

The educational sensees of Doll in children's theater performances (The rooster's tale sieah)

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Date of publication- 21-06-2022

Abstract

The two researchers formulated the problem of their research by asking the following question: (Are there educational implications of the doll in the performances presented to children in the play “The Story of the Cock Screaming), which aimed to: Identify the educational implications of the doll in the performances presented to children in the play “The Story of the Cock Screaming.

The second chapter of the investigations included: (the signifier and the signifier in the children's theater, the children's theater, the puppet in the children's theater performances). As for the third chapter, the researchers followed the descriptive analytical method, and the community of their research and sample was the play (The Story of the Cock Crowing). As for the fourth chapter, the results of the research appeared, the most important of which are: The mark that the director releases through the doll with its implications, effectively and dynamically in the theatrical performance directed to children, to be a focal center through its overlap with the character of the actor's performance and liberating it from its stagnation into easy and understandable signs and symbols that the child receives and will enjoy and learn from Among them, and in the light of the results, the conclusions came, the most important of which was: It is not possible for any theatrical performance directed at children to take its dramatic, intellectual or entertaining range without containing a number of intentional and improvised productive signs through the performance of the actor with his assets or the present elements of the theatrical performance for the child, including (the puppet) Then came the recommendations, then the suggestions.

Keywords: Meanings, the puppet, children's theater.

INTRODUCTION

Research problem :

Cultural and educational institutions play a major educational role in the process of building the human being and unleashing and developing his creative abilities, especially in the early stages of his life, in order to provide him with the necessary experiences in facing the rapidly changing and continuous requirements of the times. Intuitions have been

formed by the researchers about the reasons that motivate those interested in children's theater to work in puppet theater shows, as it is one of the most important audio and visual media, as the puppet presents facts, people and ideas in a embodied, tangible, visual and audible way to children. Therefore, the research problem in the current study started from the relationship between (the signifier and the signified) (*), by studying the puppet that the researchers counted (the signifier). As for the artistic, aesthetic, and educational, audio-visual

signals and signs that the doll sends during the show, it is (the signified), which the researchers considered its educational implications, and an important element of the dramatic construction in building the educational theater that fits the educational stages of the child, each according to his age group.

When the two researchers delved into the field of research and reviewed the research and literature that dealt with the puppet in the children's theater performances, it was found that there is more than one aspect related to the puppet, so he identified the problem of their research by asking the following: (Are there educational implications for the puppet in the performances presented to children in the play The

Hekayat Al-Dik Sahiyah. ?

Research importance :

The importance of the current research is reflected in the following:

1. The current research benefits specialists from directors, actors, researchers and those interested in the field of puppet theatre, by shedding light on the work of the puppet and its signs and symbols.

It is sent to children within the presentations presented to them in the form of educational implications.

2. Achieving a semiotic reading of the puppet's performance in the theatrical performance directed at children is based on finding new mechanisms in its formulation, form, thought and implementation through intellectual and educational structures.

The current research aims to:-

The educational implications of the puppet are known in the theatrical performances presented to children in the play Hekayat al-Dik al-Sayyah.

search limits :

1. The Objective Limit: The educational implications of the puppet in theatrical

performances presented to children in the play Hekayat Al-Dik Sahiyah.

2. Spatial boundary: Republic of Iraq - Ministry of Culture - Children's Culture House.

3. Time limit: year (2017)

Define terms:

First, the educational implications.

Sence:

(Majdi and Kamel, 1984) defined it as:

the translation of external phenomena, such as events, people, things, or symbols for them (such as words or pictures for example) into modest mental perceptions on them.... It is the allusion of verbal symbols and their grammatical relations to things that exist in the world It includes the principle of regularity and the principle of the rule, and it means that it requires a general causal relationship between expression in certain circumstances and the response of people belonging to a particular linguistic group. (Majdi and Kamel, 1984, p. 374).

Education :

(Jamil Saliba, 1982) defined it as:

"Education is the delivery of a thing to its perfection, or it is, as the modernists say, the development of psychological functions through exercise until they reach their perfection little by little. They say: I raise the child, if his faculties are strengthened, his abilities are developed, and his behavior is refined, until he becomes fit for life in a certain environment." (Jamil Saliba, 1982, p. 266)

Through the previous definitions, the researchers defined (educational implications) procedurally as:

Translation of events, phenomena, people, or things represented by a puppet in theater performances

The child, to refer them to symbols and mental perceptions, to convey educational concepts and educational, artistic and aesthetic values to children in order to develop their abilities and

refine their behavior to reach certain and specific goals.

second / puppets

It was defined by (Mirahan, 2018) as:

“The technically formed physical body, which, when moved and played with it, acquires a dramatic circulation that seeks a psychological effect on the spectator.” (Mirahan, 2018, p. 1500) The researchers adopted the procedural definition of (Mirahan) because it is consistent with the procedures of their current research.

Third / children's theater performances

Winfred defined it as “a means of communicating pleasant experiences to boys and girls, experiences that expand their perceptions.”

It makes them more able to understand people.” (Winfried, 1086, pg. 46)

(Mary and Hanan, 1997) defined children's theater performances as:

“A label given to the performances directed to the audience of children and young adults, presented by children or adults, and their goals range between entertainment and education.” (Mary and Hanan, 1997, p. 41)

The researchers adopted the procedural definition of (Mary and Hanan) because it is consistent with the procedures of their current research.

Second Chapter :

The first topic: the signifier and the signified in the children's theater

Semantics is the semantics of all literary and cultural genres, written language, poetic image, drawing, music, semantics of place, time, movement, and historical connotations, even feelings and emotions, and (Saussure) divides them into signifier and signified. It is the science of means of communication, for everything in life, from humans, animals, and inanimate objects, has semantic systems for communicating vocally, kinesthetically, chromatically, spatially, temporally and socially. And the artistic process in general, and in

puppet theater in particular, are systems and patterns of signs and systems, stimuli and signals that work and produce messages - meanings directed to the recipient (the child).

The significance in the theater is everything that can be linked to a sign capable of suggesting meaning or intent, because theater is a semantic art, a synthetic art of a group of sensory signs and mental signs, in which the sense of hearing and sight is the basis for interaction with the signs of life, which are produced by the actor's body and voice.

The puppet in the theater is a group of audio-visual signs with a known pattern related to language signs and their connotations and realistic embodied signs. Language signs refer to meaning and intent, while presentation signs are an embodiment of the activity that provides human knowledge. Semantics in theater is very important in two respects:

The first: analyzing and studying the artistic work not only at the level of producing meaning through the text, but also analyzing the components of the theatrical performance in order to reach the productive meaning down to the theatrical performance. Second: Benefiting from the components of semantics and discovering their types in the theater and applying them in order to produce meaning based on the collective awareness of the recipient in order to realize the meaning produced through theatrical connotation. (Karumi, 2005, p. 7).

And working on the study of (significance) as a message, and (signified) as the meaning of that message in every element of theatrical productions, the text and its components, the presentation and its components, such as movement, gesture, theatrical composition, lighting, human voice, music, effects, and scenes, will be achieved an advanced approach and style in the formulation and production of these theatrical performances.

Theatrical performance for children, especially puppet theater, is the most dangerous level and a need to understand the signifier and its dimensions, and to study the signified and the messages it carries for the components of the

theatrical material presented to the child, which must have integrated dimensions.

And since the symbol has meaning and significance, presents a sensory, mental image, or tends to take one of the sensory or mental sides, for the child, it is based on a sensory basis, due to the deficiency and immaturity of mental processes in him. Therefore, the doll had an important role in using it in the puppet theater as a symbol and function that refers educational concepts and meanings to artistic, aesthetic and educational sensual ideas and values on which the child builds his sensory perceptions, gives them vitality after assuming - and works to strip them of their original characteristics and significance, the image that they simulate, It takes precedence over simulation symbols, and it is able to accept the puppet's transformations and alterations and copy its connotations that are presented on the stage, due to the child's vast imaginative ability and the lack of entrenchment and stability of the codes of culture, as he is still in the process of pre-conceptual stability. (Habib, 2004-73:72).

And (Pearce) believes that the symbol: is what represents the human being as it constitutes his representative character, as it is a variety of signs that are randomly linked to the thing it represents, so it is the act that drives every creativity, The symbol constitutes the basic structure in the structure of the puppet in the theatrical work, as it enters into all the components of the theatrical work, audio-visual, people, sounds, movements, shapes, and colors. Therefore, the relationship of the puppet with the theatrical scene has become a dialectical and inseparable relationship, and the transition of the theatrical scene from written language to written language. An open and lively dynamic kinetic act, as an important part of the show's origin in the children's theater. (Signifier, Gerard Law, 1988, p. 118).

From this point of view, we must know the symbolic projections of children on material and natural things so that those concerned with writing and embodying puppets can benefit from them in any theatrical work, especially theatrical works, or theatrical curricula, since

the symbolic connotations of the assets of children in their stages of development (lower and higher) differ among themselves. The best projective means that children express themselves freely are drawings. If the playwright who specializes in children's theater can express and show the positive or negative differences, and their social, educational, and other effects, then he must be able to know these symbolic connotations at their various stages, so that he can use their language Guidelines, and thus succeed in blending the intellectual world with the artistic, which they forget by virtue of their belonging to it. (Al-Hammadi, 2003, pg. 1)

The second topic: Children's theater

The professional children's theater appeared in Iraq in 1970. The National Theater presented a special show for children every year, and then became entrusted with the National Acting Troupe. (Sulaiman, 2005: 1), which presented quite a few performances, which constituted a pioneering and distinguished experience in guiding towards creating new foundations upon which a special theater for children in Iraq could be based. The National Representation band has been allocated by one of the season of the child. Some of the past and differential teams of the pastans, such as - school activity - in the directorates of education, have also given some attention to the theater, not in their best not more than one during the year. (Habib, 2004: 94-95).

Kinds of Children's Theater

Children's theater provides elements of pleasure and entertainment through a show that meets the child's need for entertainment, joy and pleasure, through various means, and this is one of the most important reasons for our need for a children's theater. "The joy that children's theater brings is a sufficient justification for its existence, and children's theater is a means of communicating pleasant experiences to children, experiences that broaden their perceptions and make their minds more capable of understanding people." (Winfried, 1986, pp. 45-46). The literature that dealt with the peculiarities of child theater did not produce a

special classification for the types of child theater.

Some of them divide it according to the type of the characters of the show, and others divide it according to the traditions of the show.

The two researchers will divide the children's theater according to what (Abdul-Fattah) divided it into four types based on the traditions of the show, namely: (public theater, school theater, classroom theater (creative drama), and puppet theatre (Abdel-Fattah, 1984, p. 56)

Types of puppet theater:

(1. Glove dolls, 2. String dolls - marionette, 3. Shadow puppets, 4. Stick dolls, 5. Big dressed dolls).

The third topic: the doll in the children's theater performances Children are drawn to the characters that interest them in children's theater, and have

Their admiration, even if the play was a weak idea, hence the importance of building the doll, which must be clear so as not to cause children any confusion in their upcoming behavior. Just as there is great interest in the personality of the child (the recipient) in the performances presented in the children's theater, it also requires similar attention to the doll in that theater, as the emotional ties that exist between them during the theatrical performance constitute the essence of the required effectiveness, which is manifested in the phenomenon of reincarnation, coexistence and symmetry. In order to achieve the educational goals, the children are provided with knowledge that grows through watching the puppet show, absorbing the puppet's dialogues and absorbing its linguistic and intellectual contents, as "the rich linguistic outcome paves the way for them to have a more accurate understanding, and also paves the way for them to express their ideas in a safer and more accurate manner."(Al-Hiti, 1988, p. 183)

The educational, cognitive, artistic and aesthetic values and implications that the puppet theatrical performance provides include the concepts of love, cooperation, patriotism, sincerity in work and helping others, and in a

manner that is appropriate to the child's cognitive level in order to meet his psychological and spiritual needs that are originally compatible with the nature of the stages of growth he is going through. The need for love, tranquility and belonging Such as the need for understanding, knowledge, self-actualization and other more comprehensive concepts that are related to the actual need of the child, according to the stages of his intellectual development and mental abilities (Huda and others, 1974, p. 157)

Indicators of the theoretical framework:

1. Children's theater (puppet theater) constitutes an important aspect in attracting the child through the puppet embodied by the movement with the elements of theatrical performance, with its fun and usefulness in an interesting artistic framework.

2. The mark that the puppet makes in the theater has many functions due to its ability to permanently transform in the production of represented meanings, by gesture, movement, or sound, to enhance the perception of the recipient (the child), through which educational meanings are identified (aesthetic, artistic and educational).

3. The artistic, aesthetic, and educational value of the doll is centered on philosophical, intellectual, and social data, as it constitutes an important communication, because it takes its important space in creating and activating the mental ability of the child, and dealing with other senses. The doll speaks at different levels, including traditional, and encoded expressive ones.

Third Chapter: Research Procedures

First / Research Methodology:

The researchers adopted the descriptive analytical method for its suitability and the procedures of their research

Second, the research community:

The two researchers conducted an exploratory study in order to determine the community of

their research, and to identify and collect the plays

Presented in the children's theater performances, but they found it difficult to list and collect them, since the production of such plays does not belong to one specific educational and artistic authority, due to the multiplicity of educational, artistic and cultural bodies, in which we rarely find an archive of such plays, so the researchers adopted Hekayat Al-Dik Sahiyah play as a model in their current research.

Third / research sample:

The researchers chose the play (Hekayat Al-Dik Sahiyah) (*) because it was presented in international and Arab festivals, and it won many prizes, and it conforms to the procedures of their current research.

Fourth / search tool: For the purpose of reaching the objectives set for the research, the two researchers designed their research tool (analysis form) in the form of a questionnaire, which included three axes (the educational implications of the doll, the technical implications of the doll, and the aesthetic implications of the doll), in the light of what was stated in the theoretical framework, and by reviewing previous research and studies Which dealt with the doll in children's theater performances, and it was presented to a group of experts in art education and theatrical arts, and it was modified by the experts, see (Appendix-1).

Fifth, the validity of the tool:

After completing the construction of the research tool (analysis form) in its initial form. The researchers presented it in An open questionnaire to experienced and specialized to express their views on its validity, and in light of their opinions, some modifications were made, including deletion and addition, and the form obtained an agreement percentage (95% 0) on its validity after the amendment, which the researchers considered (apparently true), see (Appendix-2).

Sixth / Stability of the tool: For the purpose of determining the validity of the actual use of the

tool, the researchers extracted the stability of the research tool (analysis form) by re-applying it to the same sample with an interval of (15) days. To calculate the stability value, the (Pearson correlation coefficient) was used, where the correlation coefficient reached (89%), and this indicates that the tool is valid for analysis if it is repeatedly applied, due to what has been achieved from the indicators of validity and stability.

Research sample analysis:

General Description: Play: Hekayat Al-Dik Sahiyah

Written and directed by: Hussein Ali Harf.

Starring: Ahmed Khaled Mustafa, Ammar Ali Jawad, Najed Jabbari, Iman Al Kubaisi.

Design and implementation of the dolls: Zainab Abdel Amir, Ali Jawad.

Analysis:

The focus of the educational implications of the doll:

Two lines join together in this show on the basis of a double structure: realism and imagination, in order to achieve the elements of fun and surprise for the child, in addition to enriching the imagination, deepening feelings, enriching human feelings and developing conscience, as the director of this theatrical performance draws from the richness of the imagination open to symbolic data He resorted to presenting a simple event with specific personalities in order to embody that eternal struggle between good and evil through educational units and elements, such as emphasizing the spirit of the group, distinguished work, unity and rejection of authoritarianism, arrogance and laziness. And depending on the sequence of the show's building units, ideas and characters, it started with a (puppet) that presents events and facts within a central spot of light.

The show then began to open up to a sequence of conflict through performance techniques with a rhythmic atmosphere specific to each character, which created immediate responses

by the child. What attracted the child's attention first was the educational dimension of the doll through the space of the theatrical scene symbolizing the place, then the costumes symbolizing the character, which was characterized by its compatibility with the nature of the place on the one hand and the dimensions of each character on the other hand, to complete that compatibility with the rhythm of movement and dialogue, as well as the songs, music and dance moves that pushed the show away from direct preaching and school indoctrination.

The director wanted to present the educational implications through the main character, which is that there is a world where order and work prevail, so there is no laziness or inaction about it because this confuses the life that must continue, and there is cooperation, solidarity and non-dominance in this world that the director assumed that simulates the real world of children, it has to prevail despite what the king was working on in spreading laziness and preventing life from going its usual way.

By preventing the rooster from crowing every morning so that people wake up and go to their work, life and livelihood. And what the director drew from solutions in the rooster squawking against this arrogant king and thwarting his plans and overcoming him at the end of the show, and his mouth was saying that the truth must be victorious, and only the true win.

The focus of the technical implications of the doll:

The character of the rooster's image is determined by customary signs in the dress and manner of performance, to perform distinctive rhythmic movements, this is how the theatrical image of the rooster shriek puppet has similar approaches, but it deviates through another rhythm based on duality, as the director employed the actor's body and his movements (the rooster crowing) artistically in creating synthetic meanings that fragment into more than one meaning, taking from his personality with its many transformations within the show, sometimes (the rooster crowing the equal of the

king), and at other times it appears (the pharmacist and the friend of the king).

The construction of the paradox shows theatrical signs by focusing on the personality and individuality, which later turns into another being that removes the character of the rooster crowing in favor of the personality capable of solving all the problems of the king (the pharmacist). The form changes in an instant, that is, the movement of the scenographical elements, whether they are iconographic or indicative, dominates the causal relationship between the signifier and the signified - and this is the state of change in the movement to a new form built with a structure that pushes the new meanings of the same significance forward voluntarily in the movement and the flexibility of performance.

And the agreed upon signification moves the speech and makes the body the kinetic image (the signified), and the fact that the role of the scenographer is the basis, the gestural movement and the movement of the actor are clearly visible, that it is invisible, it shapes the place and fills it at the same time.

The director sought to confirm the rhythm of each character and its distinction from the rhythm of the other characters, and this applies not only to the contrast of the rhythm of the characters of the good side from the rhythm of the characters of the evil side, but rather the rhythm of each character, even if it belongs to the same side. The rhythm of the character of the main doll, for example, which is a character belonging to the side of good, is characterized by speed through action and reaction, in movement and dialogue, with capacity and lightness, and it is a rhythm related to dialogue, movement and the position drawn for it within the show.

aesthetic significance of the doll:

The doll appeared with its features and color with connotations that enveloped the outside, and inside it was a yellow-colored person.

The feet of a rooster are red and has a short red tail, and it has a large red mane as well.. It turns from funny to an imaginary contemplator, as

the director proceeded to present expressive, aesthetic, dancing movements inside the show, based on the fact that pantomime employs expressive dance to create aesthetic values. Through the distinctive feature in the scenery image that the show presents towards semantic formation in the formation of the character.

The director presented a scenography that works in a tight and aesthetic manner, relying on his aesthetic creations and investing his directing experience, considering that scenography is a language that deepens on the aesthetic language of presentation and may parallel in its work the performance and movement of the actor himself in order to achieve the harmonious harmony in the movement of the actor with the character of the doll.

The idea of the show reveals an overlap in times, visions and forms that make up the theatrical construction, as well as a strange world in its data (the world of children). The first reading of the show... displaces the logical and reasonable sequence in building the story of the show, as the doll moves in an unknown time and place that have no number, transferring the child to magical connotations woven by scenography and images through panels in (scenario) the show defines and refers to (the world of roosters), which are paintings that paints an absurd and strange world between two contradictory poles of existence (reality and imagination). Through these contradictions, the jokes of the puppet explode,

He is filled with activity, hope and joy every morning as he shouts announcing the dawn of the morning. When reading the implications of the accessories for the character of the doll (the rooster crowing), we find that the head worn by the actor (Khaled Mustafa) indicates the character of the rooster, which the actor used perfectly and spontaneously, suggesting to the children messages that it is the rooster crowing every morning to wake people up, quickly. In other scenes, this character does turn into another meaning by turning into the character (the pharmacist), to whom the director adds the white scarf-cover over the head to cover the custom, thus turning from the equal of the king

to the friend, and savior from the problem facing the king.

fourth chapter

Show results:

Through the analysis of the current research sample, the

following results emerged:

1. The significance of the mark that the director puts through the puppet is effectively and dynamically launched in the theatrical performance directed at children, to be a focal point through its overlapping with the character of the actor's performance and liberating it from its inertia into easy and understandable signs and symbols that the child receives and will enjoy and learn from.

2. The vocal and physical performance of the actor (Khaled Mustafa) in his role as the character of the rooster Sayah lies in producing the implications (signs) of his characters by employing theatrical presentation techniques directed to children in building the emotional state of the recipient - children, to achieve a balanced integration for them, which forms a scenography. The theater (lighting, costumes, decoration) as well as music, are important signs for building a doll's personality and choosing the best method for dealing with it, whether by merging or separating from it.

3. The peculiarity of the performance of the puppet (the rooster crowing - the pharmacist) is based on restoring the signs of human behavior (being a human character), but not at the expense of the absence of awareness and subconsciousness in children (images and signs stored in the subconscious), but rather towards the imaginary or ideal presence of the character during the show.. It is represented in all scenes by the awareness of the physical and mental presence of themselves... and the feeling that they are an important key to summoning other imaginary meanings mixed with the convergence of present signs in addition to the signs chosen by the actor (Khaled Mustafa) from the signs in his subconscious.

Conclusions:

1. It is not possible for any theatrical performance directed to children to take its dramatic, intellectual or entertaining range without containing a number of intentional and improvised production marks through the performance of the actor with his assets or the present elements of the theatrical performance of the child, including (the puppet).

2. The elements of theatrical performance such as music, sound effects, lighting, decor and costumes have the ability to make the performance of the actor able to seize opportunities to enrich theatrical work in establishing educational connotations (educational, artistic and aesthetic) among children with some fun and entertainment.

Recommendations:

1. The two researchers recommend paying attention to training the student actors in dancing, singing and music because they form signs by wearing the doll, as a costume through which he can convey several messages.

Suggestions:

The two researchers propose a semiotic study of the performance of the actor between the visions of the director and the author with the diversity of puppets.

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