentation in terms of the narrator's

voice and the voice of the protagonist, with a binary view. Or the narrator himself, who is in a double position in terms of observing the world and observing his/her inners.

Granofsky emphasizes trauma literature where the fragmentation exists the most. He mentions that traumatic events have fragmented nature on their own. In the hectic times of war or the cruel parts of violence, the sphere is no longer infinite but finite and divided (18). Moreover, the response to trauma is dissociation and fragmentation as a literary technique translates it fittingly. "We are conditioned by pervasive imagery to conceive of it, which may give rise to the dichotomizing perception of the individual as part of the fragmentation stage of trauma response" (Granofsky 18). The traumatized protagonist witnesses various opposing memories of the trauma, and the memories become fragmented in continuity.

Fragmentation in literature is one of the main theoretical features of postmodernism (Hu 1). It is a major component in translating the actual facet of life, being nonlinear and somewhat fragmented (Yang 2). In this means, Na Li defines the literary technique of fragmentation as presenting a state of "diversity, inexpressibility, playfulness, difference, decentralisation, fragmentation, uncertainty, non-circulation, and fluidity in creative endeavours" (Yang 2). It occurs in a plethora of ways in literature, depending on the author's vision and the need to portray the character's psyche. It is "an end to such meta-narratives, and a liberation of discourse, experience, and self from imposed requirements of the unified centered idea system and culture or "regime of truth" (Hu 2).

Literature used to be linear and finite in its form, with chronological order and direct presentation of ideas. However, twentieth-century literature turned to break from the literary norms and function more in an interrupted narrative. Harries supposes that fragmentary forms "are radically discontinuous, reflecting a discontinuous, unstable, uncentered universe. The world is in chaos, and we represent that chaos in fragments. In the eighteenth century" (Guignery and Drag xiii). The emergence of fragmentation in Literature, then, was a need to show the helpless and powerless voices with impotence.

The rise of fragmentation in literature dates back to the dawn of the twentieth century, parallel with the rise and spread of psychoanalysis itself. It is believed that fragmentation is widely used in novels more than other genres, where the technique puzzled readers with a variety of fractions within the same literary unit. D'Lugo states that the "fragmented novel also serves to rupture the seamless narratives associated with the nineteenth-century literary canon" (9). Fragmentation, then, occurred as one of the modernist rebellious techniques to break from the literary norm.

In some novels, the technique is severely used to portray a dissociation in identity, where the fragments are character-like with individual aspects. However, it is not necessary; the fragmentation can be portrayed through some allusion or imagery. Balaev explains that:

> Novels demonstrate that extreme experiences may produce a change in perception in response to violence […] but texts do not unequivocally portray the protagonist as pathologically divided or as having "holes" in his existence. Suffering caused by traumatic events offers the opportunity to construct new meaning or reformulate consciousness to the extent that the protagonist is not simply viewed as infected or transporting a diseased self to others. (27)

The character can have a sense of inner fragmentation that is textually delivered using the stream of consciousness, which is a fragment itself.

There is a direct link between fragmentation in literature and memory itself. As the period of modernism delved into the consciousness of the characters and embodied it in a stream, memory and its nature were reflected. However, memory has its weaknesses, lapses, allusions, and distractions, and, more precisely, it functions in fragments (Bruno et al. 2). The literary fragmentation had a psychological orientation since the beginning as the text was a see-through inside the minds, where reality was gaining a different definition, which is the existence of the unreal as well.

Fragmentation has many forms that imply different meanings. As a technique, chronological fragmentation is the most common way in literature.“The fragmentation and non-linear chronology, as demonstrating familiar tropes of the representation of traumatic dissociation”(Alan 144). As already mentioned, the aftermath of trauma contains a nonlinear stream of events where ideas are not in a mode of clarity. Telling events in the form of parts fragmented by time, from a past to a future, or from a now to a then, without prior information, is a form of dissociation indeed. “Any attempt to represent post-traumatic symptoms is impossible without employing an experimental form which fragments chronology and subjectivity”(144).

Alan also speaks of textual coherence, claiming that fragmentation functions as a dichotomy with coherence (120). Textual fragmentation is, then, the second form of this technique, breaking texts into independent fragments that shake the coherence of the whole unit. Morrissey concludes that pastiche is mandatory in this type of fragmentation; it is one of the ways dissociation is achieved (95). Pastiche is “The incorporation of fragments of other texts such as newspaper articles, dialogue from films, poems, songs, signs, diary entries, and photographs into the literary text” (95). It is a form of copying and pasting references to the text for a reason: to insert an extra fragment that breaks the original text. Thus, intertextuality is also a form of fragmentation, and it shows more the literary relation between trauma and identity fragmentation.

Psychological fragmentation is the third part; it has to do with the inners of the character, neither the chronology nor the text. “Felman says, “As a relation to events, testimony seems to be composed of bits and pieces of memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance” (Morrissey 96). In this sense, the fragmentation of content emerges, adapting meaning and splitting it into parts to mirror the fragmented self.

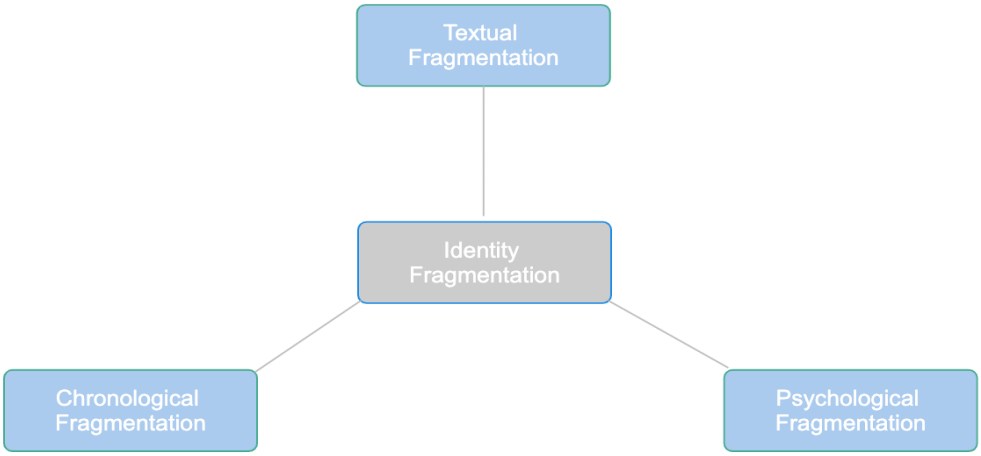


Fig. 3.3 *Literary Identity Fragmentation and Emergence in a Text*

The diagram represents achieving identity fragmentation in a literary work. It sums up the techniques used to carry out the whole portrayal of dissociation. Onward, textual fragmentation of the structure, form of words, and stuttering in letters are all one part. Chronological fragmentation concerning the time set in the story is the second component. Meanwhile, the psychological fragmentation of the fictional character through memory lapses, episodes, and disorders is the last chain to finish the circle.

2.4.The Character Layer: Intersection

2.4.1. Reflection on the Character

The character has its definition in its own etymology and linguistic sense. Merriam-Webster defines a character as "the complex of mental and ethical traits marking and often individualizing a person, group, or nation". It is traced to its Greek roots as the noun *charaktēr*. It guarded the same sense as the Greek as it remains a reference to the features that make one entity more significant than another. In this definition, the character is made collective as well as individual, which may lead to the same definition of identity previously stated. Still, this section is more individualistic.

The word became English from different roots that are not Greek but that held commonalities in meaning. "It enters English from French *caractere*, derived from the Latin

character, which derives from the Greek *kharakter* (χαρακτηρ), an instrument for marking or stamping a distinctive mark, which in turn derives from the verb *kharattein* (χαραττ-ειω)"(Frow 8). This word means a stamp or a distinctive trait or mark. Indeed, a character is marked by its maverick features that are not identical to others in every nuance. One of its definitions as a word refers to a fictional person in plays, novels, films, and artistic works in general.

2.4.2. Brief Historical Background

Ibrahim Taha, in his book *Heroizability,* categorizes the history of fictional characters into three main phases. First, he opines that characters were, at the first phase before the First World War, the center of the literary work and an essential component of the narrative (39). He continues by mentioning prominent authors who built their narratives on pillar-like characters, naming Emile Zola, Gustave Flaubert, Leo Tolstoy, and others. Charles Dickens can be added to his list as well for the plethora of characters he used in his novels, focusing on their existence to resume the story.

The second phase for Taha is the post-first World War era. He claims that in this period, characters witnessed weakness and fadedness compared to the previous era. He mentioned that novels were no longer centered upon characters alone but shifted to the other aspects of the novel. This re-orientation is termed the "non-character-oriented novel", as the novel grew apart from the character focus. He offers examples from modernist authors such as Virginia Woolf, James Joyce, and others (39). However, most of the critics may disagree as this era is known to provide an extra focus on the psyche of a character. This resulted in fewer characters in quantity but more details on the selected ones.

The "actant" character instead of the person-like character is his third phase. According to him, characters became more of "paper identities" (39). The characters in this phase, which is the postmodernist era, are likely to lose all the human aspects and become just a literary representation of selected themes and functions. He mentions Samuel Beckett

and the French authors of the new novel as agents of this phase. Hence, from the character-centered phase to the weakness of characters until the loss of character, Taha's taxonomy of characterization through time is structured.

2.4.3. Child Character

The child character is often portrayed in a round character frame, as the nature of a child is developing by day. "In many ways, the Child is hardly a Flat or unchanging archetype at all. Even though we often perceive and remember childhood as a chapter in which everything remained the same (until suddenly it didn't)" (Weiland 256). In this sense, even if the child remains static throughout the narrative, there would be a moment when the character is no longer the same, and this moment is bound with growing up. Growing does not imply becoming an adult, but from a discovery or a simple shift, the change in the child's character occurs and highlights its dynamic aspects.

Children's characters are associated with their caregivers or any adult character who offers protection. "A fortunate Child will be protected from dangers until adolescence finally demands an opening of the eyes and an embarkation upon the initiatory journey" (Weiland 258). In this means, Weiland admits that in characterization, authors tend to offer and draw an emotional bridge between the child and what he calls "older, more hardened supporting characters" (264). This is repeated in many literary works, where even if the child is an orphan, he or she approaches a specific adult for his or her growth. However, the case is limited in times of war, where children take the adult-like role themselves.

Child characters are said to construct the whole genre of Children's Literature. Hunt confirms that literary criticism of the genre focuses on characters more than other aspects. "The initial emphasis in the criticism of children's books was on the characters, and addressed questions of representation" (51). He shows the development of these children's characters as he believes authors paid more attention to understanding the child character out of literature and embodying it precisely as it is in fiction. "Evidence from the children and

young people themselves is beginning to be collected in order to explore this complexity"(52). Therefore, the opinion of children is taken into consideration more and more in their genre to make it more exciting and authentic for them as a readership.

Children are the focal point of the whole research, and the selected case studies star youth as their protagonists and characters. In such a situation, any reference to characters afterward is necessarily focused and limited to the young characters, even if mentioned in a general way. More than this, the targeted children's characters are those who faced atrocity and how war formed their trauma and fragmented their identities. In most cases, these child characters are built on the fact of pain, from their naming, physical appearance, and behaviors.

2.4.4. Children's Characters in War

War is the context enrobing the literary characters in the selected literature, as the trauma reflected is related mainly to war. Children's characters witness differences according to the story, the setting, and the adult characters. In wars, it is expected that these elements will reshape the literary character. Authors, in this instance, make "a unique framing of their child characters' internal experiences […] the story activates a kind of spiritual journey for the characters" (Weldy 287). Since war is a focal element in the plot, it changes the child's character and gives it more depth.

Binaries appear within the child characters in war contexts and themes. Wilkie-Stibbs, in the book *The Outside Child, In and Out of the Book*, focuses on the concept of otherness when referring to children's literary characters in war times. The term "child-outsiderness" is presented in this book and linked to many atrocity-related situations that children suffer from. War, diaspora, seeking asylum, refugee, displaced, immigrant, dispossessed, abused, and victim of violence are a few of the mentioned aspects of otherness in a child character's type (Wilkie-Stibbs 10). There is an emphasis on the point that all the children's characters at times of war, crafted in literature, are based and built on otherness.

Child characters in war literature share the element of suffering, in and out, uttered or bottled. “whether in fact or fiction […] there was not one child in World War II who escaped suffering in one way or another” (Honan 62). Honan dedicates a whole book to analyzing the child characters as literary representations of war and its suffering. She thinks that war and suffering are better depicted in children’s characters in particular than in the story of a nation in general (17).

The authenticity of the character is another element that portrays the exact facts of a child's character in war and reflects its actual being. Johnson thinks that an authentic representation of the child character in terms of “language, emotions, thoughts, concern and experiences” enables the most accurate form of depicting war and its impact on a child in historical fiction (para 7). Authors provide an extra focus on the character in war, trying to fetch information from reality and historical events, then apply it in the characterization of the appearance of a child in the literary work. At times, some characters stutter out of fear, shake out of battles, and reflect out of experience, which makes the authenticity of a child character.

Similarity and inclusion are two components that authors include in their child characters to identify with the child reader who had been a subject of the same war events. It is not a necessity to be realistic; fantasy also shares reality with readers, sometimes even more than realism. Weldy uses the example of Harry Potter and the loss of his parents in a war; although being a magical war, it is still a war, and though his parents are wizards, they are still parents (92). In this case, the child character at war aims to include children readers by showing similarities in the loss.

2.4.5. Fictional Characters Arcs

The mimesis of a literary character lies in its emotions and feelings. One of the techniques of characterization is emphasizing the emotional reflections of the characters to give them a sense of reality. “Literary thinking might bring increased attention to the emotional lives of

imaginary persons, to mixed and hypothetical emotion states, to intensity of emotion states, to historicity and the social nature of emotion states"(Wesling 18). Therefore, characters can even be considered as persons, and referring to them often becomes lifelike-oriented. Wesling, though he links characters to actual persons in terms of their representations, believes that no character can have the value of a real person. "From the first sentences of any book, the persons who move across it are effects of discourse. Still, living persons are infinitely more precious than their representations"(23).

Many theorists find no difference between the literary characters and human beings, as the former is a reflection of the latter. "Characters, like the human beings on which they are based, possess an inner sense of when they are living up to who they are and how they should live, and when they are not" (Corbett 19). It brings out the fact that characters obtain a life to dwell on, try to manage, question, and an identity to experience crisis just as human beings do. Chappell is another theorist who highlights the similarity between the two; "Fictional characters, like real people, have double roles to fulfill; they are public as well as private secret personalities, as we all are" (68). This brings the humane layers to the surface, or in other words, persona, which characters have in common with real people.

Corbett illustrates the mutuality of feelings between characters and real people by mentioning the myriad of emotions fictional people experience.

> The character begins the story in a state of Lack that he may or may not recognize: a state of unfulfilled promise, malaise, boredom, disappointment, compromise, loneliness, isolation, lack of direction, absence of purpose or meaning, existential angst, even dread (28).

While he sheds light on feelings of agony, literary characters also experience feelings of joy: happiness, euphoria, joy, peace, comfort, and many more.

The doubt upon referring to literary character as a person can be solved by doubting the word person itself. A person, along with his personality, are two different terms for a

human being and his character. However, the word person itself means nothing but a mask in its Greek origins' etymology (Wesling 24). Frow traces the definition by saying:

> Mauss's discussion (…) moves to the Latin concept of *persona*, 'a mask, a tragic mask, a ritual mask, and the ancestral mask' (p. 13), from which the modern category of the person develops. (…) it is a fundamental legal category in a system that recognizes only three entities, *personae, res*, and *actiones* (persons, property, and legal proceedings. (Frow 74)

A literary character, then, is also a set of masks that embody the various facets a human being obtains, develops, and projects to the rest of the world. These personalities are likely to have characteristics, belongings, and a legal entity as well.

Persona is, then, the Latin term meaning ''mask.'' And Karl Jung's term for the several facets of one's personality.

> The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual (Jung para. 305).

Persona with the letter 'e' at the end is an emerging term by Jung and many literary critics who focus on psychoanalyzing literature. It refers to the characters in a fictional work of literature and a voice created by the author to act as the narrator for himself or herself, or also the different facets of a literary character, being round or flat. This means that the psychoanalysis in this research is concentrated on unraveling how the persona is portrayed through the literary characters 'personae'. Persona or the actual mask is the psychoanalysis of the personae as the literary character putting the mask.

2.4.5.1.Characters and Characterization

Characters, either young or adult, are split into types, either in the matter of importance or type. Major and minor types of characters became a fact in literary studies, as a

work usually contains primary figures and secondary ones. Then, the protagonist/antagonist dichotomy is another confirmed truth of a hero and enemy-based plot, where the central character of a work is termed its protagonist. However, the building of these characters and the way they interact with events led to the emergence of another type of taxonomy: flat and round."Alignment thus resonates with familiar ways of talking about fiction: major and minor characters, round and flat" (Anderson et al. 94).

Forster, in his pioneering work *Aspects of the Novel*, divides characters into two: flat and round. Flat characters are the static type of figures that tend to stand for a representation, while a change in this representation is the curve towards being round. He claims that:

> Flat characters were called "humours" in the seventeenth century, and are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round. (48)

Not only Forster but also Lynch and Woloch follow his call for this division of flat and round characters (Figlerowicz 23). Thus, if a flat character is an idea, then the round character is the shift of this idea towards another.

The aspect of characters is entitled as "People" in the book. Forster justifies his selection of the term as follows; "Since the actors in a story are usually human, it seemed convenient to entitle this aspect People" (Forster 33). He even believes that they can be more understandable than human beings themselves. He adds that:

> In daily life we never understand each other, neither complete clairvoyance nor complete confessional exists. We know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy. But people in a novel can be understood completely by the reader, if the novelist wishes; their inner as well as their outer life can be exposed. (35)

This passage highlights the differences between literary characters and real people, which lie in the information and understanding given by others and are succeeded by characterization.

E.M. Forster declares characterization as a component that makes a good novel. It is essential to identify what characterization is to differentiate between it and a character. Brenda Rollins writes literary books to simplify literature and its concepts for early grades. In the book *Literary Devices: Characterization*, she defines it as the technique of making characters who are imaginary entities. She states that characterization "is the way the author gives his readers information about the characters" (Rollins 7). Hence, the difference is highlighted as characterization is the technique of making the character; the latter is the product of the former.

She suggests that characterization is based on five main ways. These ways are looks, thoughts, actions, speech, and intersubjectivity (Rollins 7). An author takes into consideration the physical appearance of a character to convey its inner reality, race, ethnicity, religion, and even social status. Thoughts reflect the psyche and unconscious side of the characters. In contrast, actions are essential to figure out the type of the character. Speech refers to many realizations and information, such as age or educational level. Intersubjectivity is the last component that crafts relations between a character and its fellow characters. All of these techniques help to form more believable characters.

These five aspects will help analyze the characters of the selected literary works in the following chapters. Although the focus in the upcoming titles will be on thoughts as the orientation is psychological here, physical appearance is also highlighted as it symbolizes the reflection of the inners on the external level. Naming, on the other hand, is added as another aspect of characterization for its importance and doubleness in meaning and selection. This does not mean that, in specific passages, actions with speech and intersubjectivity will be pointed out for the relativity of the whole ways under the umbrella of characterization and in the entity of the character.

2.4.5.2.**The Character and Psychology**

The character is a crucial element in the psychoanalysis of a literary piece. This assumption is based on the similarity of fictional characters to human beings; not only in realistic fiction, but fantasy also holds realistic aspects that are true enough to the fantastic world. “The epistemic part claims that literary characters accurately model the character types of at least certain actual kinds of people”(Hagberg 91). Hagberg underlines the mirroring characteristic of literary characters to true ones based on a psychological orientation. He resumes that even if they are not identical, they create a sense of reflection, affording facts that may be used to “evaluate people’s behaviors” (92). Then, they are based on psychological analysis of people, even if unintentionally done by authors.

Psychoanalyzing fictional characters has been the first basis of psychology and psychoanalysis as a science. It was Freud, the pioneer of the field, who took Shakespeare and his characters as a case study to examine the unconscious. “Alan Palmer proposes that literary analysis of fictional characters would benefit from drawing on research in neuroscience as well as psychology”(Anderson et al. 9). Palmer emphasizes the need for literary fictional characters to reach results. Accordingly, the literary character helps answer the main research problems on the impact of trauma and fragmentation on children at times of war. In addition, he refers to the necessity of research in psychology and the mindset to craft convincing and realistic literary characters; the relation is reciprocal. Hence, psychology is used to inspire, write, read, and analyze.

Anderson et al. consider that psychology makes literary characters powerful entities and that their existence surpasses the covers of a book. “Characters encountered in fiction often cross over into other contexts; they can linger in the mind after a book is finished, readers have reported, interacting with them in daily life in a vivid, even hallucinatory fashion” (Anderson et al. 91). Characters in books, and even in movie and film adaptations, became independent and autonomous identities that people refer to, look for, imitate, quote,

and believe in. Hence, a literary character has what is more than a persona, a name, and an appearance; it has a psyche.

2.4.5.3.**Naming**

Naming is one of the notable aspects of characterization. It has been discussed and explained by Fowler as stated:

> As we shall see, Victorian writers knew that names like Alice formerly had meanings. Besides, the most Hermogenean of names may have allusive potential. The original meaning of "Hitler" has become obscure; yet a writer could hardly name a character "Hitler" without intending an allusive type-name (2).

Naming enrobed fictional characters with more realistic aspects. Not only did it allow the human feature, but it also allowed the intertextual referencing and allusive orientation in meaning to powerful human beings. The meaning of names is essential in understanding the character, as analyzing the name projects a reality upon the character and gives a second view of its reality.

Le Rouzic initiates his book *The Secret Meaning of Names* by emphasizing the universality of names. "If any one thing is universal, it is a name" (1). He resumes that a name provides individuality and inclusion within its own sense; thus, a name is a distinctive feature of a person (1). Not only do first names matter, but family names add identity to the character as they shed light on the background of the person, family history, origins, and many other aspects. Le Rouzic sums up this exact point by stating, "Our family name is our identity card, but our first name is our own" (1). Henceforth, the proper first names add a sense of meaning and personality to the fictional character, whereas family names add identity and belonging.

Nilsen and Nilsen think it is likely that contemporary literature is widely read because of naming. They point out to the youth readership and their interest in reading contemporary works more than classics because they are familiar with names that are described to be

"edgy" or trending (xiv). They have illustrated the matter by the retellings of old stories or fairytales that witnessed a change in names more than plot details; Cinderella's name became Ella in Carson Levine's *Ella Enchanted* (xiv). This calls for other versions of the story with different names, such as Marissa Meyer's *Cinder,* which is another retelling of *Cinderella*. In this sense, names include and interact with the audience, and authors must care for naming as an essential part of characterization to embody social familiarity.

On the other hand, naming a character is not realistic all of the time, but it tends to imply reality according to the worldbuilding. For example, if the world is a fictional fantasy, then it is possible to find odd names that are not familiar in daily life, but they are authentic to the world itself in favor of the context. "Names in Literature can be divided into two main groups: fictive and non-fictive names, or authentic names" (Ainiala et al. 256). Then, even if the names are fictive or alien to reality, they have a direct link with the character, and they make a new revelation on the personality and aspects of that character in their world. Still, they may have roots that reflect their nature and reflect trauma even more; for instance, Remus Lupin in *Harry Potter* is a character of a werewolf, while Lupin comes from the Latin word Lupus, meaning wolf (Merriam Webster). It also reflects his suffering of monthly transformation to a wolf that is forced upon him every full moon; his name then is linked to his trauma. Thus, the names have linguistic roots that reflect their character in the story as a werewolf.

2.4.5.4. **Physical Appearance of Characters**

Physical appearance is a crucial aspect of portraying characters. For many centuries, the Eurocentric perspective ruled the mainstream, controlling how the whole world sees beauty and ugliness, and it was not until many authors dedicated their efforts to universalizing beauty standards that they resolved. "Physical ugliness and 'darkness', while the good characters are physically attractive, well-mannered, articulate, and white. 'Good' and 'evil'(Hourihan 34). Colors, as well as features, tell stories about their holders; they function

as adjectives and, more precisely, as symbols of what is beyond the text. As Children's Literature is the current focus, children are the main characters as well as the readers who can still link the dark to horror and light to peace, ugliness to monsters, and beauty to heroes.

The idea of Western dominance engraved stereotypical aspects to the literary characters that impacted children as well as adults. Hourihan exemplifies:

> Like the white skin of the hero which signifies the superiority and dominance of the European patriarchy, the bride's blondeness carries racial connotations but it also draws on a more complex tangle of symbolism. Fairness has implied beauty in European literature at least since Homer described Helen as golden-haired *(xanthe),* and in English the word 'fair' means both blonde and beautiful. (194)

This means that marginalized authors, with African Americans at the top of the list, are responsible for carrying beauty from fairness to a broad global variation and inclusion of skin colors. However, this does not mean the concept of 'ugly' or 'beautiful' disappeared; it just made more sense by including different types of beauty. Still, ugliness was used to symbolize evil.

The main idea is that the gap lies in the trauma and identity fragmentation related to the characterization. How characters are round or flat, major or minor, adult or young has been the result of a stream of research. However, how does trauma flatten the round character, or how can a flat be round by trauma? The features, bodies, faces, and even names of characters represent trauma and fragmentation of characters in general, and children's characters in specific at times of war is a major aim.

2.5. **Conclusion**

This chapter aimed to present the needed concepts for the analysis. The defined concepts formed more of a triangular approach to study the wounded child in literature. In this sense, the interdisciplinarity lies in picking up two case studies that belong to postcolonial Children's Literature as the first discipline, moving to psychology where war

trauma and its impact is reflected in the literary work and how the fragmentation occurs in their features, analyzing the applied literary techniques and devices to portray these two psychological phenomena. This leads to the third part, where the character is affected by war, trauma, and identity fragmentation, in a discourse analytic phase to study the name, shape, and characteristics of a given literary person.

On the other hand, sometimes, specific features of a character can refer to a more significant meaning. From hair color, face shape, and body to nuances such as wrinkles and scars, literature presents trauma. These details indicate more stories behind them, and they are the focus of this research work as the representation of trauma and fragmentation in the appearance of characters. Trauma transcends the inners and is positioned in the front line of a character, its face or body. To be more apparent, it links it to other subjects in the story and to the reader himself.

Chapter Three:

Trauma, the

Traumatic and the

Traumatized

Chapter Three: Trauma, the Traumatic, and the Traumatized

3.1. Introduction

Literature reveals the foci and unravels the truth; Children's Literature simplifies both. This chapter is dedicated to thematically analyzing the selected contemporary Postcolonial Children's Narratives: Randa Abdel-Fattah's *WTSHAN* and Hayao Miyazaki's *HMC.* Tracing the elements of childhood and trauma in the selected works is the core aim of this chapter. However, linking these phenomena to the child's psyche in times of war is the backbone that orients the flow of titles, leading to their impact on literature. It might take longer to reach the literary techniques of trauma as titles, but their omnipresence is all over the lines. Similarly, the research gap returns once again to the neglected and traumatized in the globe: the Palestinians.

At the same time, analyzing the traumatized in general is not a possibility in this research, yet narrowing the circle to the traumatized child is the purpose. Still, marking a context to this research and analysis is required as trauma types are countless, since Palestine is included, then war is that needed context. This crafts the total of the traumatized child in war zones. Literature is the case study as a tool to reflect actual events and a method to narrate the psyche. Usually, it is a comparison based on two opposed binaries, such as West vs East, with the latter being marginalized by the first. In this research, two Eastern works oppose the monolithic stereotypes of the East being all alike. Yet, regardless of West or East, it would generalize the atrocity of war on people in general and youth in specific.

The juveniles in these studied works are severely traumatized to the point that war nurtured them to grow bigger than expected. Howl, Sophie, Hayaat, and Samy are all victims of trauma. In this section, and to answer the question of how much war and horror-based childhood affect the psyche of the literary characters and to what extent they embody actual children, atrocity is highlighted. One last remark, some analysis sections might seem longer foe one work than another, trauma for instance, which is not done on purpose, but trauma events and traumatized characters ended up to be more numerous in *WTSHAN* than *HMC*.

3.2. Towards the Narratives

The selected works do not belong to the same genre, considering that one is a film adaptation and the other is a novel. Namely, they are the English novel, adapted by Hayao Miyazaki, *Howl's Moving Castle (HMC)* (2004), and the Palestinian novel *Where the Streets Had a Name* (*WTSHAN)* (2008) by Randa Abdel-Fattah. Methodologically speaking, the plots' synopsis are again placed on the list of appendices by the end of the research work; hence, an explanation is required. There is an urge to replace it with the very first pages of this chapter for several reasons. Minor comparison, clarity, better conceits, and an attempt to knot the titles together are among the purposes of this choice.

The first work is a story of a heartless wizard, Howl, who lives in motion and belongs to no sole land. Howl meets with Sophie, who has been cursed to become an old woman at a young age. They, then, should help each other break their curses under the condition of being unable to acknowledge the casted spells. *HMC* is an English Novel by Diana Wynne Jones that has been adapted into an animated trending film by Hayao Miyazaki. The animated film will be analyzed rather than the novel for its focus on war as a theme more than the novel itself. Thus, the selection emerges from a minor comparison between the novel and the film to justify the choice. Such a secondary comparison is the focus of the following title.

WTSHAN is a Palestinian novel dedicated to the youth by Abdel-Fattah. The novel is about the exiled and displaced Palestinians who no longer identify with their own houses and streets that have been changed during their lifetime. Hayaat and Samy are two friends who challenge the war and the Israeli colonizer to bring a handful of soil from Jerusalem to Sitti Zeyneb, Hayaat's grandmother. Within the story, like Sophie from HMC, Hayaat suffers from physical insecurity based on her facial scar, which shakes her identity and self-esteem. The characters of this novel are young but also cursed, not by magic, but definitely and inevitably by war.

3.2.1. *Howl's Moving Castle*, a Magical Veracity

The fantasy is about a famous and skillful magician, a warlock under the name of Howl Pendragon. The character inhabits a machine-like moving castle, moderated by magic and a fire demon, only to settle down if the former commands it. Howl is distinguished among citizens who claim he tends to attract pretty girls with his physical charm and then prey on their hearts. On the other hand, Sophie is the female protagonist, recognized for being a hatmaker and a calm girl who enjoys serenity. She lives in a house with her good-looking sister, where Sophie is considered an ugly girl who should not be afraid of Howl at all as he will not consider feeding on her based on her ugly appearance.

In the context of war, where people cheer soldiers to fight their subsequent battles, Sophie meets Howl, who saves her from two soldiers trying to harass her. Howl flies her on an air ride to avoid the crowds and renders her back home to her safety. Unfortunately, the witch of Waste, an enemy of Howl and obsessed with his love, doubts an affair between Howl and Sophie and curses her to become an old lady. The curse was sealed by a condition that Sophie would never confess that she was cursed to anyone or explain the nature of the curse, and she could not even utter any nuance or provide any hint to others.

Sophie tries to find Howl to save her, so she leaves her hometown, seeking help until she finds the moving castle and settles in it as a cleaning lady. The moving house hosts Sophie, the old cleaning lady, the careless owner Howl, who comes back late every night, Calcifer or the demon in the form of a flame, a scarecrow, and a young boy named Markl. Sophie discovers many secrets about the magical castle, with its four main doors leading to different places and many more about its owner.

Meanwhile, Howl used to fight in the war, where he could shift his shape to an enormous raven and fly with airplanes to bomb the enemies. Unluckily, the deeper he delves into the battles, the harder it becomes for him to transform into his human shape once again. Sophie finds out that Howl is also cursed, and their curses intertwine in the condition of being

unable to reveal their nature. Yet, Sophie tries to find out the curse by observing him closely while she takes charge of housekeeping chores.

With time, war worsens, and Howl starts losing his human shape, whereas Sophie gradually gains her youth from Howl's caring behavior. Their narratives went in opposite directions as she found herself; he lost it. Soon after, she notices that Howl is heartless, and that is his unraveled curse. She tries to find his animalistic corpse in the darkness of war, where he is entirely a raven, with no human aspect, to help him untie the curse and gain his heart back again with her true love.

As Hayao Miyazaki adapted and retold the work of HMC from the British author Diana Wynne Jones, it is necessary to justify the selection of Miyazaki's version in this research over the original book. Miyazaki kept a faithful adaptation regarding names, major storylines, and events. Still, he did not hesitate to add his Ghibli touch and modify what he thought was modifiable. There are similarities, but the differences, or some of them, are the main reason for selecting the adaptation rather than the original work.

Settings are quite alike in both the book and the movie. Miyazaki maintains the elements of nature, the European geographical aspects, and the weather elements. In both of the versions, there is an aesthetic component based mainly on the chronotype of time and place. The artistic vision of the adaptation made it more translated to the eye, but the word painting of Jones served the same amount of beauty. The visual criterion reduced the description in dialogues; thus, Miyazaki both showed and told the story.

Fig. 3.1 Howl's Castle from the Covers of the Book (Jones) vs the Movie (Miyazaki)

The retelling gives the castle a more mechanical and complex format, which is not authentic to the book. In the novel, the castle seems more like medieval architecture made with bricks, moving pillars, an ordinary door, and many windows. Miyazaki crafts a contemporary vehicle that replaces the castle. It is a robot-like castle with a mouth-like door and eye-shaped windows that reflect the entity of the place. Miyazaki tries to show the link between Howl and his home, not only through his heart with Calcifer but also by constructing the castle in this specific manner.

Characters witness some variations in the film. Howl is portrayed as a narcissist and ego-centric character in the book more than in the adaptation. Jones writes about Howl's mood shifts and his multiple relationships with many girls. On the contrary, Miyazaki keeps Howl's obsession with his beauty and looks but adds layers to his character. In this version, Howl portrays caring and helping others despite not having a heart. Also, his psychological state is more complicated in the retelling; his depression is more profoundly reflected.

In the book, Sophie is the cursed girl to an old lady, and Howl can look through the curse to discover it. However, Sophie, who faces the same destiny in the film, gains her youth back whenever she feels confident and boosts her self-esteem. Sophie's inner feelings and her own confidence can break her curse several times, while her high self-esteem attacks her youth

and activates the curse once again. Some characters, such as Sophie's third sister and Howl's family from Wales, are not even mentioned in the adaptation.

The significant difference, though, is war. Miyazaki presented the theme of war as an additional but crucial element to the story. The war zone and time add more explanations to Howl's psyche, his nature, and his inner conflict. This detail made Miyazaki's version easier than Jones's tale in terms of selection. The focus of the study is war trauma and identity fragmentation in Children's Literature, and war is the element that decides the final choice above anything else.

As a general fact, books usually are more detailed than their adaptations. Miyazaki's will to project the story on screens limited the amount of things he could adapt. Diana Wynne Jones, in the book, manages to narrate more about her worldbuilding of the Ingary land and the mechanism of life back there and also mentions the different origins of Howl as a Welsh. Miyazaki focused on adding the theme of war to unravel his anti-war positions while diving more into the character's psyche. The thing that prevented him from showcasing the world's details.

This minor comparison has no subjective orientation nor an intention to favor one version over the other. Jones is a famous British author who specializes in children's fiction. She graduated from Oxford University and wrote masterpieces that are still recognized and widely read. She is the inspiration to many more famous authors, mainly J.K Rowling. She herself witnessed the period of war, and like Miyazaki, she is considered an anti-war activist who included the theme of colonization and war in her other writings.

3.2.2. Streets and their Names

WTSHAN was selected to answer some questions. Analyzing two books from Eastern authors neglects the biased opinion that the East is a monolithic land that tells analogous fairytales and lacks creativity. It also supports the negation of Post-colonialism as an era, but rather a reaction as Palestinian fiction narrates colonized Palestine and Israeli atrocity in the

land and its natives. Moreover, this book fills in the gap of the novel that represents realism in this work to check war's virality in fantasy vs realism.

The aim of this book is revealed through its first pages. In the dedication, the author presents the inspiration for the whole story and gives a prior narration of the events.

> To my grandmother Sitti Jamilah, who passed away on 24 April 2008, aged 98. I had hoped you could live to see this book and that you would be allowed to touch the soil of your homeland again. It is my consolation that you died surrounded by my father and family and friends who cherished you. May you rest in peace. And to my father – may you see a free Palestine in your lifetime.

The dedication of this novel is directed to the memory of Sitti Jamilah, Randa Abdel-Fattah's grandmother, who could die at least surrounded by her sons and family, which is not a possibility for all the people living in a war zone.

At the same time, the author expresses her regret that her grandmother could neither witness the release of this book nor touch her homeland's soil once again. This clarifies that the character of Sitti Zeyneb is inspired by Sitti Jamilah. The purpose of this book is then the same as that of the author herself, which could not be achieved in the real life of her grandmother. Henceforth, she used the protagonist Hayaat to seek a handful of soil for her dying grandmother. There is also a focus in the book that if the grandmother Sitti Jamilah could witness the book's release, she would have been proud that her embodiment and her literary version could touch the soil of her land.

Beyond the dedication, there are two maps of Palestine at the novel's beginning, on separate pages, as an appropriate independent size to be seen and recognized. The first one is that of 1946, where Palestine was a land for the Palestinians, and the Jews were but a minority, welcomed by the former. There was no extreme clash between the two, but small conflicts occasionally with no upper party. The second map is from 2004, when Palestine was put aside and limited to two banks by the borders as if ready to be pushed out to neighboring countries.

Most lands were taken by force to form a new country named Israel. Abdel-Fattah used this visual inauguration as a reminder; it is like a shield from worldwide criticism, a prior answer to all of those who might question the realism of her story by showing before telling.

The plot's brief analysis is mandatory in this section as it falls as the vague induction towards a funnel-like analysis structure. WTSHAN is a Palestinian tale of children who suffer from war atrocity. Yet, they continue to keep hope, face colonization, and seek a handful of soil to revive the protagonist's grandmother. Hayaat is the girl protagonist, a child with a permanent scar on her face from a bullet that pierced her best friend's head. Such a scene is not very familiar in the life of an average child, but in Palestine, it is the most minor level of atrocity. Samy is her best friend, who accompanied her to the land that once belonged to their ancestors but is now considered the land of the enemy.

The plot contains many past stares and cruel moments Hayaat experienced, with nostalgia for their stolen home. It focuses on future fears simultaneously and goes through the events with nonlinear references inside the protagonist's brain. The total events succeed in mirroring the mimesis of Palestinian childhood in their lands but with mental alienation, forced exile, and displacement. On the other hand, it appears to show the power of hope and the different versions of a life without Israel, a life with a free Palestine.

The major events take place when Sitti Zeyneb, Hayaat's grandmother, falls ill and hallucinates about her last wish, which is touching the soil of her hometown in El Quds, Jerusalem. Her old age and inability are not the obstacles to visiting her home; however, it is the Israeli colonization that forced her out of her village that was handed to Jewish people after all. Hayaat, despite all the dissociation she suffers from, needed a journey to prove herself and to be in contact with her ancestors' land for a handful of soil that cures her grandmother.

Hayaat employs Samy as a journey companion; they start their adventure and spend the struggle to move from one spot to another throughout the whole novel. They have met with a plethora of army soldiers and checking points. They have discovered many details that people

their age usually know nothing of. Tear bombs were thrown at them, and chaos and screams surrounded them and triggered their traumas repeatedly for the sake of the grandmother's wish.

By the end, she achieved the mission to collect a handful of soil from Jerusalem but not precisely from her grandmother's hometown. The restrictions the Israelis imposed made it impossible for her even to approach a town with a house that originally belonged to her grandparents, as a Jewish family settles there instead. Miraculously, the handful of soil had a healing effect on the grandmother, who could ease her homesickness and express her pride to her grandchild. This element clarifies the land theme and its importance and confirms that eco-postcolonialism is applied in this novel.

In the process of achieving her goal, Hayaat fights an inner issue of a left-out scar when she witnesses the death of her best friend, Maysaa. The lockdowns, poverty, shift in life, sister's stress, and many other issues caused Hayaat a hectic and stressful life that she aimed to escape at any price. Not many details are to be mentioned in this section to avoid repetition while analyzing the work, but the steps needed are stated to draw a vision of each work compared to the others.

3.3. War, Fires, and Checkpoints

War is based on a policy, an army, a set of restrictions, and grudges; it is a major theme in the narratives. This section aims to trace these elements in the selected works. War bursts in the Ingary land, the imaginary world, but it does not mean it has no realistic aspects. War is already cast in Palestine, with no resistance allowed and many fantastic-like details that are unfortunately real.

A war is officially announced when Sophie reaches the moving castle. Two different letters from two different kings reach Howl for an urgent meeting. This indicates that authorities seek powerful allies when wars start, celebrating Howl's strength and the competition over him. The kings rule the nations in the clash for the upcoming war and want Howl to join their armies. Sophie sees war posters as soon as she opens the door; this alludes

to the propaganda in times of war and its importance from the very first seconds. In (40:10), the war is depicted in bleak darkness with the figure of flying Howl in the air over what seems like lava land. This scene shows the intensity of war and the destruction it leaves behind.

In that exact scene, audiovisual aspects helped screen the intensity level. A whole village is pictured burning in fires, hot and red enough as a type of hell on earth, through the war in fantasy. Houses do not only highlight a building but families within, a group of people who had a cozy life that is lost forever. Even nature is affected, and the rest is darkness surrounding the village from all the ways, with small helpless Howl who could not prevent war.

As mentioned, HMC had multiple doors, mainly four, leading to several places, with different colors referring to each area. The warzone is marked by the black color, which is selected to portray the darkness prevailing whenever this door is open. It is also a void, and whenever Howl jumps in it, he is infected by this void; it reaches his nature and changes him into a dark creature. The dark door represents the government's choices to war as every authority has multiple choices, reflected through Howl's doors, leading to different peaceful scenarios; they select war's darkness and void instead. The dark shape that Howl changes to is another symbol of war; with the horrors that happen within, war implies an inevitable change, even for those who do not intend to participate in it.

The war state in WTSHAN is first referred to by mentioning "the curfew" in the story's first paragraph. "We were permitted to leave our houses for two hours." (16). This line illustrates the gravity of this war and the level of oppression people are facing in Palestine. This line is soon followed by the subsequent statements about how curfews show the worst in them; they soon start experiencing anger issues and fights that are the result of forced paralysis. They are not even allowed to step out the door and mainly look around. In this realist realm, war is similar to the black portal at Howl's castle, and both of the war zones lead to a change in mood and human transformation towards darkness.

In the novel, Qalandia's checkpoint is mentioned over and over as the representation of hell on earth, an Israeli checkpoint that troubles every Palestinian in their own land and freezes their lives for hours (23). An irony is used by the character Jihan, Hayaat's eldest sister, that if her mother buys cucumbers in Bethlehem, they would have been pickled by the time she reaches Ramallah because of the checkpoints. An irony that reveals what war is like in curfews is that even if they are free of the lockdown, they are locked by checkpoints. Jihan is one girl who puts an extra emphasis on how this war is halting and paralyzing her relationship with her fiance so that she cannot even see him out of the curfews and the checkpoints. This is similar to Sophie, who could not see Howl for many days out of war.

Even on her wedding day, war was nightmarish enough for Jihan. "Are you going to come to my rescue when they pass the metal detectors under my hoop?" is a question she uses to tease Ahmad. "'I'll break their legs if they dare,' Ahmad says, but we all know his bravado is meaningless. We laugh for his sake anyway .'' (194). This is a small conversation between Jihan, the bride, and her groom, and even their wedding day is halted by the checkpoints, which is not the typical conversation between newlyweds on their special days. Their happiness could not be complete as soldiers had to interfere and damage the mood of all the invited. Then, the journey of twenty kilometers from Beit Lahem to Ramallah took hours instead of only some minutes.

3.4. Displacement and Alienation

Displacement is another element that indeed changes the nature of beings. When the war was declared in Hayaat's hometown, she stated that her parents mourned the loss of their land and their olive trees and wide house as if they were their first children. Then, they were never the same; the father was in long-term grief, and the mother developed a cold, bossy character that she never possessed before. The grandmother keeps mentioning the issue of losing her house, where she thinks that she lost the best part of herself, mainly as she was never permitted to return to it, ending up as a guest rather than an owner.

Howl and Sophie, similarly, reveal nostalgia for their homes where Howl returned back to his childhood home with Sophie but could not stay there longer than a moment because of warplanes. At the same time, Sophie felt some relief when Howl used magic to transform his castle into the shape of her house that was destroyed by war. Unfortunately, after feeling happy and once connected to her roots, the house was also distorted and bombed by invaders. In this sense, displacement takes away power from the colonized and strips down their settlement.

Hayaat explains the reason for displacement in Palestine, which is not similar to Howl in fantasy, who was displaced out of fear of a witch. Palestinians have been afraid for ages in the real world. The Israelis went further by building a whole wall inside their land, splitting it into small pieces

> It is strange to be sitting in the open air and yet to feel like a bird in a cage. The Wall snakes its way through the land. A huge mass of concrete slicing through villages and cities, cutting off families from each other, worshippers from their churches and mosques, my father from his land. The Wall scares me. I feel as though it will crush and suffocate me, even while it stands.(39).

Displacement, in this means, is a trap; they are displaced by the colonizer, who locks them by a huge wall. After being limited in space, they end up being bombed and paralyzed by curfews as a strategy to be pushed out of the whole land, to a definite exile and an infinite displacement. Rather than missing a home or still breathing the same air in the same country, one would be homeless forever out of their country.

Camps are an extra war element, which is a norm in WTSHAN, yet even when people decide to go back to their homes, they are forbidden. Sitti Zeyneb narrates the story of nostalgia when they decided to leave the camp and return to their home. However, a Jewish family opened the door of her own house for her, wondering why Sitti Zeyneb was there. The woman brought up stories about Jews camps in Eastern Europe and how the Nazis oppressed them. The grandmother then raises a crucial question through her child Hany, who translated to

Hebrew, “I’m sorry for what happened to your family and your people, but why must we be punished?” (51). Indeed, why would human beings be punished for what others did when they have no hand in it?

For instance, this excuse is used in real life as well; it is the most unrealistic and realistic reason used by the Jews. Its realism does not lie in its validity but in commonality, as Jewish people tend to use this reason to justify their colonialism in Palestine and all their deeds as self-defense. The odd part is that some nations confirm and support this delusional stance. However, it is unrealistic enough to punish a group of people for what has been practiced by another group. Palestinians had no hand in the history of displacement of the Jews, yet they received their revenge. Hany, Sitti Zeynab’s child, is used here as a translator, as children can be the bridge that might touch the tenderness of the Jewish family. Instead, the Jewish man brought a gun to threaten them of leaving instead, careless about the children.

Even for Howl and Sophie, there is no turning back. The war helped destroy Sophie’s house and the betrayal of her own family to her. It helped the destruction of Howl’s castle and the loss of his belongings. Even as a magician, if he would build a new house, it would never be the same. This is precisely what is shown by the end, as the moving castle became a flying castle, but not the same place ever; they were still in continuous displacement. By choice, the small family decided to leave the land and move into the sky in a sequel to the original novel by Jones. Yet, displacement can be considered as a significant element of war and the most important in these stories.

War is the turning point, climax, and enhancer of events in both works. For instance, Hayaat’s journey starts with her grandmother’s wish after her home is taken from her.

> If I could have one wish, Hayaat, it would be to touch the soil of my home one last time before I die. Land, ya Hayaat. There is nothing so important. The deeper your roots, the taller and stronger you grow. When your roots are ripped out from under you, you risk

> shrivelling up. All I want is to die on my land. Not in my daughter's home, but in *my* home. (52)

This quote is the engine that moves the rest of the events. One wish of touching the soil of the land taken from its owners impacted the grandchild more than any other word. This is war, and its effect makes the colonized dream of soil rather than life.

3.5. Enlistment, Hygiene, and Bulldozers

This title refers to atrocities in war and their impact on young people. It focuses on the cruel moments young characters face in every narrative. They go through different types and functions in wars. For instance, trapped in adult bodies, Howl is part of the battles where Sophie waits for his return every time. Samy and Hayaat are children in a warzone. All of them experienced atrocities that traumatized them differently.

Howl and Sophie were discovering each other's curses and observing their lives. Meanwhile, everything changes after the messengers of wars arrive at the moving castle, inviting Howl to be an ally. Howl started losing himself and showing despair as he saw lands being destroyed, people being frightened, and lives being taken. Sophie also thinks seriously about Howl's curse, which is to help him gain his true humane self rather than get lost in war. The worse the war reaches in level, the more dynamic the characters' psyche becomes, and the more secrets are revealed. Henceforth, Miyazaki added the element of war in his fantasy to imply reality, making the movie a "quite fantasy" work rather than purely fantasy.

Now, moving to children's hygiene, Abdel-Fattah mentions the major lack children face in times of war. Being obliged to share one toothbrush is initiated, acknowledging its health risks. The second thing is the nappies for babies that are out of stock, smaller in size, or mistaken by parents in a rush (16). These issues affect the health of children and oppose them to many diseases. The same is mentioned in the castle since Howl neglects the hygiene of Markl, who had to live in a mess, and it takes Sophie's presence to clean the house and make it suitable for a child or a human being in general. Still, what is a choice to fix in fantasy is

impossible in realism; this is why what happens in Palestine is still incomparable to any other work, no matter how familiar the antiwar themes are.

There is a fine line between the titles of war in the works and atrocity in them, as war brings atrocity. However, this part is hard enough to position, whether in war in realism or atrocity. However, the difference between the two is hardly noticed as war brings atrocity; it is placed as the last element before the following title and kind of a link introducing the following.

> The bulldozer attacks. The dust from the rubble is so thick it rises from the earth like the mist on a cold winter's morning. The sound is terrible. Glass shattering, concrete smacking the earth, people screaming out in despair, soldiers yelling out orders for us to stand back. Maysaa grabs onto my arm and then buries her face in my shoulder (Abdel-Fattah 150)

In a protest where Hayaat assures children are seen, her and Maysaa among them, an entire army is prepared to fight back. Unarmed young people, as she confirms, are faced with bulldozers, this illogical formula is simply war, war in realism.

3.6. Youth and Atrocity

According to Nestfield and Smith atrocity is a pillar in Children's Literature in general to spread awareness and prevent sudden shocks and cruelty in their lives (3). If ever they face trauma, they would be more familiar with it as a déja vu that a certain story mentioned before. Such an opinion is directed to all the sub-genres of children's fiction, but its intensity is obviously higher in war-based narratives.

Both Miyazaki and Abdel-Fattah include cruelty in their selected narratives, yet, as mentioned before, both of them are anti-war activists who try to prevent children from living in a war zone. However, this might seem unclear as emphasizing violence cannot prevent it, yet Kidd is one of the major theorists who encouraged authors to write about atrocity to strengthen the coming generation and prepare them for whatever may occur. Strength, in this case, means giving children a voice, to be able to observe the horrors of war and grow up

rejecting it, instead of being raised with extreme patriotism and winged opinions that support war without acknowledging its aftermath.

Acts of atrocity are found similarly in different parts throughout the story. Darkness is the first element portraying atrocity as its appearance unravels the gloomy moments of wars and its ambiguity. Darkness can be considered a phobia by children and atrocity at the same time as it holds fear within it and scary unimaginable events. Darkness in HMC brought monsterized Howl from a cave, bombs from the sky, and black faceless figures that attacked the protagonists repeatedly. Even Sophie was cursed in the darkness of night. On the other hand, darkness is delivered through the mood in WTSHAN. The trembling voices at night, the cries, the siren sounds, the paralysis of curfews, and the loss are only a few of the cruelties linked to darkness.

3.6.1. Atrocity in Howl's Moving Castle

The attack on Sophie in *HMC* is another type of atrocity. It happened when she was merely walking down the streets and suddenly being blocked by two massive, in-shape soldiers who tried to get close to her. Soon after, she is saved by Howl, then followed by hundreds of weird black shapes that appear from nowhere. All this leads her to be cursed by a witch she knows nothing about for an unfamiliar reason.

Such events might leave a sense of insecurity for a child, and anything could happen to them if a person is walking in peace. Also, people might be cursed or attacked for unknown reasons and at sudden times that they will not even be able to process. However, as frightening as it is, it is more realistic and relatable to daily life. Here, children start understanding the mechanism of how life goes, and that life is not just the happy moments in Disney movies, but also the detailed atrocity in a variety of tales.

The transformation of Howl and the darkness is a touch of horror in the film. As presented in a unique, tidy, and presentable image, howl is soon turned into a monster as soon as war is declared. The grotesque presentation of Howl looks nothing like his original shape,

which is a form of horror and atrocity, as he fights cruelly and seems to lose every glimpse of humanity. Such transformation can indeed frighten kids and might even cause them nightmarish sleep. However, it shows the vast shift in people's nature out of killing each other, that war makes more monsters than they can imagine.

Fig. 3.2 Fire and Monsters, Howl during a deadly battle (Miyazaki 40:00)

Ugly and cruel moments appear throughout the film; in (40:15), a whole village is set on fire, a town that has nothing to do with an army or a political orientation but a place where innocent citizens live. Another village is bombed right after, then a set of explosions are maintained under the control of warplanes bombing a whole large area from the sky. Details are not shown but are felt; instead of zooming in, the total vision assures that thousands of people are victims of the attacks, among them children indeed. Children in the small villages are under a total darkness that is made by war as Howl manages to escape and fly out of the dark cloud at 40:58, but people remain to what is down on earth, next to the red rivers or inside them. The red rivers signify fire, and they also signify burns and blood.

Precisely at 44:37, Sophie asks Markl to return home out of fear; she begs: "this scene is more than I can take". The scene is of a wrecked ship that was bombed at war and is returning to shore. Set on fire, people start jumping from the boat into the water before getting burnt; some of them are already burnt. Sophie seemed terrified as soon as other missiles fell into the ocean, the one that she was excited to see for the first time. Atrocity is at its best in this scene,

as Sophie herself declared; for child viewers, this scene can be shocking of how a ship is attacked and cannot even reach the shore where cruelty found its place even in the beauty of nature. Although she takes an old lady's body, her youth still manages to exist and move her body in times of fear when she escapes home to avoid looking behind at the terrors of that war.

A battleship appears (1:23:32), where Howl thinks they are still looking for more cities to burn. Sophie asks him to what party this ship belongs, the enemy or home country. Yet, Howl answers by "What difference this makes" (1:23:36); he ridicules the patriotism in such situations and the nonsense of war, as both sides are criminals that burn lands and their inhabitants after all. The battleships, weapons, and bombs are all forms of atrocity that children are introduced to through the work in an intense way. Whenever a machine appears, destruction usually follows.

"Stupid murderers" is what Howl adds to his previous saying. Such lines remind the juvenile that such ideas of extremism in loving one's own country are useless if another country is suffering out of yours. In this sense, the whole notion of fights is stupid, and this reinforces the idea of war, including atrocity, to raise a generation that adheres to such ideas and aware generation of condemning anyone who brings harm to peaceful people. Children should believe that no matter the purpose, it would still be purposeless enough compared to the loss people face.

At 1:26:34, a new element is introduced: an air raid siren, common in wars, especially the Second World War, to warn people of the bloody nights and days. This signifies that the night will be the most terrible in the narrative, and war is at its climax. Sounds portray the high-pitched and deafening layers that people have to experience, which directly activates their fear. In the film adaptation, children face atrocity differently than reading; it is presented to them in the way the director aims, which provides a different experience. In this sense, children experience and feel concerned with the raid siren to the point that it might activate fear

whenever it is played. Yet, if it ever happens in real life, as much as it will not ease the situation, the child would be aware of what is happening instead of being left to gloominess.

3.6.2. Atrocity in Where the Streets Had a Name

The death of Maysaa, the death of a best friend, is not familiar enough for kids. Usually, if children move out or change schools, the idea of leaving their friends is already traumatizing. However, war forces different separation scenarios, and death is the cruelest. In WTSHAN, Hayaat could no longer be the same after the death of her best friend, who was assassinated by a bullet in the head by Israeli soldiers. As sudden as it was, her reaction itself could not be reasonable; she vomited out of the scene. As this part will be mentioned and discussed in the section on trauma, the concern here is the child reader. As a young consumer, the idea of a blood spot with a shot-in-the-head best friend is more than a young brain can believe.

"She was shot in the forehead and died soaked in a pool of spreading blood mixed with my vomit" (150). This exact scene can be a shock for the child reader; it is cruel enough for adults as well, let alone a child who is not exposed to war. However, this is what happens to thousands of children in Palestine; the reality is more cruel as they find themselves among body parts and distorted faces. The level of atrocity in this scene is extreme, but it needs to make children aware of the massacre of wars; this is an anti-war novel, and unraveling the horrors and sacrifice of children with an ever-lasting trauma is the duty of the author to transmit.

Forms of atrocity were not based only on the bloody side of the war but also on other facts attacking health and leading to slow deaths. Starvation is a central highlighted point, as in one of the scenes, if one seems too skinny, a direct reference to Gaza is mentioned. Looking "like you had a holiday in Gaza?" (30). This part, wrapped within irony in the narrative, activates a child's curiosity about what Gaza is. For those who do not recognize it, simple research leads to the recognition of this town that witnesses atrocity daily. Citizens in this sieged area have barely any supplies, and hunger becomes their routine. This is a warning that in case of war, tasty food becomes but a myth.

The Shabak agents, or the Israeli Security Agency, are simply the army that serves Israel and purge Palestine in the process. They represent a great fear in the novel, especially for the kids. For Hayaat, they represent the killers of life, the ones who took the life of her best friend, Maysaa, and the same ones who can take hers. "One of the soldiers sees me and, startled, points his gun at me. 'Get inside!' he shouts in broken Arabic''(33); the atrocity in this scene is how Israelis do not consider even kids, and they make no exceptions. Considering the weapons they put in front of the little faces, they are a form of atrocity that the juveniles fear the most.

The Shabak not only force people to suffer out of colonialism, but they also have fun while doing that. David, the former Shabak member, narrates some of the cruel details that happened and convinced him to quit their army. He speaks of once forcing a family in Gaza to live in the basement of their own house where the Israeli soldiers took over the two floors to settle in and find free shelter while they attacked (99). Not only this, the family was oppressed by all means; they even had to ask for permission to get to their own bathroom, and at times, their request was rejected, and very often, the parents were humiliated in front of their children. This is cruel enough for a child to read as they might imagine their homes being invaded, and they will not even have the right to go to their bathroom.

The Shabak are cruel and violent whenever they have a chance; hence, violence and beating are other facets of atrocity. "'Cramps,' the man splutters. 'I suffer cramps. There was no room—''(116) is what a Palestinian guy tries to explain after getting out of the bus that had to wait for hours in a checkpoint out of extreme pain in his legs. ''You not leave bus!' He slaps the man in the face. The impact propels the man a step backwards. He cries out, raising his hand to his cheek.''(116). The reaction of the soldier was slapping an adult in front of everyone as if his pain and excuses were not acceptable. He, as a Palestinian, is not allowed to feel. Psychological humiliation and shame are all other forms of atrocity.

Distortion of families by war is another facet of oppression. Sitti Zeynab, in one of the sleepless nights during the curfew, remembers how war, death, assassination, and exile set her family apart. She informs Hayaat of the names of her uncles and aunts, whom she has never seen before. A passage will be inserted now, with no further comments, as it explains it all.

> And I gave birth to Shams, God rest her soul. She died when she was just three, when we were living in the camp. And I gave birth to Ibtisam, God protect her and God protect her husband and their children, who left our country to live in America, God grant them success. In the refugee camp I gave birth to Sharif, God protect him and his two children living in Australia at the end of the earth! Oh, why could they not have had four or five children? (46),

It is how cruel war is; most of the families are refugees in very far lands, and the other half are dead out of living in camps.

Even death and loss are not familiar or natural; they come with a lot of pain and abnormalities. It is described that when Hayaat's Uncle was killed, his mother had an opportunity to go and search for his body to at least bury him. 'I went with Foad and some of the others and searched through the rubble all night. Only parts of Hisham's body were found . . . his head was near the refrigerator.' (40). Palestinian children see such scenes daily and might have gotten used to them. On the other hand, as a readership, juveniles can be shocked by seeing a head near a fridge. Yet, once again, it is mandatory to mention such facts to keep the loyalty and authenticity of realist literature, even for children.

Imprisonment is another facet of cruelty in the story and real-life Palestine. In this land, people are not arrested for stealing, killing, or committing any crime; they are detained for wishing some freedom, from peaceful protesting, and for claiming their properties. Giving up is not a good option and has no point, but continuing and insisting on rebellion may be misinterpreted by children. Kids often believe their parents gave up on them if they focused on crucial causes, as Samy does in the novel, thinking his parents favored Palestine over him.

In the novel, Samy lost faith in his father's heroism for a while; 'he traded me for the cause.' (92) is his conclusion and epiphany. Samy feels betrayed after the imprisonment of his father, who was sentenced because of protesting and calling for the freedom of his country. This type of atrocity goes beyond the violent physical deeds; when a parent tries to provide a better future for his children in a free land, it implies sacrificing his life and freedom. However, the colonizer's cruelty and repeated atrocity led Samy to feel unprotected, and the forced absence of his father plants doubts in his mind, which can be shared in the minds of many little children. Henceforth, including this part excludes any anxious doubts that might appear in kids' brains and provides a double assurance that their captured parents are heroes.

During the war, children are in danger of all sorts; traveling is one of them. 'A kid broke his back the other day' (140); this represents another form of atrocity of the abusive checkpoints and the prevention of people from getting into their land and homes in Jerusalem unless they have an Israeli identity card. With the wall as an obstacle, people take the risk and try to jump over it to save time and get into the city. Simultaneously, many dangers occur out of it. Children are one category that jumps over a giant wall to reach the other side. Hayaat heard one of the citizens warning them that a kid broke his back trying to jump over the wall, and he was not shocked to mention it, which seems to be a norm and not very odd for kids to take such risks and face such consequences.

The attacks on children, or gatherings that include children, were not any different than attacking an armed army. "A sound grenade explodes, and my ears feel as though they've been ripped from the sides of my head." (149). This incident happened at a peaceful protest with children involved; the Israelis immediately released bombs, although seeing children passing by them and assuring no one was holding a weapon. This affected immensely the traumatized to relive a war state as if it is happening all over again. In wars, even the senses are attacked separately, and such events inform children of the plethora of ways other kids in war zones are tortured.

Not only the deafening sound bombs are used and released, but also tear gas bombs. They suddenly blurred the vision of the children hitting the road to West Jerusalem and had no hand or interest in the protest. All that Hayaat hears at that moment is people screaming. “I drop to the ground on my knees. I want to stop breathing. It’s too painful to inhale. My entire face is burning now. I try to open my eyes. I see a man collapse beside me’’ (150). Other senses are attacked, and the scene seems as if there is a collective torture of all of the present people, no matter who they are.

This very last long quote is a reflection of children who witness atrocity in real life and the rights they are prevented from.

> I am thirteen years old and I know what blood is. I know what loss is. I know the smell of a corpse. I know the sound of people screaming in terror as they run away from a tank. I know the dusty clouds left behind a frenzied bulldozer. The Wall will soon be finished. Parts of Bethlehem will be fully deserted. Businesses closed, houses abandoned, streets emptied, schools sliced in half. I’m living in an open-air prison. (201)

This passage, including atrocity in literature, warns and teaches more than scares other children. It calls for empathy and sympathy and an inner hope that those readers will not be the same as their ancestors. They will be neither the killers nor the killed.

3.7. Trauma and PTSD

This chapter merely focuses on the flow of events, which are all linked in one way or another to war trauma. Henceforth, trauma is the vortex of the tales and the backbone of this section. The word trauma is often mentioned or replaced by its equivalent or related terms. However, in this very title, trauma will be dealt with based on the literary techniques used in each narrative and how these elements reflected the psychological shock.

First of all, trauma is not related to one main character in each work; rather, it is omnipresent at the level of becoming a mood. As trauma affects the orbit of the traumatized

and not only him alone, it is contagious (De Thierry 9). When Howl suffers from his dark episodes and expresses anxiety, Calcifer, Markl, Sophie, and the whole castle go through a dark mode. De Thierry also emphasizes the difficulty of the traumatized in speaking about trauma (9); this can be seen in HMC throughout the whole story as both Howl and Sophie are under magical spells, shattering their lives. Yet, their curse lies in not being able to speak about these spells to anyone. This is an allusion to the loss of words, denial, or the escapism traumatized brains impose on the traumatized, suffering yet not uttering.

The same goes on with Hayaat; her own trauma affects all of her family. However, there are few passages where Hayaat could open up about what she is going through in the aftermath of Maysaa's death. The only way her surroundings could know she is suffering in pain is through her nightmares and some of the physical exposures that she went to. This, once again, is generalized among most of the traumatized characters in the work; though not being cursed by a magical spell, they are cursed by trauma. Voicing out is, then, confirmed to be the hardest step in PTSD in both of the selected works.

The inner anger therapists face for not being able to understand the traumatized is a fact pointed out by Fisher (1). This nuance is portrayed through Sophie and Hayaat in the narratives. When Sophie could not prevent Howl from his crisis, she affected herself with negativity. Instead of feeling at ease, she felt paralyzed, and her older self popped more to the surface when she felt useless. Here, Sophie is Howl's therapist, and whenever she fails to heal him, she is infected with anger. Samy similarly showed frustration several times for being unable to voice his bottled feelings towards his father. Hayaat, his friend and therapist, consequently suffered from his anger issues and could not fully deal with him nor explain his rude behaviors to others.

Fisher also highlights the concept of "the legacy of the past" as the total of symptoms proving trauma (93). This legacy analyzes the common elements, confirming that Howl, Sophie, Hayaat, Samy, and other characters are genuinely traumatized. Shame is the first

element that is present in Howl whenever he takes part in the war, whereas Sophie feels ashamed of her looks, and it is prominent whenever she is disappointed. The low self-esteem is linked in both of them to their physical appearance, which will be focused upon in the next chapter. Hayaat is also ashamed of her face and her survival after the death of her friend. While Samy is ashamed of his father's imprisonment and his helplessness or ambiguous future. Henceforth, Fisher's legacy of the past is linked to shame as a first element, and nostalgia is the core of the following elements.

Loneliness and alienation are both modes of their lives. Howl lives in isolation and does not belong to a particular place; his castle is constantly in motion as if it were a reference to exile. Sophie is also isolated at the beginning of the story, working in silence and not mingling with the social conversations next to her in the shop. Problems with anger and impulsivity or acting out are breakouts that occur every now and then in the story; Howl shows anger when he is in war and out of his human shape as he fights back. On the other hand, Sophie experiences anger whenever she cannot take it anymore when she is under so much pressure from Howl and others. These uncontrolled anger bursts are mandatory in PTSD.

Hayaat and Samy both experience exile and displacement in their own country. The Israelis push them to very specific spaces and take their lands away from them. In this sense, most characters lose their sense of belonging and feel alienated throughout the narrative. Such alienation causes extreme loneliness though being part of families; every character expresses a sense of mental isolation and disappointment away from their surroundings. This is a result of war trauma and a print in PTSD that they could not avoid. This very reason can lead to the frequency of trauma in *WTSHAN* more than *HMC,* thus, the researcher will analyze objectively without trying to parallel the length of these following sections.

The characters might seem troubled by chronic thinking and great expectations of danger, where fear takes over. They delve into pessimism at various times and express hopelessness and helplessness. They even tend to lose emotions and show numbness in certain

events. The following paragraphs will try to focus slightly on events that mirror such moments of trauma's despair before reaching the literary techniques reflecting trauma.

3.7.1. Trauma in Howl's Moving Castle

Trauma in this story drifts through significant elements of the trauma aftermath. For Howl and Sophie, enduring trauma is the principal motive, for Howl living without a heart and Sophie residing in an aged body. The physical impact and reflections mirror the inner shocks where Howl links his coping mechanism to his outer well-being and fashion. Sophie's mood and inner suffering are also reflected throughout her looks. However, such details will be analyzed and mentioned in a link with the physical characterization in chapter four. To avoid excessive repetition, this part will deal with the trauma response related to behaviors.

Howl, as a person who lost his heart out of a demon's manipulation as a child, he voices out only next to his heart, eaten by Calcifer. Whenever he returns from deadly battles in the war, he takes place next to the fire demon and speaks out his inner thoughts about how bad war is impacting him; it makes him feel more heartless than he already is. If Howl had guidance from parents or caregivers, he would not have been lost to a demon's manipulation, but after the incident, he bonded with the reason for his curse instead of hating him. He could not leave his heart away from him, even if it meant keeping the demon safe all the time. Calcifer is the enemy, but he presents hope; the more Howl takes care of him, the better chances he earns to gain his heart if someone discovers the curse.

The witch of the Waste curses Sophie to be older for a reason she does not even acknowledge or take part in. More than this, she was cursed by silence and the inability to speak about her trauma. Throughout the narrative, life is not easy for a young girl in an old body; she has to leave her own home and family for a mysterious future, as it seems easier than convincing people that she is Sophie without being able to tell them about the reason behind it. Still, after the witch was cursed to return to her old age and ugly status, Sophie could not leave

her behind. She managed to save her and take her to the moving castle to take good care of her. Neither Sophie nor Howl opposed the idea, though she harmed and cursed them repeatedly.

Such a mechanism is common among many people, like women who cannot leave their husbands who beat them, workers with violent bosses, and even people who are raped, as in Stockholm Syndrome[1]. Yet, in the prevalent trauma cases, some people might feel burdened with grudges more than the shock itself; they tend to adhere to those responsible for their pain and may even aim at avenging them. In this case, neither Howl nor Sophie sought vengeance; they both showed compassion and forgiveness and even cared for those who cursed them. In this sense, Miyazaki portrayed PTSD, but more precisely, he portrayed healing from trauma. He lectured the young spectators about the power of forgiving in overcoming trauma and not just letting go but doing good in return for the bad. Avoiding any toxic attachment is also highlighted, as forgiveness should be a choice.

3.7.2. Trauma in Where the Streets Had a Name

Trauma is revealed through different events in this narrative, but the main focus will be on Hayaat and Samy's trauma as the children of this novel. Hayaat expresses her trauma after the death of her best friend, Maysaa, in several passages. Revealing the death of Maysaa is the climax of events, but also the climax of her trauma and PTSD. The triggering situation of a protest brought up the bottled and avoided truth to the surface; the same setting of a crowd of people, bombs, and tear gas in Jerusalem, all used in sensory language by the author. It seems that Hayaat avoided telling the story throughout the pages, which is a mechanism of repression as details were not fully exposed to the reader. However, narrating the trauma was imposed through its reanimation and reliving the same situation.

Repression and being silenced is the curse of Hayaat. "Ever since the day Maysaa died I've choked on my thoughts. She's been wrapped around my neck. All I've wanted is for my mind to fall asleep" (158). Hayaat is admitting in this line and finally letting out her feelings

[4] The unlikely bond between a person and their abuser. It is a toxic cycle of trauma bonding. Even if not physically bound, they are mentally and emotionally attached to those who traumatize them (Jesson 2)

about trauma; it is the journey to Jerusalem that made her face her fears and brought them back to her consciousness. She misses her, and missing the dead is known to be the most pointless type of missing; they can never be reached and seen again; this is why the pain behind it is worse than other longings, even for adults. As a child, this missing could not be easily felt; it hurt her even more to the point of choking.

This trauma appeared again and revealed Hayaat's fears, mainly her fear of death by the Israelis. As a child, she feared death daily and could not overcome it only through repression. However, nightmares haunted her repeatedly, and the dream of dying as a martyr, as she claimed, was denied by the end; she feared death after Maysaa died but was very scared to mention it.

> I go to bed early. I dream of tanks chasing me down the streets of Jerusalem. I dream I've been buried alive. Maysaa scoops dirt over me but I can't scream because my mouth is full of rocks and compost. I wake up in a cold sweat (62)

This is her nightmare, and her trauma prevails. Trauma appears in dreams and unravels all the fears haunting the child as a form of anxiety halting their plans. It is a glimpse of what children go through in PTSD of sleepless nights and repeated dreams that prevent them from resting their little minds.

Hayaat finally decides to tell the reader about what she went through on the day of Maysaa's burial. "I kept seeing her bullet-shattered head, her lifeless body. The men poured dirt over the coffin and I willed myself to throw my memories of that day into the hole in the ground." (183). However, unlike Howl and Sophie, Hayaat manages to hold herself together because of her family's support; simultaneously, her father informs her that she is strong, even more potent than he is. She even marveled at how the moon rose "as though untouched by Maysaa's death. They had no right, I thought to myself." (182), but this line confirms that life indeed goes on no matter what happens.

Hayaat felt thankful for what happened in Jerusalem, as triggering the past trauma made her heal. “On the streets of Jerusalem I relived it and in fact I’m now glad to have faced that day head-on” (150). Reliving and facing the event again helped her face the truth since she believes that if she starts remembering Maysaa as her best friend and the second-best Dabka dancer, it would be a better way than remembering her dead body and ghost. Hence, Hayaat could reach a reconciliation with her trauma by the end. “And that’s when she visits me” (150). This is where the past trauma haunts Hayaat, and the hallucinations are revealed. She starts seeing her best friend Maysaa’s spirit around her; where she lost consciousness when she mistakenly walked into a protest that was bombed by tear gas, but that was indeed for her best.

Samy, Hayaat’s best friend, has been through war trauma as well. Samy had a brave father who was rebellious against the Israelis. Still, he ended up being imprisoned, and the Israeli imprisonment in Palestine for rebellious reasons meant a long-term stay in prison. As a result, Samy’s mother passed away of a heart attack, and he ended up being an orphan. Hayaat says that she heard that his eyes were darker but became grey (35). This is a direct reference to the sadness and crying a lot. Hayaat mentions that people say Samy saw his father being beaten and dragged by the Israeli from their house.

Samy suffers from anger issues as a remnant of trauma, which is a possible reaction to not being able to solve his father’s issue as a child and an oppressed colonized. His inability to express himself and his pain, and the urge to seem strong in front of others, was the journey of PTSD of Samy. Instead, it was his extreme inner wish to see his father and reunite with him again that was revealed in the end. The journey of Jerusalem helped him, similarly, to reconcile with his past wounds and reveal what he felt towards his father. His journey with Hayaat to the cave where Jesus was born to light a candle for his parents proves his acceptance of trauma and the will to begin a healing journey.

As in *HMC*, Randa Abdel-Fattah focused on revealing trauma, linking it to the curse of repression, but more importantly, she focused on the healing process of trauma. In a Palestinian

context of atrocity and oppression, children are traumatized, afraid, and indecisive, but hope is shown that even in their cases, they can experience some ease. However, healing is a hard step in Palestine, as trauma is repeated daily; the words "temporary" healing and ease are better used for realistic aspects.

3.8. Intertextuality

Intertextuality is a main element in literary works where texts overlap for specific reasons. Morrisey Ted confirms that intertextuality in literature is a "feature of the traumatized voice" (89), like a low voice trying to be heard. This means that both Miyazaki and Abdel-Fattah used intertextuality, more or less, to reflect traumas that can be detected differently based on the audience's literary knowledge and reading backgrounds. Henceforth, some of the detected intertexts will be traced down and analyzed in favor of trauma and its relation to it.

3.8.1 Intertextuality in Howl's Moving Castle

Horvitz states that "writing speaks to other writing" (110). Thus, intertextuality helps this textual dialogue exist for a plethora of reasons, including trauma in this specific context. For instance, the kiss, as a cure to the magical curse, is not a first in literature. In HMC, Sophie's kiss to Howl in his monster-like shape is an intertextuality to the fairytale *Beauty and the Beast*. In *Beauty and the Beast*, Belle kisses the beast to break his curse and return to his human look. Sophie aimed at recreating the exact scene to break the curse, wipe out his trauma, and show him humane love that might revive any sense within him. Thus, the trauma voice here is the power of affection and love in healing trauma itself.

The Turnip head character, who helped Sophie find the castle at the beginning, is also a reference to a magical scarecrow in *The Great Wizard of Oz* that was also under a spell that took out his humanity. This states that people might be cursed to lose their humanity; it is a possible comparison to people who thrive by power and are driven by wars; their greed is similar to the magical curse cast on some people out of their will. It speaks to the trauma of losing control of one's self and being trapped in a different body, similar to colonized people

who are cursed by colonization and are trapped in different lands and cadaverous unhealthy bodies, moved by those in power just as wind controls scarecrows. Finally, Sophie broke his curse. Turnip's head was also saved by a kiss (1:52:41), and as a representation of hope and peace, it refers to the ability to break the war curse and gain independence and freedom again. He seems to be a prince who promised to find a solution to war.

Madame Suliman and the Witch of the Waste are similar references to the typical witches from fairytales. The latter can refer to the witch from *The Great Wizard of Oz*, but the most common one is the one from *Stardust*. In *Stardust,* three ugly witches are masked as young ladies and crave the star's heart to gain their eternal youth. The Witch of the Waste expresses her wish to have Howl's heart so that she can gain youth and beauty. This refers to the lack of confidence and self-esteem caused by trauma; it is shown through the intertextual that when the reader goes back to the story of the three witches who were obsessed with beauty, such trauma will be revealed. Hence, the witch of the Waste was punished by gaining her status as an old lady back, just like what happened to the three witches, but she had a different destiny. Miyazaki used this as a metafiction and a different retelling to show that losing beauty does not cause death as in the original story. Still, it is a verity that someone can cope with in the narrative.

Howl's room alludes to many ideas, symbols, and objects. It is more like the hole from *Alice in Wonderland*, containing an array of objects. It is a see-through of Howl's brain, his unconscious mind, and an intertext to the bottled and memorized aspects that can refer to a plethora of literary works that impacted him. It was shown precisely when he was low and disappointed, as if it was a portal to Wonderland where he was not identifying with his world. There are also candies and chocolate bars, like a reference to the witch's house from *Hansel and Gretel*. The witch attracts children with what they love, just like Calcifer does, to captivate Howl and steal his heart. Likewise, this is linked to his curse and relation to the witch Sulliman,

who wanted to trap him and indirectly feed on him by draining his powers in war. This intertext refers to the inner fears of a child that lie in his unconscious mind.

In 49:20, some symbols are assigned to different ideologies. There are small charms hung all over the room that refer to witchcraft, paganism, and druidism. There are masks from the Maya and Aztec cultures, as well as masks of African descent. There is the eye of Sauron, which refers to some religious beliefs concerning evil and its rise, specifically in Judaism. Some lamps can refer to *Alladin* and its magical lamp with a Jinn within. There are so many flowers that symbolize beliefs, like death, for instance, with the red lilies. There is a giant sword that resembles King Arthur's sword and also refers to the power of Merlin, the wizard, which can be similar to Howl's. All in all, the myriad of intertexts in this very scene introduces the crowded mind of the traumatized Howl with too many ideologies and beliefs that contradict one another but still make the totality of Howl a perplexed entity.

Fig. 3.3 Howl's Bedroom, a portal toward intertextuality and trauma (Miyazaki 50:55)

The green scenes are similar to those from *Anne of Green Gables*. There is joy in finding nature and considering the original book by Diana Wynne Jones, the British author, the landscapes may be similar to those of Montgomery's novel. Most of the intertextual links lead in a manner to one genre, which is Children's Literature and child fiction. This is a hint to

Howl's, Sophie's, and Markl's childhood trauma; it all leads us to the past in general and to childhood in specific. As a significant element in trauma studies and healing, childhood is the first portal to reveal psychological issues. The cure for the curse is then in love and care, in finding faithful families, as in most childhood stories. By the same chance, the story has a happily-ever-after ending, similar to most of the children's stories; despite showing atrocity, they maintain hope as a priority.

3.8.2. Intertextuality in Where the Streets Had a Name

Intertextuality is omnipresent in the novel and directly stated in various passages. It is not just to be detected by the reader and his literary background all the time; it has integrated intertexts intentionally announced by the author. This mechanism invites children to read about the intertexts and feel more related to the characters themselves. Also, it takes into consideration that children as an audience might need to be made aware of all the intertexts; hence, they are easily placed considering the age of readers.

There are major references to the Holy Quran throughout the narrative. Hayaat's father mentions proof that the olive trees are holy, which Allah mentions in the Quran (26). He even states that Mary, the mother of Jesus, is mentioned to take refuge under olive trees, which Hayaat immediately corrects, that it was a palm tree and not an olive one. The references are mentioned to date the existence of Palestine back to the time of prophets and religions, that their trees are older than Israel itself, and it is thousands of years ago, even before Christ. This is a direct response to the collective trauma of stealing one's own land and another evidence that land heals trauma as much as people can.

There is a reference to the prophet Yaqoub when the eyes of Samy are thought to change in color out of sadness, being termed Kadeem (35). This term is mentioned in the holy Quran in Surat Yusuf, where the prophet Yaqoub cried a lot over losing his son, prophet Yusuf; peace be upon them until his eyes turned grey. This intertext reveals the high impact of trauma and sadness on dear people that it makes them nearly blind. Using Quranic verses educates children

and also enriches their vocabulary. Also, it presents Islamic deeds and teachings to the Western and non-Muslim communities as the novel is written in English. It refers to the dangerous impact of trauma that can even blind people, and she confirms it with what happened even to prophets to strengthen her argument.

Intertexts to Christianity and the bible are as many as the Quranic ones in the novel. First of all, the city of Beit Lahem is a Christian city full of churches and Christian legacies in Palestine. It narrates what is believed to be the cave where Jesus was born by Christians, where Samy lit candles for his parents. The intertexts concerning the bible drew many debates between Hayaat and Samy on how children conceive religious teachings and how they must respect each other. This hint also emphasizes the collective trauma of both Christians and Muslims in Palestine just for the Jews to live in their dreamland.

There is intertextuality to historical events: "Shepherd's Fields, St Theodore's Well, the Byzantine monastery and the Church of Bir Qadisum" (27). Such intertexts join the religious ones, showing that Palestine survived all of the crusades before, and the stated battles became but a part of history. It is a promise of the ability to overcome the current trauma and conflict, and one day, the Israeli crimes will be but a part of a tremendous Palestinian history. The author is trying to educate children about their history and also informs them that Palestine has been through many horrors before and could overcome every single challenge.

There is an intertextuality to fairytales that are always a portal to children's happiness and food to their imagination. Hayaat mentions that her childhood rides to their land were full of imagination as she observed green forests. She likes to imagine that they are "full of fairies and tree creatures who had parties during the night and sprinkled magic on the trees on our land" (27). Then, this text speaks directly to trauma as she explains, "My fairies and tree creatures woke after a party of immeasurable pleasures to be good-morninged by the crushing weight of a Caterpillar D9 bulldozer" (27). The power of these lines lies in the intruding

colonizers with their bulldozers who kill the joy of children who care but about magical creatures and fun stories that oppressors similarly distorted.

Furthermore, not only Children's Literature is used as an intertext but also Adult Fiction. The major intertext in this novel is "the handful of soil" Hayaat tries to collect from Jerusalem to revive her grandmother. This is an integrated reference to Tayeb Salih's well-known short story "A Handful of Dates" which stands as a famous postcolonial piece. It is used as a reference to how each colonized country has a strong link with land and its ecosystem in general, especially that they were oppressed when handfuls of dates and soil could grant them happiness. It might be also a classification from Abdel-Fattah to her work as a postcolonial one by reminding people of Salih's narrative.

Intertextuality to music, musicians, and Art is repeated thoroughly in the novel. Jihane, the sister, is a big fan of Amr Diab, a famous Egyptian singer. Hayaat's teacher is also a fan of Michael Jackson's song "Remember the Time"; these musicians and their songs refer to nostalgia and the element of binging over the past in PTSD. It can highlight the foreign influences on Palestinians, who were not always isolated from the world. There is intertextuality to folklore songs and their impact on introducing the Palestinian culture.

O, you who passed by and waved with the hand
You marked the secrets of love in my heart
I heard your voice when you talked
Like a bird singing on top of an olive tree. (31)

This song is used soon after mentioning Maysaa for the first time to portray the motivated child and her dancing skills before being murdered. However, it mirrors pain in nostalgia for Hayaat, who would forever link this song to a sad story despite its joyful nature. The same can affect every child with death trauma; they can recall the shock whenever a trigger appears.

Sitti Zeynab also sings other song lyrics to Hayaat and her grandchildren to remind them of the bond between Palestinians and their lands.

The breeze of our homeland revives the body

And surely we cannot live without our homeland

The bird cries when it is thrown out of its nest

So how is the homeland that has its own people? (157)

It ascribes the importance of land, and to the grief of losing it, Hayaat is pointed out to as the land. Her face often refers to Palestine, and her existence relates to those displaced children who know nothing of their homelands but through songs and stories. Randa seems to use Palestinian folklore on purpose to elaborate more on the past cultural richness and legacy passed throughout generations. This intertextual technique is a postcolonial element in literature of the oppressed to confirm their strong roots before the arrival of colonizers.

Another song is highlighted at the end to express joy and Dabka at Jihane and Ahmed's wedding.

Our bridegroom is the best of youth,

the best of youth is our bridegroom.

Our bridegroom is Antar Abs,

Antar Abs is our bridegroom.

The sun which is in the sky,

know that we have a bridegroom on our earth today. (191)

It's an emphasis on the traditions of the country that, unlike people, could not be discriminated against nor distorted. No matter how people were killed, songs remained the same and were ready to be performed in happy events.

There are references to films as well. *Spider-man*,' (71) is mentioned for his ability to climb buildings, wishing he was there to make Samy and Hayaat climb the wall in a second and get them to Jerusalem and back. The supernatural was their best solution, only if it was not a realistic novel and story, things could be more accessible for these children if they had supernatural powers. This cites their despair and loss of hope in reality. The Batmobile (199)

is mentioned to refer to Batman, another DC hero who saves the town from evil. This sets the inner wishes of the children who want to be the Batman of Palestine, who would use his fancy car to fight back against every Israeli who impersonates evil and overcome Zionism.

The Princess Diaries is directly mentioned as the only movie Hayaat watched at the cinema. It is a movie about an ordinary student who becomes an actual princess of a European country. Such movies and their heroines are commonly the little girl's fancy and idols. Hayaat found refuge in this movie as a child who would love to figure out she is a princess instead of an injured Palestinian girl who can die at any moment. This intertext reflects the healing process of arts and media that can help children find escapism from their realities and present a fertile ground for their imagination.

3.9. Repetition: Memories or Triggers?

Repetition is one of the literary techniques that goes hand in hand with the effect of PTSD. Traumatized people often tend to repeat the events or repeat their coping mechanisms and selection to find escapism or to get used to their lives. Intentionally done, it is a choice of the traumatized to get over the trauma; however, unintentional repetition is a hint to the unconscious, and it helps in the healing process in psychotherapy. Henceforth, certain words, names, and even events are repeated in the selected works to highlight their importance and link to trauma.

Repeated things become essential to the meaning, as Filippaki opines (46). He explains that repetition can be in terms of "structures, words, texts, and symbols" (26). This very statement enlarges the zone of repetition to even structures and symbols. Morrisey, on the other hand, linked repetition directly to trauma and believes that it mimics its effects (Morrisey 92). Caruth says that repetition as a literary technique helps narrate the trauma (Caruth 2). These specific opinions about repetition orient the flow of this section, as a few units will be highlighted according to their frequency in the selected works concerning trauma.

In HMC, the word “curse” is repeated many times. This narrates the nature of trauma and how cursed the traumatized is. Its repetition often reveals more details about the characters' shocks or their intentions and urges to heal. It also draws an emphasis on the importance of curses in shaping the characters and their identities in the story. The curses are seen towards Calsifer, the witch, and war as their causes, and through Sophie, Howl, and Turnip's head as the cursed. Repeating the word curse eventually led to breaking it, and this mimics the power of repetition in psychotherapy as it permits facing the fear of the past and normalizing shocks. It is an indirect remedy to direct the young audience.

War is repeated again and again throughout the narrative. As mentioned before, War plays a crucial role in *HMC* since Miyazaki wanted to prove his anti-war stance. War is repeated and presented in the story, then declared by the kingdoms, and once again destructive, and most of the time questioned. As the cause of most traumas, within and out of the tale, more precisely, in reality, the war took the largest share of repetition. This directly references the long legacy of wars and their frequency throughout history, with no benefits or results except for a long-lasting wound caused by loss. It is also a repetition of reaching peace by the end, to show that human beings lose all their humanity in wars, and it is by its halt that they might regain peace, and never by its declaration. Thus, war is the ultimate trauma and shock of this work.

Nature is repeated through words, scenery, and the color green. The repetition of nature is not a mimicry of trauma nor narrating it, but it speaks to trauma as it is the possible cure for it. In this sense, Miyazaki repeatedly shows the green hills, white mountains, clear lakes, and vague landscapes with the characters' moments of being and clarity. This emphasis encourages people, mainly the traumatized, to find refuge in nature, to avoid the materialistic world of machines and screens, and to meet with nature in order to meet the self and reduce the aftermath of trauma.

In WTSHAN, war is repeated with all its synonymous terms. The curfews and lockdowns happen now and then in the story. The checkpoints that prevent Palestinians from moving around are part of every chapter. Bulldozers and guns are also another form of repeating war, without forgetting the Israelis, who every time they are mentioned, there is a repetition of war. In this case, repetition speaks to every Palestinian trauma, which is the fear of war, the possibility of loss at any fragment of time, which grows more in children's brains. Hayaat then speaks about her own trauma every time she mentions war, whereas the author reminds readers of the absurdity and cruelty of war through the exact words.

Land is also repeated as the idea every Palestinian is holding onto to survive. Even though losing land is one of the traumas of Hayaat and her family, land is the hope they keep coming back to. More than that, land itself is traumatized in this narrative; it is colonized, stolen, and divided, which refers to its partial distortion. Repetition claims land belonging to Arab citizens and owners for thousands of years. Usually, repeating the word land comes with religious, historical, and political facts to negate the ongoing rumors and fake news about the Israeli heritage, as there is no logical link between Judaism as a religion and Israel as a forced country that appeared by the mid of the twentieth century. Repetition is a reminder of ownership and an enforcing element to the traumatized.

The scar is also frequent and appears often in the text. The scar is the remnant of trauma, a reminder that Hayaat will never be able to avoid as it is part of her face. Whenever she meets with her reflection in the mirror, trauma appears once again, and the day when she was attacked next to dead Maysaa will not be easy to erase. In this sense, the scar is the curse of this novel, a curse of the human brain and memory. The inevitable fact of simply forgetting that the facial scar also mirrors the brain injury and wound left by childhood trauma; it haunts the brain for a lifetime. For instance, repeating this very element is a narration of trauma and PTSD and how hard and impossible it is for a child to move on from such psychological wounds.

Sitti Zeynab is a name that is repeated several times in this novel. Even though it represents a character and not an item or another entity, it shows her importance in her grand daughter's life and the role of caregivers as a generalized idea. Sitti Zeynab helps Hayaat feel safe, and the evidence of this truth is when the grandmother was moved to the hospital for her health issues that led to traumatized Hayaat despite her fear of death to put herself in danger in return of a handful of soil that might cheer her grandmother. Such repetition also refers to the importance of old people in Palestine teaching the new generation about their country and passing on all their traditions.

Only a few and mostly repeated words are mentioned. Repetition indeed narrates trauma in both of the works that, despite their differences, share the repetition of war. The specific frequency of war leads to the assurance of its evil and source-like nature to all other traumas in the narratives. Repetition as well is also psychotherapy to trauma, which aids in easing the PTSD effects and the traumatized fear of the past by reliving it and normalizing its existence.

3.10. Flashback: Stares of the Past

Flashback is a literary technique that makes the reader aware of the character’s past; it is a glimpse into the stream of consciousness and the temporal distortion of stories that mimic the human mind. In this way, flashbacks inform the audience about childhood trauma in the selected works. It is, then, the technique that directly narrates trauma more than the previous ones, as it shows what exactly happened.

In HMC, Miyazaki uses flashbacks several times to gradually lead us through the truth about Howl’s curse. There is a flashback to his childhood, where he showed Sophie the cottage where he lived as a child, alone, without a family. This flashback informs viewers that Howl was abandoned by his parents and his wizard uncle, who left him lonely in a cottage to learn

witchcraft. Such a fragment of his past justifies his following deeds and can explain that a child without caregivers can be reckless as he lacks guidance and protection. At the same time, it explains Howl's lack and urge for a family as he grows up alone and how he does not give up on Markl, his child apprentice, Sophie, and every member who entered his moving castle.

The second very important flashback is when Sophie gets into the black portal and ends up in Howl's mind, where his past is fully projected in an ephemeral way. She could see younger Howl mesmerized by falling stars and driven by the fire demon's manipulations to the point of swallowing one of the stars. This deed led to Calcifer ripping off Howl's heart under a curse, leaving him as a heartless child. This flashback reveals the curse to Sophie but also reflects that children who suffer from trauma do not become heartless. Instead, they might have a problem dealing with their feelings, as if a curse was cast on them as on Howl. This flashback aided Sophie in breaking the curse at last.

In this sense, flashbacks might burden the character; for Howl, whenever he seemed to have a flashback, he disappeared and dealt with it either asleep in his room in a flight mode or enraged by transforming into a monster in a fight session. Such reactions led to the conclusion that Howl suffered from chronic depression due to his trauma. Even his fear of war and reality or losing Calcifer, who has his heart, made him live in disguise and motion. Flashbacks, on the other hand, haunted him, but for a good reason; they made him open up and show Sophie his true nature and his past, which without she could not be able to solve the mystery of his curse and make him gain back his heart.

In *WTSHAN*, flashbacks are overused, as most of the characters tend to recall glimpses of their past, which are all related to trauma. For instance, Hayaat and her father mention Beit Jala and the olive trees being their extreme happiness. The flashback often visits them and is mentioned as a refuge from the horrors of their present. It informs readers about what they have been through and their life before the war.

During Hayaat's journey to Jerusalem, she starts having flashbacks of Maysaa, her best friend. She had seen the memory of their first class of Dabka together, the day they became close friends, but as she touches her face, she directly comes back to the present moment and feels all the sadness of the world (104). Such events overshadow the cage of the past that traumatized children and keep them trapped within, switching between feelings of particular past happiness that can never be repeated and never be the same. Such feelings of dissatisfaction make reality and the present moment very hard to live. Hence, escapism becomes the only refuge.

The most critical flashback in this novel is probably the protagonist's own trauma, the death of her best friend, Maysaa. Just after being triggered in the same context of a protesting crowd with attacking soldiers, the narration begins with the story of Maysaa's death, and this flashback seems to be forced on her. However, it is the monster that haunts her in her nightmares, the vision that, no matter how hard she tried to forget about, kept being stamped in her unconscious mind and visited her more than she asked for. Flashbacks, then, can be forced on the character and take the form of dreams to highlight past incidents. However, it was not until she lost her consciousness that the readers could fully understand her flashback about Maysaa's death, just as in the case of Howl. This reveals how trauma distorts memories that are fully protected in the unconscious and cannot be recalled easily by the traumatized unless something triggers their appearance.

Flashback as a literary technique mirrors the psychological flashback in trauma literature; the complexity of the writing does not always reflect the actual feelings of a flashback. In this sense, Randa Abdel-Fattah inserts Hayaat's explanation of what a flashback is: "I panicked and sort of blacked out. I . . . everything came back to me, and I lost control" (152). She compares flashbacks to losing control since she has been trying hard to escape these exact memories but they could still reach the surface once again. "Sometimes the past is so tangible I feel as though I can grab the memories with my hands, bring them up to my face,

and taste them" (172). Hayaat's mother explains, using sensory language, how flashbacks are sometimes realistic and that the person may relive the moment as if it is repeating itself.

Through these expressions and events, flashbacks are shown more as a burden to the traumatized; they are not easily managed and appear when the body is rather exhausted or super sick, as for Howl and Hayaat. The focus was on these two central characters as the two who had the most revealing flashbacks to their past trauma; there is also Sitti Zeynab, but her flashbacks were related to nostalgia and not childhood trauma. In conclusion, as hard and draining as they are portrayed, flashbacks represent the final obstacle before healing.

3.11. Foreshadowing: a Call to the Future

Foreshadowing, or flash forwarding, is the last trauma literary technique to be discussed. It refers to a temporal nonlinearity that leads to future events instead of the past. It might reflect the character's vision of a life away from trauma, a utopic vision, or a very dark future because of the trauma. In this case, both authors used foreshadowing to deliver various messages related to childhood trauma.

In HMC, Howl tells Sophie that he has been looking for her everywhere, as much as it seems an excuse to save her from the rude soldiers, as it is considered a foreshadowing of his childhood character that is predicted to meet her in the future. At the flashback of his childhood trauma, Sophie yells to Howl, "Find me in the future" (1:47:20-1:47:31), and this confusing past-to-future bridge is indeed foreshadowing that shows the intersections in the mind of a traumatized child. Yet, it is a portal towards his own healing and a prior narration by the author of a curse breaking very shortly.

Henceforth, when he says at the beginning, I have been looking for you everywhere, it informs the audience of a previous encounter between the two of them that leads to a common future. Foreshadowing also lies in Sophie's shift to an old lady, as her age jumps physically forward to reflect her inner lack of self-esteem. This chronological shift explains Sophie's complex and that her curse is bound to her inner self and decisions; it can be reversed only via

her own confidence and joy. Thus, forwarding her state is mandatory to project her future and to avoid that version of herself. Here, showing the darkest versions of the future helps improve the present and overcome the past. In this concrete idea lies the importance of Flashforwards in dealing with trauma.

In WTSHAN, foreshadowing is when the grandmother imagines her death in the future to be in her home in Jerusalem, that even death became a wish out of trauma. This is an escapism from the current moment; if she is not in the past, she is in an inevitable future in her imagination. This mechanism is sourced from the brain to overcome war wounds and reflects Hayaat, who starts fearing the death of Sitti Zeynab more and more. This flashforward, followed by the grandmother's sickness, led Hayaat to overcome her fears and start a journey to bring Jerusalem's soil to her grandmother. Thus, the future fear motivates more than the past does.

Foreshadowing is portrayed as a getaway from reality, a coping manner through imagination. For instance, the sister Jihane is always imagining her future with her husband with detailed scenes presented as if it is authentic to escape from the fact that she cannot see him or meet him at the moment because of the Israeli rules and harsh checkpoints. Samy also emphasizes his future as a soccer player and Hayaat as his assistant. He narrates the details of his future house and rooms as if they occurred; this is also escapism and hopes for a better avenir. Foreshadowing is more than a literary technique; it is an imaginary refuge from the harsh effects of trauma.

Hayaat has flashforwards to her possible death as if it already happened. Based on her near death next to Maysaa, she predicts death very often with detailed reactions and events.

> They would say that I lived like an angel and they would have conveniently forgotten all the times I was clipped on the ear for not making my bed or refusing to eat okra. I would feel my chest swell as I imagined all the nice things they would say about me. (61)

This is a flashforward to the aftermath of the death of Hayaat if ever she dies as a martyr, which she predicts more than a natural death based on her foregoing experience. It is a possibility of war trauma that people make it a norm to envision their memory after death and their funerals more than their weddings or achievements. They even reach the part of wishing to die as martyrs to be remembered as heroes,

There is a foreshadowing of Judgment Day in a sentence by Hayaat as she says, “The sun has set from the west and Judgment Day has arrived” (150). Although there is even an intertextual use, focusing on the flashforward of this very sentence is more appropriate. It implies an end to everything, as the same details occurred similarly the past time when Maysaa was shot, and the hallucinations brought back her image in front of Hayaat, and then an end seemed near. Instead of just picturing death, this time, Hayaat believed everyone was doomed, and this made it way easier for her mind than just the idea of leaving her own home and becoming but a memory. Hence, foreshadowing goes deeper than just a memory in the future; it can be a whole destructive end to existence to escape the useless life a traumatized child is living. For Palestinians, at wars, everything resembles doomsday as they cannot envision a peaceful morrow or a serene world while they suffer.

Foreshadowing, then, shows solutions as much as it crafts issues. It reflects escapism in case of trauma, sometimes positively to live moments of peace and joy through imagination. However, pessimism can overcome positivity when foreshadowing becomes a portal to meeting all past fears, suffering, death, and even doomsday. It shows part of the bottled truth about characters and helps understand their psyche and visions.

3.12. Trauma and Latent Vulnerability

Trauma has many effects that are manifested through PTSD. However, some of the psychological effects are locked deep down in the unconscious mind without the person’s awareness of their vulnerability. So far, this is very similar to the mechanism of repression. At the same time, this bottled trauma is latent in terms of psyche and behaviors but forces itself

out through physical issues. This issue is termed latent vulnerability by McCorry and Viding, where the mind avoids trauma, but the body exposes it.

In HMC, the boy Markl is shown talking to Sophie and wondering why they are shopping for groceries as Mr. Howl hardly eats anything (43:20). This sentence emphasizes his psychological state, affecting his appetite. It is a PTSD and a trauma major element, either eating too much or hardly eating. People diagnosed with trauma usually suffer from eating disorders. Howl hardly shows his inner suffering; on the contrary, he seems very happy and confident, yet his latent vulnerability is seen through his eating disorder, which affects his health condition.

Not only eating disorders but also fainting and losing consciousness are physical issues that Howl went through. Every time he feels sad, he loses his balance and fades into his room. When Sophie mistakenly messed up his hair coloring products, he freaked out for seconds, but his body reacted instead. He turned into a green, slimy matter and totally collapsed on the floor; even when Sophie helped clean his mess, he remained unconscious in bed. The reason is not only a change in hair color that instantly turned to black again, but in all of the accumulations and latent vulnerabilities that could not be expressed through words but rather through his body failure.

Sophie's health condition represents her psyche via the old shape she is trapped in. Whenever Sophie loses her confidence, her body shrinks in shape, and she suffers from bone cracks and back pain. However, when she is in a good mood, she can control the old woman's body magnificently and cleans the whole castle. McCorry and Viding proved that trauma can cause boneaches and back pain. Words also reflect such conditions; people who often say they lost their backbone after losing someone unconsciously experience terrible pain in their backs.

Words can trouble the body and harm it simultaneously to the brain. For instance, in WTSHAN, a Jewish woman said, "There were no such things as Palestinians. They did not exist." (51); these words affected Sitti Zeynab, which made her sick. "I went to bed that night

with a fever. Her words poisoned me" (51). This very line underlines the effect of words not only on the psyche but also on the physique. Fending the existence of Palestinians and ghosting all their history by the colonizer brought actual sickness to the grandmother; it poisoned her even though she did not speak about it to others, and the vulnerability manifested through fever.

After a night of recalling all the past trauma and the accumulation of the words she heard about the existence of Palestine, the grandmother's body could not resist anymore. "The next morning Sitti Zeynab wakes up, eats half a boiled egg and then collapses onto the floor" (56). The grandmother spent a night telling Hayaat about losing her home, children, husband, youth, beauty, and the right to die in one's own home; all of these memories triggered trauma that affected and worsened her health. She was then moved to the hospital as all of the repressed memories attacked her body parts and nearly killed her if not treated immediately by doctors. In this sense, trauma can kill.

Hayaat suffers from urinating issues whenever she recalls her trauma. "A sudden urge to urinate hits me with a jolt, and I squeeze one leg over the other" (105). This expression is right after she felt a sudden fear of soldiers, which had a direct reaction. Another element is coughing whenever a soldier speaks to her as a physical reaction to her fear; "I cough and cough but to no avail" (124). All of her physical expressions of latent vulnerability seem to start after seeing dead Maysaa as instead of screaming or crying; she threw up: "I hold my hand up to my bleeding face, look at Maysaa, and vomit" (152).

Latent Vulnerability, then, is a must to go through for some people after facing trauma. Howl, Sophie, Sitti Zeynab, and Hayaat all suffered from physical conditions that had no medical explanations except for anxiety, depression, and, more importantly, trauma. Henceforth, being sick while living in denial of the past shocks is a significant element in PTSD, and literary characters explain this condition.

3.13. Conclusion

The suffering of those at the lowest rung of society is often disregarded. Similarly, the

lack of research focuses once more on those who have been ignored and distressed globally: the Palestinians. Literature serves as a case study for reflecting real events and as a means to convey the state of mind. Two works from the East challenge the idea that the East is homogenous. Hence, tracing trauma and its binary themes and literary representation in the narratives proved that despite the similarities, there are remarkable differences. Nevertheless, irrespective of whether it's the West or the East, it would oversimplify the horrors of war on people in general and young people in particular, and atrocity in the realist novel about Palestine made it sound more of a fantasy than HMC. While common dualities stemming from trauma, there are also distinct ones, all depicting the plight of innocent children forced into the grip of power and greed.

Chapter Four:

All on Identity,

Children, and

Characterization

Chapter Four: All on Identity, Children, and Characterization

4.1. Introduction

Identity is one of the main pillars building the verity of this research, mainly psychological identity. As much as identity represents a person and their traits, it is never static or monolithic. Static is a word given to a stable stream of identity from birth to death, which is almost impossible in the human condition. Identities evolve, change, or degrade depending on the human's environment, experiences, and beliefs. Still, some identities are solid enough to change based on personal decisions, while others tend to fragment out of surrounding atrocity and majorly out of trauma.

This research focuses on the fragmentation of the child's identity in the selected works. Children's identities are still in the formation process and are incomplete. Verily, the sane environment allows this process to be more successful. War and cruelty, on the other hand, provide trauma and PTSD that interfere repeatedly with the psychological identity and break its stable status into fragments. Each fragment represents an aftermath of trauma repressing, escaping, or confronting the shadows. Whereas textual, psychological, and chronological Fragmentation is dedicated to identity dissociation and its variation in literary areas and discourses, characterization is one element that aids the realization of convincing traumatized children with a fragmented self in the world of fiction.

From tracing the historical background of Children's Literature to stating the multidisciplinary approach to studying the former in a postcolonial context, this chapter reaches the denouement of this research by returning to its inauguration. Henceforth, characterization is analyzed in order to go back to the focal point, which is the child in war and its representation in contemporary literature. Thus, trauma and identity fragmentation are the bridges that led the researcher to question war and its impact on the child in a comparative manner, reaching beyond the binary of West vs East to West within East.

4.2. Identity Fragmentation, or Dissociation

So far, identity in this analysis has resembled more the being of a character and the traits that reflect its nature. In this sense, both of the literary works contain moments of dissociation implied by the war trauma and social context. Howl, Sophie, Hayaat, and Samy will be the focus of these fragments, being the youth of these cases. If ever adults are mentioned, it is only to highlight the given difference.

Howl Pendragon is introduced as the wizard who shifts his shape to a monstrous bird several times. However, this change in form is not consequence-free since it leaves a myriad of repercussions. In one specific scene, Calcifer, Howl's heart, warns him of his own fragmentation from a human to a raven. It affirms: "You shouldn't keep flying around like that, soon you won't be able to turn back to a human" (41:44- 41:49). This implies that the more he will transform, the harder it gets for him to be back as a human. To explain, dissociation occurs out of trauma and by force as Howl felt obliged to change his shape, and it happened rarely by his will. Yet, the less traumatized Howl treats it, the more frequent fragmentation occurs until the true identity is lost within another. Howl, out of war, is losing the power to control his power, which presents part of himself. Simultaneously, his humanity is lost to a monstrous, inhumane fragment of an identity he no longer recognizes.

Howl not only shifts shape but also completely changes personality in different facets. This idea reflects the psychological dissociation that motivates the emergence of alters and multiple sub-personalities. Some children, after a certain trauma, tend to develop a dissociation pattern, which is manifested in their identity fragmentation. As Blackwell stated, Howl had blackouts while turning into a raven, which caused him gaps in his memory. He could not tell Sophie about his past. He seemed confused and disturbed when remembering the past, but his suffering appeared in his alter fragments, the one with orange hair and the monstrous one. In each dissociated self, there is a change in voice, style, behavior, and manners, just as Blackwell indicated dissociation.

Sophie, on the other hand, experiences forced dissociation out of her curse, and she cannot decide how she can be seen by others. At the very beginning of the curse, Sophie could not even voice out her issue and gave up on the idea of regaining her youth. With time, it turns out that her confidence can break the curse for seconds, and this idea revolves around temporary fragmentation and dissociation and appears even more clearly than in Howl's case. This, similarly, adds a different layer of explaining identity fragmentation and dissociation through this character, which lies in being forced to suffer from swings and shifts in personality. It was never Sophie's choice to get older and younger at the beginning; even when reminded of her worth and beauty by others, she still gets her changes in voice, looks, and identity in general. It was not until after a long healing journey that she could break her curse.

Hayaat's fragments are clear through her social interactions and daily choices. Even the stream of consciousness in the novel reflects the fragmentations. There are multiple personas, including the outer character and her inner self, a different character when she is with Samy, and a special fragment dedicated to her grandmother. The author aimed to reveal the fragments in a chronological disorder where different nuances were embedded through different narrative points. The fragmentation of land and its multiple layers is also a thing, as Palestine is fragmented into two parts, and the Palestinian part itself is fragmented into smaller fragments by the Israeli checkpoints that do not permit any unity. Such external fragmentation affects the inners of Hayaat and Samy in this context, and they end up feeling the disorder of their country and its alienation.

4.2.1. Textual Fragmentation

Texts, their aesthetics, and stylistics contribute to marking the character's fragmentation, either using certain words instead of others or through structure and punctuation. Since this chapter analyzes expressions and deeds in different titles, this part focuses on the extra-textual additions that are not previously mentioned. However, this title is

challenging as the case studies are different in nature; one is a pure text as a novel, and the other is a film adaptation. Throughout this research, this is the only challenge regarding *HMC*; however, the idea that a film is based on a script, a text in its nature, permits analyzing the textual fragmentation through its vocal or visual representation.

As stated in chapter two, literature also portrays dissociation through various techniques that fall upon the text to show it. Ellipses are a literary device used to reflect the confusion and gaps within the character's brain. In WTSHAN (page 119), while waiting on the bus at a checkpoint, ellipses are seen in the text to refer to the time lapses of five minutes. It indicates the lack of patience, the suffering, and the fragmentation by the traumatized war passengers in general, and Hayaat in particular, where trauma haunts here, and the narration pauses for an instant. Thus, ellipses indicate that Hayaat starts to lose touch with reality out of the external pressure and starts calling her inner traumatized fragment triggered by the checkpoints.

In HMC, logically speaking, ellipses do not appear on screen, but their effect is revealed and can be detected. In the shifts between scenes that require long pauses before moving to another section, ellipses can be felt. For instance, Sophie, in the scene where she is outside thinking of her insecurities and crying under the rain out of Howl's dramatic behavior over a change in hair color, there is a pause of her under the rain before returning to the old lady's shape (47:40-48:10). This very detail is also an ellipse that led to a pause between texts, a part that needed more as in a gap; this part is proved and supported by the visual fragmentation of Sophie, who lost her younger phase to an elder look.

Dashes are another form of textual gaps; they can reflect the non-fluidity of ideas and words, the hesitation, and fragmentation itself. In the novel, the following passage is concerned; "– a cupboard door crashes closed – 'we can reschedule and have it at her place. How' – *thwack* – 'dare' – *thud* – 'she' – *slam* – 'miss the point?'" (Abdel-Fattah 160). Dashes link words together, but still, they mark the fragments more, just as a reflection of the

multiple fragments in an identity linked to one person. Here, texts contribute to portraying identity issues and crises. The dash has been used throughout time by many authors, Emily Dickinson in particular, but each author had its own goal for using it; for Randa, it aimed at translating some temporal ambiguity where ideas are more chaotic than usual, which in itself reflects the symptoms of dissociation.

If the non-fluidity of ideas is an aspect of textual fragmentation, then it is present in HMC. Howl, in one scene, when he transforms into a monster, mainly when Sophie has a dream-like vision of asking him to reduce the shifts and protect his humanity, he appears to talk nonlinearly. Howl was struggling to utter words, but there were no long pauses or any fragmentation; he was already in his monstrous fragment but trying to recall the human ability to speak (1:14:02-1:14:13). So, the chaotic state of his mind made words appear with short pauses between them which indicates in the use of dashes. These dashes and this textual fragmentation portray the difficulty in linking psychological fragments, proving the powerless fragmented mind in controlling dissociation.

Intertextuality is also a form of text fragmentation; it interrupts a narrative's entity with another's identity. It is another form of reflecting dissociation where the focus shifts and it makes readers recall other works or be curious about them. It is put on purpose in the selected works, as explained in the previous chapter. It reflects childhood memories and places them in the referencing context where they appear out of nowhere but majorly impact the text. It shows the number of influences a child's identity is built on, where cartoons or any childhood shows and songs construct the self and stick to the mind; such memories are interrupted by trauma, and they appear variously in narratives.

4.2.2. Chronological Fragmentation

The chronological fragmentation lies also in Sophie's age; she was a young lady at the beginning of the story to an old lady after the curse. However, when she gains confidence, she becomes young again, then old when she loses it. Her middle-aged self emerges between

the two times of her age, leading to the last version of herself as a young girl with grey hair, where she becomes a hybrid. In this sense, time and age are reflected as a state of mind controlled by trauma, memories, moods, and confidence.

The narrative's fragmentation lies in its postmodernist orientation. At the beginning of the story, Howl informs Sophie that he has been looking for her everywhere, which is odd enough for her as she has never seen him before. By the end of the movie, Sophie asks Howl to look for her in the future (1:47:19-1:47:32), which gives a sense of a chronological distortion when the beginning is a continuity to an end. Such fragmentation occurs to the traumatized, especially at times of war, when they do not feel time properly. Some people may struggle with déja vu moments or total alienation. Such fragments are caused by the dissociation out of time to escape the current situation.

Howl's young heart in a grown-up body gives a hint of chronological fragmentation as well, which refers to the inner child. This nuance concerning chronological dissociation helps even in classifying Howl as a child instead of an adult. The time when he lost his heart to Calcifer's curse, time did not only flip; it kind of froze. This idea embodies the halt in time concerning trauma, many traumatized children find it difficult to move on the shock and end up stuck in a certain temporal sphere. This time, imprisonment is not out of choice; it is rather imposed by the brain as a mechanism of fear to avoid other shocks.

Flashbacks, when Sitti Zeynab narrates the stories of her past, her home, and Palestine, are also chronological fragments. It specifies different identities and marks various personas. The identity of Sitti Zeynab, who used to live in peace, total freedom, and joy in her house up the hill, watching the whole village from the window of her kitchen, is not the same fragment after forced displacement. As time passes, the grandmother becomes but a living corpse on one bed at her daughter's small house. All she does is wish and stick to a past that cannot return, to a home that is no longer hers and a land that its colonizers do not even recognize. After losing many children to death and others to displacement and exile, the

grandmother's entity is bound to trauma and the loss of Joy. "I hated the Arab countries, the traitors. I hated Israelis. I hated the United Nations. I hated the West. I hated the East''(43); hatred is her new persona.

Hayaat's mother turned from the crafty woman who sews all the time, cooks delicious dishes, and throws lavish dinners to family and friends in her own land in the past, to the woman who lost it all to colonialism and curfews. Her chronological fragmentation after war trauma and the loss of land made her addicted to cigarettes. An overweight woman who could not cease thinking of the past, who became harsh enough to face the truth, who no longer cares about the curtains of her house or the dishes she cooks for her children as she lost her home and the money to be a creative mother again. She became more of a woman with anger issues that burst out of her mouth in hurting words to others if she is not putting a cigarette in it. Time made her a different identity.

The father, as well, is bound to his past, and time fragments him more than war itself. But his mechanism was silence. "'A nice laugh?' I say in disbelief. 'I never hear it.' (52). This is Hayaat's reaction, acknowledging that her father actually used to laugh and an extra argument that war took his sense of humor away. "They aren't tender with each other anymore'' (56). Hayaat blames war for her parents' distance; they grew apart during times of the war, which succeeded in settling inside their homes as well. Mentioning adults in this part is bound to the fact of narrating their past versions of the self which proves the chronological fragmentation.

4.2.3. Psychological Fragmentation

From text to time, The psyche of characters is fragmented. For instance, The tone of Howl's voice holds agony within; he seems devastated by the destruction of the nature of his own country, and he reminds readers or watchers that war is indeed terrible. A whole nation from south to north is destroyed and burnt. This passage can refer to the double impact of war on the colonizer and the colonized; if considering the theory of Eugene Euyong, the North is

considered the center, and the South is the margin. In such cases of war, even the powerful witness loss, no one is a winner in any war, even if they initiate it.

> This war is terrible; they burn from the south coast to the northern border; it's only flames now … my own kind attacked me today … some wizards who turned themselves into monsters for the king … after the war, they will never recall they were ever human (42:00- 42:33).

Howl smirked while stating that his own kind attacked him that day. Human beings are highlighted to change in nature in this passage; they turn on each other, and they strip out of their principles and manners, as in whole new fragments. It was kind of shocking to him that people in war, if they are fighting for the protection of their own kind, for patriotism or nationalism, then their priority is protecting every single one of their communities. However, this is not the case, as throughout the movie, there are parts where a soldier harasses Sophie from his own city, her sister turns against her, and the wizards try to assassinate Howl in the middle of a battle against their own kind. This is a form of a change in nature that attacks and shocks the psychological state of all the citizens out of betrayal. Howl hints at the reason behind this national betrayal: the king.

By the king, authorities, people in power, politicians, presidents, and every person in power is referred to. Miyazaki opines that some people are turning themselves into monsters and give up their human nature just for the sake of obeying a higher authority, which is a truth in wars where counsellors and whole government members agree upon a decision of their ruler out of inclusion and flattery, forgetting about the horrors of war and its immense destruction. It might also be out of fear, as those who disagree might be beheaded or excluded. The greed growing inside people often makes them forget about the existence of billions of other people on the same planet, turning them into monsters that care only about their own goals. This proves that giving up manners can also strike dissociation in people, as

ignoring stated mistakes makes the mind absorb them as norms when people can get crueller day by day without even noticing.

Another element is highlighted: people after the war are hardly the same, and they will forget their true selves before the war. This has often been highlighted to the traumatized innocent beings throughout the work. At the same time, people who inaugurate war, participate in it, rule it, and cause it, though in power, are themselves manipulated by war; it adds more cruelty to their nature. This prevails the monstrous-like behaviors and the longevity of this state of being, which generally veils their humanity. Once a person indulges in a zone of evil and darkness, it becomes harder for him to recover; hence, though they are the trauma themselves, they are affected as well as their victims.

Calcifer says they will regret it because they will never change back into humans. “I must return to the powers whenever summoned” (41:06) is an oath made by every wizard at the wizard academy, as Howl explains to Sophie his obligation to accept the kings’ invitations. This reflects the treaties and obligations strict by people in power, with oaths and obligations they cannot reject or refuse. As Sophie convinces him to see the king and tells him that the war is pointless and he cannot be part of it, he sighs, saying, “You obviously don’t know what these people are like”. Sophie complains: “But he is our king, why won't he listen to what we his citizens want” (41:30). This passage is a criticism of governments and an antiwar reminder to all of those in power. Rulers rule actual people, and the last thing they can do is keep them safe and listen to their wishes, yet some of them choose to imply a collective identity fragmentation that scars every civilian.

In WTSHAN, Hayaat and Samy are shocked by the fragmented psychologies of those who seem at norm with the Israeli’s oppression. Some people live with Israeli passports, like those in Djihan’s husband's family. Despite the identity loss in this sense and the psychological confusion of belonging, people accept this sort of betrayal. If a person is a genuine Palestinian and is against colonization and its violence, it should be forbidden for his

mind to accept an Israeli passport just to stay in his land; many Palestinians prefer jail or exile over nationalization. For example, this group is named 48 Arabs, as those who have grown to accept Israel and selected the Israeli part of Palestine as their land to avoid war and its dangers.

This detail embodies what dissociation is. War trauma led fear to grow deeper in the hearts of some Palestinians. Instead of suffering in the refugee camps or immigrating abroad, they become Israelis. The paradox is shocking in itself, yet, these fragments emerged out of the fear of death as to do anything to be safe, even if it is betrayal.

4.2.3.1. Fragmentation of Sophie

Sophie is one of the characters with a shifting identity. Her identity fragmentation is portrayed throughout many details, both on an internal and an external level. This title focuses on bringing out Sophie's fragments. Majorly caused by trauma, war multiplies the nature of her dissociation.

At 1:21:11, Sophie says, "This place is gorgeous; it's like a dream." in this part of the movie, Sophie seems to see through the mind of Howl once again, and this strengthens the bond between them that she is very confident and gained her young self. This time, the decision was made by Howl in his state of mind and not weakness, so the view was well organized and beautiful, unlike the chaotic scene she had walked through the previous time. This reflects Howl’s readiness to talk, confess, and start his therapy, not as Sophie thought.

Sophie was afraid that he was leaving and that this was his farewell. Sophie's identity fragmentation is extreme in this scene as she shifts in the neck of time. Sophie, in 1:22:03, gains back her young fragment and persona, as she is side by side with Howl and very comfortable with his company. In one minute, at 1:23:08, Sophie becomes an old lady again as she feels that Howl is leaving her. This identity swinging is not because of the curse but because of her troubled psyche. In this case, she did not blame his monstrous fragment for his loss but blamed herself instead and thought she was not worthy enough for anyone to stay for

her.

Sophie appears in a middle-aged woman fragment when the witch of the waste tells her she seems in love (1:24:43). This fragment appears when Sophie is in the norm of feelings, not in the extreme sense of states. She is at stake but still sage; she has confidence but not a full one. Sophie represents the typical human being in typical days, neither confident nor troubled, only confused by life. This is the fourth version of Sophie in the story before she ends up with short grey hair, young with a touch of elderly.

Howl tells Sophie about his childhood loneliness in his uncle's cottage (1:22:06). It surprised her that he was raised alone as a young boy in the middle of nowhere. This hints at the absence of his parents or caregivers from his life, except for an uncle who permitted him to stay in a beautiful, cozy cottage to study, but all alone. This is the earliest trauma by Howl, even before his deal with the demon happened again out of the absence of adults around him to prevent the incident. Howl's enthusiasm degrades after he notices Sophie's low reaction. She believed that Howl was voicing goodbye through his past deeds, and this motivated her old fragment to occur. Howl assures that he wants them to be comfortable, which refers to the fact that he finally feels he has a family to protect even if he leaves forever. He even thought that Sophie should open a flower shop with all the flowers in the garden. This is a reference to dissociation and that survivors of trauma do not entirely lose their humanity or feelings at once. Still, episodes of different emotions appear and disappear without any control.

Sophie's mother visits one day, all of a sudden, and she seems to be the exact representation of Sophie's sister. Her mother seems younger than her and is portrayed as a beautiful woman. She informs her daughter that she is married again to a wealthy man, which means she has been married several times before, and they are not close enough to interfere in such decisions. Her mother asks her to reunite with her and tells her she can stop working as a cleaning lady based on Sophie's appearance in Howl's house. This convey the weak

bond between the two and how Sophie's mother was not present enough in her life, which is not very different from what happened to Howl.

However, by the end of the scene, the reality is way worse, and it is revealed that the witch Suliman sent the mother to put spells on Howl, and she used her daughter as an excuse to reach him (1:29:11). Hence, the betrayal of parents impacts even more than their absence. Sophie did not reveal any reaction to this fact; maybe she is used to her mother's behavior, or her brain denies this reality and chooses not to dwell on this matter. Yet, her inner suffering and lack of confidence sources were slightly revealed by such information about her mother.

Markl finally finds a family, and he is afraid that Sophie will leave. He is a child character who is possibly an orphan as well. He is the apprentice of Howl and learns witchcraft under his guidance. Markl soon gets attached to Sophie since he accompanies her all the time. The child's need for parents and siblings around permitted the attachment issues to be revealed once he saw Sophie's mother offering her an opportunity to reunite. In this scene, the child puts aside his adult-like behaviors and cries for Sophie to stay with him and never leave him, as he loves her infinitely. A sudden fragment that seems to emerge out of love and fear, yet it might have a source in the past trauma of a caregiver who left him before, and war made it even worse since no one would be around to protect him.

"I'm done running away, Sophie, and now I've got something I want to protect, it's you." (1:34:47). Howl completely loses himself into a monster in war to protect Sophie as dissociation makes him give up his nature. Sophie's hair was the cure for Calcifer as she fed him her braid. She even dived into the darkness to look for Howl, which is similar to jumping into the abyss (1:44:14). The darkness was Howl's unconscious mind; she saw projected visions here and there that were glimpses of his past, and she realizes soon later that she is in his past saying "I know where I am, I'm in Howl's childhood". Howl went to Sophie; although Calcifer and his heart were not with her, he still got back to her as if a response to her call when she said find me in the future; she is his refuge. "It's so warm and fluttering like

a bird", ‘it's still a heart of a child” (1:41:09). Trauma halts his development and fragments his existence. This paragraph aims to state how sacrifice is needed to heal dissociation, yet it can also cause it.

4.2.3.2. Fragmentation of Samy

Samy witnesses different fragmentations. His strength overcomes and hides his weakness. His rude persona appears whenever adults are around as if he is triggered by their weakness. He blames them for what is happening in the country and what happened to his father. “Samy stands, pigeon-chested, staring at the soldier as his papers are scrutinised” (124). Despite his young age, anger amplifies his energy and powers whenever he confronts the Israeli soldiers. The past trauma of his tortured father makes every soldier seem alike when he refuses to express any weakness next to them. This mechanism has been witnessed by children in war zones who no longer fear the colonizer; they challenge them instead.

In front of the colonizer and soldiers, he becomes fierce and full of vengeance; for a child, he obtains a lot of guts out of the grudge he holds for the people who took away his parents from him; he even sees no good in any of them, even the human rights activist. He yelled at a soldier who asked him for the reason behind his traveling without his parents by saying, “Because you killed one and imprisoned the other” (124). Despite his Piercing stares, his hands keep trembling as Hayaat notices, so this identity fragment is born out of fear, yet he cannot fully hide it.

Children can find refuge in people who make them feel comfortable, and their dissociation disappears for a while. “Samy can be stubborn with everybody in the world except me” (130). This highlights Samy's soft identity fragment when he is with Hayaat. He does not feel challenged or triggered; he feels safe and normal enough to act like a child. He then loses all his other fragments and naturally turns into a good boy, a helpful one who would challenge the colonization and checkpoints to bring a jar of soil for her grandmother, only to make her happy.

Another persona emerges when the memory of his father passing seven years in prison appears. He takes Hayaat with him and lights a candle for his father in the Grotto, a very sacred place where the Christians believe Jesus was born (162). This shows another fragment: the idea of his father and his deeds, which he keeps blaming throughout the narrative, is sacred. “I suddenly understand that there is dignity in being able to claim heritage, in being able to derive identity from an olive tree, a rocky hill, a winding mountain road” (128). Hayaat brings out the link between identity and land, the ecosystem being an identity fragment itself, just like the Grotto. An identity fragment linked to nature when a taken land reflects an identity that shows pride and provides energy and power only through thoughts, memories, or faraway stairs, as in the case of Hayaat looking at Jerusalem.

4.2.3.3 The Loss of Identity

Dissociation and identity fragmentation in characters, out of trauma, leads to a loss of sense and, consequently, a loss of identity. “This is so bad, you’ve gone too far” (1:11:30). Howl is back from the battle against the king’s army, with Suliman’s witchcraft and spells in his monstrous state, in a transparent state. His raven-like persona is already stated, but the fading look was a first-time appearance in the movie. He became a see-through shape with a lower head; Howl seemed to nearly lose himself completely. This new self emerged out of reaching the climax of his strength, and he lost most of his humanity in his last fight. Being attacked by the king’s soldiers themselves and his first counselor drained him the most.

The feather of Howl’s raven fragment faded once Sophie touched it (1:11:48). The fact that parts of him are already disappearing is highlighted in this very nuance. Parts of the whole imply the slow death or disappearance of the whole identity. He was bleeding as well, as a symbol of the injuries that are caused by war and the weakness implied on him. Blood is a sign of sacrifice and losing parts of the self with a feather. This idea supports and explains Balaev's theory, stating that trauma leads to fragmentation and that the latter can destroy

identity (Ganguly 44). The fading is the second phase after the division of Howl's identity, which is a step toward his doom.

Even Howl's room was no longer the same (1:12:47); it turned into a cave with many objects. His room, meanwhile, can be a reflection of his unconscious and the first glimpse of Sophie inside his mind. It reflects too many bottled things that may symbolize many memories and facts. There are candy bars for childhood, elements of witchcraft for his wizarding, jewels, swords, toys, letters, and other hidden elements. The chaos that Sophie was walking through trying to find Howl reflects her journey to finding his truth and breaking his curse, full of puzzles and pathways. It reflects a fragmented mind.

Soon after, she ended up in front of two ways, still filled with objects as a continuum to the previous scene. One of the paths had a breeze of air coming from the outside towards Sophie. Thus, she took that way, leaving the other aside, maybe for other returns. She found Howl completely as a beast who asked her to go away and left in a nutshell. Yet, she woke up and believed this was just a dream. This could be a flashforward to what would happen shortly. Also, the dream could be just an allusion caused by Howl's spells, out of shame for his monstrous fragment and the fact that he was not ready yet to let her know all his deep secrets, so it is his coping mechanism.

The day after, Howl takes a hot shower and shows up as the most energetic version of himself throughout the story; he looks different and younger, with a different, fresh style. He started casting spells to move the house in another direction. His fragment was bright, yet since it came after nearly fading, then, denial is omnipresent in this persona. He tried to prove to everyone that nothing was wrong and everything was perfect. Or maybe it was not part of his intention; the dissociation fragmented his memory and forced this version upon him.

He showed a very loving side for the first time. Howl cloned Sophie's home in detail, including the yard, to make her feel at home. He aims to organize the house for the first time and move the clumsiness of the castle away to help Sophie and create more space for the new

members of what he considers a family. After sneaking to his unconscious, Howl made another portal to reveal another fragment of himself to Sophie, the portal was a way towards his childhood, a bridge to his memories. The reason behind focusing on Howl instead of the other characters is how accurately his fantastic state resembles the loss of identity.

After he stops the battleship, his hand transforms into a monstrous fragment. This refers to the emergence of hybridity, as Howl no longer shifts between the two, but he could become the two fragments simultaneously, out of control. Based on childhood trauma, identity fragmentation for monk Medardus's pathology is more termed the Doppelganger, which refers to an extremist fragment of the self where the fragmentation alters from several fragments to two major selves (Sutterlin 87). For instance, the monster was Howl's doppelganger at this point.

Other characters from both narratives did not reach the level of losing identity out of fragmentation. In this sense, this section was dedicated mainly to Howl. Out of Howl, Sophie, Hayaat, and Samy, Howl was the more involved in war. Despite his physical appearance, he was also the one with a child's heart beating out of his body. He was the only one with no family around, not even evil relatives. Such details led to the acceleration of his loss of identity.

4.3. Child Character in War

Characterization in these selected works reflects a lot of truths concerning identity. They aid in defining the fragments and placing trauma. For instance, the analyzed characters are all protagonists and major characters in the stories, such as Howl and Sophie or Hayaat and Samy. However, their heroazibality is not fully portrayed in the traditional sense or the usual children heroes and protagonists; they are a multiplicity of facets, a multi-characterized character for each one of them. It is up to the point that despite the existence of antagonists in the narratives, fragments of each character are also its own antagonists.

More precisely, the protagonist, Howl, does not take this fact as a title; he sometimes transforms into his own antagonist through the monstrous fragment. Sophie's older self is also her antagonist in many situations. Hayaat and Samy, in a more realistic context, have low self-esteem and sad phases as their antagonist who put them to a halt. Trauma is each character's rival, a defined part of him/her. Identity fragmentation, then, is portrayed in the form of persona in each character in literary works. Each persona is a reflection of trauma, which keeps it the backbone of each characterization.

The nature of these characters can be directly perceived as round characters, especially with all of the curves in behaviors and personalities and the psychological development from one state to another. Howl, the heartless, became fully hearted, old Sophie regained her youth, Hayaat got strength from a handful of soil, and Samy finally lit a candle for his parents. Yet, at a different layer of narrative, each character is but a representation of many ideologies, to several situations such as wars, but more importantly, to children. Henceforth, these characters can be considered flat in a sense. The fragmentation also touches on categorizing a character from being round and flat variously at different levels.

4.3.1. Heroizability

Being a hero of a certain story is a systematic process that authors carefully follow. According to Taha, heroes in the postmodern era, the exact era that both selected narratives belong to, are actant characters (39). For instance, Howl, Sophie, Hayaat, and Samy are not people-like characters but actants or paper identities who are made to portray or reflect a certain idea or theme. According to Taha, such characters are in one layer made with all the human-like aspects, with names, physical appearance, personalities, and even traumas and dissociation. However, on a deeper level, these heroes are actants who deliver and represent childhood during war.

In this sense, many critics claim the loss of the literary character as mainly a story's hero to the focus on purpose and greater ideas. Heroizability in such works is not a matter

that links events together; it reaches the outside of covers and brings societal issues in, not through events but through protagonists. Howl Pendragon is a character who represents the child of war, mainly the forced children who are obliged to fight in wars they do not believe in. This portrayal puts the idea of war in question through characterization. There is no anti-war wave directly portrayed in the movie, but Howl himself and the loss of his own identity pass the idea and Miyazaki's stance properly. Howl, then, is an actant who helps illustrate an argument by the author and many people sharing the same anti-war themes.

At the same time, Howl is a paper identity of children who lack caregivers or have ignorant parents and relatives who withdraw their responsibility for raising a child. Howl, and the fact of losing his heart, symbolizes every orphan who has no protection and can be involved in a deal with a demon, which can refer to children being accidentally involved in pickpocketing, drugs, smoking, and prostitution, only a few to cite. The identity fragmentation embedded in literature helps in the emergence of a multiplicity of actants and, directly, a paper-identity fragmentation that gathers a set of opinions and ideologies via an individual character.

Sophie, as a female heroine, is a different actant in the narratives. Sophie presents the young girls with low self-esteem, those who struggle with their beauty and physical appearance compared to the settled beauty standards, and those who lack appreciation and social status out of their looks. Her curse was already existent within herself but was revealed via her looks. On the other hand, she represents the caring partner who helps heal others, who still manages to care and heal despite all of his own struggles. She found peace even at the worst times of war, in nature, doing chores and taking care of her new family. Sophie is an example to those who are at war and unable to avoid it yet can have moments of being and relaxation if they tend to find them.

Hayaat, the protagonist who, unlike the previous heroes, presents a particular category, with Samy, which is the Palestinian children, who are definitely at war. These two

actants are majorly a reflection of some of the Palestinian children, those still with homes, and some family members. Their daily burnouts and adult-like discourse are some of the facets lived by the Palestinian juvenile. They are settled in a realistic context with real places and events to add more to the power of ideas and the accuracy of their lives. Both of them portray multiple ideas accordingly; Hayaat delivers the image of the Muslim child, whereas Samy is a sample of the Christian one. Being friends reflects the friendly atmosphere of Muslims and Christians in the Middle East.

Hayaat presents young girls at war with scars and a blurry future. Samy is the child at war who has dreams of becoming a famous football player while not even certain of living another day. They act as glimpses of hope as much as they are glimpses of reality at war. In both of the narratives, the protagonists are actants of oppressed groups in society, mainly at a time of war and active examples of childhood war and trauma, not monolithic as Taha has stated, but more a fragmentation in paper identities.

4.3.2. The Power of Naming

Le Rouzic reminds readers that naming adds individuality to a character (1). He opines that even family names reflect a character's identity (1). This is a trait in the selected protagonists, as their names give them a sense of individuality and complicity in their behaviorism. Nilsen and Nilsen say that the visibility of contemporary works can be linked to naming, mainly what they term “edgy” naming (xiv). In other words, a name like Howl can attract readers for its uniqueness and trending vibes; Hayaat, a Middle Eastern name, is edgy and attractive to young Western readers as even its pronunciation can increase their curiosity.

Hayaat, as a word, means life in standard Arabic and is a ubiquitous name in the MENA region. In a novel full of death, Hayaat gets a second chance to live, aiming at reaching Jerusalem to make her grandmother live longer. She dreams of life and can find it with her. Instead of portraying the name of hope, Hayaat was itself hope. The selection of this name is not random; in Palestine, life itself is a dream and a doubt; people wake up uncertain

of their existence and unsure of their ability to live one more day. Death is more common than life in Palestine in specific, and the colonized areas in general. Hayaat is the axe of the novel, as everything is based on life vs death; if war is death, then Hayaat is the other side of the dichotomy.

A name such as Hayaat can be considered taboo and a challenge by the colonizers. For Israelis, to name a child Hayaat may seem more like a challenge to kill this child. This may explain the continuous deadly situation this child character has been through. The reader can keep reading with the question in mind: will this Hayaat be alive throughout the whole narrative, or will she be dead? This very question is answered positively, that despite all of the atrocity, the author unveiled children's deaths throughout other characters like Maysaa, but could not bring Hayaat to her death to keep the glimpse of hope for readers. Intersubjectivity affects readers, especially the young ones, more than expected; if Hayaat dies by the end, then fear would settle in the hearts of little Palestinians who challenge death daily.

Samy, on the other hand, is an Arabic name that refers to a transcendentalist, a person who has a high value and level, which portrays the Palestinian children. Even though Israelis abhor Palestinian children as they represent the future of a nation they aim to purge as soon as possible, Palestinian children still manage to have a very important value as much as the old generation. They represent the continuity of Palestine. Yet, Samy can also refer to or be close in pronunciation to Semitic in Arabic as a direct declaration from the author that children are not anti-Semitic or racist or anything like that to deserve what happens to them. Even Arabs are Semites[5] in origin, and Israel is being anti-Semitic in its deeds.

[5] They are people who belong to Semitic origins; people often refer to the Jews as Semites forgetting that even Arabs are Semitic and cannot be termed as anti-Semitic (Lewis 16)

Names matter in HMC. Howl, as a word, is the sound of the wind, and it refers to his character; it can be cool, as in a breeze, and it can be warm or cold, as much as it can be violent and stormy. Howl was his own wind, sometimes heard about, feared yet not seen; he was, to a certain moment, invisible and hiding; all people know about his presence in a moving state. Howl's existence resembles latent vulnerability to a high level; it is there but unseen, and it is important to recognize yet neglected. His name, then, overshadows his behaviors and personality in the narrative in its trauma and fragments.

As a name, Sophie acquaints readers with its antiquity and originality, which might be considered edgy by young readers unfamiliar with it. A name that emerges from the name Sophia, a symbol of wisdom for the Greeks, perfectly fits the criteria of Sophie as a character. The young girl is cursed by an old lady, acknowledging that the elderly often represent sanity and wisdom, a major element in her characterization. Names here serve as prior narration that informs readers about certain characters' features; names are more like axes. Calcifer is also a reference to Lucifer; he is a demon, and his name is derived from Satan's name, which makes it a prior hint to readers that this creature named Calcifer is a demon.

Dunya is the makeup artist who gave Hayaat temporary happiness when she hid her scars. Dunya is another name for life; it is even a completion to it as mentioned in the holy Quran as el Hayat el Dunya (Ali'Imran, ayah 184) and many other verses, which means the lower life, or this temporary life that ends eventually and is replaced by the higher life, the real eternal life. Dunya is a sample that simplified the look of Hayaat's scar; she thought it was not a big deal and could be fixed. More specifically, she reminds readers that any matter in this life is just temporary and can be fixed, if not in this lower life, then in the afterlife.

Names add to the character, shape it, and narrate its destiny in the story. Children reading books about war recognize many secrets through the names of characters. In the two selected works, names drifted from trending and edgy to deep and representative of trauma

and hope. At times of war, people tend to name their kids promising names, especially those in Palestine. Just as in the novel, naming maintains hope more than anything else.

4.3.3. The Way They Look

Hourihan explains that physical appearance is a crucial aspect of characterization that tries to say something about the character (34). He opines that the idea of beauty and ugliness is omnipresent in different contexts, depending on the common and regional beauty standards (194). However, physical appearance also reflects trauma and dissociation; it is a mirror of the inner conditions. This part would focus on how physical traits in both narratives narrate the psyche of child characters.

Sophie has a huge complex on her face that seems to frighten her the most. A child with a death trauma may have insecurities concerning scars related to this death as it is a lifetime mark of the incident.

> I'm startled by my reflection. It always seems as though a stranger is looking back at me. I stare at the twisted, contorted skin around my right cheek, the scarring that zigzags across my forehead. I raise a hand and cover the right side of my face. The left is mostly smooth. Normal. Slowly, I lower my hand and I am a stranger to myself again. (Abdel-Fattah 17)

She continues: "I wet the bed the other night, after another nightmare" (18). These are the remnants of trauma, major symptoms of PTSD. The nightmare is the first symptom that haunts her sleep, next to wetting the bed, which is a physical reaction to not feeling safe; Hayaat no longer controls herself and her deeds at night, as if her unconscious completely takes over her. These are reactions to her physical scar.

However, the scar's features and replacement are not considered random; the author has calculated them. The face of Hayaat can be a characterization that embodies the whole land of Palestine and not just the character. Colonized Palestine is divided into the Gaza Strip, the West Bank, and an area stated as Israel. Hayaat mentions that a side of her face is

scarred, distorted, and twisted, which refers to the west bank where she lives, as Beit Lahem is one of its cities. She explains, though, that the other part is mostly smooth, which means partly distorted as well. The largest part may refer to Israel, which lives a smooth life compared to the colonized areas, but the malformed part is definitely the Gaza Strip. At the same time, she mentions that the scar zigzags her forehead and across her face, which refers a great deal to the Wall splitting the two areas of the colonized vs. the colonizer. The child's face is the representation of Palestine, and her details present the land's reality. Henceforth, land is majorly a character in this work.

Khader is a bully who calls Hayaat "a mashed potato's face" (20-21); hence, she is filled with happiness and relief after the curfew is stated to avoid meeting her bullies. This is a trauma itself to a child that makes her avoid the simplest encounters with people to avoid being bullied. Khader here is a trauma trigger himself who revives her past. Yet, her face remains a shameful element that she does not identify with; in this case, the face is even a fragment of Hayaat that she thinks she does not have to deal with during curfew. War imposes hardships on children, where some restrictions may sound like blessings. Yet, even at home, she is reminded by her face and the incident, not out of bullying, but overprotection and agony of family members.

Nearly everyone unintentionally keeps reminding Hayaat of her scar. Her mother praises her good temper and character but wishes her a boy who will ignore her face, whereas her grandmother prays for God to heal her face. Such acts of love are a whole reminder of her trauma and complexity. "if I hear one more reference to my face, I'll scream" (20), she says out of boredom and madness. There were expressions praising her features and others reminding her of her insecurities. "Sitti Zeynab smiles at me and says: 'Your hair is long and beautiful, *Masha Allah*. God be praised. You have hair other girls can only dream about'' (18). Hayaat is described as having beautiful hair, but her constantly abhorred facial scar and her thin body are often mentioned, making her doubt even her beautiful traits (19). This

confirms how children are fragile in nature and need affirmation more than criticism as they are human beings, and all of their traits should be considered beautiful.

Physical appearance seems to matter more than it should in the Eastern culture where Hayaat was raised. Her grandmother states that losing her beauty with age affects her even more than losing her home (44). Children are raised to what they hear, and Hayaat aches for the fact that the distortion of her face matters more than the death of Maysaa. Deep inside her, she feels so guilty and weak (148). Hayaat admits that when she looks at herself and touches her face, she feels like "a shattered glass" that cannot be put together (169). Such description also reflects trauma; even when healed, the person is not the same. Physical nuances tell personality details about characters in Children's Literature.

Even though the death of Maysaa was tragic enough, the people's pity staring at Hayaat's face made her want to be buried as well (182). Mirrors also trigger the death of her friend as she remembers her face behind bandages and cannot keep her whole body from feeling sick and wanting to vomit (182). This latent vulnerability grew at times and faded at others as Hayaat learned when to use it as an excuse at a time to escape from troubles, just as she did asking help from the Jewish man to drive her to Jerusalem to see a specialist who might fix her skin (147). After a boy from the camp asks Hayaat about her face, her temper swifts and switches to an evil side she did not recognize she had; she calls the boy "a filthy, stinking refugee" (70). After the words ran out of her mouth, she discovered her mistake through the boy's stare, through the pain in his eye. Yet, what she concluded is that there are parts of her she does not recognize, mean and evil fragments caused and triggered by her trauma.

By the novel's end, at Jihan's wedding, something is revealed about Hayaat and her bond with her looks. As Dunia, the hairdresser, arrives, Hayaat is more stressed because she thinks her face can never be fixed. She is the first person to look thoroughly at her scar, not

pretending to avoid it nor exaggerating or mourning its existence; Hayaat oddly felt relief as if this was all she wanted, to be looked at and accepted without any further comment (190)

> 'Hmm, we'll have to use extra foundation,' she says, tapping her hand on her chin as she studies her make-up box. 'Don't worry. I can hide your scars the way I hide my acne. You're gorgeous anyway. Look at your big eyes. And those cheekbones. Just like your mother. Not even the bride has that sort of definition, but that's between you and me, yes?' (190)

The hairdresser compared the scar to acne, which is something Hayaat has never thought of to normalize this cicatrix as any natural skin issue. Moreover, she turned Hayaat's attention to the other parts that were already beautiful. Hayaat, on her way to healing, gained more confidence hearing compliments from a beauty 'specialist', which comforted her even more. This part emphasizes the importance of guidance when it comes to healing, unlike suffering alone, especially for kids. Caregivers must think of simplifying issues instead of amplifying their insecurities.

Samy's physical appearance is not given a lot of dedication in the book. However, some details about his look explain many aspects of his past trauma. For instance, he is described as follows;

> Samy is skinny and pale, his face framed by a heavy mane of wild black curls. His eyebrows are thick and black and hang over his small grey eyes. They say that his eyes were filled with color before the imprisonment of his father when he was six and the death of his mother from a heart attack soon after. (34)

Such description enforces the idea that grief changes bodies. Tears and sadness change the color of his eyes, and children may be extra informed about physical phenomena through this information.

Moving up to HMC, appearance stood out in the observation of characters, as even the curses were reflected through looks. Both Howl and Sophie appeared to have delicate

relations with their looks, going from obsession for Howl to low self-esteem for Sophie. Howl is the first character to trace his journey to his physical appearance before moving up to Sophie.

Howl's physical appearance is a nexus and paramount in the characterization; both Jones and Miyazaki put extra effort into highlighting the beauty of Howl. He is known as a handsome wizard, double-checking his looks and emphasizing his charm, wearing fancy jackets with popping and flashy colors and sparkling jewels to stand out. It is, then, a mechanism that Howl used as a refuge to hide all his weaknesses and embellish the ugliness of his past. "I give up, I see no point in living if I can't be beautiful" (46:42) is a line Howl states after Sophie messes up his hair coloring products, which reveals that he is not naturally blond. Still, it is part of a persona he was crafting to hide himself, a fragment of his identity. Howl's hair turns orange as the image displays, and it causes him a storm of madness that ends up in declaring that he cannot live without his lavish physical appearance.

Fig. 4.1 From Blond to Ugly, a Way Howl Saw Himself

His orange hair directly shifted to black, which is apparent to be his true head shade, but it was quite late as his body started reacting dramatically while he was weeping and grieving over his looks. "He called his spirits of darkness" (47:00- 47:02); Calcifer says that

when the shadow appears, the inner trauma and bottled aching behind his beauty raised to the surface. Other fragments soon appear, and a low state of mind is embodied by him; he starts melting in a slimy, sticky green matter. This very scene reflects the fragile mask Howl was trying to wear and how a tiny nuance made his weakness reveal itself forcedly and unexpectedly. By and large, physical appearance aided in informing the audience about more details concerning Howl's psyche without having to state it in dialogue.

Shadows emerge out of Howl, reflecting his inner thoughts (46:43); his trauma is triggered by the problem he faced with his hair. The issue of hair color seems a norm and not a dilemma that would trouble someone to the extent of madness. However, it seems that it triggered past trauma in him. Markl states that he saw him calling his "spirit of darkness" once after a girl left him, i.e., after a breakup, which has no similarity with a change in hair color. However, this indicates that such external elements work as triggers for Howl, for they question his worth and make him dive deeper into depression.

Fig. 4. 2 The Spirit of Darkness Fragment reflected through Howl's Physical Appearance

Soon after, Howl seems to dive into his own thoughts and disconnects from all the surroundings; the ghostly shapes and shadows on the wall reflect his inner hallucinations and

his bottled fears. His trauma soon comes to the surface and manages to control him completely. In PTSD, any slight detail, even if not conceived as important to others, can trigger trauma and cause extreme emotional damage. This depends on the traumatized's level of energy and patience; at times, the person can be drained enough that tripping can cause a mental breakdown. This very event mirrors how keeping up with trauma is not an easy task because of the unpredictability of its consequences.

When Howl returns home from a battlefield after witnessing the destruction and taking part in it, he seems beyond exhausted (41:00). He appears more like a silhouette at the beginning, a dark shape of a grotesque, out of his bird shape, but also out of his human shape. He was in a hybrid state, drifted by guilt. This is the aftermath of an instant trauma he witnessed, a facet of PTSD when soldiers or people, in general, feel terrible exhaustion. His pain is even more prominent as he is closer to his heart at the fireplace, Calcifer, reflecting both physical and emotional suffering where his own skin feels like thorns and the shape of the feathers is not as smooth as in the previous scenes, all of him hurts as a reflection to instant trauma and its following pain.

Fig. 4. 3 Hybrid Howl after a Battle (Miyazaki 41:00)

Howl, who was nearly obsessed with his beauty, seemed to lose all of his passion, not out of his hair change, but out of war. Wars are known to kill joy, and Howl had no problem becoming a monster just to stop the war, even if it meant giving up the most important aspect of his character, which was taking care of his looks.

Trauma might trigger trauma at the same time, as trauma might be contagious. Sophie could not take Howl's dark abyss moment and collapsed (47:49). She started explaining to him that she had never been beautiful in her life; this seemed like she was blaming him for overreacting, and she burst out crying under the rain outside the castle. This moment reveals that Howl's status triggers her trauma. However, it emphasizes the variation of human beings' reactions towards things. It also leads back to the hardships of dealing with a traumatized person. Sophie has been suffering from bullying all her life, yet she did not react similarly to Howl, whose hair color changed by mistake. Yet, it does not imply that Howl is a drama seeker or a weak person; such an incident can be the last drop he could take concerning all his strength and past trauma; it reflects that he was weeping over many things and not just what happened.

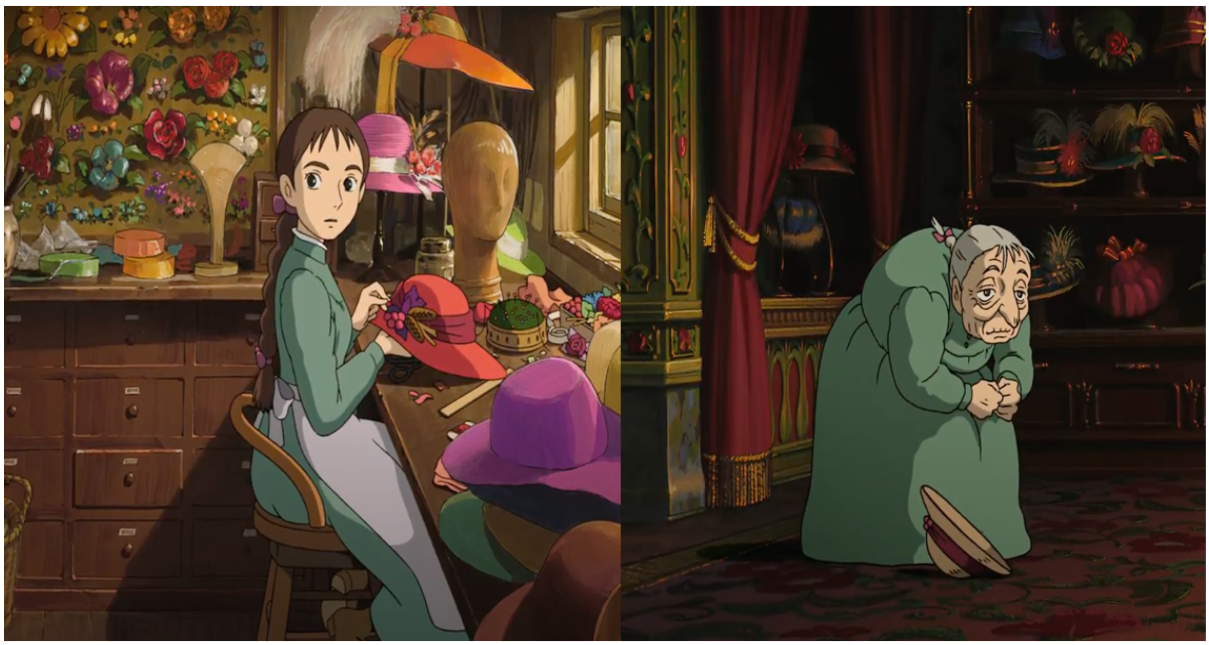


Fig. 4. 4 Sophie's Looks before and after the Age Curse

The picture on the right shows Sophie before being cursed and then her old lady-like curse. Sophie seemed to have low self-esteem, and her curse seemed to translate the inner thoughts about herself. When Howl triggered her trauma, she revealed that she was never beautiful, unlike him. “Sophie, Sophie, you are beautiful” (1:23:08); Howl tries to convince Sophie of her own worth.

Throughout the narrative, Howl’s care helps Sophie gain some confidence; it appears that he always sees her as beautiful and shining, which is why he compares her grey hair to starlight. Sophie shifted between these two looks whenever she gained confidence, breaking out of the age curse and gaining back her youth. .“The nice thing about being old is you've got nothing much to lose” (1:23:19). This expression explains a lot about the children vs. adult dichotomy. Sophie felt better as an adult, not because peace appeared but because she knew she would lose much more as a young lady. Yet, her physical appearance only changed, but her soul remained young.

By the end, Sophie kept the grey hair, Howl his black hair, Hayaat the scar, and Samy his grey eyes. These physical nuances in the characterization show that their trauma is still part of them even though they have healed. Yet, they celebrated themselves better in the best looks they could be. As Hayaat and Samy looked their best at Djihan’s wedding and danced Dabka, Howl, and Sophie finally broke their curses and overcame war. Howl accepted his looks as he regained his heart and no longer used his appearance to control his psyche; Sophie kept part of her experience. Hayaat seems to learn to focus on her beauty traits rather than the scar, and Samy lit candles for his parents, who he cries a lot with his grey eyes.

Every physical trait tells a story, and every traumatized needs acceptance to reach healing. Authors made war and grudges affect even looks, and they reflected the hierarchy and psyche through beauty. Standards also appear depending on cultures and society’s harsh gaze on those who look only at people’s imperfections and how they manipulate their self-esteem. More than any other category, children need to feel safe and accepted to avoid

developing insecurities concerning their looks. Wars and colonizers imply insecurities toward an entirety of races and not just a category; henceforth, literature manages to contribute to reaching these children to remind them of their worth and their perfections aside from their scars.

4.4. Intersections

4.4.1. The Young Enemy in War

"the young enemy" is a concept of children targeted as dangerous enemies by the colonizers (Paul et al. 11). It is also an important term and theme translated into the narratives. Hayaat and Samy have been considered the enemy by soldiers; they were attacked and checked similarly by soldiers as if they were adults or enemies. The idea reflects the future fears of colonization, as the more they attack children, the better their chances of purging the nation are. In HMC, Markl is included as a young enemy, along with Sophie; even Howl, who is considered a child trapped in an adult body, is a young enemy to the witch Suliman.

The idea of the young enemy similarly includes children in war, even if they are avoiding it. Children find themselves protesting, as in Hayaat and Maysaa, against curfews. They are stuck in dangerous situations where they are shadowed and marginalized even when noticed by the colonizer. Like Markl, when he was shopping for groceries with Sophie, there was still a bombing, although kids were involved. More than that, children take the responsibility of fighting back as they put their childhood dreams aside and prepare themselves to rebel.

The concept of the young enemy is portrayed in both works, but there are variations in its composition from realism to fantasy. For instance, the soldiers' feelings towards kids and their adherent gaze are delivered through different details and descriptions. Actions also deliver the concept. Maysaa was killed by a bullet in the forehead in a peaceful protest only

by young people, the oldest among them being 25 years old. The young enemy is accurately and boldly delivered in the realist events of WTSHAN more than fantasy.

On the other hand, young enemies are present but in a completely different manner in HMC. For instance, Markl is Howl's apprentice and his young student who lives with him to learn witchcraft better and become a wizard. However, Howl instructs him to wear a magical hood that helps him disguise himself as an old bearded man. As much as this refers to a state of appreciation and inclusion from adults who visit to buy spells, it is also protection from the soldiers who visit to deliver messages about war, as kids are also considered enemies. Hence, magical disguise and the absence of the picture of a child are the strengths hidden between the lines when it comes to the young enemy; masks are often part of escapism and inevitably reference to fear.

4.4.2. Diverse Children of the Second Golden Age

Both works belong to an era considered the second golden age in Children's Literature. Hintz et al. already highlighted that Townsend marked 1965 as the rise of a second golden age in Children's Literature (225). He explains that it is because of the mass publication of works. The quantity, quality, and content differed with newly introduced themes. With an extra emphasis on media and visual adaptations, both of the works highly relate to this era being released in the 21st century.

Moran celebrates diversity in Children's Literature (77). Meanwhile, multiculturalism is the essence of these selected works. Indeed, the literary works were released in the twenty-first century, HMC (2004) and WTSHAD (2008), when Children's Literature did not celebrate the white race only; races became a norm. In HMC, Miyazaki maintains some of the characters' initial features but adds an extra Asian touch. For instance, Howl is described as a blond in the book by Jones, who has a fashion obsession. At the same time, the adaptation granted Howl an Asian masculinity feature rather than an English one. Howl puts

on long pearl earrings, is very slim and tall, unlike in the novel, and changes his hair color all the time, which refers to the Japanese and Korean male beauty standards.

Sophie is not limited to a fair female protagonist; she is represented as a blackhead brunette teenager who soon becomes an old lady. The representation of the old lady in Miyazaki also resembles the Asian-aged people and not the Western ones. Unlike her young self, she is short, the average height for Japanese people (Tsurumi 157). There are even many people and figures in many colors. There are black-selected characters and servants of the Witch of the Waste and redheads as Markl and the Witch. These colors break out from the original novel and add more diversity to the narrative.

In WTSHAN, diversity is a must. The work already speaks of a non-western setting: Palestine. Arabs are the main element of the novel, Palestinians in particular, with Arab features and customs. The existence of the Jewish race and Israelis enhances the diversity of the novel. Not only is racial diversity introduced, but religion is also present in many ways. There are Muslims represented by Hayaat and her family, Christians included by Samy and his family, and the Jews, both the Zionists and the peace seekers. As stated earlier by Reynolds, these children's books hosted a multiplicity of people, with no racist discrimination being taught to children in their pages (21). If racism is highlighted, it is assumed to be avoided and adhered to by readers as a didactic moral purpose.

4.4.3. What "Post" Colonialism?!

Postcolonialism aligns with this type of literature as the second golden age of Children's Literature rose hand in hand with the former movement. Bradford mentions that many authors of Children's Literature mirror postcolonialism (3). Abdel-Fattah and Miyazaki are included for their focus on war and its aftermath and their antiwar emphasis, which makes them mirrors that reflect postcolonialism. Mcgillis explained that combining a trilogy of identity, history, and geography makes up most postcolonial Children's Literature (1). Such a trilogy aids in categorizing and narrowing down the genre of the selected works.

In HMC, the theme of identity is prominent, though in crisis, when Howl suffers from taking sides in the war and changing his shape to a raven every time he fights in battles. Hayaat, similarly, had an identity crisis, like every Palestinian in times of war. The history and geography are presented differently. When WTSHAN narrates an actual history of an existing country in war, HMC shows the war and history of invented fictional lands. The former is inevitably a tale of an ancient nation called Palestine and the history of a newly born country named Israel on the grounds of an already-existent country. Both history and geography are highlighted. Speaking of identity, more details will be presented later in this research; consequently, only some general themes are mentioned in this paragraph to prove a point.

On the other hand, although HMC revolves around a fictional, fantastic land, it still achieves a land with specifically mentioned geography and a history of a war between two nations, with their history presented slightly in their flags and festivals. There is an emphasis on nature from the beginning; the moving castle emerges from the fog and walks through a green prairie in natural scenery with sheep and Shepherds (Miyazaki 0:30-1.05). Soon after, the mechanic machine-like Castle approaches a village. The village contains a train passing through its streets, leaving steam everywhere. Geography is emphasized in WTSHAN in more realistic details for the reality of Palestine.

This combination indicates the connectedness between nature and industrialization and how the latter breaks the purity of the former. The elements of postcolonial Children's Literature narrowed by Mcgillis are then checked and confirmed in the works. Grzegorczyk, on the other hand, focuses more on "the marginal, the liminal and the unhomely'' (1) in postcolonial Children's Literature. In a state of war, both of the authors highlight margins and focus on those being pushed off by war, atrocity, and colonizers. The narratives mention the liminal and unhomely, as both major characters live in exile and motion because of war.

However, since colonialism is still a fact in Palestine, the novel WTSHAN is not a postcolonial work if postcolonialism refers to a historical era. In 2008, the work was released, and years later, up to 2024, when this passage was written, Palestine was still colonized. However, Bharat eased the process of considering a specific work postcolonial by considering "post" as a temporary reaction: "postcolonialism overlaps with colonialism" (5). For instance, Abdel-Fattah wrote her novel as a reaction to colonialism, and from this sense, it can be considered a postcolonial literary piece. Whereas from a historical point of view, it is far from being postcolonial.

In brief, *HMC* and *WTSHAN* are categorized to fit the analysis and are appropriate to the theoretical chapters. They are both characterized as Children's Literature. Their era is common, and it is the second golden age of Children's Literature. They are indeed postcolonial narratives for several reasons, mainly because they are reactions to war. Hence, the war in these postcolonial stories is to be reviewed next.

4.4.4. The Adult Child in Fiction

Out of the ambiguity children suffer from and the atrocity around them, the innocent, spontaneous childhood traits fade, and they become pretty much alike to adults through Children's Literature. Many themes are revealed, and the genre that appeared to be "childish" reframes the meaning of childhood as an age rank that is exposed to life to its fullest without filtering any truths regarding atrocity. Through the selected works, war is an inevitable event that tries to purge the innocent childhood and barely allows the taxonomy of age to a certainty of adulthood.

Verily, the concept of the adult-child emerges from the analysis, going through the part where trauma is a focus. The child is even more affected by trauma with no protection shield. Henceforth, the common sense and idea between the two works is children are portrayed as adults. An explanation is provided to avoid messing up this section with the concept of the adult-child, which is likely to refer to adults who act precisely as children.

Adult children refuse to give up youth and refuse to mature or grow up, making them dependent on their parents (Dulberger & Omer 11). This makes the current concept utterly different from the one already used. In this research, the adult child is more like an adjective to a child who shows adult traits, the complete extreme of the previous meaning.

Precocious juvenile is more of a proper term to use, but the meaning is ordinary. In Fantasy or Realism, film or novel, war obliges children to grow up at a young age. Howl is a trapped child in a grown-up man's body whose heart is "still the heart of a child," as Sophie indicates in the last scene. Sophie is a young lady trapped in an old lady's corpse. Hayaat and Samy talk just as adults, worry about war, protest, travel, and challenge Israeli soldiers even more than grown-ups. Children are equally traumatized and fragmented; they have to hide their agony and swallow their fear to face a new day; war is so cruel that it seems to take off their childhood and leave them in the quest for identity.

4.4.5. Is There a Palestinian Child?

In this research, Randa Abdel-Fattah states a reality as she refers to Palestine, and the child in Palestine is precocious for a variety of reasons. Literature, in this case, manifests that it is not merely a tool to entertain children but to make them aware of the existence of similar beings, at the same ages, with the same dreams and desires, but are born in Palestine, so they are blamed for their own origins and killed for this sense. Many Israelis say that children Palestinians will just grow up to be members of Hamas, so they are worth to be killed, and there is nothing wrong with it.

Anti-war and the child is a literary movement that is never stated in the mainstream; there are instead minor attempts from authors trying to remind the world of children in warzones. "When the Israelis confiscated our land in Beit Jala we moved to a small apartment in a poor neighbourhood in Bethlehem." (18). Displacement and exile in one's own country is what a Palestinian child lives through. The war attacked the family's social

status, from a big house to sharing a bed and living mainly on savings that would not last long at such times. A situation that opposes human rights by all means.

One may believe that WTSHAN had told all of the atrocities that a child could face. However, events from October 2023 to September 2024, when this paragraph was written, are a different reality. The question “Do you condemn Hamas?” has gained popularity; instead of accepting the reality of the murder of tens of thousands of Palestinians in less than a year, worldwide propaganda asks the previously stated question to anyone who mentions the crimes. It is said that Hamas committed cruel crimes on October 7th in Israel. In a doubtful report entitled “October 7 Crimes against Humanity, War Crimes by Hamas-led Groups”, claims are stated that since then, researchers and analysts have been dedicating all their efforts to psychoanalyze and speak about the trauma of the Israelis who witnessed the incident. The irony is that this report is posted on hrw.org, a website that focuses mainly on human rights.

Two-thirds of the report speaks about the horrors the Qassam Brigades inflicted on Israel and how they terrorized the country. Israel is the country that was declared upon Palestinian lands and consumed every peaceful soul. Then, Hamas attacks can be considered a rebellious movement that happens in every colonized country and is justified by the former’s invasion of the land. Questions of condemning Hamas and claiming humanity do not focus on the fact that the so-called Israeli civilians are the same as those who stole natives’ home and their properties by force, killing most of them and displacing others. The same report mentions, hypocritically, in one last paragraph that 39.000 Palestinians were killed as a “reaction” of the Israeli army. It is just a “reaction”, a term that was never used to justify Hamas’ attacks out of a century of Jewish groups arriving in Palestine and settling in a foreign land that welcomed them when Europeans burned them, those same who call for human rights.

Sources, as shown, are barely faithful to what is seen through thousands of videos on social media, the videos that are erased by the media owners for their stance with Israel. If this is not considered silencing, then what is silencing? If the question of readers or reviewers falls upon the Palestinian child in this section, then the answer is ready. The Palestinian child is dead, more appropriately said, killed and beheaded. If not killed, they are shocked and traumatized with a hundred-mile gaze out of terror on their faces at a young age.

4.4.6. East Vs. East

In this dissertation, the selected works are both incarnations of Eastern views with a Western touch, more or less. Randa Abdel-Fattah wrote her tale about Palestinian children in the English language in an attempt to spread the truth about Palestinian childhood. Miyazaki depended on a Western novel to add his Eastern artistic touch and anti-war themes. As much as there is the Western-Eastern binary, there is East vs East in this research. Literature reflects a lot about belonging and identity. As much as Japan is part of the East, just like Palestine, it is hard to label them both as the colonized.

Japan was once a colonizer as well, and despite the horrors that appeared after the atomic bombing that purged total cities in its land, Japan was a rival to the West. This power managed to invade, colonize, and kill innocent people as well, such as its attacks on South Korea. History does not justify the deeds of Japan, which are colonizing in their nature. Yet, Palestine is a different case. It is a country that was never a rival or equal in power to Israel in specific and the West in general. However, being a holy land made it the target of the British to hand it over to the Jews. In this sense, there is no such thing as joint suffering since some nations never could fight back, unlike others.

East vs East lies also in the inner divisions. For instance, in such bloody attacks on Palestine, other Eastern countries barely react. On the contrary, most of its governments support Israel and donate to its so-called case to invade and kill more children. Their declarations are not as bold as committing that standing with Israel permits more segregation

and crimes, but the truth is already acknowledged. If any person donates to a poor man who also happens to be an alcoholic, it permits this very man to buy more alcohol and get drunk, and during his unconscious state, he kills and steals. Then, the donator has a hand in what happened. This is but a simple example of Eastern governments that donate to sober Israelis who know exactly what they are doing in purging Palestinians, which makes supporters and donors also colonizers and criminals.

The furthest East, as Japan and other neighboring countries, aims to change the global dichotomy and be identified as part of the powerful pole instead of being included with the third-world nations. This literary comparison highlights differences even though Miyazaki crafted his work to challenge the idea of war and colonization, and although he left direct-to-the-point statements ridiculing governments when it came to war, his work was still recognized and celebrated by the West since he did not attack any realistic nation. Unlike him, novels and poems about Palestine cannot even cross the borders and spread worldwide. Randa Abdel-Fattah writes in English, which makes it more acceptable, and also writes about good Jewish people who are against Zionism and writes about a future where religions do not put friendships to a halt. The West considers These ideas acceptable to permit her novels to be slightly recognized. However, those who express exactly what is going on without embellishing its content with extra peacemaking aspects never happen to be known except in the devastated East.

4.4.7. West within East

The results of this literary comparison reach the interdisciplinarity of literature and reveal verities. The adaptation in criticism is not something that degrades or omits the creativity of Miyazaki, but it reflects the Western strong domination even in literature; HMC remains one of the most famous Ghibli works for its foreign and hybrid nature, combining both East and West. For Randa Abdel-Fattah, the same goes for using English as a foreign

language, but the content is purely Eastern, hence, it combines West and East. These simple nuances declare that there is a West in the East.

The Neocolonial powers reach every house and individual to dominate the minds. Eastern culture, in its nature, is collective, unlike the individual Western orientation. Yet, there is division and inner hatred of Arabs and Easterns hating on each other for the simplest things ever. Both literary works did not discuss such ideas for their release dates when times were more peaceful. Henceforth, the current situation differs, showing that Eastern collectivity is fading. Japanese people have a dormant hatred for Koreans, and the same goes for the Chinese and Taiwanese.

Arab East, or the MENA region, is a different case. There is the West in the East in this region; there is Israel within Palestine, continuously moving and land-slithering while no one reacts. At the same time, Arabs fight; they don't fight together or fight back; they fight within. They fight over the origin of clothes and food, Moroccans and Algerians dispute over the origin of couscous, and Syrians and Lebanese fight over Tabule. In contrast, Palestinians fight for a loaf of bread and clear water. The West settled in the UAE, which constructs multicultural cities such as Dubai and celebrates the existence of Israelis and others under the title of peace.

History books claim that most of the Eastern countries are independent of colonialism, whereas all of them are colonized. Being mentally bound and universally limited by an international law prevents any objections under the veil of democracy that go only one way. Freedom is a right and not a gift they claim to give while oppressing Arab and Eastern rulers, presidents, and monarchs from voicing out the limitations each country is going through. The universal claims of peace appear on TV shows but never in reality, where those powerful dominants put the Arab brotherhood to a halt and work more on dividing their unity just by materialistic and greedy individuals that are pointed to rule for ages and maintain the continuity of oppression.

West is deep in the East, distorting its events to the whole world. After the Rafah attacks, no official Western article is written except for questions hidden under the idea of self-protection by the Israelis. Even social media is restricting every post for the reason of not displaying violent content throughout platforms. Such a claim itself admits the cruelty that people are suffering from; beheaded children by random bombs are too cruel to be seen by people in their homes. In the burned tents, different body parts are collected by parents and family members to be buried in peace; even the freedom to die as a whole body is not given to the Palestinians.

4.5. The Child

The child is the focal point of this research, but the child of war has no place in this world of luxuries. Children at war are not considered; they are already dead, and they are "better" dead for colonizers to facilitate all their plans. Indeed, as a result, there is barely any childhood in warzones; there is but the adult child, a young being who thinks mainly about surviving, who dreams of dying a martyr or fears death and dreams about escaping war. Those who live in colonized areas suffering from trauma and identity fragmentation can also end up as body fragments by a random bombing.

If there is any further recommendation by the researcher, it would not be to produce more works on literature about children at war, as it is embellished after all, but directly about voicing more truths about children in Palestine. Speaking about such themes that the West would distract day by day from writing about are the exact things Arabs and Easterns must work about. Muslim identity and childhood are different areas of research that await to be covered more and more. In nations where no force or power is available, pens and minds become the only available weapons, but not a pen or two or even ten can change what millions are writing about to distort; we need to be millions as well to save the child and to save humanity.

After analyzing the works and tracing trauma and identity fragmentation, a major observation is made. The child of war witnesses way more atrocity and cruelty in reality than is portrayed in either realism or fantasy. Although the realistic novel managed to speak about some of the truths, it remained cautious enough to grant publication and avoid restrictions.

4.6. Conclusion

The cloture to this chapter lies in answering one question: is characterization important enough to reveal truths? Yes, it is. Characterization is crucial in convincing the audience of more significant and severe themes, even if most of them are children. From presenting dissociation and identity fragmentation to reckoning the importance of naming and physical appearance, the child of war is portrayed similarly through different genres and across different lands and times. Henceforth, war is a crime, whether justified or not, hidden or revealed; the child is the top victim, having to maintain a strength that they have not acquired yet. Through characterization in this section, literature then manages to lecture the juvenile some facts about reality, even if the media manages to manipulate all of them.

General Conclusion

There is an ongoing stereotype that Children's Literature is likely to be childish. Many scholars have aimed to protect this genre and appropriate its content to only child-familiar entertaining events. Reality, though, suggests another opinion and provides this genre with "unacceptable-at-first" themes; children, after all, are familiar with whatever goes on around them. For centuries, authors have embedded children's fiction with atrocity as a faithful reaction to what children may encounter in real life.

This dissertation targets studying the portrayed juvenile's trauma and identity fragmentation in war zones through literature. It evolves around finding answers on how this specific age-category-oriented genre delivers authentic representations of the exposed-to-atrocity child. Yet, it falls upon the gap of studying narratives from two different literary genres to compare the fantastic versus the real in the case of wars. From a set of research questions, the analysis uncoils ascendingly the layers and discovers the possible answers to be stated.

Children's Literature is a genre emerging with the emergence of literature itself; the research reveals the controversial stance of authors and their rivalry concerning faithfulness in portraying life as it is. Some authors, mainly in the medieval ages, hid under cover of fantasy to include as much cruelty as they could to inform kids about life horrors, brutality, and savagery, but only indirectly to avoid criticism. With the rise of Postcolonial Literature, many writers embrace the impact of war on children and dare to conduct realistic novels describing and narrating their detailed suffering despite the opposing waves of keeping the genre "childish" and innocent.

Soon after, the genre became one of the weapons to fight wars and call for children's rights. Either in realism or fantasy, war was repeatedly presented as the monster hunting children and haunting their memories through trauma and its endless triggers. However, postcolonialism is then confirmed to be just a reaction to colonialism and not a historical era referring to the end of such a devastating ideology just by using "post". Colonialism still exists no matter how international colonizations try to deny it or refuse to admit its continuity through

using terms such as "conflict" instead of colonialism to ridicule the grave situations. Children's Literature of the minor cultures and the oppressed nations became officially colonized and rejected from any mainstream.

The section dwelling upon Palestinian Children's Literature reveals that till the moment, many works are rejected, banned, and boycotted only for containing an authentic Palestinian opinion about Israel and its inhumane deeds in the area. The global accusations hide behind antisemitism and lay the blame on Arabs for being antisemites, accusing Semites of being antisemites! An irony used to prevent raising aware children around the world of what is waiting for them and how some people in a specific spot in the world are torturing their equals of innocent youth. This confirmed more and more that the significant gap and difference in this research is shadowed Palestine in general and its children and their literature in specific; as stated, The axis is Palestine, and the gap is Palestine. This work tracks Trauma and Identity Fragmentation in two Eastern narratives, a trending work, *HMC,* along with a less trending other, *WTSHAN.* The significance, then, lies in showing the unfair treatment of the main literary canon towards Palestinian and Middle-Eastern struggles in comparison with others.

Then, a triangular approach appeared to be efficient in analyzing the works. Trauma and its literary theory, suggested by Caruth, permitted us to analyze the portrayal of trauma in the two works. It causes the realization that trauma is similar, whether in fantasy or realism. The argument supporting this answer is that trauma is something abstract that lies in the unconscious mind; its nature is closer to dream and fantasy; it haunts dreams, contains many hallucinations, and follows odd triggers at odd times. This verisimilitude is closer to fantasy than to realism, yet Miyazaki could portray trauma through fantastic elements and still make sense to readers. Randa Abdel-Fattah also used dreams and hallucinations to depict trauma, and despite the differences in trauma types, the portrayal is quite similar.

Answering the major question of this research is the aim; however, providing answers to the sub-questions will be necessary. First of all, concerning the belonging of contemporary

Children's Literature to the postcolonial or colonial era, the matter is solved. If taking the concept of postcolonialism from the facet of considering every work that comes as a reaction to war as "post" colonial, then the answer could be a yes; one may conjoin Children's Literature dealing with colonialism to "post" colonialism. The researcher suggests the inverted commas to differentiate between the common postcolonialism and the current "post" colonialism. On the other hand, if postcolonialism is the historical era claiming that colonialism no longer exists in a so-called peaceful world, then the answer is no. A work as HMC can be, in this case, considered postcolonial from a free Japan, but WTSHAD can never be so from colonized Palestine. Since the part eliminates generalizing, contemporary Children's Literature dealing with war is not postcolonial as some of them are colonial; it is better to be simply termed Children of War Literature.

The second issue is the global limitations concerning writing, which are valid. Artists such as Miyazaki are allowed to produce anti-war works as long as they use fantasy and states or fight no exact nation or country. Miyazaki uses the global standard rules and remains honest through metaphors and imaginary worlds. On the other hand, Palestinians are not allowed to produce works where they directly attack Israel, especially in the contemporary era. One may wonder how Randa Abdel-Fattah could publish her selected novel; that was a different era. In 2008, as an Australian-born author and not born and raised in Palestine, she could publish her work quickly. However, as a content, she kept reminding people how Jewish people are good and avoided harsh attacks towards all of the Israelis. Yet, can a Palestinian living in Gaza in 2024 be allowed to publish a children's book where they could narrate the dead children? The researcher is certain that they cannot, as even posts on Facebook mentioning the matter are deleted and banned, and a book is even considered dangerous.

Authors manage to counterattack through Children's Literature; appearance helps to say the unsaid. Characterization, indeed, was the missing ring connecting trauma with identity fragmentation that permitted a good delivery of the concepts in both of the works. These

children's narratives prove that even land is a character, and authors use more effort to portray the characterization of each land. There is the colonizing land, which represents the greed to expand and the lust for power, and there are the colonized areas. Colonized lands seem to experience collective trauma, just as individuals do; it is also fragmented and dissociated, and names are essential in lands next to physical appearances. Certain areas are green in nature, filled with native architecture and local culture, and aesthetically belonging to a certain group of people. War destroys the physical appearance of land along with its citizens.

Names are also changed and replaced to imply alienation and displacement. People grow up in streets and towns with names that are suddenly altered by oppressors who invade the land all of a sudden. Even fragmentation is implied as the land is presented in different past, present, and future facets. All are based on the author's choices to represent children in a certain context; however, the difference is that the lands Miyazaki used are fictional, and no one can directly relate to that very place as it proves no existence but a similarity to colonized zones.

Concerning the last question, and as the first part of the question is already answered. Comparing or putting together a Palestinian novel next to another children's literary narrative is essential and possible. Miyazaki's worldwide celebrated narrative appears to be more realistic than the realistic WTSHAN despite being a fantasy. This comparison, of a less atrocity than the contemporary practiced one, achieves to highlight how the children's daily suffering seems unreal. Yes, comparing what goes on in Palestine is not fair to any other nation or work. Yet, it is useful to highlight the prosperity others are having and to raise awareness among children around the world that a Palestinian child is exposed to extinction if war does not cease. Such literature should be supported by works such as Miyazaki's world and anti-war themes. Yet, if the global and trending literature supports minor literature and brings them to the mainstream hand-in-hand, then the truth can be spread, and peace can at least be approached.

Arriving at the major question, the answer is conditional. Through the selected narratives, atrocity can indeed be portrayed through Children's Literature, either in fantasy or

realism; the core meaning can be embodied and passed to the audience. Trauma and identity fragmentation are also portrayed, mainly through characterization, especially in terms of naming and physical appearance. Such nuances and literary elements allowed the perfect portrayal of what trauma is, and the chronological, textual, and psychological nonlinearity in narratives explained what dissociation is. Henceforth, Children's Literature can contain war themes and deliver them properly.

Another exception is required; this theme was set in 2022, when reality and atrocity existed in Palestine, which motivated the researcher to consider the second case study next to HMC. Since October 2023, atrocity has had a new turn, and children have been killed by dozens as their souls are considered cheap enough by the Israelis to kill daily and repeatedly. Such atrocity is not yet portrayed in any literary children's book, and the researcher believes it cannot be easily portrayed. If any work dares to start the fight and write about Gaza's children in these horrors, then there would be no plot except for dying children and parents seeking their parts for burial, or dead parents and their kids left with the thousand miles gaze and repeated trauma and shocks that destroy identity and not only fragment it.

Even if such work is achieved, then it might be banned before being released. Or, considered a fallacy or antisemite as usual. If not, parents will not be okay with passing such trauma to their children around the world through a book with no story except for death. As children's souls keep ascending daily in Gaza, atrocity needs a new term; atrocity and violence are termed Israel. In this sense, and under this only condition, Palestine is a gap that needs to be freed, a gap that can never be filled with Israel unless every Palestinian is killed. Children's Literature can write about atrocity but never this sort of atrocity as it is a genre dedicated to children. As much as such children need to know about what is going on, it is unfair for them to feel in the same mode as the 2024 Gaza Strip. Works such as WTSHAN with HMC are good enough to show atrocity and explain the cruel world, but any more included atrocity in the

genre can traumatize children readers even more in a time when the world needs those in Gaza to be sane, safe and sound.

Last but not least, the researcher suggests and calls Arab researchers to wake up and write about Palestine in literature or any other field. The recommendations are anything concerned with the Arab lack of unity, their weakness, betrayal, Trauma, and Identity Fragmentation. If only one article is dedicated to the matter by each professor, doctor, PhD student, or student, then millions of articles would be fighting back the global limitations. If not accepted worldwide, local and national journals can be dedicated to the matter. How come ASJP or other local platforms do not contain a well-ranked journal devoted to Palestine? Or devoted to war in the Arab world? A question that every Arab should answer to revive the dormant Arabhood within. At first and at last, very objectively, free Palestine.

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List of Appendices

Appendix A

Hayao vs Randa, Two Soldiers in Ink

The first sight of the works is through their owners indeed. Names such as Randa Abdel-Fattah and Hayao Miyazaki are rarely put together in research or comparison; it is similar to comparing a fish to a bird, rarely done, but still possible. Their fields differ and the gap in the level of fame makes it quite unfamiliar to conjoin them together. Regarding age, Randa Abdel-Fattah is younger than Miyazaki's two sons (Ray), with her being in her forties and him surviving his eighties. Their age gap reflects their experience in life as Miyazaki has been active for a much longer time than she is in the literary field. Age, though, is not a focal point, but the origin is, as both authors write down their cultures and emphasize their roots.

Randa Abdel-Fattah, an Australian-Egyptian woman in nationality, never lets down her Palestinian origins despite being born in Sydney to an exiled family from Palestine; Palestine lives in her and within her books (Abdel-Fattah). This is a detail that orients attention via the fact of many Palestinians around the world who live in other lands using foreign nationalities that deny their belonging. Miyazaki, on the other hand, is a man who masters adapting Western tales and enjoys showing his Western influence via art, whether in geography, names, looks, and maybe whole European cities. Yet, he still manages to keep his purely Japanese heritage, which often overrides external influences in his works. That being so, origins and roots play a crucial role in crafting these narratives; though they refer to cultural hybridity, they still celebrate original identities.

Their education helped their humane orientation and their call for human rights. Miyazaki graduated with political sciences and economics degrees from Gakushuin University in 1963 (Ray). This helped him include political issues and world crises within his Art and advocate for rights. Abdel-Fattah studied both a Bachelor of Arts and another of Law at the University of Melbourne. Then, she completed a PhD degree on Islamophobia ("Randa Abdel-

Fattah"). Her education similarly permitted her to combine human rights with Art, reflected in most of her novels.

He, on the other hand, has won several awards for his works, including an Academy Award for Best Animated Feature for Spirited Away and an Oscar in 2024 for *The Boy and the Heron*, making him labeled by many netizens as the GOAT (Greatest Of All Times) of contemporary anime (Ray). Abdel-Fattah also obtained recognition for her books; maybe not as valuable awards as Miayzaki, but they are also of significant worth for her works. Her book *Coming of Age in the War on Terror* was nominated for the Victorian Premier's Prize, the Multicultural NSW Award, and the Stella Prize. Also, "11 Words for Love" was shortlisted for the Children's Award at Prime Minister's Literary Awards ("Randa Abdel-Fattah"). Nomination itself can be an honor if dedicated to a good purpose.

This primary information was not put on an indexed page by the end of the work for several reasons, not chaotically. First, it presents readers with the minds behind these narratives and reminds them of their age, origin, education, and fame differences. However, it sheds light on the similarity of producing art for children and embedding it with war and atrocity, which has been appreciated worldwide.