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WAR IN CHILDREN'S LINGUISTIC CREATIONS – PERSONALITY TRAITS AND CONCEPTUALISATION OF IDEAS

Wojna w twórczości językowej dziecka – cechy osobowości a konceptualizacja pojęć

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Abstract

The presented article focuses on analyzing children's ability to form a concept of war with relation to personality traits based on Five Factor Model. We present the preliminary study on ten selected children age 11–12 from one school situated close to the military area (NATO base in Orzysz, Poland). Children were asked to write a story about war and their stories were analyzed qualitatively by pedagogists from linguistic perspective and by psychologists from personality traits perspective. The study enables us to compare dominant categories in children's narratives with their dominant personality traits.

Keywords: narrative, personality, linguistics concepts, creativity, war.

Streszczenie

W prezentowanym artykule skupiono się na analizie zdolności dzieci do formułowania koncepcji wojny, z uwzględnieniem ich cech osobowości w rozumieniu modelu pięcioczynnikowego. Przedstawiono wstępne badanie na dziesięciu wybranych dzieciach w wieku 11–12 lat z jednej szkoły położonej w pobliżu obszaru wojskowego (baza NATO Orzysz, Polska). Dzieci zostały poproszone o napisanie opowiadania o wojnie, a ich historie zostały przeanalizowane jakościowo przez pedagogów z perspektywy językowej oraz przez psychologów z perspektywy cech osobowości. Badanie umożliwia opisanie relacji między dominującymi kategoriami w narracjach dziecięcych a ich dominującymi cechami osobowości.

Słowa kluczowe: narracje, osobowość, pojęcia językowe, kreatywność, wojna.

Introduction

In this article, we present a part of an extensive research project aimed at reconstructing the process of the formation of the concept of “war” in the mind of a school-age child. The methodological basis is a grounded theory that allows the use of various methods of data collection and analyses. Here, we analyze a specific problem regarding the importance of child personality traits in the creating of the concept of war.

Nowadays, war is a socially “hot” topic, even in places where there has been peace since the Second World War. The awareness of the threat of war is constructed in various cultural experiences – from media and historical narrative, in film, and in literature as well as eyewitness stories. Such experiences also apply to Polish children, who learn about war or conflicts that took place in the past and happen now all over the world as well as just across our borders, from television, the Internet, and from the conversations and stories of adults. The child finds fictional and historical images of war in books (including schoolbooks), films and games. All these complex experiences are used in children's creations, such as playing, drawing, and stories.

The subject of the presented research is children's linguistic creations. Children's statements were subjected to cognitive and linguistic analysis. In cognitive research, it is important to encompass the meaning in context and interpret it through context (Ozdzyński, 1995). The children being the subjects of the research live in towns neighbouring large training grounds and experience the presence of NATO forces on a daily basis¹. These experiences provide an important context for interpreting these children's statements.

Linguistic creations reveal various experiences of the child regarding the topic of the statement, as well as a specific way of interpreting these experiences. According to Jean-Paul Sartre, the imagination does not only use data from empirical experience, but “creates reality in new dimensions” (Górniewicz 1991, p. 61). It is a specific state of human consciousness, combining nonfigurative knowledge with elements of representation that transcend actual reality. The basic functions of imagination: reproductive and creative, allow the individual to “organize” knowledge about the world, and then to construct their own understanding of the world and a reflective attitude towards the cognised reality. Using the language of cognitive psychology, “producing new creations” (creative process of imagination) is based on data from memory patterns and relies on their transfer and transformation (Guilford 1978, p. 606). It also depends on emotional motivation and therefore, we can assume the importance of personality traits in creating images of reality. In the research presented here, we supposed that a creative linguistic

¹ One of the cities where the research was conducted is Orzysz – a town located in the Warmian-Masurian Voivodeship. It currently has 5,615 inhabitants. In 1895, Orzysz obtained the status of a garrison town. Called the “military capital of Poland”, because one of the largest military training grounds in Poland (Land Forces Training Grounds Centre) is located nearby. A NATO battalion has been stationed there since 2017.

statement can be used to reconstruct specific personality traits of its author. Categories of meanings arising from the analysis of statements are compared with personality traits of the child – the author of the statement.

Until now, the psychological literature on personality formation and development has been dominated by descriptions of personality of adults. This was related to the availability of methods and tools that were mostly developed based on age groups of people who have their personality developed. Modern research use tools based on the “Big-Five” model – mainly NEO-FFI (Parker, Stumpf, 1998) and NEO-PI-R (De Fruyt et al., 2000; 2009). Recent studies however, have shown that in the group of children and adolescents (12–17 years), the personality structure is similar to that of adults. Research based on children's personality descriptions made by teachers, parents, and peers also revealed a structure similar to Big Five in the adult population and, therefore, consists of the following factors: neuroticism, extroversion, openness to experience, agreeableness, and conscientiousness. In addition, it turned out that the five-factor personality structure is present in self-descriptions of children and early adolescents (Cieciuch, 2010). Research on children and adolescents in the context of personality development is difficult, which is mainly caused by the variability and dynamics of child development as well as the inaccessibility of research or test methods designed for this age group. To meet the demand for this type of tool, Maćkiewicz and Cieciuch (2012) have developed Picture Based Personality Survey for Children (PBPS-C), which was used in our study.

The research presented here had two stages with different methodology for collecting and analysing data, and a third stage in which data from previous stages is collated.

The research was conducted in 2019 in primary schools in Orzysz and Gdańsk, in grades one to five. In total, 200 assignments were collected, however, for the purposes of the article a fragment of data from the fifth grade was used. Children wrote a fairy tale about war in the classroom (instruction: “Write a fairy tale about war. You can supplement it with a drawing.”) and completed Picture Based Personality Survey for Children (PBPS-C) (Maćkiewicz, Cieciuch, op.cit).

The PBPS-C has satisfactory psychometric properties (Cronbach's alpha 0.76–0.88). The tool also meets the demanding criteria of confirmatory factor analysis, which proves the high accuracy of the measurement. Parents agreed to the participation of their children in the study.

Fairy tales about war – cognitive and linguistic analysis of children's statements in relation to personality traits

We present selected stories written by children. Authorship is coded: the first character is the assignment number, the letter means gender: “b” - boy, “g” – girl, the last digit

digit means the child's age. Authentic spelling and construction of the text have been preserved.

1-b-12

There is a war, people run and hide, armies fight against armies, children cry. Everyone is waiting for the end of war. I believe that it will soon end. It's terrible and horrible here, because the buildings are collapsing, people are dying. No one here probably eats anything. It would be nice if there was no army, there would be no wars at all. The war is just ending, everyone is smiling that finally nobody has to suffer.

This fairy tale reveals a deep emotional commitment to the imaginary picture of war. The author puts himself in the middle of this image (*he is here*), but at the same time, as a first-person narrator, he comments and generalises, giving hope for the future. He imagines war starting with a dramatic picture of people running and hiding, crying children, and fighting troops. Here, the war is not the result of a specific conflict (there are no names assigned to the army). Most likely, the cause of the war is not important for the author of the statement, but rather its effects. It's the reign of chaos, fear (*it's terrible and horrible here, buildings are collapsing, people are dying*), but also hope (*everyone is waiting for the end; I believe that it will end soon*). The child ends his fairy tale with a picture of joy and hope *that finally nobody has to suffer*.

Extroversion was expressed by a friendly attitude and cordiality towards others (*nobody has to suffer*), and by positive emotional states (*everyone is smiling*). Imagining possible world without war characterises openness to experience. Analysing neuroticism, we can see the fear and anxiety expressed by the child in the descriptions of escape, hiding, collapsing buildings, deaths of people. Agreeableness can be considered as hope for the end of the war (*everyone is waiting for the end of war*), and perception of other people needs (*no one eats anything*).

2-g-11

One day two countries Russia and Ukraine began to argue, that Ukraine has too little land. The war began. For Ukraine it didn't suit that Russia has so much land and they surrounded them, they began to attack. Russia didn't expect them to attack them from so many sides. They thought that Ukraine was not so well prepared. They began to slowly surrender, because they were not well prepared and rested. When Ukraine saw that they were withdrawing, it attacked even harder, but then Russia said STOP! We will give you some land, but don't attack us anymore. Please! Russia and Ukraine shook hands. This is how the war ended. It can be said that Ukraine won. And so, they lived together in harmony. THE END

Drawing: Two male figures, smiling (one with a beard, the other with a moustache), shake hands. An inscription above the first one reads: "Ukraine", above the other – "Russia".

The girl builds her fairy tale out of knowledge about wars, which she probably gets from media coverage, but here the explanation of the cause of the conflict takes the “upside down” form – it is Ukraine that attacks Russia. Perhaps this is a deliberate attempt to show that the cause of the war is not important. Or maybe the child does not know the reason for a real war in Ukraine and tries to rationalise and explain unclear facts according to her image of the world. Although she talks about a conflict from the real world, the child in her fairy tale shows hope for a better world. The image of trust in humanitarianism is also presented in the illustration drawn for the fairy tale: characters from opposing sides are very similar to each other, shaking hands and smiling.

Characteristics of the trait of conscientiousness are included in the story through the description of competences and resources of Ukraine (good preparation for war) and Russia (extensive territory), following the principles in action (agreement, intentional actions), and mindset of achieving the main goal, which is winning the war. A vivid description of warfare (attacking, surrendering, withdrawing), a positive response to the end of the war, and establishing positive and consistent relations between states (*they lived together in harmony*) can be analysed in terms of extroversion and agreeableness which also manifests itself in the description of quarrels between states, in the image of aggressive behaviour on the part of Ukraine (attack on Russia, stronger attack), in the jealousy of Ukraine towards Russia's lands. This trait also includes Russia's conviction of superiority over other countries (*They thought that Ukraine was not so well prepared*), Russia's sense of submission after losing the battle with Ukraine and reaching a settlement between states (shaking hands – reconciliation). In terms of openness to experience, the author of the fairy tale sees the war from many perspectives including states and needs of other people (fatigue and insufficient preparation as a reason for Russia's submission), expression of hope for improvement of the situation, and strength and power of the states she mentions (Ukraine – rich in strength, though with a small territory, Russia – poor in strength, though with a large area). Neuroticism is expressed in a narrative that evokes a sense of anxiety, expectation, dread, surprise, and fear.

3- b- 11

The year 2019. Russia wants to take over America, because there are great territories and riches there. When Russia invaded America, chaos unleashed. The two greatest powerhouses are fighting for control. Beautiful New York was destroyed, and people started evacuating. Poland rushed to help the Americans. But the Russians didn't care about it. The war lasted six years. During it, buildings collapsed, and people died. But the fight was close. When Russia killed people, then all of Europe organised help for America. All European countries went to help. Then Russia launched a nuclear bomb on Europe. But this didn't stop Europe. Russia withdrew. America saved. And all countries divided the territory of Russia. The cities were rebuilt. The war is over. Russia lost.

(Inscription in red:) WAR IS THE WORST THAT IS ON EARTH

The boy describes the war in the “upside down world” – here, Poland is the one that helps America. At the same time, he reveals knowledge about the conflict in the story. He refers directly to the real world, introducing the names of countries and continents. He presents images of destruction and shows a sense of threat of conflict with Russia. At the same time, he distances himself from this vision, placing the conflict away from Poland. Extroversion manifests itself in the joining of the forces of all European countries (cordiality of other countries, their support in the fight against Russia) and in a positive emotional response caused by winning the battle for America. Agreeableness is characterised by the elements of the story's represented world, such as: aggressiveness of Russia (killing people, launching a nuclear bomb on Europe), competitive tendencies (Russia's fight with countries all over Europe), pro-social feelings expressed by European countries (devotion in the fight, sacrifice, moving off to the rescue), a joint division of the Russian lands after winning the battle for America. Openness to experience refers to Russia's interest in new territories and riches, the defending states taking newer and newer actions, and also in the hope expressed by the author of the fairy tale for the end of the war. Analysing conscientiousness, we should note of the rules existing in the world created by the child: equal division of the land, association and giving support, pursuit of the goal (defeating Russia), perseverance in the pursuit of the goal (the war lasted 6 years and even the launch of the nuclear bomb by Russia did not stop the activities of European countries). Neuroticism reveals itself in the form of the chaos described in the story, which reigned after Russia's attack, a sense of fear and danger, as well as in descriptions referring to the destroyed city, collapsing buildings and the evacuation of people.

4-g-11

Once, a war broke out near Orzysz, many people suffered and many even died. When we were in school several soldiers entered our classroom and room. They killed my friends and teachers. I managed to hide in the closet next to the window, I looked through it saying to myself in a quiet voice “The world will never be the same again”, crying. Our commune has small army – we can't do it, I thought about the square through which the prisoners were just being led. We played tag there. I had my dad's, army commander, phone with me. The England commander himself called me, they came to us with help. They helped us fight, we won this duel, but my friends' bodies lied everywhere anyway. After 15 years I am an adult I am 25 years old and everything is normal now, I will never forget this birthday.

A vision composed of elements known to the child: placing the image of the outbreak of war in school, in the hometown; students and teachers killed (maybe recalling similar situations from media reports). At the same time, some distance of the observer is revealed (the author creates a male narrator, and the story is a report done after many years). There is also a rather exalted sentence: *The world will never be the same again*, which may be a quote from some fictional stories.

Extroversion, i.e. activity and gregarious, are expressed by identifying with the main character of the story told by the child (*we played tag there, I am an adult now, I will never forget this birthday*) and through positive feelings regarding winning the war. Conscientiousness manifests itself in the form of a lack of faith in the ability to deal with it and in her own town's competences (*our commune has small army, we can't do it*). Noticing the suffering and death of others characterises openness to experience. The same is true of the conflict in the sphere of values expressed by the child (can winning be a success if it brought suffering and death to friends). The basis for agreeableness is the described altruistic behaviours: a phone from my dad, support from the commander of England. Neuroticism was described in the drastic scenes of classmates and teachers being killed, pessimistic and exaggerated words (*The world will never be the same again*) and behaviours (hiding in the closet, crying) indicating hypersensitivity and difficulty in coping with stress related to adapting to a difficult situation.

5-b-11

Once, a German military commander learned that a cave was found in Poland, in which there are tons of diamonds and rubies. But Poland rented one thousand miners, who will dig up these mineral deposits. The German commander ordered to invade this place, take it over and employ his own ones. The German army went to Poland after a month of preparations. They encountered many obstacles on their way, such as large lakes or swamps, which they couldn't go around. Meanwhile in Poland their military commander informed his army about what they were planning. He immediately sent his people to the cave to look out and watch over their miners. After a week or so, the Germans came to the place where the cave was 400 meters away from them. They immediately hid in ditches, climbed trees. Seeing that there are Polish troops, they started to shoot. It was at this moment that the war for caves began. The Poles came out and bombed the Germans with dozens of bombs. It was the fastest war in the world. The Poles won because they were well prepared. The Germans never again attacked Poles.

First of all, this child tries to rationalise the cause of the war and its end (*The Poles won because they were well prepared*). He activates his clearly rich imagination to create the plot and images of war. In symbolic images (*cave, swamps, arduous wandering*), he reveals a sense of threat and fear of war. Neuroticism manifests in the fear of the Polish commander concerning loss of deposits from the cave (*he immediately sent his people to the cave*), in the obstacles the Germans had to overcome on their way to the cave (*lakes, swamps*), and in the German army taking action aimed at concealing themselves (*hiding in ditches, climbing trees*).

The vision of the war for a cave full of rubies and diamonds indicates the child's use of imagination and fantasy and is a manifestation of openness to experience. Agreeableness in the child's description is presented in the form of an aggressive defence of the cave (*use of dozens of bombs*) and pointing out competitive tendencies (*war won by*

Poles). Extroversion is expressed through the creation of characters who actively acquire information (*commander of the German army learned that a cave was found in Poland*), planning actions in the story (*German army's plan to invade and take over the cave*), taking action, as well as in positive feelings (*Poles' pride regarding repelling the attack*). Factors such as prudence (*thinking about the next steps*), competence manifested by the commander of the Polish Army (*sending people to the cave to look out for the enemy and watch over miners*), resources in the form of dozens of bombs, the long preparation of the German army before marching out, and the good preparation of the Polish army, pursuit of achievements (Germany – extraction of deposits, Poles – their protection) can be analysed in terms of manifestation of the child's conscientiousness.

6 -g-12

Once upon a time, the ruler Tomasz the Sad lived in Germany. He heard that there are hidden treasures in Poland, so he decided to make a war between Poland and Germany because he wanted to take the lands of Poles to find the treasure. One day, the German army and its ruler left for Poland to take their lands. The Polish army noticed that someone was throwing something from above, so they defended the people and went to see what it was. Suddenly this thing fell down and exploded, the army knew then that it was a bomb, so they ordered people to take cover, and they set out to fight the Germans. The war lasted and lasted until it ended after two weeks, several people died and most survived. Poland won this war and Germany lost. After the war unfortunately unfortunately the houses were destroyed by bombs, so the Polish ruler Karol the White ordered people to go to other countries. Until they build new houses.

In her creation, the child distances herself from the disturbing images of war, introducing fantastical characters and names that are a combination of historical and fairy-tale conventions. We see a mix of historical facts, media images, and fictitious themes here. The author also refers to her own experience about the social world (e.g. the motif of going to another country because of indigence).

Conscientiousness can be considered in this child's story as awareness of the military (*they defended people, and then saw what and who was dropping something from above*), dutifulness and compliance with the rules (*providing residents with protection and gaining time to rebuild their homes*), as well as perseverance in ending the war and succeeding (*Poland won the war*), and having competences – resources in the form of treasures hidden in Polish territory. An altruistic attitude related to agreeableness is expressed in the child's story through protection of citizens; the Polish Army going to war and making residents emigrate to provide them with adequate living conditions during the reconstruction of the city. Active planning of military operations and taking subsequent steps in the presented world (*defending people, army marching out, rebuilding the city*) relates to extroversion. Openness to experience manifests itself in the form of interest in searching for hidden treasures (*the reason for Tomasz the Sad's attack on*

Poland) and a focus on other people's experiences (*a few died, most survived*). Neuroticism was expressed through a narrative that evokes the feeling of anxiety (German invasion, demolished houses), detachment from current events (once upon a time). The creation of unrealistic characters: Tomasz the Sad and Karol the White expresses both: Neuroticism and Openness to experience.

7-g-11

Once upon a time there was a certain town, where peace and quiet prevailed. But one day foreigners came to town!! They began to attack everyone, until finally a large army of soldiers appeared. The battle for life began. The fight between them lasted a very long time, but despite the war, the army won, and the foreigners quickly fled. Some died and some survived. And so, everything ended, and peace returned to the town again.

The text, coherent in form and content, presents a vision of war in a simple storyline. The girl uses the fairy tale convention, as evidenced by the use of the delimitation formula and the outline of the introductory scene of the story (*peace and quiet prevailed*). Such a formal strategy reveals the child's distance to difficult content. The threat comes suddenly with the arrival of "foreigners" – here, the source of the child's fears could be media coverage, in which foreigners are an anonymous but dangerous subject. The author creates her vision from a combination of different experiences, both fictional (fairy tale), as well as media and real. The events happen in a quiet town, similar to the child's place of residence, and a sense of security is associated with the emergence of a large army – as is the situation in Orzysz.

The expression of conscientiousness in the above description of warfare is a conviction that the army that defended the town has an advantage (*a large army appeared*), as well as in the description of perseverance in battle (*the war lasted a very long time*). Description of the fight and the rivalry between local soldiers and foreigners, as well as a sense of security of the population before the start of the fight (*peace and quiet*), and after it is over (*peace returned again*), reveals agreeableness. Neuroticism is expressed by the chaos associated with both the purpose of war (*battle for life*) as well as the place (*some town*) and the time (*once upon a time*), which indicates the child's distance to the events she describes. The child pays attention to the states, emotions, and needs of other people (*some died, some survived*), which relates to openness to experience.

8-b-11

There was a happy family. They were very rich and had two children. One day, they ran out of money because the dad and the mum were fired. They were looking for a job, but nobody wanted to hire them. Dad found only one job – the army. He had no other choice, so he took this job. It turned out that their colleague also works there. Two years later, dad had to go to Krakow for the war. Unfortunately, the opponents had a larger army. When he went to war, a war also broke out in the city where he lived. He didn't know that. After

the war in Krakow he returned to his hometown. When it turned out that a war broke out in this city and they killed his family, he began to cry and thought about why he went to this war.

This fairy tale about war is an excuse to express underlying fears and feelings of threat within the child's real situation. The author reveals her knowledge of both difficult family situations (*lack of work*) as well as real consequences (*father's departure*). Here, war becomes a kind of allegory for a family situation in which the father goes to work and fights for a vague matter far away from the family, and the family dies without a father. In this child's vision, the father regrets that he was not with his family in times that were difficult for all.

Description of positive feelings (*happy family*), relational connections (*dad had a colleague in the army*) and seeking sensations combined with commitment to the current situation (*father's departure for the war*) relates to extroversion. The author indicates courage in taking up challenges (*making a decision to leave the family in the place of residence and go to war*), which is a testimony to her openness to experience. This trait is also evident in the cited story in noticing the categories of values. It should be noted that children are presented here as a value in family resources, which also indicates conscientiousness. At the same time, in opposition to family resources – conscientiousness, the lack of competence and ability to deal with opponents in battle is revealed (*dad's army lost*). The taking of the job by the father is a necessary choice, aimed at securing the financial situation for the family, while at the same time showing altruism expressed in dedication to the greater good, which is the fight against the opponent, revealing agreeableness. Neuroticism of the child is expressed in fear for the survival of the family, in drastic images of conducted wars (*death of the family*), not knowing the purpose of wars, and in negative emotions (*father's sadness after losing his loved ones*).

9-b-11

Once upon a time there was a very large army in Orzysz that consisted of 3 units. One was for storing ammunition and weapons. In the second unit there was armour and fuel. And in the third unit there were tanks and soldier vehicles. In 1959, the Third World War broke out. All the soldiers gathered around Orzysz and began to defend it, all of Orzysz hid in the bunkers made by soldiers. After two years of war between Poland and other countries, the war subsided. In 1961, the war ended. Thanks to the fact that the soldiers fought, Orzysz and all of Poland survived. All the people in Orzysz returned to their homes.

In the world presented in this story, there are accessories that belong to another era (*armour*), as an emphasis of the “fairy tale” convention or an expression of cognitive chaos. We can see a trace of the process of building knowledge from various sources here, including fictionalist messages. Dates appearing in the text may have analogous functions – they belong to the creative convention of the story or testify to the lack of knowledge of history. We can adopt a hypothesis about the conscious use of a stylistic

measure by the child, who wanted to introduce a fantastical element in his fairy tale about war. A date from the child's distant past, but one that is not referring to the real time of a historical war, is such an element. The fact that such a date was introduced intentionally is also indicated by the use of the expression *Third World War*, which testifies to the child's knowledge that there were two world wars in history.

Extroversion of the child is revealed through a description of active warfare as well as the disclosure of positive emotions and pride in winning (*all of Poland survived*). Agreeableness relates to the fact that *all* soldiers came to fight and defend as an expression of altruistic attitude. The situation of war is located in a place known to the child as an expression of a sense of security, which also indicates agreeableness. At the same time, it should be noted that the transfer of warfare to the past is unclear for the child (*once upon a time; in 1959; in 1961*). Such references to time in linguistic creation enable the child to maintain an appropriate and tolerated distance in relation to hard to bear events and emotions associated with them. This strategy can be considered as a manifestation of neuroticism. Whereas the conscientiousness expresses itself in the description of competences related to managing the situation and mobilising the armed forces (*three units – each stores something different*), as well as in the image of perseverance (*the war lasted for 2 years*) and striving to achieve the goal, which was the *survival of Poland*. Openness to experience reveals itself in the description of readiness to fight and the child creating an image of World War III.

10-b-12

Beyond the seven seas, beyond the seven rivers, a beautiful city grew. A girl named War lived in this city. Her dad gave her this name. Dad of War liked to walk in uniform, march and shoot. And he really loved his little daughter, who was lovely and smart. He loved her more than anything, allowed her for everything and said that she is most important in the world. War loved her dad too. She loved wearing his military cap, waving his sword and pretending to shoot from his rifle. When dad went to the parade, he took her with him. War was sitting on his shoulders and it seemed that she's marching. Ah, how she liked to look down at the even rows of men in uniforms! How she liked to hear their shouts! She laughed out loud then and held her dad's neck tightly.

The personification of war takes place in the fairy tale (*a girl named War*). The author is consistent in the depiction and symbolization of war as a girl in relation to her dad. In the symbolism, disturbing are the images of “playing war”, (childish) happiness with military accessories and rituals (*parades, even rows, shouts, military cap, rifle, sword*). Such phrases as *she loved waving the sword* appear, as in the phrase “to wave one's sabre”. In addition, words like *pretending, he seemed, she looked down, liked, loved, laughed out loud* reveal the image of fun, joy, and carelessness. This, combined with the name “War”, shows the fairy tale author's attitude towards the subject of war –

it's a game for "big boys". There is also a manifestation of sarcasm in there, which testifies to the boy's cognitive maturity and reflectiveness. The most moving is the last sentence: *She laughed out loud then and held her dad's neck tightly*. With such a perverse image of "joy" that suffocates, the author clearly depicts how this playing war ends. This ending of the fairy tale is a symbolic representation, but it is not optimistic, so it falls within the convention of a fairy tale and at the same time exceeds it.

Extroversion can be considered as cordiality revealed in the descriptions of the relationship between father and daughter: their mutual love, father putting his daughter in first place, praising her positive traits – *lovely and smart*. In terms of openness to experience, this child uses his imagination. The story he describes takes the form of a perverse fairy tale in which the conduct of warfare is identified with a girl named War. Openness to experience is also expressed in the cited story through the prism of learning about the father's interests or professional work – walking in his cap, playing with the sword, participating in the parade. Neuroticism manifests itself in the described story through the use of humorous and perverse elements told in the story. They can be analyzed in terms of the child's use of defense mechanisms, thanks to which he pushes away the negative image of war. Conscientiousness manifests itself by putting in images of self-discipline and maintaining order (*even formation, simultaneous shouting of soldiers*). Whereas revealing a sense of security in the creation (*she was sitting on her father's shoulders, holding him by the neck*) indicates agreeableness expressed in the trust in her relationships with her loved ones.

In the table below, we have compiled the conceptual categories with corresponding personality traits.

Table 2. List of dominant categories in narratives with dominant personality traits

Personality traits	Dominant categories in narratives
Extraversion	positive relations with other countries; trust, activity and commitment in the description; positive end of the conflict; active acquisition of information; planning; taking action; positive feelings; taking further steps; sensation seeking; description of positive relationship feelings; seeking sensations combined with commitment to the current situation; description of warfare; positive emotions; pride; cordiality in the description of the relationship between father and daughter; dynamic images; positive relations between nations; emotional involvement;
Openness to experience	imagination and fantasy; perceiving the suffering and death of others; interest in new areas and riches; hope; perceiving the needs of others; creating perverse images; empathy; perception of the effects of war;

Personality traits	Dominant categories in narratives
Neuroticism	anxiety, chaos, dramatic scenes; symbolic images of obstacles; hiding; sense of danger; detachment from current events; unrealistic characters; dramatic images; fear; chaos related to the purpose of the war and chaos of the place, drastic images; family death; ignorance of the purpose of wars; sadness; distancing to difficult situations; the use of humorous and subversive elements; the use of defense mechanisms, exaltation; danger;
Conscientiousness	lack of faith in one's own competences; consideration; competence; pursuit of achievement; prudence dutifulness; perseverance; conviction of the superiority of own troops; references to real experiences; children as wealth within family resources; coping skills, pursuit of the goal; calculating time, calculating props; discipline and maintaining order; rituals; prevailing rules; persistence in striving for a goal; conflict context descriptions; references to knowledge about real threats and conflicts;
Agreeableness	aggressive defense; competitive tendencies; trust; altruistic attitude; support; rivalry; aggression; pro-social attitude; positive end of the conflict; distance;

Source: own research

Conclusions

According to the study on children's personality development extraversion and neuroticism are the crucial traits manifesting themselves in their language (DePauw, 2017). Extroversion enables creating visions that are full of involvement, social activity, acting together, whereas neuroticism manifests itself in linguistic schemas expressing fear, anxiety and chaos. Interpretations of social reality owe themselves mainly to extroversion, and openness to experience. Conscientiousness is a feature that manifests itself both in the formal features of texts – the use of specific conventions or strategies for creating a fairy tale, as well as in the use of experience and knowledge of social relationships, history, time or props. Agreeableness also turns out to be important here, enabling the creation of cooperation between individuals, communities and states of the storylines about war. Neuroticism in children's linguistic creations is balanced by the use of fairy tale convention – its symbolic images that allow authors to distance themselves from difficult content and can be understood as defense mechanisms protecting the well-being of a child. This observation is also important for education – it is worth offering children the possibility to create fairy tales, because it enables not only organizing knowledge, but also providing self-therapy in relation to children's fears.

Children's linguistic creations reveal the complex cognitive process of constructing ideas and show a world of meanings, which the child tries to understand. Children living in today's Poland create the concept of “war” on the basis of indirect experience – from media news about the wars taking place across the world today, from documentaries

about the history of wars, from fictional films, from books, from school texts or family stories. In their statements, they recreate their own experiences from various socio-cultural messages, creating interpretations that reveal a fear of the atrocities of war, but also trust and hope for peace. It should be noted that the interpretation of meanings in children's creations related to war indicate strong emotional saturation of these concepts. An additional emotional impulse is also associated with the context of the personal experience of the individual, represented here by the vicinity of large training grounds and contact with NATO soldiers. In towns where troops are stationed, children have the opportunity to observe various types of military equipment or uniforms, which allows them to construct more orderly knowledge. It is worth noting that in the chaos of data about war that reaches children, they create images of the world in which peace is important.

Only a small fragment of an extensive project is presented here, therefore, it is not possible to establish a grounded theory on the basis of the presented analyses. It is rather a kind of preliminary study in which we show insights into the collected data. In the next stages of the project, children's works from different regions of Poland will be analyzed. Comparisons of categories used by children from Orzysz and Gdańsk will make it possible to reveal the importance of the socio-cultural context for the conceptualization of ideas in the mind.

When analyzing the relationship between the child's personality and its narrative about war, we took into account the characteristics that were dominant in the results. It is difficult to draw general conclusions on the basis of such a small group, but it can be said that personality traits play a role in the way the narrative is built.

To study the conditions necessary for the formation of ideas in the mind of a child we focus on here and now. Therefore, revealed cognitive process may not be universal in terms of content. Instead, the given socio-cultural and historical conditions can be considered as characteristics of a specific generation of children living in a specific time and environment.

A complex methodology using both qualitative analysis of linguistic statements and quantitative analysis of the author's personality traits enables describing the process of an image of the world forming in the child's mind and recognizing the factors being important for the conceptualization and interpretation of reality. Such a description can contribute to understanding the cognitive processes of a child and contributes to not only developmental psychological knowledge, but also to pedagogical one, including the construction of educational strategies.

The research presented here is a one of many possible methodological approaches that can be a starting point for further studies in various fields – not only pedagogical, but also from a psychological, linguistic, sociological or anthropological perspective. Extending knowledge about the process of forming concepts by a child is also important

for educational practice. Listening to children's voices allows educators to better understand the complexity of the construction of knowledge, which is vital for designing school activities.

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