

## RESEARCH TITLE

# The House Narrative in Palestinian children's literature

Rafi' Yehya<sup>1</sup>

<sup>1</sup> Writer and researcher, Lecturer at the Arab Academic College Academy of Education - Haifa

Email: [yehyarafia15@gmail.com](mailto:yehyarafia15@gmail.com)

HNSJ, 2024, 5(9); <https://doi.org/10.53796/hnsj59/1>

Published at 01/09/2024

Accepted at 04/08/2024

## Abstract

The house plays a significant role in Palestinian children's literature and children's literature in general. Given its importance, this study examines the house's appearance, role, and impact on shaping children's stories in form and content. The research acknowledges the challenges and controversies surrounding children's literature, particularly regarding accessibility, intentionality, and its intersections with psychology, education, and other sciences.

Key questions explored include: Do sensory elements like sounds, smells, and colours form the psychological essence of the house, or do we create this essence? Is it necessary for the house to be tangible, and do children differentiate between various types of houses? The study examines these questions by analysing the representation of the house in Arabic children's literature, considering factors like the Arab-Israeli conflict and whether writers use the house as an artistic element or a symbol of identity.

The research assumes that the presence of the house, whether realistic, fabulous, or imaginary, is fundamental to the structure of children's stories. It investigates whether the house's role is merely a physical space or if it also influences the story's aesthetics and engages the reader. The house is viewed as a second womb for the child, where initial culture and lifelong values are absorbed. It is more than a physical structure; it is a network of relationships and feelings influenced by modernity and societal changes.

The study uses an analytical approach to understand the symbolic and cultural elements of the house in Arabic children's literature, offering insights into the social and cultural shifts reflected in these representations. This analysis deepens our understanding of the house's role as a literary subject, impacting character development and narrative depth.

**Key Words:** Palestinian children's literature, House symbolism, Cultural identity, Narrative analysis, Arab-Israeli conflict

# سردية البيت في أدب الأطفال الفلسطيني<sup>1</sup>

د. رافع يحيى<sup>1</sup>

<sup>1</sup> كاتب وباحث، محاضر في الكلية الأكاديمية العربية للتربية- حيفا  
البريد الإلكتروني: yehyarafia15@gmail.com

HNSJ, 2024, 5(9); <https://doi.org/10.53796/hnsj59/1>

تاريخ القبول: 2024/08/04م

تاريخ النشر: 2024/09/01م

## المستخلص

يحتمل البيت مساحة كبيرة في أدب الأطفال الفلسطيني وأدب الأطفال بشكل عام. ونظرًا لهذه الأهمية، قررنا دراسة ظهوره، دوره، وتأثيره في تشكيل قصة الطفل من حيث الشكل والمضمون. يُعدّ هذا البحث مليئًا بالتحديات لأن خصائص أدب الأطفال محاطة بالعديد من الأسئلة العلمية التي لم تُجَب بشكل كافٍ حتى الآن، وما زالت موضع جدل بين الباحثين والنقاد. نهدف من خلال هذه الدراسة إلى استكشاف كيفية تناول أدب الأطفال العربي للبيت في تواصله مع جمهوره وما إذا كان هناك ما يميّز البيت في هذا الأدب. نبحث في تأثير الصراع العربي-الإسرائيلي على تشكيل هذه البيوت، وإذا ما كان الكُتّاب يتعاملون مع البيت كعنصر فني أو كرمز هوية في خضم الصراع. نفرض أنّ لكلّ قصة بنية تتضمّن وجود البيت بأشكاله المختلفة: الواقعي، الخيالي، وغيرها. نسعى للإجابة على سؤال البحث: هل يقتصر دور البيت على كونه فضاءً للأحداث أم أنّ له تأثيرًا جماليًا على القصة المقدّمة للطفل؟ تم اختيار عيّنة من القصص المنشورة بالعربية وتحليلها وفقًا للمنهج التحليلي. يمثل البيت الرّحم الثّاني الذي ينمو فيه الطّفل، حيث يكتسب ثقافته الأولى ويتعلم القيم والمبادئ التي ترافقه مدى الحياة. ليس البيت مجرد جدران خرسانية بل هو شبكة العلاقات والمشاعر التي تربط بين أفراد الأسرة. تتغير معالم البيوت مع الحداثة التي تسحق العادات والتقاليد دون رحمة. يعكس البيت في أدب الأطفال تعقيدات الهوية والتربية والتأثير الثقافي، ويتحول إلى شخصية بحد ذاته تؤثر في تطور الأطفال الشخصي والعاطفي. المنهج التحليلي يعزز فهمنا للعلاقة بين البيت وأدب الأطفال، ويساعد في تحليل الرموز الثقافية التي يحملها البيت وكيفية تمثيلها في النصوص الأدبية.

## Introduction

The house constitutes an ample space in Palestinian children's literature and children's literature in general. Because of its importance in this literature in particular and in literature in general, we decided to focus on its appearance, role, and impact on shaping the child's story in form and content. When we came to this topic, we already knew that this research is fraught with problems and difficulties because the features of children's literature are surrounded by many scientific questions that still need sufficient and satisfactory answers. To this day, these questions are still controversial among researchers and critics, especially in the fields of the accessibility of children's narrative and narrative literature, its intentionality, its limits, and its forced relations with the rest of the sciences, such as psychology, education, and other sciences.

Are sounds, perfumes, and colours the ones that form the psychological echo of the house in us, or are we the ones who make the house? Is it necessary for the house to be tangible? Do children distinguish between old and new homes? Between the cottages and the palaces? Between the archaeological house and the air-conditioned house? Or does that not concern them? What interests them is only the impact of the aesthetics of these houses, and what fuels their imagination is what provokes and excites them. The study will address such models and address the beginning of the importance of the house in Arabic children's literature. We will try hard to answer the research question: How did Arabic children's literature address the house in its dialogue with its audience? Is there anything that distinguishes the house in this literature? What are the houses that control this literature? Is there a specificity for houses in this art? Does the Arab-Israeli conflict have an impact on the formation of these houses? Did the writers treat the house as an artistic element, or did they employ it as an identity symbol amid the conflict? Some studies touched on the house in children's literature, and we will address some very briefly. Some were descriptive, reviewing, and not analysing, and others paid attention to the analysis issue, not only classification and statistical figures. We will employ the analytical approach in this study because it is consistent with achieving its objectives and answering its questions.

In this study, we assume that each story is subject to its story structure and the presence of the house in its various forms: realistic, fabulous, imaginary, etc. Hence, this research revolves around the following question: Is the role of the house limited only to being a space in which events take place in its physical/geographical orbit? Or is there an authority and influence of the house on the story's aesthetic presented to the child, which gives it new energies to draw the reader to it? To answer the research question, we selected a sample of the stories published in Arabic and discussed them using an analytical approach.

The house is the second womb inhabited by the child, in which he grows up, sees the light, dissolves the first culture, and learns the terms and values that accompany him most often for life. It is wrong to think that the house is a space of concrete walls, a threshold, and perhaps a fence and a gate. No, it is more than that. The network of relationships and feelings binds household members to each other. It is their conversation at breakfast and around the dinner table. It is the colour of flowers in the garden and family photos affixed to the refrigerator. It is the colour of bed sheets and curtains. It is also the sound of the door creaking in the night hours, the smell of the kitchen creeping into the rooms, the sun space emanating from the eastern windows of the house, and technological developments. The above briefly affects the child's personality and mental and intellectual structure.

The world is changing every moment. Modernity moves the features of homes towards a new world, crushes the customs and traditions followed mercilessly, absorbs the lifestyles followed and changes them according to the conditions of life imposed by the conditions of

modernity. According to what we assume, houses have not preserved their identities and stability. There are modern breakthroughs and life variables that no house has escaped, and the transformer has overcome the constant.

The house has a central theme that reflects the complexities of identity, upbringing, and cultural influence in children's literature. In this literature, the house does not merely represent the background of events. Instead, it becomes a personality, interacting with children's personalities and affecting their personal and emotional development. This representation can be seen in the daily details that draw a comprehensive picture of the child's life inside his home. Accordingly, the analytical research approach enhances our understanding of this complex relationship between the house and children's literature, as it allows us to dismantle the cultural symbols and symbols that the house carries and how they are represented in literary texts. This analysis can contribute to a deep understanding of the cultural and social influences reflected through the child's experiences within this familiar yet complex environment.

The analysis method is an essential tool for a deep understanding of the house's appearance in Arabic children's literature, which is the subject of this study. It helps analyse the symbolic and cultural elements of the households as a particular space in the story. This analysis can shed light on how the book uses house details - such as furniture, decorations, and everyday scenes - to add more depth to the literary genre and deepen the reader's understanding of characters and events. Moreover, the analytical approach can contribute to understanding the social criticism of the house as a mirror of Arab society, as it reflects the social and cultural changes expressed by the representations of the house in literary stories. This includes an analysis of how family relationships, social traditions, and cultural values are represented within the home and how these elements are affected by changes in time and space. Thus, the analytical approach is a practical framework for understanding the depth and complexity of the role of the house as a literary subject in Arabic children's literature and how it affects the development of characters and their literary representations within stories. The subject of the research requires us to address the place as a primary incubator for the home in the social, geographical and psychological sense.

### **Location:**

The issue of man's sense of place and reactions to it is relative and subjective. "The self grows from the interaction of man with the place because the place, in addition to its distinctive natural and geographical characteristics, must be seen as cognitive and emotional formations or constructions that exist among individuals and groups" (Bachelard, 1996) the place in this definition achieves a human sense of identity and belonging to that place, and this gives man a sense of familiarity and protection. The place for the child may be a pet and a source of protection, such as the house, and it may be frightening and hateful or hostile, such as the occupation army camps.

"Today, artistic awareness of space has become an artistic necessity for the construction of any text, and we mean, specifically, knowledge of the history of space and the determination of its geography on which the events of the text take place, that is, the present in it, and then awareness of the possibility that artistic dealing with space will show us a future horizon for culture. The determination of the actions that occur in it is done only by those two factors: historical and geographical. It is known that each place has its appropriate actions, and each action has degrees of appearance in the text that can only be completed by adapting between the "container and the container", that is, the action and the place containing it. Locating the narrative text contributes to controlling the origins of the art of storytelling" (Nasir, 2000, p. 52).

“Place in art is choice, and choice is language, meaning, nothingness, and intent” (Nasir, 1986). Hence, the choice of places in the Palestinian children's stories was not a coincidence but came within a historical, geographical and psychological context imposed by the circumstances of the occupation. Therefore, in these stories, we find the following places: the maternal place, the intimate place, the utilitarian place, the place of anxiety, and the place of memory.

**Maternal place:** We mean the house representing childhood and its memories as it represents the beginning. In childhood, the house is a source of safety and protection. “The mother bird heard Fofu's cry and hurried toward her son. The black cat was slowly approaching him. The mother bird flew, pecked the cat's head with its beak, and flew into the nest. The mother placed her son with his brothers and said to him: You deserve punishment, Fufu. Didn't I tell all of you not to leave the house because you are still young? ” (Abed, 1998, p. 5).

**Intimate place:** A Palestinian child describes her life in exile in Bulgaria; she says: “I was born in Bulgaria in a beautiful city called Sofia. My mother wanted to call me Yara, but my father refused because a relative named Yara was very spoiled by him. My name is Rasha, which means Ibn al-Ghazal. I love my name very much. My parents were studying in Sofia, and we lived in a small town for students. Green parks and all the children's toys surround us from everywhere. I learned much from kindergarten and loved life there” (Al-Wadi, 1998).

**Hostile place:** Settlements are words from which the Palestinian takes a hostile psychological stance as soon as he hears them, and they symbolise in their culture theft, looting and occupation: “I have often heard the word "settlements" echo in their conversations, but she did not understand. She did not know that settlements are houses built on Arab lands, but foreign Israelis inhabit them—the house located near one of the settlements. Amal does not know the settlements or the settlers. However, that day, she heard and saw. She saw many strangers killing and smearing the people of her village. I heard that the settlers broke into a house. They broke the glass of the houses. They beat the young men. They uprooted the trees. I heard that most of the young men in the village fled to the neighbouring mountains. I heard that the Israeli army helped those settlers hit the villagers and destroy their homes” (Ayyoub, 1998).

**Utilitarian place:** Some places are a source of livelihood, and the personality has nothing to do with them except that. This presence is reflected in the story of Rafah: “Rafah, a place on the southern border of the Gaza Strip, is located in the rebellious city of Rafah, and Rafah, as in all cities and camps in the Gaza Strip, poverty is widespread, where most men and young men work in Israel” (Ayyoub, 1998).

**The place of anxiety:** We find this feeling in the story of why Haitham hates Eid: Haitham buys shoes and does not know where to go with them. “He went to a park that gathers children living the Eid. He watched them ride donkeys that emitted an unpleasant smell and others piled up in horse carts that rushed them, stirring up the dust with which the children trembled in fear, then narrowed their chests and took slippers with their clothes dirty and the characteristic of the Eid was lost, and some of them complained of colic to eat food exposed to dirt in the place, and another was transported by the ambulance as a result of falling from the horse cart, and a third in the case of fainting because of kicking the donkey. Haytham was stunned by this feast and grieved greatly, asking his father to leave the place immediately. Soon, he, his father and all the children ran in panic when they heard a sound and smelled the gas! His shiny black shoes plunged into the dung of the donkeys, so he left him and came back with tears streaming from his eyes, his clothes dusted with dust and dirt, and he said in deep sadness: “Mom, I hate this feast of ours” (Ayyoub, 1998).

Memory place: Memory place is manifested in the story of the fence in the following scene: "He was standing among piles of stones. He sat on a stone and said: Look at this wonderful place. This is my grandfather's old house. It will be my home when I grow up. I will get it repaired. It has the smell of my ancestors. I like to come every day to sit on his demolished stones. His tale of his grandfather awakened in me a pain I had never felt before. I crossed the wall to my house, which was new, and its lights shone from afar. However, the house, garden, and lights seemed to me lacklustre. It is devoid of soul" (Al-Jundi, 2004).

The writers relied on several techniques in building their places in literary works, including:

Cutting: The place acquires its features indirectly by telling the events of a story within its limits (Saleh, 1997).

The designated place: It is the place that has a presence in reality, and the child can see it or deal with it, such as the school, the street, etc. Children's stories do not tolerate symbolic places because children are unable to understand place symbolism at this perceptual stage. However, their subconscious mind can respond to sharp symbolic places like prisons. They drop the bird prison or the genie prison in a bottle on themselves and their needs. If the symbol is close to the child's life and personal experience, it is easier for the child to understand its connotations. Imagined place: The story of the Kingdom of Dreams: This story begins with Omar leaving their home because of his family's dealings with him and walking towards Khirbet Al-Masoudi, which is a frightening place, and he dreams that he lives in the Kingdom of the Nymphs and helps them solve their problem and because of that he goes through strange adventures (Khazandar, n.d.).

Description of the place: Psychological dimension: In the story of Sami and the hyenas, Saqr al-Salaymeh describes Abu Dis, saying: "Once upon a time. In the village of Abu Dis, one of the villages of Palestine, a beautiful village like Paradise with large trees full of vegetables, fruits and flowers, whose houses are small but beautiful, the people of the village were kind and loved each other and loved the land" (Salameh, n.d.). Geographical distance: The stone game from the Elephant of Hope group: Ali is a five-year-old child from Qalandiya camp. A large Qalandiya camp. His houses are many. Stick each house to the other. There are no streets in the camp. There are alleys in the camp where children always play. Qalandiya camp is located between the cities of Jerusalem and Ramallah. It is closer to Ramallah" (Ayyoub, 1989). Historical Dimension: Writer Samia Al-Khalili evokes many of the landmarks of Jerusalem in the story "Qusay Plants a Child in the City": "Qusay entered the Haram in a hurry and prayed two rak 'ahs. He wandered between all the squares of the sanctuary. The Dome of the Rock Goes to the Islamic Museum. Then, he moved to plant olive cuttings near the sanctuary" (Khalili, 1989).

In conclusion, place in the Palestinian story is of particular importance because it reflects the psychological and physical state of the characters and the social and political reality experienced by Palestinians. Place in these stories is part of the identity and belonging that children seek to understand and interact with.

### **The Evolution of the House Through the Ages: Urban and Cultural Development**

The evolution of the house through the ages reflects a remarkable development in human societies. This development was not only in the urban structure but also included cultural and social changes reflected in the design and use of houses. Here, we will briefly review this development by analysing the stages the house has gone through over the different eras.

In ancient times, houses in the Stone Age were simple and made of natural materials such as clay and stones. Neanderthals used caves as dwellings, and over time, these dwellings evolved to include structures built by hand using stones and timber. These homes reflected a culture of survival and dependence on available resources. (Smith, 2009, p. 45) In ancient civilisations such as Egypt and Mesopotamia, houses experienced tremendous development. Sun-dried bricks were used to construct houses characterised by multiple designs for religious and social purposes. In ancient Egypt, houses had a central courtyard surrounded by rooms, while in Mesopotamia, houses comprised a single floor with a flat roof (Jones, 2007, p. 67). The houses of the Middle Ages were always divided into two parts: the village houses of the Middle Ages in Europe were characterised by fortified villages. The houses were built of wood and clay and had large halls for daily activities. The designs reflected agricultural and rural life (Brown, 2010, p. 89). Urban homes: As cities evolved, homes became more complex and diverse. In European cities, stone houses with multiple floors began to appear. These houses had glass windows, fireplaces, and a small inner courtyard (Taylor, 2012, p. 102).

The 19th century saw an industrial revolution that greatly influenced the design of homes. Iron and steel began to be used in construction, allowing more significant, more sustainable homes to be built. Multi-storey houses and apartments appeared (White, 2015, p. 123). In the 20th century, home designs evolved dramatically thanks to technological advances. New architectural styles, such as modernism, emerged, characterised by simple and efficient designs. Homes are beginning to incorporate modern technology, such as central heating and electricity (Wilson, 2018, p. 145).

“The concept of a private living space or home environment, as we understand it nowadays, results from a fairly recent invasion. As illustrated in their work to reconstruct private life over fifteen centuries, editors Philip Arias and George Dube show how, although as early as the fifteenth century, a process of gradual transformation of residential architecture began, driven forward by the formation of many new spaces in various sectors of public life, in the nineteenth century a fully conscious privatisation of the home environment began. The house was to become “a private sphere par excellence, a solid foundation for the family and a pillar of the social order” (Peru, 1988, p. 244), an element of stability that was supported by the division of private spaces, which were adequately protected by exterior walls, windows, partitions, curtains, etc. This shift has manifested through creating separate home spaces, necessary to ensure a degree of intimacy for the family” (Marnie . Carla, 2019, p. 2).

### **Cultural development**

**Social changes:** The development of houses was not only an urban development but also included cultural and social changes. For example, in ancient cultures, homes reflected social structure and family relationships. In the modern era, homes have begun to reflect cultural and economic differences between individuals (Davis, 2016, p. 167). Architecture as a cultural symbol has become an integral part of the cultural identity of societies. Houses in Japan, for example, reflect Zen's simple philosophy and attachment to nature. In Western countries, individual homes reflect individual autonomy and privacy. (Nakamura, 2011, p. 189)

The evolution of the house through the ages mirrors the development of human societies in general. From caves to smart homes, this evolution reflects the urban and cultural changes that humanity has gone through. Thanks to constant technological advances and social and cultural changes, the future holds more developments in home design.

## Transforming the House in Children's Literature

Yes, children's literature deals with many topics that reflect different aspects of daily life and human values. Of these, the concept of 'home' is one of the core and essential themes. In children's literature, a home is not just a place to stay but a symbol of protection, safety, warmth, and identity. It displays the variables that the house is experiencing. For example, the story of the computer is helpful, Lama, but (Fakih, 2009). This story addresses the entry of computers into homes and children's preoccupation with them at the expense of other duties. In this story, Lama becomes preoccupied with the computer, forgets her music lesson, and does not play with her sister. However, in the end, she understood her mistake and apologised to her sister. This is an example of the changes that technology has brought about in homes and individuals' behavioural approaches. In the story of a computer that cleans the house (Bekaaie, 2011), he talks about the student Rami, who loves to use the computer, so he persuades his mother and father to buy him a computer and begins to sit in front of the computer for hours to the extent that he refuses to go out of the house or play with his companions. Immediately after he wakes up from sleep, Rami goes to the computer room without making his bed and library, often even before rubbing his teeth, washing his face with soap and water, and leaving his room untidy, which makes his lecturing mother feel uncomfortable, so she takes a specific step and prepares a plan to address the problem, based on rights versus duties. This is a realistic face of homes after technology invaded them in their beginnings.

### Home as a Safe Haven

The house is often portrayed as a safe haven in classical children's literature. In stories like *Sleeping Princess and Cinderella*, the house is a place of rest and protection from outside dangers. The characters would take refuge in the house for safety and comfort, reflecting a traditional view of the house as a stable place in children's lives. This picture reflects communities that value family stability and safety, with the home being the centre of family and community life (Smith, 2009, p. 23).

By studying the literature on the importance of understanding the meaning of home from the point of view of elders, Studer at Arias points out that meaning can be a symbolic expression traditionally or emotionally associated with people or groups and affects their identity and experience. Rusk points out that the home can be a personal sanctuary and a place for aromas. At the same time, Maslow argues that advanced human needs such as respect and self-actualisation also affect the meaning of the home, which comes in second place after the need for food. In addition, Rapoport states that local cultural values influence the embodiment of the house. At the same time, Altman explains that environmental, technological, and cultural factors all affect the shape and status of the house as a cultural phenomenon. (Zareeda et al., 2024, p. 80)

Every being in this universe has biological characteristics that allow them to live in one place and do not allow them to live in another environment. This was exemplified in the story of the sheep, butterflies, and fish (Daeim, Yunus, 2002). Where friends agreed: the sheep, the butterfly, and the fish stay friends, but each lives in their natural environment. This is an explicit call by the authors for the child to accept himself and his environment and promise to replace it if this change poses a danger to his life. Hiyam Nabwani touched on the place through her story of the lifeboat (Nabwani, 2021), which revolves around a seven-year-old Syrian girl migrating on a rubber boat with several people she does not know. When the fugitive arrived in Greece, she did not feel happy, longing for her family home." One day, when I was sitting, my cousin and I were on the seashore, and it was my thirteenth birthday; we looked far away, my feelings and her feelings were moved by longing for our homeland,



groans and groans, rattlesnakes and tendencies, no words help us, a despicable cottage in the homeland modifies a lofty palace in the exile, the exile is cold and autumn, the homeland is spring, rest and fulfilment (Nabwani, 2021, p. 30).

In the story of the snail Shaun's journey through the seasons (Wahba, 2016), we find a pleasant expression of this need. When the snail Shaun comes out of his shell, he walks in the charming nature and rejoices in the stunning views: colourful flowers, green herbs and birds. During each chapter, he would see what he liked. However, as winter arrived and the rain fell, he got wet and felt cold and sore. He returned to the cochlea, sleeping in the darkness, quietly reassured. The story clarifies that there is no happiness or comfort except at home, no matter how beautiful and charming the outside world is. The child is safe only at home.

### **Turning to the house as a space for the six searchlights**

As children's literature developed, the book began to present the house as a space for discovery and adventure. In books such as C.S. Lewis's *The Chronicles of Narnia*, the house becomes a gateway to other worlds, reinforcing the idea that the house can be a springboard for imagination and adventure. This shift reflects the change in society's perception of the importance of encouraging children to explore and learn, transcending the traditional boundaries of what a home can be (Lewis, 1950, p. 45). This shift is essential for understanding how the role of the home in fostering creative thinking and innovation in children has evolved. There is a text close to the content of this section, in the story of where my things are hiding (Dakka, 2016). The story's content revolves around a child named Leela who does not know where her things are hiding, and she says, I can not find my shoes, my book, my money, my bag, and my key; it is five. You search, you search, you wonder, you explore. Eventually, she finds her belongings in different corners of the house, and she comes out reassuringly from the house.

### **Home as a place to change and grow**

In modern literature, the home is also seen as a place of personal change and growth. In books like J.K. Rowling's "Harry Potter," the house represents a place of emotional and personal growth, where heroes face challenges that help them grow and develop. This orientation reflects a deeper understanding of the role of the home environment in shaping children's personalities enhancing their abilities to adapt to changes and face challenges. This view highlights the importance of the home as a dynamic place that contributes to forming individual identity (Rowling, 1997, p. 89).

Home can have semantic and implicit meanings; semantic meaning is tangible and visible, while implicit meaning relates to psychological values and feelings. The perception of a home is influenced by the experiences of its inhabitants over time, leading to different meanings depending on the various stages of life. This study focuses on the meaning and perception of home in older people, noting the importance of designing homes that meet their psychological and physical needs. The research stresses that older people need special attention due to their declining physical and psychological abilities. Therefore, home design for older people requires simplicity, ease of movement and use of furniture while providing security elements such as balustrades. The design should also be comfortable and promote a sense of reassurance and happiness so that older persons can perform their daily activities comfortably and safely (Zareeda et al., 2024, p.p.83).

### **Home, family.**

The house in children's literature continues to be a symbol of family and strong emotional bonds. In stories like E.B. White's "Charlotte's Web," the house is depicted as a

place where the values of love, friendship, and sacrifice are embodied. These stories help children understand the importance of family relationships and emotional ties. These stories enhance children's emotional understanding and teach them the value of cooperation and empathy in the family environment (White, 1952, p. 67). These values are fundamental to children's social and emotional development. However, the stories do not go at the same pace. Salim Nafaa tells us the story of Abu Dan and Fares Al-Zaman (Nafaa, 2014). The story addresses the issue of violence against women in a series of exciting and engaging events, as his wife tells him that there is someone stronger than him, Abu Adan, based on the recommendation and trick of the neighbour. Put an end to his arrogance and the arrogance of his power. Because of this arrogance, his wife suffered a lot. In the end, her husband, the Knight of Time, learned a lesson that every strong person there is more vital than him.

Through this story, we want to say that violence undermines tranquillity at home. This is reminiscent of the classic "Hansel and Gretel" story about two children, Hansel and Gretel, who are left in the woods by their parents because of their poverty. They get lost in the woods and find an evil witch's house built of candy. A witch captivates children and plans to cook them. However, Hansel and Gretel (Grimm, Grimm, 2006) succeed in deceiving the witch and pushing her into the fireplace. After escaping from the witch's house, the children return home and discover that their parents have regretted their actions. The story ends with family reunification and a happy ending. While homes are meant to be safe, they do not always have to be. It must be noted here that houses, whether palaces or huts are entered by good and evil alike. Wealth has nothing to do with good or evil, and this confirms what we came up with in the introduction: that relationships at home determine the house's atmosphere and not its physical space.

### **Social challenges and the home**

Some recent work has begun to address the social challenges associated with home, such as poverty, domestic violence, and loss of housing. In books such as "Esperanza Rising" by Pam Muñoz Ryan, the house is put forward as a topic for discussion on poverty and social justice, which enhances children's awareness of contemporary social issues. These accounts contribute to providing a realistic perspective on the challenges that many children face in their daily lives (Ryan, 2000, p. 134). It also stimulates discussions about the role of the community in supporting affected families. Fear and anxiety produce childishness. In addition, children's literature warns of the loneliness that family members announce in their homes, such as the story of the reed house (Yahya, 2024). Uncle Abu Qais built a house of reeds between the trees at the foot of the mountain. It was a beautiful sight, adorned with small bells stirred by the air from time to time and a necklace engraved with the images of a dove flying over the city of Acre. Abu Qais missed the winter and did not return, so the house of the reed felt lonely and bored. One day, a thief passed by the reed house and stole the little bells, and the wind whistled inside him every day, so the animals were afraid and no longer passed by. The palace house said sadly: "No one will visit me after today; I will travel to the city of Acre. Uncle Abu Qais told me it is a wonderful city, surrounded by a large wall, located on the sea's shore, and its people are good." Then he jumped into the nearby river, moving between the green plains and the hill, searching for the city of Acre without merit, so he settled on the river's bank for a time. The place is located on the beach of Acre. Loneliness is what drove the reed house to travel and move to Acre.

### **Childish place**

It is the place where the child practices his childhood within the public space. An example of this space is the story of "House of Houses on a Mulberry Tree" (Hanna, 2015). The story summarises that Hala's father built her a house of wood on the tree, and she spent

happy times in it. Her friend Rana, who was also dreaming of a home like his, later joined her. Of course, such a place is a childhood space that we encounter in many international children's stories. The goal is to provide goods and feed the different needs of childhood. This type of story abounds inside Palestinian children's literature. The source of this emphasis on this theme is the space of children's stories that focus on human childhood, so, naturally, this type shines from the places in these stories. However, in many cases, it may only be indirectly mentioned through stories about childhood in insects, animals, and birds. As for the other, he returns to the writer's unconscious fear about his fate (fear of displacement), an obsession that has long haunted the Palestinian minority in Israel. This regression to the childish place is a spiritual refuge from which to escape from facing reality.

The story of the Snail Who Wants to Sleep (Mahdi, 2020) revolves around a tiny snail who feels tired and wants to sleep but faces obstacles that prevent him from getting some sleep. During his adventure, he meets several characters who try to help him find a suitable place to rest. The story introduces children to sleep in a fun and engaging way, emphasising the importance of rest and good sleep times. In the end, he sleeps and is happy in his shell.

Some stories address the mature childhood of the Palestinians with internationalism, such as the story of I am here (Al-Shawa, 2017). This story talks about a Jerusalemite child named Karam, who lives in his house and makes a beautiful kite in his room. A lovely road full of trees is in the Al-Zaytoun neighbourhood in occupied Jerusalem. Then, he talks about Jerusalem, the capital of Palestine, where he lives. Then, Palestine, the homeland to which we belong.

Moreover, we mediate with our neighbouring Arab countries to reach the world. Furthermore, we will finally go to space and the universe, whose inhabitants are diverse and different. And about feelings of love and acceptance of others and the similarity of children despite their distinct identities.

In a different context, we find another story by Nahid Al-Shawa entitled Baladi (Al-Shawa, 2017). Writer Nahid Al-Shawa wrote several stories about Palestine for children, which talk about homeland and patriotism simply and appropriately for children. This book comes in the same context. It tells the story of a child who lives an everyday life in his room, on the way to school, and the beach. However, this everyday life is not typical in the literal sense compared to the rest of the world's children! There is no ordinary life for a child whose day is punctuated by planes, shelling and bullets. Resistance and hope! It is no happier for a person to have a childhood than our own. The life of the Palestinian child is harsh and dangerous, and this child goes through many situations that destroy his life!

### **Home and cultural identity:**

Written by Kukala & Pietrak and published in English Studies Journal, No. 36, The Home and the House in Literature reviews how the concepts of 'home' and 'dwelling' are represented in literature and their symbolic and psychological influences. The essay begins by explaining the difference between "home" and "dwelling," where "home" is seen as a symbol reflecting identity and personal experience. In contrast, "dwelling" is a physical space used for functional purposes.

The article analyses how "home" is portrayed in literature as a symbol of security, belonging, and memory and how it expresses inner personality states and emotional changes. The article highlights how this portrayal influences readers' understanding of the characters and plot development. On the other hand, it reviews how the "dwelling" is represented as a practical space that reflects the daily aspects of life and the impact of this depiction on the development of characters and events.

In conclusion, the article highlights that analysing the depiction of “home” and “dwelling” in literature enhances the understanding of texts and adds dimension to the analysis of characters and literary stories. He suggests that this study provides deep insights into how the connections between individuals and their places are personified and how this impacts the understanding of literature in general (Kukala, Pietrak, 2022).

The same trend can be found in the article “House and Home” by Farhan Samanani and Johannes Lenhard, published in “The Cambridge Encyclopedia of Anthropology” in 2019, which reviews the concept of “home” and “home” from an anthropological perspective. The essay begins by explaining the difference between “home” as a physical space used for accommodation and “home” as a more inclusive concept that includes the emotional and cultural dimension. The essay analyses how 'home' symbolises identity and belonging, reflecting individuals' memories and personal experiences across multiple cultures. The impacts of socioeconomic factors on perceptions of 'home' and 'house' are reviewed, illustrating how home designs can reflect community values. The article also discusses individuals' personal experiences at “home,” noting that these experiences play a pivotal role in shaping their psychosocial identity. The impact of globalisation and social changes on how 'home' and 'home' are understood globally and locally is also reviewed. The article highlights the importance of studying these concepts for a deeper understanding of cultural and social practices and suggests that the study of 'home' and 'home' provides valuable insights into how individuals interact with their living spaces (Samanani & Lenhard, 2019)

The house is also used in children's literature as a symbol of cultural identity. In books such as “Inside Out & Back Again” by Thanhha Lai, the house is essential in preserving cultural identity and traditions, reflecting children's experiences from different cultures. This approach helps promote multiculturalism and understanding among children from diverse and different backgrounds (Lai, 2011, p. 56). This theme is essential for promoting human values such as respect, tolerance and belonging. In this regard, it is necessary to mention the story of the happy house (Abu Tamer, 2001). The book tells a story of love between a child and her home, so we see how her brothers behave irresponsibly through different stations. On the other hand, we see her behaviour as different from the behaviour of her brothers, as if we want to see such behaviour in this child and not like the behaviour of others who are not responsible. Therefore, this unique relationship between the house and the girl must be established.

The story, in short, “The child loves her home so much and feels so connected to its various angles that a mutual feeling is born between the child and the home. The moment the girl thinks about travelling to her grandparents' house in a remote village, the "house" feels very anxious and insecure, so he cannot sleep that night because he may be in a confrontation, on the one hand, between him and her brothers, and on the other hand, he will miss the child who cares about him and loves him. The next morning, the house wears his sneakers and decides to follow his good friend to where she is going, so the little girl, accompanied by her mother, rides the bus, but the house cannot enter through the bus door because the size of the house is large. In contrast, the size of the bus door is small, so the house decides to ride a bike so that it also does not bear its heavy weight, and then he decides to walk on his feet until he reaches the distant village, tired and sweating, all in an attempt to reach his little and kind friend who loves him. ”

Writer Nader Abu Tamer asserts that this story humanises inanimate matter, the house, which is a symbol of belonging, like the land and the homeland, so that it bestows good human qualities on it as if the book says: "Man is not the only one who feels connected to his home, his land and his homeland, but the places and homelands are also nostalgic for their

inhabitants who exchange the same feelings" (Al-Shawa, 2017).

On diluting the culture of respecting and caring for animals in the home, the story of Mrs Jawaher, a friend of cats (Najjar, 2016), talks about a woman called Jawaher, who lives in Jerusalem. She tries to establish a strong relationship with her grandson, who lives far away. However, it fails at first! While her love for cats helped her change that, she grew up with a cat named Nousa and a strong friendship in the public park. Jawaher feeds and milks the cat, and Nous frequently follows her home. Then Nousa disappears for several days, and Mrs. Jawaher thinks she is dead and is very sad. However, after a while, the cat returns to good health and is in the company of five other cats. This brought her grandmother closer to her grandson Mansour, so he followed the cat's news and called it different names. In addition, the story speaks of more than one value that can be indicated, such as discussing children's relationship with their grandparents. It is interesting to see the image of Jerusalem hanging on the wall of the grandmother Jawaher. Let us talk to our children about the patriotism that hangs inside and on our walls and about other values, such as love and respect for grandparents.

### **Heritage/ Memory Place**

The phenomenon of evoking heritage in Arabic children's literature is familiar, and this technique has many motives. In the Palestinian children's story, it is a return to the past to furnish the lost place or "lost paradise". An example of this technique is the story of "My Grandfather's Mill" by Maryam Hamad (Hamad, 2013). The electricity is cut off, so the children stop playing and ask their grandfather to tell them by the lamp's light about the water mill he was operating until the evening. He explained the mill's work to them and how people gathered near it, carrying wheat in bags to grind it.

In the story "The Box of Secrets" (Hamad, 2009), her granddaughter Zahraa talks about the secrets of the secret in her box and tells her during the narration that the wooden button is made of olive wood. She found it in the Jerusalem market and wished she knew its owner so that she could return it to him. It is not by chance to mention the market of Jerusalem and olives in the narrative context because of their impact and connotations in the Palestinian memory.

In the story of Violet Flowers, he remembers the age of his aunt Bahia's garden in their displaced village. He says, " She had a garden in Fayha. She planted her trees and flowers with her hands and took great care of her. I remember my mother going to her when one of our family members was suffering from colds, flu, nasal congestion, and sore throat. My mother watered the tea from the violet flower infusion" (Shaaban, 2021, p. 11).

### **Home as a space for confrontation:**

We rarely find the conflict between the Jewish forces and the parents in the children's stories, and one of the stories in which this conflict was mentioned is the story of Dima and Al-Hassoun. "Dima heard heavy footsteps approaching the entrance to the house; then she heard severe knocking on the door. Dima asked in a frightened voice: Who? The response from the outside came rough and harsh; we are the ones we like. Open the door, Dima replied in a trembling voice; my mother recommended me not to open the door for those I did not know. One of the men said, "We would like to tell your mother to open the door immediately." Dima replied: My mother is not at home, Neddy. Al-Deye replied: Open the door, or we will break it down. The jinn began to knock hard" (Taha, 2006, p. 12).

In the context of narration, Dima says: "Al-Hassoun tells you: I do not sing to the soldiers who enter the houses. I do not chirp for soldiers who scare children" (Taha, 2006, p.

18). The writer has tried to employ the senses in this regard to highlight the collision of space with the strange Djinn. Confrontation does not mean only war. There are other confrontations and other fears. In a story on the surface, (Taher,2009) the child hears frightening voices at night and is terrified. The text begins: " I am afraid I cannot sleep. Heavy rain pounding on the glass, wind roaring, ghost. In the house. Lightning illuminates the room for seconds, followed by thunder. Something is going to happen tonight, there is no doubt" (Taher,2009). He hears a noise on the surface whenever he discovers something is an illusion. His grandmother joins him in discovering why the noise is on the surface. They found neither ghosts nor thieves but an empty barrel rolled by the wind. In this story, we touch the high sensitivity that excites the child towards strange sounds emanating from an unknown house party. It is a fracture of the familiar and the constant. However, there is an important note related to the content. How can a child hold a lamp and go up to the ceiling to see where the sound comes from? This behavior poses a risk to him. He was supposed to hide under the bed. We do not advise children to imitate his behavior.

### **Displacement and displacement from home**

Shifts in the concept of home in children's literature indicate that the perception of this subject has evolved. From a place of safety and stability to a space for discovery and growth, children's literature reflects the social and cultural changes that affect children's lives. In addition, addressing global issues and social challenges in the home context enhances children's understanding of the world and encourages them to reflect on their societal role. The article highlights the importance of literature in shaping awareness and promoting human values among emerging generations.

"Leaving home is not always an option a child can make, as adults generally determine children's migration and settlement. Diaspora children have complex relationships to develop: What land is their home? In addition, they must negotiate cultural differences. "The relationship between identity and place or place has become an increasingly paradoxical terrain. The forces of globalisation seem conducive to the homogenisation of cultures, regardless of local conditions. Indeed, as theorists such as Zygmunt Baumann have noted" (Doughty, Thompson, 2011, p.1-4). For example, the story "The Happiest Child in the World" (Yahya, 2009) revolves around a child displaced by his family from his village. He was sad, and his village remained sad from his point of view. The child tries to write a letter to his village using his imagination and sends her a flock of birds to be happy. Still, she remained depressed and sad, and when the child learned that the pigeons they brought with them during the displacement hatch their eggs, grow their scaffolds, and fly to the displaced village to wait for them there, I felt that he was the happiest child in the world, because the continuity of survival has not stopped. There are signs of returning to the displaced village.

In the story Seven Camels, Um Jubaina lives with her daughters in joy and pleasure. Um Jubaina goes to the market. During the return of Umm Jubaina from the market, planes bombed the market, houses and buildings. Um Jubaina was hit by shrapnel in her eyes. She lay in the hospital screaming: "Girls, girls, girls!" Days later, the director of the hospital entered the room of Umm Jubaina and said gently and sadly with tears in his eyes, Umm Jubaina, unfortunately, you lost your sight, girls, daughters, daughters, Jubaina, Zainab and Rabab"! (Yahya, 2022, p. 9),

Moreover, the story highlights the tragedies of war when the family separates: "The nurse replied to Umm Jubaina with sadness: Everyone is looking for them, Umm Jubaina, when Umm Jubaina heard what the nurse said, she began to roll and wail and wave her hands and echo: My daughters, my daughters., the nurse cuddled her affectionately, and tried to calm her, a month has passed since Umm Jubaina stayed in the hospital, and no news has

come about her daughters, Umm Jubaina was sad and every morning she walks in the streets with the help of the cane, crying and calling out to the girls." (Yahya, 2022, p. 11), and the mother of Jebina awaits the return of her daughters in vain. Moreover, the street vendor helps her find them one day, and the story ends with a reunion. Several symbols intersect in this story, including the camels embroidered by the mother of Jebina on the dresses of Jebina, Zainab and Rabab, and the name Umm Jebina is associated with a well-known folk tale, Jebina." (Mahwi, Sharif, 2001), and the most critical symbol in the story is the mother's transformation from a visionary to a blind, symbolising the transformations, breaks and regression in the Palestinian personality after the wars that led to green and dry. However, the survival of the daughters and their eventual reunion gave reality some optimism that the next holds hope and life, and at the same time, what is striking is that the family lives a simple life: embroidery, singing, market, bracelets and candy, while the planes that bomb this reality, demolish and burn it are machines, fighter jets, that turn the reality of the simple, happy house upside down.

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

In the story *We Will Not Leave* (Sobh, 2021), writer Aroub Sobh wrote the remarkable story *We Will Not Leave*, an excellent example of stories about Palestine for children. It talks about what is happening now in Palestine, specifically Jerusalem. The story revolves around a child named Nabil, who lives in the beautiful Palestinian city of Jaffa, located on the sea. He would play with his family and friends on the beach, and his house in Jaffa was lovely. However, on a difficult day, a gang came and robbed Nabil's house. Nabil was forced to leave the house with his family and walk away until they reached Jerusalem. They were temporarily settled, hoping to return to their home in beautiful Jaffa. However, years later, Nabil and his family could not return to their home in Jaffa, where it is currently inhabited by someone else. Nabil's family built another house in Jerusalem's Sheikh Jarrah neighbourhood for her to live in. They grew up in this house, studied there, and married there. What happened to you again? These gangs returned to rob Nabil's house and his family in the Sheikh Jarrah neighbourhood of Jerusalem. For other people to live in. However, Nabil and his family stood up to them and said, "We are not leaving." "We are not leaving," Nabil's daughter wrote in bold on the wall of the house. Many friends of Nabil's children shared what is happening with Nabil's family to post on social media, and all wrote, "We will not leave." Let everyone share these pictures under the slogan, "We are not leaving."

After the loss of the house, it is necessary to spread the spirit of hope, as stated in the

novel *Who is the Puppet?* (Najjar, 2019) The novel talks about a Palestinian girl named Layla, who was forcibly displaced from her home in Palestine to live with another immigrant family from Poland. This family has a girl named Noreen. Noreen and her family settled in Layla's house, took her toys, books, and clothes, and read her diary.

Moreover, you know all about it! However, when Noreen grew up, she emigrated to America, and Layla's granddaughter, 50 years later, searched for the doll with Noreen in America. This novel talks about the hope that the Palestinians live on to regain their rights, even if it lasts for a long time. The novel also discusses many other issues and dimensions.

### **The experience of the Arab Boy House in Beirut:**

Dar Al Lad Al Arabi is the first Arabic publishing house for children, established in 1974, and has issued 187 issues for children from preschool age up to 18 years old. Books were also issued documenting the preservation of Palestinian heritage. It is featured in the blog of Dar Al-Labad Al-Arabi<sup>1</sup>, highlighting the Palestinian dimension through texts focusing on the imagined relationship between Palestinians and their land. The texts address the contradiction between the species and its dwelling, show the imbalance in this relationship and seek to restore the natural balance between the group and its dwelling. A pattern of inability to resolve the fundamental contradiction between Palestinians and their land is repeated in Palestinian texts, prompting direct educational and moral solutions. The texts feature a narrative depth that addresses the contradictions of Palestinian time by navigating between different narrative times, reflecting a deep awareness of the Palestinian self and its suffering. This time travel allows the Palestinian self to become sharply aware of itself, opening the way for its reframing (Nashef, 2016).

The texts deal with the fundamental contradictions facing the Palestinian community, especially in the context of the 1967 setback and its aftermath, where the relationship between Palestinians and their homeland is placed in the position of a constant natural given. These texts address contradictions across the temporal journey and the return to the fixed abode, enhancing awareness of the Palestinian experience and its historical suffering. The texts also highlight the foundational relationship between imagined geography and chronology in narrative construction, where different times can be navigated thanks to the organic relationship between a species and its habitat. However, this temporal departure is conditioned by a return to the unchanging dwelling/essence, which prevents the transformations of the latent self in the temporal journey. This foundational relationship in the blog takes a distinctive Palestinian dimension, reflecting the Palestinian experience in-depth and creativity (Nashef, 2016).

Many historical and textual threads link Dar al-Lab al-'Al-'Arabi's blog directly and in other ways, with the Arab intellectual and literary history that tried to examine the space between tragedy and the art of tragedy in the Arab and global context. An important addition to the Dar al-Talab al-Arabi blog is establishing a narrative structure for Arabic tragic children's literature. This structure adopts the dialectical relationship between deportation and journey. The first refers to the reproduction of the same contradictions experienced by "adults" in other age groups, and the second refers to the possibility of embarking on a journey in which the self-explores its different aspects to reposition itself towards collective contradictions and thus open the possibility of resolving them. It seems that those in charge of the blog of Dar al-Talab al-Arabi believed that the deportation of the journey was the best

<sup>1</sup> . For Arab Boy House, see: <https://en.wikipedia.org/wiki/%D8%AF%D8%A7%D8%B1%D8%A7%D9%84%D9%81%D8%AA%D9%89%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>



pattern to clash with the group - the Arab nation at that moment in its tragic history (Nashef, 2016).

The Dar Al Lad Al Arabi project, at least in how we read it here, poses a fundamental challenge to the Arab present and its unfolding tragedies. Who is the child in the Arab world today? Moreover, what is the imagined possible geography for them and their elders? Will the timeline open up literary and aesthetic solutions that may restore the imagined geography of its history? It seems that this moment in the history of children and their literature in the Arab world carries intense fundamental contradictions that are difficult to measure by the standards of the June setback. However, it may constitute a reference for comparison (Nashef, 2016). This results from what Ismail Al-Nashef said, that the Palestinian narrative, the narrative of deportation and displacement, is exported from one generation to another to preserve it from extinction. All the insects and trees employed in the house scene come within the same vision. The ability to migrate the Palestinian novel from generation to generation through literature in general and children's literature, in particular, is a sacred goal that must be preserved and transmitted to children and future generations as a national necessity.

Palestinians have not forgotten their displaced homes and villages, and the Syrian writer Zakaria Tamer expressed their tragedy with the story of the house (Tamer, 1974), one of the most famous books about the Palestinian house. We will now review two stories from the Arab Boy Publishing House as an example of employing the house. The following is a passage from the story of the house (Tamer, 1974), "The chicken has a house, the chicken house is called the serpent, the rabbit has a house, the rabbit house is called the burrow, the horse has a house, the horse house is called the stable, the fish has a house, the fish house is in the seas and rivers. The Palestinian has no home " (Tamer, 1974); there is nothing more precise and more profound than this talk to portray the Palestinian tragedy and displacement. There is the story of House for the white paper of the same author (Tamer, 1975), which is a story within the publications of Dar Al-Lab Al-'Arabi. The story deals with the issue of the occupation's expulsion of Palestinians from their homes in a beautiful, symbolic style suitable for children. The white paper wishes for a house, and the pens of colours hear its wish and verify it for them. It adds a dog, a cat, birds, and beautiful views. The donkey comes yawning and claims to be the owner of the house. The paper consults with the cat, the dog, and the colours, and they decide to expel him. He kicks them but loses the battle and escapes.

## Conclusion

The home in children's stories plays a vital role beyond just a backdrop to events. The house is a central narrative element, expressing security and stability and reflecting the moral and educational values writers want to impart to young readers. Transformations at home reflect personal growth and the psychological development of characters, helping children understand and adapt to changes in their own lives. The home in children's literature is not static; it changes and adapts to the story's events to symbolise challenges and adventures, reinforcing values such as courage, cooperation, and patience. The home reflects cultural and social values and provides children with stability and reassurance, even in the face of loss and change. Familiar places become sources of openness and confidence, contributing to the child's psychological development. Thus, the article showed the importance of the house in children's literature, as it combines realism and imagination to present children's experiences, fears and hopes in innovative and attractive ways. This effective use of space, especially home, enhances the impact of stories and helps shape children's understanding of the world around them.

Place and home are peculiar in Palestinian children's literature because displacement and displacement are an essential part of the Palestinian cultural process, which sowed the

permanent anxiety of displacement in the spirit and mood of homes. The house was also affected by global changes, especially technology, and its material and spiritual impact. For the Palestinian child or family, the house is the opposite of homelessness and a symbol of resilience and survival. In the national sense, the house was present with details that affected the lives of children in children's literature in the West Bank and Gaza. In contrast, the national and patriotic element appeared mainly as a hint rather than a statement in Palestinian children's literature in 48 areas for reasons related to the fear of the Israeli institution's response to any intensification of the Palestinian novel in Palestinian children's literature. The reference to the children's book in Area 48 is an educational reference.

In contrast, the literature of Palestinian children in Gaza and the West Bank is primarily a political reference that goes back to its roots to resist the occupation and achieve independence. Finally, we recommend intensifying research on Palestinian children's literature. What we have brought about place and home in Palestinian children's literature is the tip of the iceberg. We recommend continuing to research this theme because it has many important implications.

## References

- Abed, A. (1998). *The hidden treasure*. Ramallah: Tamer Institute.
- Abu Tamer, N. (2001). *The Happy House*. Kafr Qara: Dar Al-Huda.
- Al-Khalili, S. (1990). *The structure of the narrative form*. Beirut: Arab Cultural Center. Publishers.
- Al-Wadi, R. (1998). *My journeys and life story*. Ramallah: Tamer Institute.
- Al-Shawa, N. (2017). *Untranslated Content Start: My Country*. Amman, Jordan: Noon Books.
- Al-Jundi, A. (2004). *The fence*. Jerusalem: Ugarit Publishing House.
- Ayyoub, A. (1998). *Tales of the occupied land*. Ramallah: Tamer Institute.
- Ayyoub, A. (1989). *Elephant of hope*. Jerusalem: n.p.
- Bachelard, G. (1996). *The poetics of space* (M. et al.). Beacon Press, 1952.
- Brown, H. (2010). *Medieval Village Structures*. San Francisco: Academic Press.
- Callegari, C., & Campagnaro, M. (Eds.). (2019). Home, lived-in spaces and childhood in European picturebooks from 1945 to the present day. *Ricerche di Pedagogia e Didattica – Journal of Theories and Research in Education*, 14(2). <https://doi.org/10.6092/issn.1970-2221/10029>
- Dar al-Fataal-Arabi. (n.d.). Wikipedia Retrieved from <https://ar.wikipedia.org/wiki>
- Daeim, R., & Younis, N. (2002). *The fish, the sheep, and the butterfly*. Haifa: Kul Shey Library.
- Doughty, T., & Thompson, D. (Eds.). (2011). *Knowing their place? Identity and space in children's literature*. Cambridge Scholars Publishing.
- Grimm, J., & Grimm, W. (2006). *Hansel and Gretel*. United States: Dover Publications.
- Hajjeh, L. (2017). *The Scared Fish of the Sea*. Kafr Qara: DarAl-Huda Printing and Publishing - Karim.
- Hamad, M. (2009). *Secrets of the Button Box*. Haifa: Kul Shey Library.
- Hamad, M. (2013). *Grandfather's Mill*. Haifa: Kul Shey Library.

- Hamad, M. (2019). *Camp Balconies*. Haifa: Kul Shey Library.
- Hanna, M. (2015). *House of Houses on the Mulberry Tree*. Bnei Brak: Center for Books and Libraries in Israel.
- Jones, R. (2007). *Ancient Mesopotamian Homes*. Cambridge: Cambridge University Press.
- Khalili, S. (1989). *Palm of Hamdan*. Palestinian Writers' Union, Jerusalem.
- Khazandar, S. (n.d.). *In the kingdom of dreams*. Palestinian Ministry of Culture, Palestinian Authority.
- Kukala, B., & Pietrak, B. (2022). The Home and the House in Literature. *English Studies Journal*, 36.
- Lai, T. (2011). *Inside Out & Back Again*. New York: Harper Collins, 1993, p. 56.
- Mahdi, H. (2020). *The Snail Wants to Sleep*. Beirut: Dar Asala.
- Mahwi, A., & Sharif, K. (2001). *Tell Me, O Bird*. Beirut: Arab Studies Institute.
- Nabwani, D. (2021). *The Lifeboat*. Haifa: Kul Shey Library.
- Nashef, I. (2016). *Childhood of June: Dar al-Fataal-Arabi and the literature of tragedy* (1st ed.). Tamer Institute for Community Education.
- Nafa, S. (2014). *Abu Dan and the Knight of Time: A Folk Tale*. Kafr Qara: A. Dar Al-Huda A. Zahalka.
- Najjar, T. (2016). *Mrs. Jawaher and Her Cats*. Amman, Jordan: Al Salwa Publishers.
- Najjar, T. (2019). *Whose Doll is This?* Amman, Jordan: Al Salwa Publishers.
- Nakamura, T. (2011). *Japanese Domestic Architecture*. Tokyo: University of Tokyo Press.
- Nasir, Y. (1986). *Place and Meaning In Literature*. Baghdad: DarAl-Sho 'oon Al-Adabia.
- Nasir, Y. (2000). Personal Identity and the Imagery of Place: Psychological issues and literary themes. *Journal of Mental Imagery*, 8(3), 52.
- Ryan, P. M. (2000). *Esperanza Rising*. New York: Scholastic, 1989. <https://www.sabeel.co.il/article/5381>
- Saleh, S. (1997). *Issues of narrative place in contemporary literature*. Cairo: Sharqiyat Press.
- Salameh, S. (n.d.). *Sami and the hyenas*. Jerusalem Mobile Theater, Jerusalem.
- Samanani, F., & Lenhard, J. (2019). House and home. In F. Stein, S. Lazar, M. Candea, H. Diemberger, J. Robbins, A. Sanchez, & R. Stasch (Eds.), *The Cambridge Encyclopedia of Anthropology*. <https://doi.org/10.29164/19home>.
- Shaaban, R. (2021). *Violet Flowers*. Kafr Qara: Dar Al-Huda A. Zahalka.
- Smith, J. (2009). *Stone Age Shelters and Their Evolution*. Oxford: Oxford University Press.
- Taha, M. A. (2006). *Dima and Al-Hassoun*. Haifa: Kul Shey Library.
- Taher, A. (2009). *Above the Surface*. Amman: Dar Al-Yasmeen for Publishing and Distribution.
- Tamer, Z. (1975). *Bayt al-waraqal-Bayda* [A house for white paper]. Beirut: Daral-Fataal-Arabi.
- Tamer, Z. (1974). *Al-Bayt* [The House] (5th ed.). Beirut: Daral-Fata al-Arabi.
- Subh, A., <https://www.youtube.com/watch?v=ImoZoljnQ2s>

- Taylor, P. (2012). *Urban Living in Medieval Europe*. New York: Palgrave Macmillan.
- Wahba, A. (2016). *The Journey of Shaun the Snail Through the Seasons*. Kafr Qara: DarAl-Huda Publishing and Printing.
- White, E. B. (1952). *Charlotte's Web*. United States: Harper & Brothers.
- White, R. (2015). *Industrial Revolution and Domestic Design*. New York: HarperCollins, 1993.
- Wilson, A. (2018). *Twentieth Century Home Design*. Cambridge, MA: MIT Press.
- Yahya, R. (2009). *The Happiest Child in the World*. Haifa: Kul Shey Library.
- Yahya, R. (2022). *Seven Camels*. Haifa: Kul Shey Library.
- Yahya, R. (2024). *The Reed House*. Kafr Qara: Dar Al-Huda.
- Zareeda, ., Koudiri, M., Resmawati, M., & Faqih, M. (2024). The meaning of home in the perception of older people. In *Proceedings of the 1st Borobudur International Symposium on Humanities, Economics, and Social Sciences*. France: Atlantis Press SARL.