

Latent Vulnerability in Postcolonial Children's Literature: "Where the Streets Had a Name" as a Case Study

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Abstract:

This work delves into the significance of children in societies and acknowledges their vulnerability to the harsh realities of war. As the study focuses on children's literature in colonized regions, it aims at exploring the psychological impact of war and atrocities on the development of children's personalities. It seeks to emphasize the importance of using literature to voice the sufferings of these young individuals and to provide aid to those living in fear. The specific focus is on Palestinian children, who have been deeply affected by an ongoing conflict, despite limited media attention. The case study centers around Hayaat, the protagonist of the Palestinian novel 'Where the Streets Had a Name' by Randa Abdel-Fattah. Hayaat's experiences as a witness to atrocity, murder, injury, and trauma will be examined in this research.

Keywords: Child of War; Postcolonial Children Literature; Latent Vulnerability; Randa AbdelFattah; Trauma; 'Where the Streets Had a Name'

1. INTRODUCTION

The cruelty of war, along with the aftermath horrors of surviving scars and remnant fears, shake the witnessing audiences' identities and well-being. The stream of recording and archiving events stored a myriad of Post-Traumatic Stress Disorder victims, those who granted physical safety but never a complete psychological stability. Among this category, children involve, the most fragile age group in terms of psyche and mental development who are, inevitably, scarred and halted by the war. On the other hand, as long as children existed, children literature has been dedicated to them. Therefore, as wars were declared and children struggled, Children Literature embraced their suffering as a major theme, and war in children literature became a need. The traumatized child, or the child of war, is then embodied through several literary works as a mean of realism in Arts.

In the twenty-first century, when most of the countries claim peace, manifest humanity, and celebrate freedom, some nations remain bound to grudges and initiate war. However, wars in the "third world" are less recognized and tend to be shadowed. As a condition, the child is also blacklisted, and the child's war trauma is less cared for. In the literary sphere, authors ache in words and embody the fear and blood between covers, in pages that are aimed to be read by those who can make a change. Since most of the productions tackling atrocity and the child are Western, Eastern children literature remains poor in number, content, and even length, especially those highlighting the Palestinian case. Many scholars believe that academia, evenly, neglects the traumatized Palestinian children and their trauma compared to other themes, out of fear of political reactions.

The paper seeks to analyze a Palestinian novel, and how contemporary children literature of atrocity neglects the Palestinian child though scarred by atrocity itself. The question falls upon how cruelty is visible by the whole world, yet ignored, and how the author Randa Abdel-Fattah portrays it in her novel *Where the Streets Had a Name*. This trauma is thought to lead to vulnerability and identity loss, where the child is

obliged to break his own childhood and holds the scars within as eminent as possible to face a world of wars despite all the acquired vulnerability. After presenting Postcolonial Children Literature and atrocity within, the psychoanalytic literary theory of trauma and latent vulnerability is then applied on the selected novel, specifically on the protagonist Hayaat.

2. Literature Review

2.1 Postcolonial Children Literature

The fact that the child is a vulnerable being, compared to the adult, is not novel; hence, several scholars state that children literature authors hold an eternal power in both controlling and manipulating the child through books. Hunts points out the similarity between the child and the colonized, as two vulnerable groups maintained by powerful rulers. He opines that the child can also be termed as “the other” when compared to the adult who has the strength to decide and create the former’s acts and future (Ayyildiz, 2018, p: 12). Put variously, literature for the child, despite its didactic and amusing features, can aid in implanting dangerous ideas in the little minds to form a generation of identity-confused humans.

Bradford (2007), in her book *Unsettling Narratives: Postcolonial Readings of Children’s Literature*, believes that postcolonial children literature, whether that of the colonizer or the colonized, does not tackle the theme in a monolithic way, but has several possibilities. Whether using fantastic or realistic content, dealing with history, “mixed ancestry”, multiculturalism, or direct colonialism are all mirrors to Postcolonialism (p: 3). Postcolonial children literature exists distinctively, but effectively to remind children of their roots and original identities while highlighting how colonization has distorted a significant part of it. Or, it can be an excuse-based writing for the colonized to justify their deeds to the younger generation.

Concerning the postcolonial narratives, Shaobo Xie links their ignition to the “postmodern dissolution of the west” (Mcgillis, 2008, p: 1). He assures that the period was dedicated to “the other’s voice” when the oppressed decided to voice out their struggles with the western oppressors (1). Postcolonial children literature went hand in hand with the umbrella

term of the postcolonial narratives; hence children were as ready as adults to explore the hidden cruelty their ancestors had to fight back against, sacrificing themselves to regain what's already theirs. Grzegorzczuk dates it back precisely to the 1990s when the norm was to expose the postcolonial literature to every category and include children in acknowledging "identity, history and geography" (Mcgillis, 2008, p: 1). She insists that the trend of including war themes appeared back in the 1960s but she relates it to the 90s when it reached its peak and pondered upon the narrative stream (p: 2).

Postcolonial children literature is, then, an inevitable type of literature that targets children as the other in society. It aims at including them in the global understanding and introduces them to what is more than pleasure in literature, to unravel the human cruelty in front of their minds.

2.2 Atrocity in Postcolonial Children Literature

Atrocity, or the extreme point of cruelty, is the main weapon in the wickedness of wars and the manipulating tool to submit an equal and raise inferiority within. As old as the term exists along with its meaning, children existed first, living the atrocity most of the time, while covered by adults as a caring process to decrease the shocking reality. However, some authors consider adapting the literature of the child to the real and present life as it is; with hardships as a prominent part of preventing the first encounter between a child and atrocity from being melancholic (Nesfield & Smith, 2022, p: 3). The explanatory cause of writing atrocity is indeed what enables its acceptance from caregivers who are used to rejecting cruelty from their children's vision.

The history of themes in children literature includes cruelty before the dominance of innocent content. Hansel and Gretel; the story with the cannibal witch, the various Disney girls with their cruel stepmothers and the Grimm brothers' heritage of darkness are all clues to the existence of atrocity long before the postcolonial juvenile literature. However, Nesfield and Smith (2022) link atrocity to war and date the appearance of its literature back to the 1980s and 1990s. The trend emerged out of the twentieth century's history of wars, and details of atrocity, atomic bombs,

terrorism and the worst: colonialism. Therefore, there was no excuse for hiding the truth from the youth and it was exactly appropriate to write about war for a child as it was appropriated by colonizers to kill and invade in front of them.

Mentioning the term Atrocity in children literature without referring to Kidd (2005) would be a violation of his rights as he introduced the term and linked it to children literature and psychoanalysis toward a new approach. His article 'A' is for Auschwitz: Psychoanalysis, Trauma Theory, and the 'Children's Literature for Atrocity' is a standing reference and a powerful source in the field of literary psychoanalysis in Children Literature. He quotes in his work several scholars who believe it wrong to write beauty in a time of none. Hence, he makes it more possible to psychoanalyze a literary work for children in a realistic way to prepare for a better future and voice the unvoiced. Examining atrocity in children literature is as important as writing about it to provide a solution and interfere in its expansion by a different audience, that of researchers.

2.3 Childhood Trauma

Psychoanalysis, psychotherapy, and literary psychoanalysis developed more and more in the twentieth century, hand in hand with the bloodiest and cruelest wars ever. Many concepts have become trending more than ever because of their widespread, being a colonizer or colonized, the winner or the loser in a war, war itself was a trauma. Trauma was considered not only in terms of the individual but of society as a whole (Bohleber, 2010, p: 75). In a given work that deals with intersubjectivity, the event that breaks the neurological relations is common to be considered a trauma; as an unexpected segment by the mind that leads to different episodes of alienation. Trauma provides serious damage which is the first thing to be sought by psychoanalysts as the source of the other psychological issues and usually it is the issue that can clarify it all to move to a narrower level of psychoanalysis. "The brain of a traumatized child shows shrinkage of the ventricles and cortex, but where the child is well supported and loved after the trauma, brain scans have shown the brain to be capable of returning to normal within a year" (Collin et al., 2010, p: 153)

In literature, trauma is portrayed through stories, direct and indirect words, symbols and metaphors, touches of melancholy, and epiphanies that distort the psychological sanity of the author. In confessional literature, there is a direct portrayal, and trauma is highlighted. "The child who is surrounded by threat or actual trauma will have little opportunity to develop an awareness of any distinction between inner and outer" (Fonagy, 2004, p: 174). For instance, Charles Dickens was able to portray a childhood trauma and its engravings through the character Esther from *Bleak House*, that is emphasized by the urge to love from the surroundings as a reflection to Her abusive childhood and lack of love, which is narrated through the story itself (Davis, 2021, p: 2)

The emphasis on a given topic, or theme in this sense, can be considered intersubjective, but still based on a given trauma. When authors and novelists repeat the same accident differently on several pages, the repetition can relate or imply a particular obtaining of traumatophilia as psychotherapy to the character, and a route to readers' healing.

Traumatophilia (is) the tendency to actively repeat highly traumatic experiences in the hope of getting rid of them while also dreading their recurrence (...) Having been subject to profound frustrations in their childhood, they feel themselves to be miserable creatures, helplessly exposed to a dreadful world which heaps traumatic experiences upon them. (Akhtar, 2009, p: 228).

Trauma is only one case that many suffer from as Akhtar continued; "Their suffering resembles those with 'fate compulsion' ... and 'addiction to near-death'" (p: 228). Meanwhile, the condition is an underrated type of trauma that is often linked to sexual or deadly desires, whereas the fact of not being able to move on from trauma and the tendency to repeat a certain hardship can relate to an 'obsession' with this trauma or inevitable circumstances. In this case, war is unavoidable, and atrocity keeps pushing the character back to the trauma, again and again. Still, unlike therapeutical traumatophilia, there is Latent Vulnerability which worsens with the repetition.

For instance, taking the mentioned case in *Children of Catastrophe*,

Kanj assures that the emergence of Israel was a result of the distortion of a whole nation, displacing 805 067 of Palestinians and taking over 92 percent of the Palestinian Lands, by force and through atrocity (2010, P: xiv). These information hold more than statistics or historical facts, they hold the trauma of thousands of children who had the title children of catastrophe, no land to belong to, and many cruel memories to live with. The rise of a country upon another means the destruction of the former and trauma is but a fact that Palestinian artists, authors and novelists try to accurately portray, on a focus on the child trauma in many of this research paper.

2.4 McCrory and Viding's Latent Vulnerability

The term Latent vulnerability has its meaning within, and it can be partly understood when divided into two main parts; latent and vulnerability. According to the Merriam-Webster dictionary, latent refers to something present yet invisible, it is scarcely apparent but can develop at any time. Vulnerability, instead, implies weakness that raises the capability of being damaged. Hence, Latent Vulnerability is the hidden weakness and the invisible pain one can store deep down in a repressed form. However, the term is more than a meaning; it manages, recently, to become a theory related to our core concept: childhood.

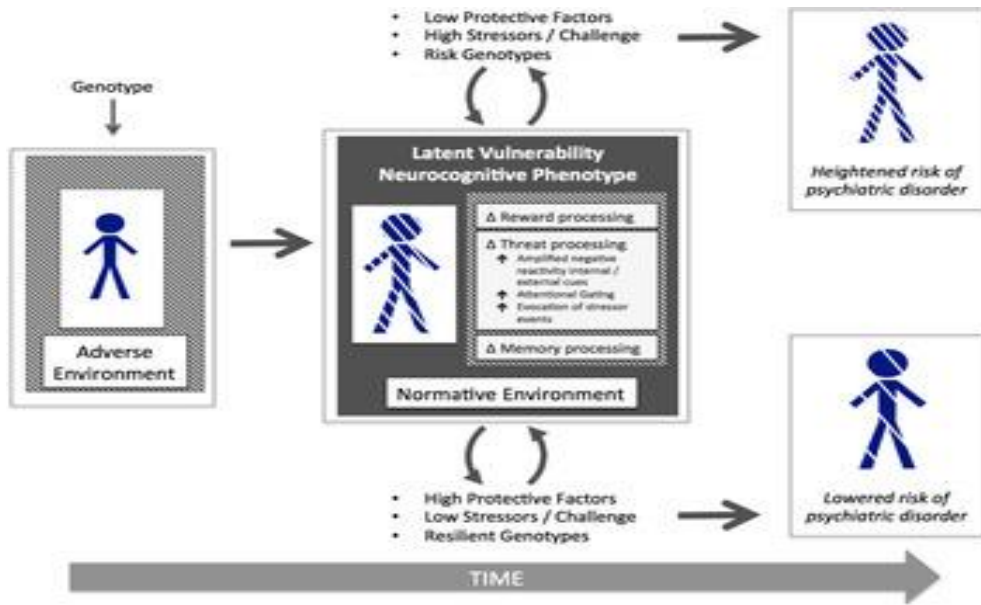
The Latent Vulnerability Theory is the result of Mccrory (2017) and Viding's (2015) years of research in combining the link between hidden psychological issues along with childhood' maltreatment of Adverse Children Experiences known as ACEs in short, into one theory (Savalescu et al. 2020, p: 176). According to Savelescu and her peers "childhood maltreatment leads to measurable alterations that can be characterized at neurobiological and cognitive levels. These changes can be understood as developmental recalibrations to negative early experiences" (p. 176). Therefore, maltreatment or a shocking event in childhood has an impact on the brain itself and creates a sort of weakness that is repressed but at the same time is the source of mental health complications.

McCrory and Viding (2015), in their article "The theory of latent vulnerability: Reconceptualizing the Link between Childhood Maltreatment and Psychiatric Disorder", have explained the need to treat the trauma

within and help accept the adverse experiences. Their point of view centers upon the given care to the child, if the traumatized members acquire the necessary treatments, they can avoid the latent vulnerability and achieve a healing process. If the child continues to be within the same atrocity and adverse circumstances he will fade into a latent vulnerable entity. In other words, the researchers discovered that a child, as a developing human being, has developing expressive skills as well, that are not fully obtained, which leads to bottling instead of expressing certain trauma. The accumulated trauma with no digging efforts to be exposed does not disappear but rather becomes a psychiatric disorder that is shown more on a physical level.

The following figure is McCorry and Viding's creation to visualize the previous explanation and highlight the emergence of latent vulnerability in children and its proceedings according to the circumstances (p: 495). The figure is entitled "A schematic displaying the embedding of latent vulnerability at the neurocognitive level and differential outcome in relation to psychiatric risk depending on protective factors, stressor exposure, and genotypes" (p: 495). It ponders upon the mechanism of the emergence of a latent vulnerable child from an adverse situation, trauma in this case, if not treated carefully by caregivers.

Fig.1. McCorry & Viding's schema of the neurocognitive latent vulnerability



Source: McCorry and Viding, 2015, p: 495

The given theory is to be applied along with the previous trauma section on a Palestinian novel. *Where the streets had a Name*, the novel that has less academic recognition compared to other novels by the author herself, mostly, the psychoanalytic application along with its sub-theories. If ever recognized, the ecocritical theory is rather selected to study the diasporic theme and the Palestinian immigrants such as “A Handful of Soil: An Ecocritical Reading of Land in Randa Abdel-Fattah’s *Where the Streets Had a Name*”. The latter article written by Raihanah M.M, Humoud Yahya Ahmed and Ruzy Suliza Hashim draws an intersection between the ecocriticism as a vision upon the land and Psychoanalysis as a vision upon the inner self. In addition to the article “Grafting Eco-Diasporic Identity in Randa Abdel-Fattah’s Selected Novel” (Almutairi et al. 2017) that sheds light on the same area as the previous article. Hereby, the focused gap in is mainly the vulnerability of the Palestinian child in front of the forced atrocity and its literary embodiment.

3. Analysis

3.1 Palestinian Children Literature

Literature is a reflection of human nature that keeps radiating along with their change. With the subtle interplay of powers, the oppressors and the oppressed produced literature to defend their actions and reactions. Yet, the experience of colonialism reshaped the lives of the majority of people living in the world today as Ashcroft and his peers Griffiths and Tiffin claim in *The Empire Writes Back*. Thus, the colonized, or the other, suffer from cultural distortion and identity crisis which prevent their well-being. It is mandatory, then, to define identity and highlight its overlaps with culture, race, gender, and language. In a postcolonial era, Palestine is still colonized, the children are still suffering and literature is one weapon to voice the atrocity they witness.

To fulfill the needs of this research and highlight the gap more, the Palestinian children literature under the lens is going to be after the Nakba and not throughout the history of Palestine which goes centuries and millenniums before Israel existed. Palestinian Literature, similarly to the other fields in Palestine is prevented from being, let alone Palestinian children literature of group that Israelis aim at the most; to weaken the future of the nation (Sebitan, 2016, p: 110). "Israel Bans Use of Palestinian Term Nakba in Textbooks" is an article published by the Haaretz in 2009 (Masalha, 2012. n.p) was proved right after the Israeli riots in 2018 over the children book "P is for Palestine" (Bashi, 2018) only for containing the word Nakba. Sebitan believes that submitting the children and preventing them from their simplest rights is a priority for the Israelis, and literature is one of the cultural practices he mentions in his saying that 'Zionists ... aim at distorting the future of Palestine through preventing the child from his/her basic needs, whether being cultural, economic or social institutions, for the child to be the weakest in front of the radical shifts in their country' (p: 110) (سلطات الإحتلال الصهيوني تهدف إلى تقويض مستقبل المجتمع الفلسطيني) من خلال حرمان الطفل من حاجاته الأساسية و المؤسسات الثقافية و الاقتصادية و الإجتماعية، و (في كل الظروف، يكون الطفل هو الحلقة الأضعف أمام التغيرات الجذرية)

Henceforth, Palestinian Children Literature is in crisis indeed as its targeted audience is. Either for the lack of publishing houses or the Israeli's

tyranny against Palestinian production, children literature is lost into chaos and has to be diasporic as well. Rania Hassan Abu El Ainin and Ismael Abdel Fattah agree on the need to start collecting Palestinian children literature in their project in 2011 as part of the national heritage, with an extra focus on the academic research dealing with the Palestinian children literature to revive it (p: 229). Eleven years later, there is still no precise work combining the Palestinian children literature books under one cover and listing them into existence, but there is a progress concerning studying the Palestinian children literature by some Arabs in specific. This sheds light upon the fact that even displaced Palestinians and Arabs from all around the world, who believe in the Palestinian children's suffering and their need for a country, try to fulfill what the former researchers have set clear, whether writing for the Palestinian children or about them, the act is one.

To state it differently, the Palestinian Children Literature cannot neglect the Israeli-Palestinian conflict and leave it out of the context. Thus, it is highly possible to read about atrocity, trauma and all the cruelty of invasion in their children literature as a facet to reality and embodiment of what youth goes through. As a counter plan, literary pieces emerge, less in number but more in strength and effective impact on the Palestinian child who is the future responsible of the land in loss and the identity in fading.

3.2 Atrocity and Vulnerability in 'Where the Streets Had a Name'

Randa Abdel-Fattah (2008), in *Where the Streets Had a Name*, narrates a story of a family in diaspora, a family forced into displacement by Israeli colonization. The story is about the people who lost their homes by force, who submitted to the armed enemy, and witnessed death. Children are part of these people, and are the protagonists of this novel. Hayaat the protagonist took a whole novel to narrate the utmost atrocity she witnessed when Maysaa, her best friend, was shot in the front and passed away between her arms (p: 236).

Narrating the story taken from Hayaat to be confronted with another protest, another explosion that made her pass out to the ground and visioned Maysaa in her hallucination as the situation triggered the past and the

flashbacks occurred to when that day happened. Meanwhile, Maysaa, asked Hayaat to participate in a protest against the Israelis, with adults "we need the soldiers to know we won't be silent. The more voices the better" (p: 236) while Hayaat nodded. However, the existence of children among the crowds did not prevent the soldiers from seeking blood, and indeed fire was the following step. For a child to witness such a maleficent scene is already a representation of atrocity in children literature as Savalescu (2020) states, yet the worst is the realistic embodiment of the scene from actual events. Hayaat and Maysaa ran away to save their lives and while hiding behind a vulnerable fence, with their vulnerability within, an Israeli soldier aimed at them, the children, and fired (p: 238). "The excruciating pain" is how Hayaat explains the feeling as she turned around to look for her mom, and saw Maysaa on the ground, with a bullet in her forehead "in a pool of spreading blood" (p: 236).

The scene is not a norm for any child, but for the child of war, sharing a battlefield became more regular than sharing a playground. The issue is that in Palestine, the west bank, and the Gaza strip, such acts of atrocity still appear and reappear to children who had their childhood distorted by cruelty. The vulnerability is then understood by the youth who have lost more than a life around them, and has seen blood in rivers and expected bombs and death in fear. Presenting this kind of reality in children literature in the twenty-first century in post 9/11 events where western children are introduced to a stereotypical image of the Middle East, can unravel the suffering of another child who had no hand in any of the terrorism set upon the world. Hence, the novel is itself comforting for the Palestinian child, if available to read, as the intersubjectivity indicated by an author to a reader can calm down the children and make them feel included and recognized.

3.3 Hayaat, the Scarred Child

After the tragic death of Maysaa, Hayaat is left with two different burdens to carry on for all her life, childhood trauma of witnessing the atrocity of a best friend being killed, which would leave a brain fracture for aye. Second, is that Hayaat herself was scarred on the day and the bullet

breaking into her cheek and front head left marks on her face that would not fade nor heal as her forever reminder of what happened that day in Palestine. “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” (AbdelFattah, 2008, p. 20)

The quote proves that Hayaat struggles to see herself with two different sides of her face, splatted by a long scar that war has implemented in her figure as a part of her life. The scar is itself a symbol by Randa Abdel-Fattah to link war and trauma with the child and highlight how such cruel scenes will never be erased from a child’s being, especially in Palestine as the atrocity still goes on and there is no postcolonial relief nor a healing time. The scar itself on Hayaat’s face can represent Palestine with two different banks “the mostly smooth” and the distorted as the part the Israeli occupied is no longer the virgin Palestinian land but a contorted native land stolen by occupiers.

Hayaat confirms that she no longer knows herself, which assures the identity crisis colonized people, and children in specific, suffer from. With a land that is no longer the same, alienation emerges, and natives render to outlanders and names change as the title of the novel implies; *Where the Streets Had a Name* which is no longer the same through the invasion. Hence, how atrocity can be healed, is the question, and how traumatophilia can aid in this case and help bring back the hard situation to be understood when there is no one situation to recover from, but a lifetime of atrocity instead. In this case, the repressed is followed by other scenes that cannot be processed since the war is not over till nowadays.

The young character continues having nightmarish thoughts that haunt Her every single night in a shared room with her siblings and grandmother “I wet the bed the other night, after another nightmare” (p. 21). Here, the latent vulnerability is clear as Hayaat’s trauma developed into terrible sleeping habits and urinary incontinence as both mental and physical disorders the trauma caused and the continuity of war could not permit its recovery. As a latent vulnerable, and according to McCorry and

Viding's (2017) figure, if Hayaat, or any child, does not receive any comforting consolation, healing time and peaceful treatment the vulnerability and the trauma worsen even more. Therefore, how can peace and comfort be achieved in Palestine while still being distorted on a daily basis with a whole world neglecting its existence and favoring a rising country such as Israel with all the cruelty it creates? A Palestinian child in this case is realistically embodied by Abdel-Fattah's literary piece and the latent vulnerability is better understood with Hayaat.

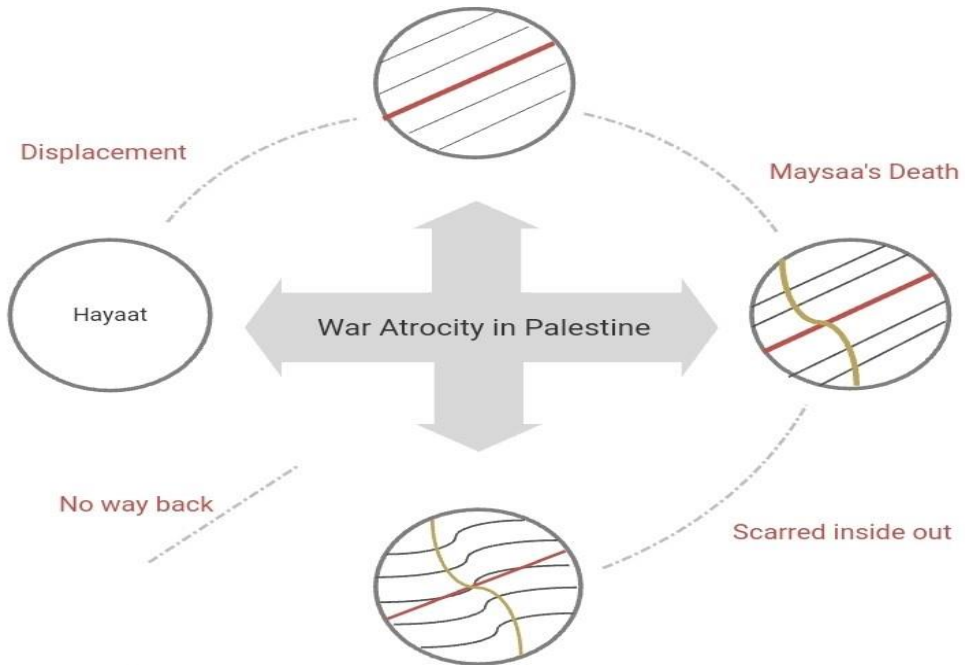
By the end of the novel, at the eldest sister's wedding, Hayaat is back from her journey to Jerusalem where she tried to reach places in Palestine that Palestinians are not allowed to reach for a handful of soil that would bring memories back to her dying grandmother. "We're two children from Bethlehem and, I'd forgotten that Jerusalem is forbidden to us for as long as we live. I lower my head, disappointment flooding my body. I caress the scars on my cheek, staring down at the ground" (p: 60)

As a self-discovery journey, Hayaat has suffered from several blackouts whenever she hears bombs and engages in protests as the flashbacks appear more straightforward and the blood brings back Maysaa to the scene as accurate as she was once, before being killed. "I raise my hand to my face, tracing the scars. 'I'm like a shattered glass pane,' I murmur. 'Even when you put the glass back together, the cracks still show'" (p: 227). Hayaat's epiphany is that she will no longer be the same, she, herself, understands that a broken child who still suffers under war will be forever scarred. Despite her long journey to empower the self, her face will always hold her story, even when they have tried to hide the scars with layers and layers of foundation, and Hayaat looked like the most beautiful girl at her sister's wedding, she could still feel the scar underneath the mask she had to wear.

The following figure is a self-made embodiment of Hayaat's experience, based on the McCorry and Viding's (2015) model, and a representation of every child of war, especially in Palestine. These young souls suffer more than their age can handle and end up being scarred

forever with little care dedicated to them and very few ears listening to their voices around the world. The figure shows how a traumatized child who goes through repeated atrocity and witnesses war fades away despite all the efforts they pay to heal the scars, but the colonizers add fuel, daily, and their lives shrink similarly to the size of their lands with only memories that are passed on from the elders to hold on and try to imaging a happy childhood that they could never experience.

Fig.2. Hayaat Through War Atrocity to the Inevitable Latent Vulnerability



The diagram shows the journey of Hayaat, the representative of the Palestinian child, and the protagonist of a postcolonial children novel trying

to voice out the oppressed children's suffering. The girl starts her life as a blank paper, as all children do, but being born in Palestine and through the continuous displacement by the Israeli to invade the land, alienation occurs, and losing home trauma appears. Hence, the red line represents trauma and the black lines embody the identity fading and the latent vulnerability growing. After the major incident in the novel, the death of Maysaa and Hayaat's scar, the latter's psyche worsened and the red line became bolder for witnessing atrocity live, while all this is crossed by her physical scar that is represented by the yellowish curve.

As a result, Hayaat suffers from insomnia out of the nightmares, and urinary issues as the external scar impacts her inners and her inner trauma impacts her physique. "I go to bed early. I dream of tanks chasing me down the streets of Jerusalem. I dream I've been buried alive." (p: 62). The latent vulnerability lines became curved as well for no recovery occurred and no help arrived for the child who is cursed enough to live in war.

I remember Maysaa but her memory makes me sick because I also remember the day everything changed. From that day I've been the one who occasionally wets the bed. I'm the one who is subjected to a tsk tsk, a depressed sigh and an open prayer every time my aunts, uncles and family friends gaze at my face. (p: 31)

Hayaat admits that the memory makes her literally sick, both physically and mentally, shattered by the war image that ruined her body as well as her life. As their struggles are not considered by the world, the children try to grow before their times and skip childhood with its needs. Still, although the trauma might be repressed, traumatophilia makes it reappear as Akhtar (2009) highlight, and the child himself becomes a fragmented entity with an identity crisis and a weak body and soul as the third circle represents. However, the unfortunately is the no possibility to delete it all and become a strong child again. The vulnerable child is then scarred, once and for all, by atrocity as highlighted by Kidd (2005).

4. CONCLUSION

Postcolonial Children Literature itself needs a renovation, with a focus on the fact that some countries are still colonized and some children are still being killed in front of others, while nothing helps erase the cruel vision. Hence, theorists who has dedicated times and efforts in studying the child's psyche has boosted the ability of literary psychoanalysts to apply their theories on fictional characters as representatives of children in reality. In brief, the atrocity in literature is a must and its continuity in reality prevents the traumatized children from healing and put their recovery into a halt, before pushing it to a worse case of latent vulnerability that damages the Children's physical health as well as their mental health. In this context, atrocity in Children Literature is helping the world to discover the oppressed realities, especially in Palestine, where crimes are covered by a victimized image of the Israelis who are in fact distorting the population from toddler to adult and claiming the opposite. Theories such as Viding and McCorry's succeed to represent the child with trauma but slightly fails to mirror the child of war, henceforth, more theories examining the child of war in the contemporary era, mainly in the shadowed lands, are merely needed.

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