



The 'Red Colour' that Cracks Children's Souls: A Glimpse of Life in the 'Otef Gaza' in Israeli Children's Books



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Article History

Received: 5 January 2023

Revised: 10 March 2023

Accepted: 19 March 2023

Published: 24 March 2023

How to Cite

Lea Baratz,. (2023). The 'Red Colour' that Cracks Children's Souls: A Glimpse of Life in the 'Otef Gaza' in Israeli Children's Books. *Sumerianz Journal of Education, Linguistics and Literature*, 6(1): 20-29.

Abstract

This article aims to show children's books written about children who is living in the Israeli Gaza envelop Since 2001, the residents of the Otef Gaza have lived under the shadow of a continuous security threat, during which five rounds of fighting took place. 'Red Colour' is a code name for an alarm that signals people to enter a protected space (shelter). About 20 children's books have been written on this subject, which allows young readers to examine complex realities through the experiences of literary characters and to engage in cognitive and emotional processing without being directly exposed to the experiences. The research methodology is based on a hermeneutic analysis, which examines the social and cultural processes. Three themes emerge which emphasize the poetic dimension of the use of the concept of the color 'red': (1) the symbolic dimension of the concept of "red colour" and (2) the transition from a state of routine to a state of emergency.

Keywords: War; Fear; Children's book; Cracked identity.

1. Introduction

1.1. Life in the Otef Gaza Strip

This article is about Israeli children's literature that was written in the context of the conflict in the 'Otef Aza' Strip. As early as the 1950s, the Gaza Strip was an active center of terrorism against Israel, although the wave of terror that accompanied it was accompanied by periods of relative peace. Since 2001, the residents of the 'Otef Gaza' have lived under a continuous security threat, during which four rounds of fighting took place: Cast Lead in 2008-9, Pillar of Defense in 2012, Protective Edge in 2014, and Guardian of the Walls in 2021, with the last being 'Operation Breaking Dawn' in 2022. Israeli citizens are accustomed to living in the shadow of violent events while continuing their daily routine. Children's literature serves as a cultural tool for drawing more attention to a complex and well-publicized conflict.

Fear and anxiety are part of normal child development, and for most children these phenomena are mild and transient, but unlike these fears, fear of war arises mainly when a threat is close in terms of time and place, and its effect is evident over time (Cohen *et al.*, 2017). Exposure to war zones can affect children's feelings and behaviours and impair a normal way of life (Yahav and Cohen, 2007). Experiences of mindfulness that are difficult to contain exist in the souls of many residents who are looking for a way to drain and undergo processing rather than looking for a destructive but possible solution to post-traumatic stress disorder, a painful body, depression, or uncontrolled aggression (Sha'ar, 2015). A variety of psychological phenomena have been linked to children's exposure to war American Psychological Association, 2010, (Droždek *et al.*, 2020). Symptoms reported were post-traumatic stress disorder (PTSD), depression, and anxiety disorders. In addition, traumatic memories permeate the present in the form of images or nightmares; avoidance of activities involving extensive reminders of trauma; hyperarousal symptoms including insomnia, irritability, impaired concentration, hypervigilance, and increased startle reactions. In communities surrounding Gaza characterized by the 'Qassam rocket', 'red colour' alarms, exploding balloons, and 'spending' long periods of time in shelter (a protected residential space), all of these can create feelings of anxiety and terror in children, which may lead to traumatic situations (Sha'ar, 2015) undermining the feeling of basic

security, limiting occupations and activities, and reducing freedom: the movement in kindergarten, the inability to go to the playground, the inability to participate in classes and meet with friends, the absence from home, the separation from family, the irregularity in studies - all of these affect the mental health of children (Yahav and Cohen, 2007). Traumatic reality can create regressive symptoms in the emotional development of some children as a natural and normal reaction in the face of reality, where children and adults alike are forced to live every day under the constant threat of a war zone (Nuttman-Shwartz, 2017).

Children who grow up in a situation of continuous threat live in a situation that creates existential anxiety. Anxiety is implied by the perception that the world is not a safe place and that parents, who are the child's primary source of security, are not immune to harm and that their protection cannot be trusted at all times (Bar-Tal and Halperin, 2011; Masten and Narayan, 2012).

To deal with this reality, the psychological services and the welfare department provide position papers to an audience of parents and educators that contain information about what is happening, explaining how questions that arise on the subject should be answered by the child so that they pass it on based on the child's age, the child's level and the level of interest shown by the child. This explains why one must be careful not to be overwhelmed by unnecessary information and the importance of giving appropriate answers to the child's questions, even if they are difficult (Israeli, 2021). It is necessary to mediate the information coming from the media so that children do not receive false and frightening messages. It is worthwhile to make children realize that even adults may not always find the answers to all questions, which is difficult for adults. With regard to formal activities, children's books about the military conflict in the Otef Gaza Strip, which were published from 2009 should be consulted, as these books have therapeutic value.

1.2. 'Red Colour', Alarm Fear and Anxiety

'Red colour' is a warning system that informs, warns, through an announcement system, against firing short-range rockets into the Israeli Otef Gaza region, and when the system detects a rocket being launched into a densely populated area, the surrounding settlements are called 'Red colour' with a female voice sounding to warn of an imminent hit, so shelter must be sought quickly. The 'Red colour' alert is expected to sound even in other densely populated areas, which may be affected by rocket fragments intercepted (Wikipedia).

The 'red colour' icon provides a functional definition that focuses on the process of metaphorical thinking, which allows replacing one type of thinking with another. This is the way the human mind transfers thoughts from one mental reality to another and uses the framework of thinking created when dealing with certain 'worlds', even when dealing with a completely different 'world' (Minsky, 1988) where communication is established between people and groups based on their autonomous cultural identity – by having the same knowledge about an icon (Wittgenstein, 1953). Language is not a means of representing reality (picture) but a means of action (tool); language is a tool we use to do things (describe, command, convince, ask, etc.), and therefore every expression in language has a purpose of action. Therefore, understanding language involves understanding the actions we perform with it (Wittgenstein, 1953). In addition, the linguistic icon 'red colour' evokes fear and anxiety in the listeners because its meaning is based on social and cultural contexts (LeDoux, 2015) and on human psychology, according to which words can be found in organized knowledge frameworks, sourced from cognitive models of concepts, and each word that is heard evokes in the mind to conjure up meaning based on an internal context of experience, belief or habit (Fillmore, 1985). LeDoux (2015), emphasizes the difference between fear and anxiety features. In fear, attention is focused on a specific external threat, one that is present or close, whereas in anxiety, the threat is usually not easily identified and its occurrence is less predictable - it is more internal, there is an expectation rather than a fact, and it can also be an imaginary possibility with a low probability of occurrence. "Conscious emotions denoted by basic emotional terms are not pre-packaged innate states that are released by external stimuli, but are cognitively constituted in consciousness" (LeDoux, 2015). Fear as a cognitive structure and the way it is shaped by humans is influenced by socio-cultural contexts, as discussed in detail in the article by Mobbs *et al.* (2019). Fearful associations create an atmosphere of danger, and as a person becomes more emotionally experienced, situations of fear become more distinct and create a range between feelings of fear and panic, between panic and terror, and between fear out of concern, caution, and nervousness. This is due to the ability of the labelling process, which depends on the personal learning process and personal interpretation ability, so the use of these terms may vary for each person (LeDoux, 2015).

Michael Lewis (Lewis, 2013) claims that children act out of fear and anxiety long before they feel these emotions. LeDoux (2015) added that the language of fear is necessary for children for at least three reasons: (1) to shape thinking patterns that will help them deal with more direct danger (and anxiety later in life), (2) to tame death and reduce the fear of it, that is, one of the basic sources of horror in my own life, and (3) to prepare children for the treatment of fear using techniques that increase/reduce fear (LeDoux, 2015). He reminds us that language is the most powerful tool for dealing with fear and a useful tool for dealing with fear and anxiety in psychotherapeutic approaches.

1.3. Cracked Identity

Cracked identity is defined in diverse ways: psychological, social, cultural, political, etc., but it is still a vague term and therefore difficult to define. Every individual in society has several identities: he is a member of a certain family and/or tribe and/or a certain ethnic group, has a professional identity, or is a member of a certain age group. The core of identity consists of a familiar experience in which a person senses continuity from past memories and is therefore the same person by the same name across different situations and times (Witteborn, 2011). At the core of

identity, a person's attributes are organized along with his worldview, which contains 3 components: space, time and social relations, responsible for the process of identity development (Erickson, 1956). On the other hand, for those whose identity is clearly cracked, the crack stems from the process/experience of undermining one of the components within the monolithic identity. The sense of identity fractures or cracks can be characterized in the form of alienation, self-denial and inner loss, and expressed in the change of self-image, identity and sense of belonging. The familiar anchors - an extended family, a broken social circle, an undermined professional identity, a pre-transition marital relationship, personal independence - have all been left behind (Juwairia, 2020). A fractured identity is a situation that forces or compels a comparison of the past with the construction of the new situation reached, even if this situation is only momentary or temporary. In the process of cracking, binary concepts were created, presenting a sense of belonging (insider) and non-belonging (outsider), being 'here' and 'there', thoughts about 'then' and 'now', in another conscious way a linguistic formulation that defines the new identity. The new wording is part of her ideology that changes in response to the creation of new conditions. In this process, there is a longing for the situation and a process of relearning the emerging situation (Bondi and Keith, 1993).

1.4. Literature as a Political Agent of Socialization

Political behaviour studies have shown that patterns of political behaviour, such as support for a certain political party, tolerance for minorities, and support for freedom of speech, are formed and internalized during an individual's childhood and early adolescence (Ichilov, 1984;2001). During these early stages of life, is considered a strong political socializing agent among many others such as the family and school. Children's stories range from stories with didactical content at one end of the spectrum to neutral content stories that are clearly free of any didactical intent at the other end. When these contents are carefully examined, they provide an insight into the codes of social values. Similarly, children's books reflect the ideological processes that exist in a given society. Textbooks have the potential to play a crucial role in either peace education or, conversely, in education that normalizes pupils, future citizens, to the ideological narratives that foster conflict and violence.

Children's books are places of endless possibilities where young people can open their minds to broad horizons, create new perspectives, find possible alternatives or solutions to problems, and develop their strengths such as self-confidence and resilience (Pulimeno *et al.*, 2020). Adults who avoid discussing the issue of war give rise to a sense of helplessness and additional fear in children. War is an adult's world. Bar-Halpern (2013), listed the reasons why war literature should be exposed to children. First, children are afraid of war. Therefore, they have misconceptions that produce anxiety. In addition, our society trains our children to participate in war; childhood-children are waiting for war-torn heroes to return home. In her opinion, very little has been done to implement the verses of Isaiah and his sect...and even less to equip children with the tools of peace. This is why it is important to encourage collective readiness to achieve peace, as the younger the generation is, the more it can absorb the content of beliefs regarding this process (Bar-Tal and Halperin, 2011). Moreover, children have the ability to think critically and the possibility to examine multiple perspectives in order to be able to create a better world in the future (Mohr, 2014).

Furthermore, children's book texts become a means of expressing the feelings of discomfort associated with traumatic events while empowering imaginative possibilities to create positive change both within the self and in the environment. Thus, children's book texts provide an experience that enhances the child's inner vision and insight into themselves, and the narrative scenario bypasses resistance barriers, making it possible to absorb the messages conveyed in the story (Kobobi, 1992). Therefore, it helps to establish personal resilience (Brockhoff-Macdonald, 2017), especially after experiencing trauma (Keselman, 2019). Literature serves as a means of mediation, allowing readers to observe protagonists processing cognitively and emotionally without direct exposure to the experience; presenting the experience of war to children is an aesthetic challenge that allows young readers to examine the complex reality through the experiences of literary characters (Epstein *et al.*, 2013). The literary text allows for joint discussion, eliminating passivity for a sense of solidarity and sharing, and generating a sense of activity, which contrasts with the paralyzing helplessness that lies at the root of trauma (Keselman, 2019).

The purpose of the study is to examine how children's books written since 2009 reflect the fractured/cracked identities of children in the Israeli 'Otef Gaza' Rigen.

To answer the purpose of the study, the following questions will be presented: How are the factors of fractured identity poetically shaped? What are the characteristics of a fractured identity and what is the difference between a child's voice and an adult's voice? How does literature establish the identity of the child? To what extent does it teach the readers about the worldview prevalent among children as opposed to the worldview of adults?

2. Methodology

The research methodology is based on the hermeneutic analysis of texts. The analysis examines the social and cultural processes that are described and that influence the reader's point of view. The analytical approach is based on the premise of Alter (2001), who emphasizes that "every verbal communication is related to the selection of certain elements and structures from within the system of language, which are responsible for the perspective created in conveying the message" (p. 38). Through content analysis, the social and cultural processes that influence the writer's point of view and have an impact on the reader were examined. At the core of the reading process is the assumption that reading is an interaction between the reader and the text, which helps the reader through the following channels: in the process of searching for meaning, in the process of constructing meaning, and as a means of applying different types of knowledge. Researchers perform several procedures on a text in order to derive significant distinctions and generalizations from the text itself (Weber, 1990). In this process, patterns that recur in stories and constructed discourses are identified so that derived meanings can be understood (Stephens, 1992).

Through discourse (language), but also through the story and meaning: assumptions about human existence are derived, and from the meaning we derive lessons, insights, and desired behaviours through which we can learn about the social being, ideologies, and possibilities for offering aesthetic and educational experiences to children.

The database is based on a search of the interpretive code, the signifying code, the symbolic code, the action code and the cultural code (Barthes, 1974). These help to build a semantic field focused on war and from which fields related to excitement, occurrence and cognitive knowledge are derived. These fields are rooted in a cultural code that helps to reveal details related to the socio-cultural knowledge through which the author or hidden author describes society and his attitudes in relation to it.

The research corpus includes about 20 children's books written about the situation in the Otef Aza Rigen and located in the National Library.

3. Findings

Three themes were identified: the 'red colour' or "red alert" theme was the trigger for the other two themes. The transition from a state of routine to a state of emergency routine results in an emotional flood of fear and anxiety.

'Red colour' - the colour of the alarm - in the 'Otef Gaza' Rigen is known as a "reminder of fear" (Pat-Horenczyk and Schiff, 2019), as the mere sound of the alarm causes feelings of panic and anxiety reactions. When children hear the sound of a 'red colour' alarm, they are afraid, and even cats and dogs shy away from it. In a book titled the Red Colour (Marcus, 2009), the colour is explained in a poetic way of personification that the colour is not the cause of fear, but because of the rocket, and that the alarm function protects children and give them the opportunity to run to shelter and thus protect themselves. In the book "The Adult of the Red Garden" (2014), it is described how the red colour manages the daily life of a sensory mature child based on the circumstances of the child's life. He describes how he deals with his own fears and the fears of other kindergarten children when a red alarm sounds. The title of the piece allows for multiple interpretations of the term "Graduate of the Red Garden" meaning graduated in multiple ways by completing the kindergarten process, or by going through a mental process of growth in a contextualized way. The illustration in the book is also meaningful because of the colour it presents: the garden is painted red, as are the facilities in the yard. The non-verbal graphic representation makes one naively assume that it is indeed the red colour that symbolizes the pleasant nature of the colour, but later in the plot it becomes clear that this is not the case.

3.1. Between Routine and Emergency Routine

Routine – A routine is a regular order of activities for an organization or individual, as opposed to an order of activities during an emergency. The purpose of establishing a routine is to define an agenda with clear boundaries and methods of implementation. It makes daily activities possible to perform and allows you to focus on one thing at a time to avoid feeling distracted. In addition, it contributes to the emotional security of the child, and from a mental point of view, the routine significantly reduces the feeling of mental pressure when it is clear how things should be done and what the cost of deviating from the routine is, a state of uncertainty that awakens and illuminates the demons of stress and anxiety. The interaction between the domestic space and what is happening outside emphasizes the routine days that turn into 'emergency routine' days during a military conflict.

3.2. Examples of Routine Days

"It's quiet outside... the air smells of toast and vegetable salad (p. 5). The people of the kibbutz are each busy with their own affairs, and the boy concludes that it's nice to watch the kibbutz paths when it's quiet and there are no explosions outside (Graduate of the Red Garden, p. 8)."

"A large yard with a trampoline and a pool, ... children in a playground with a hide-and-seek field (Let's cook peace, p. 6) planning a trip, a party and spending time with all friends (Red Alert by Cohen, p. 4)."

"The child details his daily conduct on a regular basis. He meets Haim, the electrician, and Meir, the janitor, who comes in to pick up dirty laundry from the kindergarten (p. 7) seeing members of the kibbutz politely walking to the dining room (p. 7) as they sit in the kindergarten waiting for the kindergarten teacher to talk about all kinds of topics... (p. 11).

The details emphasize the multiple activities that occur during the days of silence. Disappearing actions in days of conflict.

"Safe routine" is a time term that allows for the management of the normative life.

"We'll go to the beach, go to the movies, have a pajama party, eat huge buckets of popcorn, and of course go on family vacations (Red Alert, p. 4) or We'll go for a walk, see flowers, see birds (Dread-Shawel of Jordan, p. 2).

In normal days, everything returns to the way it was...

"All the good things of the past come back to us.... Even we love to do our homework (Red Alert, p. 20). Or "We'll have a party because the war is over and we'll have fun" (The Magic of War, p. 22).

But on normal days when it is quiet, one needs to be prepared for days of war, so the children practice entering the shelter, they talk about the alarms because it is something familiar that requires closeness to it, learn to use guided visualization so that they can possibly distract themselves from stress and anxiety, practice breathing exercises or muscle relaxation exercises because when there is an alarm or a "red colour", all of these are helpful because... they learn that the alarm merely warns of danger. She watches over us. And those on guard are not afraid!...the alarm is like a lifeguard's "red flag" when the sea is stormy and dangerous (Red Alert, p. 22)."

3.3. Emergency Routine

Emergency routine is an oxymoronic concept. The routine is replaced by a different conduct: educational institutions are closed and so are workplaces. Parents and children find themselves at home, sometimes joined by the grandparents who move in with them. The news takes over television programs and it is impossible to walk freely in the open spaces. A time of emergency is a time of uncertainty, where the leading emotion may be a sense of lack of control. Therefore, one of the things that needs to be done is to create a regular agenda and try to develop a certain routine, especially for the children. In this way, the children know that some things will continue as usual and that there is a framework in place, thus increasing their sense of control.

"Here in the far, far south, the "red colour" does not respect the law. Adults call it an "emergency routine, we face the threat and our children try to relax between boom and bust" (Alumnus of the Red Kindergarten, p. 22).

All the regular habits of normal life, stop! The family routine is broken when Dad goes to the army, Mom doesn't go to work and watches the news all day, children are afraid to take a shower (Red Alert, p. 6), don't go to kindergarten, and they don't go to school... (The Magic of Daniel, p. 6), the food was left on the table (Breath Surprise, p. 5)." and the little sister did not want to sleep alone in her bed (Being a hero, p. 12)."

Another point of view of the violation of routine is expressed through the eyes of the child and in terminology that is not typical of everyday life.

"Billy hears his parents talking, in the language of adults and using words, that he doesn't even understand. They say big words like, 'terror', 'war' and 'hate', and Billy doesn't understand what all the fuss is about and he starts to worry terribly (Being a Superhero, p. 13)."

And a solution for it the children are travel to Grandma and Grandpa because the rockets can't get there (The Magic of Daniel, p. 18)."

The peace was violated and peace became only a dream so the violation of the routine is described in detail:

"Bombs and rockets fell all over Israel, but the attack was repelled by the "Iron Fist" with shelters and the protected areas opening immediately, where parents and children slept on mattresses. In the communities in 'Otef Gaza' (the Hebrew name of the place) the residents suffered greatly, Yet across the country, in settlements far away from 'Otef Gaza', alarms rang out now and then, and the smoke of the date palm billowed in the sky. Red alerts were heard from all sides, people were frightened and afraid both at night and during the day. I hugged my mother and told the children to take care of grandma and grandpa - both father and mother, Jews and Arabs - almost every resident (Zuki and Eitan, no p.) or a statement like "a direct hit on a high-rise building" (red colour, p. 10)."

In the days of conflict, the house and outside space was 'shrunk' into a room intended for wartime use: a protected room (MMD - in Hebrew) or shelter.

"Bombs and rockets fell throughout Israel/shelters and protected spaces were immediately opened/where parents and children slept on mattresses... (A cliff and Eitan found a home, no page). Candles for the MMD, which is the strongest room in our house (The Magic of Daniel, p. 6)."

"This is a true alarm. The enemy is launching missiles into Israel to hit us... At that moment, the kibbutz announcement system announced: 'red colour', 'red colour'. Tamar's legs were a little shaky and so were her hands, but she still gathered Kip Fun (the cat) in her arms and quickly headed for the security room inside the house... Everyone hurried into the security room. The mother quickly closed the steel door and Omari closed the heavy window. The children tried to regulate their breathing as they realized that it was a real alarm and waited to hear the boom... Mother explains that the initials of the word MMD are an apartment protected space, meaning: a protected place in an apartment, and that every house should have an MMD (Cat and Peace, p. 17)."

"Ola knew when the missile landed in Israel... (Ola - the nickname for the alarm, LB) and managed to reach the MMD before she finished reading (Ola, no page)."

"Jordan ran to the Migunit - a kind of shelter, a small shelter set up by the army near the bus station. So that one could run and hide there when there was an alarm... where they would meet other members of the kibbutz... (Dread-Shawel of Jordan, p. 6)."

3.4. A thought for the Future

the heroes of the stories still have not lost hope and are hopeful for the future even in the violence-filled present :In terms of the difficult emotional feelings that are a direct consequence of living conditions,

"And we shouted at the top of our lungs... We don't want an emergency routine, We want a fun routine", and we whispered a magic spell (Yotam HaKshem, p. 52)."

But beside of the hope, there is an understanding that the routine is only temporary.

"It's sad to say but we are used to it, you can no longer count the rounds. I want to live a normal life. To walk around the paths without fear. A routine life without worry. To feel happiness and joy." (Yarden Gafni-Marco, p. 45)."

The hope, beliefs and expectations for a better future are not necessarily directly influenced by the reality experienced by the individual, but rather are an internal resource. Awareness of the existence of hope and optimistic thinking are the cornerstones of positive psychology and the elements that residents use to establish personal resilience in their daily lives.

3.5. Between Fear and Anxiety

The fear that accompanies a child living in a war environment manifests itself in mental and physical sensations. Fear and anxiety stem from the concrete threat of magic missiles and bombs, while anxiety stems from the dread of

the possibility of returning to such a situation. The product of fear and anxiety is the traumatic situation that accompanies the child as a result of the events of war.

3.6. Mental Characteristics and Physiological Characteristics

"Crying, shivering and snot dripping onto my mother's shoulder, I was shaking all over - is this what fear looks like? (Red Alert, p. 12)."

The rhetorical question asked by the child sums up the question of how to turn the abstract concept of 'fear' into something concrete, and indeed, through the personification of fear, it is possible to identify a multitude of phrases that attempt to define or describe dictionary, psychological and philosophical concepts.

"Everyone is afraid when there is a war....my mother was afraid that the falling missile might catch her in the middle of the road (Yotam HaKssam, p. 38)." We ran to the shelter, and my sister wet herself again... This war is like a monster to us, "I'm locked in a room and I'm a little nauseous (Yotam HaKssam, p. 48) ...

"The alarm raged inside my body, bursting into every corner and thought, even to places from which happy things like hopes and dreams usually emerge (Red Alert, p. 12), or I became afraid and was under pressure and tears flooded my eyes (Breathless Surprise, p. 6)."

"Please, don't shoot firecrackers at me, On my birthday, don't buy me balloons, When you close a door, don't slam it hard, Don't make siren sounds, It reminds me of an alarm, Don't you dare say that my sister looks like a bomb, I'm not ready to hear it (Yotam HaKassem, p. 10)."

"And what do we do if there are booms... I'm afraid to go away from the house (p. 2)... when there is a red alarm, my heart beats so violently that for a moment I stop breathing and my hands sweat as if I'm hot (p. 4). Without feeling my eyes, mine began to cry (Dread-Shawel of Jordan, p. 8)."

"I don't like hearing the alarms and the calls of "red colour" "red colour" all the time, and it's also quite scary. We ran to the shelter (p. 12). And we heard a loud boom. This happens both during the day and at night, and sometimes we stay asleep in our rooms and it's also impossible to go outside and play with our friends (Let's Cook Peace, p. 14)."

The remnants of fear and the "sounds of war" are replaced by a feeling of anxiety

"Every alarm, I pray will be the last, but usually it is a 'barrage' where the world continues to spin and nothing happens (emphasis in original) and the media publishes documentation of injured, trembling children - and all of this only raises my level of panic and concern... ..forever, and the first thing I will do in any new place is to look for the shelter": "... I am not ready to move a single step from the protected space. And I heard my mother and the counsellor talking in a whisper/ that I was a traumatized child with severe psychological damage (Missiles and Longing, Nobody's Children, p. 228)."

The result of fear is more than a cultural trauma that affects group members when they "feel that they have been subjected to a terrible event that has left indelible marks on their group consciousness, marking their memories forever and changing their future identities in fundamental and irreversible ways" (Alexander *et al.*, 2004).

As part of dealing with fear, it was found that the heroes of the story offered tools for managing fear, such as:

3.7. Practice Voices and Situations Typical of Conflict Days

One way to prevent fear that increase anxiety is to be prepared as much as it possible. To Practice the situation with adults

"I sit with myself for hours and try to relax, try to practice the sound of the alarm, and don't be surprised. I'm mature and positive thoughts come into my mind (Hagan Ha-Adom graduate, 18) or I've already learned to calm down, breathe and exhale, imagine me resting, in a hammock on the beach (Yotam HaKsem, p. 44)."

The children fantasize about a dream that could magically change the situation

"I can make rockets stop in mid-air, turn them into colourful fireworks and surprise all the onlookers. Spend a few hours with myself and try to relax, try to practice the sound of the alarm and not being surprised, I tell myself I'm a hero", and send positive thoughts to my mind (Alumnus of the Red Garden, 15-18). Together, we will be united and continue to cope (Alumnus of the Red Garden p. 23). As a graduate, I want to find a global solution, even if it seems a little dreamy, I will draw the solution on the page with a brush, and whoever looks at the drawing will know that I am all-powerful (Alumnus of the Red Garden p. 23)."

some has a practical dream that significance, such as building a resilience centre

"One day, when I become a rich contractor, I will build the resilience centre, the most luxurious in the city, there will be ponds of fish...with chocolates at the front desk...and unlimited ice cream.... and there will be no psychologists/waiting for you to speak first (Yotam HaKassem, p. 26)."

In addition to the suggestions made by the children as part of the plot, the adults also offered ways to deal with their fears.

Organize an activity in the shelter arrange it in an inviting way, create an atmosphere in it that creates a sense of calm, prepare sweets with the understanding that they help to calm down, bringing a toy into the room to serve as a transitional object as well as ensuring that a pet is brought in - these are practical actions in addition to conducting activities that have a spiritual dimension, such as: talking about scary things, hugging and kissing.

"Mother took out a box of soap bubbles and told her daughter to inhale a lot of air and forcefully blow out our dreams and desires, and the room became a magical place for dreams until I didn't want to leave there at all (Breathing Surprise, pp. 17 - 19)."

Drawing the monster and sticking a 'superhero' on it that will drive the monster away is a sublimation action designed to reinforce it.

"I started drawing a monster. It had the shape of a rocket with fire on its tail chasing children (p. 16) The monster will not come again, it is afraid of you, me and the heroes, the ability to defeat the war monster - Daniel the hero of the story managed to deal with the monster that returned in his dreams and Gobi, who accompanied him, told him: "You see Daniel, we really defeated the monster, the monster will be afraid to come back (Magic of a Monster, p. 30 - 34)."

Sing a well-known song on the subject, or compose songs that are also a sublime way of coping, as well as say a prayer that has the power to calm

"Never, ever come here, boom-boom monster. I'll drive you out, get out there" (emphasis in original) (Daniel's Magic, p. 14).

"The colour 'red' is the colour of an anemone, He calls us all to enter the shelter".....

When you hear the colour 'red' and your heart starts to tremble, three breaths will help me a lot,... Those with no need for fear can help everyone else,When fear brings tears to your eyes, you don't need to feel ashamed because it sometimes calms you down (Dread-Shawel of Jordan, p.16)

"And sometimes while waiting at the shelter.... they like to say a prayer/a prayer that you will protect them and their families and all the people of Israel. But most of all they pray that the quarrel with the Arabs will end, instead of hatred, love will come and Jews and Arabs will live together in peace (Ola, no page)."

Children who often experience routine emergencies and terrors are exposed to a whirlwind of emotions. At the same time, the stories reveal their dynamic, creative and adaptive nature alongside their mental and emotional burdens. The children manage to adapt themselves to this reality, harnessing every available tool at their disposal to restore a sense of self-control and to keep normal life going as much as possible.

4. Discussion

This article focuses on aspects of a fractured identity as they appear in children's books written in the aftermath of the conflicts in the 'Otef Gaza' Rigen. It turns out that the fractured identity phenomenon (Bondi and Keith, 1993) (fractured identity) does find its expression in the description of the experience and its effect on the questions that arise as a result of when and how normalcy is restored. Factors of fractured identity are poetically shaped in both the child's voice and the adult's voice, and this is how literature establishes the envelope children's identities, mainly the fracture that occurs along with the colour 'red' alarm, and the double consciousness in relation to their lives during the war. The idea of confronting fear and anxiety using the behavioural patterns of positive psychology was adopted.

The selected inventory of stories illuminates the human and cultural, aesthetic, psychological and ideological, as well as the divine. The atmosphere of danger is characterized by onomatopoeic sounds of gunshots and sounds of alarms, and the "red colour" creates associations of fear that exacerbate the anxiety associated with a post-traumatic state (Bürgin *et al.*, 2022). A child's sense of a fractured identity is learned from the story of a Cypriot whose mother was forced to leave Northern Cyprus following a war and displacement to the south of Cyprus (Athanasziades, 2017), and can find tangential lines between the personal experience of evacuating his home in the Otef Gaza Rigen and traveling to his grandparents who were not at war, and the experience of becoming an immigrant being forced to leave his homeland (Gürer and Akgül, 2019). The situation in which the residents of the Otef Gaza Rigen find themselves is consistent with what is stated in the research literature about the experiences of refugees or migration in the world (Gürer and Akgül, 2019), as reported by Kelmendi *et al.* (2022). They argue that war has had many detrimental effects on the mental health, well-being, and social functioning of the people of Kosovo, which is similar to the findings in many other post-conflict societies.

The crack in the children's identity manifested itself in distinction between the normal days of that time and what is happening now, as a sort of emergency routine. The house, which was supposed to represent a safe place, underwent some processes: in the way it does in normal times or in times of war, in the preparations made for the transformation into the dimension of the most important room in the house, in which the ideological statements critical of the authorities were heard, and in spite of the importance of the shelter, where every shelter has no home. Thus, helping to understand who we are, who we can be, the phenomenon of forced migration and leaving home in this context outlines what can be defined as a fractured identity (Bondi and Keith, 1993) (fractured identity), in which the residents experience a situation that forces or makes them compare between what was and the construction of the new state they have reached, even if this state is only a temporary state. The shelter house is representative of social expressions due to their appearance in a literary context, and they describe a cultural presence in Israel that is primarily in a geographical region – 'Otef Gaza' - but in other circumstances may be spread all over the country. In the stories discussed, the protected room is mainly described as one whose role is to create protection, but at the same time as a place that creates a feeling of emotional suffocation and a place that evokes all the fears from which one wants to stay away. This is therefore a house that stands in tension between the essence of "heterotopia" and the essence of utopia - a house that exists as a real place, but exists as a place where the significance of utopia itself is not real, yet exists in the conditions for the possibility of becoming real. Breaking the routine highlights the difficulty of describing the present moment, which is the need to leave and depict what has happened in the past (van Liempt and Miellet, 2021). Children growing up in the 'Otef Gaza' Rigen periphery are exposed to a state of continuous threat and traumatic reality that may produce regressive symptoms in the emotional development of some children as a natural and normal reaction when confronted with reality. The meaning of anxiety is the perception that the world is not a safe place, and that parents who are the child's primary source of security are not immune to harm and cannot be trusted to protect them at all times (Masten and Narayan, 2012).

The boy in the book 'Yotm HaKasem' defines himself as "I am a child from the wrap", which is an ideological distinction that sets him apart from other children in Israel, but at the same time he articulates his identity as a child

wrapped in Israel. The distinction between these two names is actually a distinction regarding the ideological essence of a society referred to as "strangeness 'double exclusion'": the person feels like a stranger to the country and a stranger to himself (Derrida, 1992). Perhaps in his statement, the boy is also trying to transmit the hidden criticism that if you do not live here, you cannot understand the feelings that surround me - for those who live in the 'Otef Gaza' Rigen, so a double identity. Human beings choose ideologies in a situation of conflict. Since the voter's conflict is more threatening and accompanied by more anxiety - the person's loyalty to his chosen ideology is stronger because his chosen ideology "saved" him from the conflicting situation. The ideological choice is a choice between different options, but rather than out of rational considerations, it is out of mental necessity and previous preferences. As a child who should grow up safely in any situation, the child is aware of the turmoil in which he lives. The following sentence highlights the ideology that represents this situation: "...I will cleanse Zionism and values as my neighbours escalate the situation". The ambition of a child growing up alternating between the routine and the emergency routine, for a child raised in the noise of war demands only one thing: "Not to become a transparent child" (Yotam HaKssam, p. 50)

Between the routine period and the "emergency routine" period, the child learns to behave differently, to consolidate his worldview and, above all, to explain the psychological and physiological characteristics of the fears he faces. In the process of defining his identity, the child points out that what was burned or assimilated into him during the conflict will burn him forever, as one of the children writes. "**Forever, the first thing I will do in any new place is to look for the shelter.**" (Emphasis in the original) (Noya Ifrah, the book of works of the children of the Sha'ar HaNegev).

The model of Lazarus (1999) makes it possible to explain the children's ways of dealing with the fear of war and dealing with the pressures and challenges that are a product of the conditions imposed on them. According to this model, two main components are influential: appraisal, which refers to the way the child perceives the challenging event, and the degree of self-control the person feels in relation to his situation. Another is the coping dimension. Lazarus includes the cognitive and behavioural efforts undertaken with the aim of changing the situation, which is influenced by a variety of personal and context-dependent factors such as the desire to overcome fear, to befriend those who fear, to try to imagine and find tools to deal with fear, as shown in the findings (Folkman and Lazarus, 1985; Lazarus, 1999). The strengthening of positive emotions has a restorative role in the adaptation processes both on normal days and on emergency routine days, since the situation cannot be changed except to create feelings of self-sufficiency, thus reducing the stress dimension. The findings it emerged that emotion-focused therapy (cognitive-behavioural approach) helps not only to change thinking patterns and cognitive consciousness, but helps in connecting to emotions in order to keep negative patterns away. Emotional change is seen as a key to cognitive and behavioural change (Greenberg, 2017; Watson and Greenberg, 2017).

The applied aspect that emerges is that the book makes it possible to discuss fear in a protected environment in situations where real experiences may cause danger (Currie, 1995;1998). Using a literary filter, the book attempts to illuminate the ideological position of the "I" in order to create a calming channel that allows for the construction of a resilient narrative. Perhaps the book has the capacity to offer a glimpse of a world that could prevent future suffering and possibly build a less violent world! (An, 2021;2022). Yet children's literature also has potential. Although it is a non-disruptive and difficult knowledge, the wartime suffering told in children's literature can guide children to ask ethical questions regarding the use of war. Arguably, children would feel more connected when they hear and bear witness to human/animal suffering and see their possible role in contributing to or alleviating the suffering of others. Such a reconfiguration of the implication is the basis for civic agency and solidarity to create a less violent world (Gibbs, 2020). This study suggests a critical selection and use of children's literature, taking into account its possible affordance and constraints in mind. In the case of Korean War children's literature, teachers can use the books analysed in this study, either as a single text or as a group of texts, to bring children to understand the human experience beyond abstract, cold, dispassionate numbers and dates of war. After reading the books, students can discuss the ethical issues surrounding war and its human costs and potential alternatives. It is fitting that the voices of the children represented in the stories should be heard, because in the end the individual narratives, even if they are children, will be woven into a whole tract of collective memory that, at the end of the conflict, will leave their mark in the history books shaped by life of the State of Israel.

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