



Aesthetics of Narrative in Dramatic Writing for Children: An Analytical Study of Izz al-Din Djellaoudji's Educational Plays"

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ABSTRACT:

This study aims to explore the aesthetics of narrative in dramatic writing for children through the educational plays of Izz al-Din Djellaouji. It highlights the key techniques and artistic tools the author employs to convey information to young audiences with fluidity, artistry, and enjoyment. Furthermore, the study raises questions regarding the nature of the narrative techniques used Djellaouji's plays, their ability to captivate children and stimulate their imagination, and their effectiveness in instilling educational values.

The author has spared no effort in presenting his theatrical texts in an engaging artistic mold that resonates with the child's world. He has utilized a range of dramatic narrative techniques that imbue his work with suspense and wit. These range from dynamic, flowing dialogue rooted in conflict which serves as the backbone of most texts in the collection to the personification of abstract characters and the integration of Arabic poetic heritage into the conversational structure. Together, these features contribute to achieving educational goals within a framework of vitality and pleasure, steering clear of direct instruction and rigidity.

Keywords: narrative aesthetics, dramatic writing, Izz al-Din Djellaouji, educational theater.

1. Introduction

Children's theater constitutes a fertile field and a captivating, magical space. Within its folds, it encapsulates aesthetic values and moral principles that contribute to the upbringing of the youth, developing their abilities and enhancing their creative spirit. It is one of the most influential and effective mediums for refining a child's character, unlocking their potential, and elevating their taste. Those concerned with child welfare consider it the shortest path to a child's heart; therefore, they have surrounded it with special care, working to establish its roots and lay down rules that respect the child's environment and suit their mental level and capacity for comprehension—far from mere filler and rote memorization.

This research paper seeks to highlight the role that theater directed at children plays in the pedagogy of Arabic language activities for students. It is based on a pioneering experience in this field by the Algerian writer Izz al-Din Djellaouji, embodied in three theatrical texts: "The Pillars and the Augments" "The Hamza," and "The Eternal Melody." The researcher seeks to identify the artistic elements of attraction utilized by the writer to convey his educational message regarding the components of the nominal sentence and their importance, the methods of writing the *Hamza* within a word, and lessons on prosody and poetic meter.

The researcher has attempted to clarify the theatrical techniques adopted by Djellaouji in the plays under study to successfully achieve educational goals in the simplest and most enjoyable way. This is done by examining four prominent artistic elements in these works: dramatic conflict, the language of dialogue, the phenomenon of anthropomorphism (personification), and finally, the author's employment of poetic verses from ancient Arabic heritage. The study seeks to clarify the efforts of this creator in enriching the barren landscape of writing for children's theater—particularly educational theater—while unveiling the artistic features that characterize his plays and their effectiveness in delivering linguistic lessons in grammar and prosody, as well as enriching the child's linguistic lexicon and developing their faculties of pronunciation, expression, and recitation.

2. Functions of Theatrical Drama

The objectives of children's theater are diverse and its functions manifold. In addition to spreading a spirit of joy and fun among children and fostering emotional and psychological balance, theater primarily aims to instill moral and social values that encourage positive behavior. Above all, it plays a vital and effective role in the educational process; it can be widely utilized to present various subjects and curricula by relying on the element of suspense, which attracts the child and endears the lesson to them.

Theater presents scientific material in a smooth, engaging way that is easy for a child to comprehend. Western educators recognized this dimension early on; in the 18th century, Madame de Genlis established her "educational theater," through which she sought to teach children moral principles using short comedies performed on stage. (Winfried, 1966, p. 152) Developed nations have long understood the efficacy of theater in education. Consequently, children's theaters were established across Europe, Russia, and America—sometimes surpassing adult theaters in preparation—to instill the importance of drama in children. These institutions employ specialists in acting, education, and psychology. (Al-Jawhari, 1986, p. 03) Naturally, Arab creators also turned their attention to children's theater, leveraging its pioneering role in learning. Thus, theater emerged within schools, characterized primarily by an educational nature alongside its national and patriotic dimensions.

Researcher **Hanan Abdel Hamid Al-Anani** cited several functions of theatrical drama, most notably: (Al-Anani, 2007, pp. 12-13)

- Simplifying educational materials by dramatizing them in an interesting and attractive style.
- Enriching language, correcting speech defects, modifying behavior, and preparing the young for children's drama.

Anyone involved in education recognizes the great opportunity that performance creates in revitalizing the learning process by igniting the desire to learn and delivering information to the recipient in an attractive way—one closer to the atmosphere of play than the dry, rote classroom environment. Performance playlets undertake an "educational functional role by presenting historical or scientific material and biographies of heroes in an interesting manner". (Issa, 1998, p. 108) They explain the principles of general sciences in simplified language and provide the child with "doses of knowledge and culture through the easiest and most beloved means...

serving as a tool to expand the imagination and bring concepts closer to the child's mind". (Abu al-Hassan, 1998, p. 129)

Just as children's theater plants the seed of desire for learning, it serves as a primary aid in acquiring intellectual and linguistic wealth. It delivers information regarding arithmetic, mathematical laws, grammar, and religious education, as well as history, geography, and natural sciences, through a polished and imaginative style. This captures the child's attention and encourages active listening, allowing them to absorb the lesson through a "soft" and enticing method that elevates dry scientific data to the level of an engaging imaginative idea.

This type of theater can be applied extensively through what is known as "Dramatization of the Curriculum". Many educators, noting the success of educational television programs, began using drama as an instructional aid to present subjects vividly. This idea evolved into dramatizing the curriculum itself—placing educational content directly into a theatrical format. (Ismail, 2011, p. 309) Through these modern instructional media, children develop a stronger understanding of information. Presenting lessons through beloved characters in an imaginative artistic mold—different from the traditional classroom routine—facilitates comprehension and equips children with essential skills, most notably linguistic abilities.

3. Jalawji's Experience in Children's Theatrical Drama

The writer Izz al-Din Djellaouji turned decisively toward children's literature, despite his profound commitment to the novel and adult theater. He authored forty short plays characterized by diverse objectives, themes, and sources, which he eventually compiled into a single volume titled *Forty Plays for Children*.

It appears that Djellaouji's venture into children's drama was a response to the requests of teachers and parents, filling a creative void in the field. He notes that the primary motivation for these works was "the high demand from educators across all academic levels, as well as mentors, activity coordinators, and theater practitioners in cultural centers". (Djellaouji, 2008, p. 05)

Recognizing the pedagogical function of drama, Djellaouji wrote these plays specifically for students. Most of them emphasize the educational dimension, reflecting his commitment to preserving the Arab-Islamic national identity of the Algerian child. His persistent effort to instill high ideals in the youth stems from the belief that writing for children is writing for the future—a means of building a generation capable of advancing the nation.

In this context, Djellaouji explains the fundamental goal of creating texts for children: "Children's literature inevitably seeks two essential things: first, an artistic-aesthetic goal that elevates the child's sense, taste, and imagination; and second, an educational-pedagogical goal that builds the man of tomorrow, imbued with human values... I also work to link the child to their society, heritage, and homeland, believing that children's literature is a vital tool for self-fortification". (Ahmed, 2021)

These values are manifested throughout his plays. Readers find moral and human virtues woven into the fabric of works such as *Salem and the Devil*, *April Fools' Fish*, *The Black Portfolio*, *The Skilled Hunter*, *Seniora the Hen*, *Altruism*, and *The Dog and the King*. These contents promote ethical principles such as the importance of knowledge, honesty, tolerance, freedom, kindness to animals, humility, and the rejection of injustice.

Investing in children's theater is a social and cultural responsibility; it is a project for the future and a struggle against stagnation. As one theater director noted regarding the educational role of theater: "Theater is a school where people learn collectively and joyfully without realizing they are studying". (Al-Hamdani, 2018, p. 17) It is perhaps the greatest teacher for the young and the best motivator for positive behavior.

Dr. Djellaouji emphasizes the efficacy of theater over other literary forms in education, stating: "Education is certainly one of the most important functions of children's literature in general, and theater in particular. There are texts specifically intended to teach fields of knowledge such

as the principles of mathematics, physics, medicine, and language... these have been performed in educational institutions and have had a positive impact". (Ahmed, 2021)

The author points out that the objectives of an *educational play* differ from those of a *pedagogical play*. The former is "limited to functional educational goals, closely resembling the function of didactic poetry (*Al-Shi'r al-Ta'limi*), which organizes sciences into poetic forms to facilitate memorization. Similarly, the educational play presents scientific material in a simple theatrical form, allowing children to understand historical events, geographical landmarks, or natural sciences". (Issa, 1998, p. 256)

By utilizing dramatic scenes to dramatize the curriculum, educators can achieve immense benefits. This approach increases student enthusiasm, nourishes their minds intellectually and emotionally, and trains them in reading and recitation. Lessons are not delivered through dry, direct instruction from textbooks -which can be tedious- but through movement, gestures, engaging dialogue, music, and colorful scenery. This reaches the hearts of students, providing the most suitable vessel for retaining these lessons.

4. The Artistic Dimension in Djellaouji Educational Plays:

1.4 A Glimpse of His Educational Plays: Among Djellaouji 's forty plays, there are three educational texts, all of which revolve around the subject of Arabic grammar, prosody, and the music of poetry—topics known for their difficulty and dry rules. These plays consist of:

- **"The Pillars and the Superfluous" (Al-'Umad wa al-Fudlat):** A short, one-act play in which nouns (the subject, the predicate, the state/adverbial accusative, the doer/subject of the verb, the appositive/emphasis, and the genitive/annexed noun) struggle over the preference between being a "pillar" (essential component), "superfluous" (non-essential component), "follower," or "genitive." Each of these boastful elements tries to prove its entitlement to the first rank among its peers. The debate intensifies between them, forgetting that they are all children of the same mother, the Arabic language, who is left deeply disappointed by the conflict of her children before her and their neglect of her.
- ☒ **"The Hamza":** Or "The Fatal Conflict," in which vowels and weak letters compete across two scenes regarding the method of writing the Hamza whether at the beginning, middle, or end of a word. Similar to its predecessor, this play ends with the conflicting characters acknowledging the grace of the Arabic language and praising its importance and value in human civilization.
- ☒ **"The Eternal Melody":** A play in two scenes in which Djellaouji sought to teach students the foundations of Arabic poetic meters, demonstrate their importance in the structure of Arabic poetry, and introduce the younger generation to the founder of this science, Al-Khalil bin Ahmad al-Farahidi. Its events unfold in the form of a dialogue between Al-Khalil and his son Said, through which the author shows Al-Khalil's discovery—amidst his reflections on Arabic poems—that Arabic poetry has weights and melodies that constitute the rules and foundations upon which it is built. This diligence by Al-Khalil reflects his keenness to preserve the Arabic language through its eloquent poetry from loss and from being mixed with the language of non-Arabs.

Perhaps the first thing one notices upon examining Djellaouji 's educational plays is that he limited them to teaching the subject of Arabic grammar and dramatizing some of its topics to the exclusion of other subjects in the school curriculum. This is most likely explained by the profession of the writer (Djellaouji) himself as a teacher of this subject; he is a specialist with experience in teaching the Arabic language as a professor for years, and thus he is well aware of the difficulty of teaching its rules to young recipients. Therefore, theater was the ideal solution to facilitate the presentation of Arabic language studies—such as prosody, grammar, and morphology—and to consolidate the information and rules related to them in the mind of the

learner, who finds difficulty in understanding and grasping them due to the rigidity and complexity they are characterized by.

This is confirmed by children's literature researcher "Rasmi Ali Abed" in the introduction to his book *"Dramatizing Arabic Grammar"*, where he says: «Ever since my tender years, I have felt that the subject of Arabic grammar is a difficult subject (...) and for that, in my view, there are many reasons; the first is the difficulty of the subject itself, and the second reason is the negligence towards it in terms of presentation methods». (Abed, 2005, p. 05)

The role of theater in teaching the Arabic language to students is manifested in «developing their abilities to know the vocabulary of the language and its various uses, and to master it correctly», (Hammoudi, 1981, p. 175) In addition to adding fun and wonder to the general atmosphere of the play, and the educational messages that the child receives through its scenes, the latter learns the vocabulary and sentences that express events and experiences, and develops his skills in recitation and his ability to pronounce properly and to master the use of structures and sentences, which help him translate his thoughts and desires and enable him to develop his expressive faculty.

The scientific texts disseminated throughout the three plays under study remind us of the educational style of the poetic texts (mutūn) that abound in our Arabic heritage, the authors of which were concerned with versifying the various principles of sciences and arts to facilitate their memorization for students and beginners. The most famous systems in this poetic genre are *"Al-Ajrumiyyah"* and *"Alfiyyat Ibn Malik,"* both of which are in linguistics and grammar. Djellaouji did the same; he dedicated his three plays to assisting students who find it difficult to grasp the issues of the Arabic language, such as grammar, morphology, and prosody, clarifying their topics in an entertaining, non-traditional way. He added a touch of humor and attractiveness to them through conflict, movement, graceful language, and engaging dramatic dialogue.

4.2 Leveraging Artistic Elements in Language Pedagogy

4.2.1 Conflict

The conflict between the characters constitutes the primary axis upon which the writer built the events of the two plays "The Hamza" and "The Pillars and the Superfluous," which was characterized by clear dramatic movement through which elements of vitality and suspense are achieved, and the curiosity of the young recipient is aroused to know the reason for the conflict and what it will lead to at the end of the story. A major disagreement broke out in the first text ("The Hamza") between the weak letters (Alif, Waw, and Ya) and the vowels (Damma, Fatha, Kasra, and Sukun), and the debate intensified between them regarding how to write the Hamza in words: at the beginning, in the middle, or at the end: (Djellaouji, 2008, pp. 112-113)

«Alif: And do the vowels (vowel signs) have ranks?

Hamza: Upon them, the letters are ordered; listen, the first rank goes to the Kasra, and with it, the Ya.

Kasra (boastfully): How great I am; I am the President... I am the leader.

Hamza: And the second rank goes to the Damma, and with it, the Waw.

Damma (joyfully): Thank God, I have attained the ministry... I am the Prime Minister... I am the one who will form the government.

Hamza: And the third rank goes to the Fatha, and with it, the Alif.

Alif: This is injustice and tyranny; we will never accept this... never.»

In the second text ("The Pillars and the Superfluous"), the conflict revolves around self-aggrandizement and the attempt to eliminate the other for the sake of leadership, between the "Pillars" (the subject, the predicate, and the doer), the "Followers" (such as the state/adverbial accusative), the "Superfluous" (the adjective and the emphasis), and the "Genitives" (such as the

annexed noun). An example of this is the discussion that took place between the doer (Al-Fa'il) and the subject (Al-Mubtada'): (Djellaouji, 2008, p. 99)

«The Doer: Yes, indeed, I am the great one... I am the strong one, I am the genius. The Subject: Be quiet, you have annoyed us with your boasting.

The Doer: Tell me, O Subject, do I have a peer similar to me among the planets and stars of the language?

The Subject: Be quiet, you have annoyed us with your boasting.»

One of the most prominent goals achieved by the dramatic conflict in the two plays is the scientific-entertaining benefit; the child following their events realizes the characteristics of the weak letters, learns how to write the Hamza correctly, and also recognizes the value of various nouns in the Arabic language—between pillar, follower, and superfluous—and understands their function in the sentence and how they complement one another, through the simplest and most attractive and engaging means. This leads the Mother/Arabic Language to finally put an end to this conflict, which seemed as if it would never end among the nouns, and she expresses her regret for her children's neglect of her, and takes the initiative to warn them that the cause of the disagreement is their preoccupation with trivial matters and their disregard for the fact that their function is fundamentally complementary, which cannot be achieved except by their union together for the sake of serving and developing this language.

Simplicity, based on a simple knot (plot complication), remains the dominant feature of the conflict in Djellaouji's plays, which makes it have a monotonous dramatic rhythm, committed to a course of events at a single level, far from growth and development; for a simple knot does not require a crisis that would call for tension in the recipient, and the lack of tension necessarily limits the level of suspense and pleasure in the play. Although this characteristic is almost prevalent in Djellaouji's other plays aimed at children, it is more consistent with the educational nature of the plays under study, which does not tolerate a complex plot and a developing conflict, as the writer aims for ease in presenting various information of the linguistic lesson, out of concern for the child's comprehension of it, which is achieved through employing a simple, calm conflict and the direct language.

4.2.2 The Language of Dialogue:

Dialogue is considered one of the most important elements of the dramatic structure upon which theater relies, and it is one of the features that distinguishes this art from other narrative arts. It is like a blooming flower for all the elements in a play, as expressed by the playwright and historian "Rachel Crothers," who added to this poetic description by saying: «If theatrical dialogue is of such importance, its absence creates a flaw in the text of the play, and it fails in its role of reaching the intended goals correctly for the child, and good dialogue in children's theater requires precision, focus, and skill». (Djellaouji, 2000, p. 200)

Perhaps the most prominent feature that distinguishes the dialogue in the plays of the corpus is its clarity and simplicity. The dialogue sentences appeared concise and, at the same time, charged with deep semantic energy, far from digression, ambiguity, and complexity. This is consistent with the nature of these plays, which have an educational character and in which the writer must take into account the level of understanding and comprehension of the young recipient, and the necessity of simplifying the idea for his mind so that his young intellect can grasp it: (Djellaouji, 2008, p. 111)

«Scene 1: Hurry, we are longing for you.

Hamza: Beautiful, this longing of yours for me is a longing for knowledge and wisdom. Do you know where I am placed in a word?

Kasra (answering): You are at the beginning of the word, or in its middle, or at its end.

Hamza: You are right; every place has rules, so where shall we start?

Hamza: At the beginning of the word, I am always drawn on the Alif like this, examples are recorded (Akal, Ahmad...) Do you know why?

Alif: Because I am long... Hamza: Naturally, so that I can observe life in the streets and alleys of words».

However, we find that Djellaouji occasionally deviates from this rule of conciseness to prolong the dialogue slightly. This is justified by his necessity to explain, clarify, or digress as the situation requires. In the play "The Hamza," we notice a relative length in the dialogue in some places, just as we notice it in the play "The Pillars and the Superfluous," similar to what was said by the Arabic language: (Djellaouji, 2008, p. 105)

«Everyone (astonished): Our mother, our mother.

The Doer: We have never seen her before.

The Arabic Language: Because you are too preoccupied with yourselves to notice the enemies... because you are interested in trivialities rather than great matters... because your might among yourselves is severe... instead of uniting to stand in the face of the enemies, you bickered and fought... you have no concern other than for some of you to diminish the value of others... and to climb to the top over the faults of others, and the truth is that you are all geniuses.»

The writer also fundamentally relied on simplified dialogue in presenting the details of the play "The Eternal Melody" for children. Through it, "Al-Khalil bin Ahmad al-Farahidi" discusses the subject of Arabic poetic meters with his son "Said," explaining to him that a poetic text has weights and rules that govern it, which should not be deviated from in composing poems. Through this dialogue between father and son, the writer conveyed the concept of prosody and the importance of the music of poetry. The writer found in dialogue his desired goal, as through it, he reaches the hearts of the youth with ease and smoothness: «It is the medium that carries the idea and transmits it to the viewing child, in a way where the child does not feel that the dialogue is directed at him directly; otherwise, it would become a type of preaching and guidance». (Merie, 1993, p. 33)

Through short conversational sentences, the writer progressed in clarifying the method by which Al-Farahidi discovered the poetic meters. He personified his contemplation of poetic texts and fragments, and his scrutiny and examination of their rhythms, to ultimately conclude the rules of prosody and the Arabic poetic meters that were later known as "Al-Buhur al-Khaliliyya" (The Khalilian Meters) after him. This allows the young recipient to realize the importance of this extraordinary figure in our history and the great service he provided to our literary heritage. The writer chose his dialogue in the corpus plays to be as clear and simplified as possible because Djellaouji did not want to boast about his writing style for the child as much as he aimed to communicate a set of educational goals. Therefore, dialogue characterized by ease and clarity ensures the recipient's comprehension of the educational messages that the author passes to him, through his interaction with the characters, events, and situations presented by the writer via dialogue.

In addition to short dialogues, Djellaouji was keen on drafting the plays in Modern Standard Arabic (Fusha) to avoid colloquialism. In this very keenness, we sense a new educational dimension in Djellaouji 's educational texts, by elevating the child's language and accustoming him to using Standard Arabic in his speech fluently, especially since «the child in the stages of elementary to secondary education is in dire need of immersion in the Arabic language listening, speaking, reading, and writing». (Miliani, 2013, p. 93)

In this context, the writer comments, answering the question: "Can colloquialism become a means to unite Arab children?": «How can it unite children when it used to divide adults? The call for colloquialism is a suspicious call linked to colonialism and its followers. Some adopted it out of naivety and good intentions, and even its strongest defenders abandoned it when the error of what they believed in became clear to them. Colloquialism is a utilitarian language only and

cannot rise to be creative or scientific language; therefore, it is incapable of encompassing our literature, just as it cannot be understood in all Arab countries, which contributes to the estrangement of brothers. Those who wrote in colloquialism have sentenced their works to death. Is it not beautiful to read Al-Baradouni, Al-Sayyab, Al-Messadi, Salah Abdel Sabour, Al-Tayyib Salih, and Moufdi Zakaria? Imagine if each of these had written in his own colloquial language». (Tayel, 2006)

Standard Arabic is undoubtedly according to what Djellaouji believes—the most appropriate for writing in texts directed at children; firstly, because children's theater has an educational function, and teaching language is at the heart of that, and secondly, because Standard Arabic is more capable of carrying ideas and meanings. However, this choice imposes a language that is easy and simple, close to the child's linguistic lexicon. Therefore, Dr. Djellaouji's loyalty to Standard Arabic remained standing in all his plays due to its suitability for the educational nature of plays directed at children. Despite the difficulty of the topics addressed by his educational plays (grammar and prosody), his conversational language is generally easy, its words are common and their meanings are known to the general student body; thus, his texts came out easy to understand and grasp, far from ambiguity and affectation.

This clarity and ease were further established by the short sentences that the child prefers for their simplicity over long sentences, in addition to the employment of synonymy—which serves the purpose of clarification and enriching the child's linguistic lexicon—and repetition, which is beloved by children for its attractive musical ring. His dialogues also came across as engaging and far from boredom and monotony, progressing within the mind of the young recipient to lead him smoothly toward the intended goal of the dramatized language lesson (the linguistic rule), which achieves pleasure in learning and discovery.

4.2.3 Anthropomorphism (Humanizing the Inanimate)

Among the positives we touch upon in Izz al-Din Djellaouji's educational plays is his use of the Anthropomorphism of characters, or the Anthropomorphism of inanimate elements and breathing life and movement into them. Personification is making animals or inanimate objects act like humans with reason, logic, and awareness. This employment stands out particularly in the plays "*The Pillars and the Superfluous*" and "*The Hamza*"; as in the first text, he gave voice to the characters of the Subject, the Predicate, the Doer, the State/Adverb, and other elements of the nominal sentence. He conducted a flowing dialogue through them to convey educational information in an interesting and beloved way, ensuring it is understood and remembered by the recipient simply and smoothly.

In the second text, Djellaouji personified the Hamza, the vowels, and the weak letters, which shared the heroism among themselves. The Hamza plays the role of the mediator who explains to the recipient how to write it within a word. The characters engage in a conflict in which they boast about themselves, each trying to show its preference over the others and cancel out the role of its opponents. Then the Hamza intervenes to end the argument and calls upon the conflicting parties to join forces together in service of the language of "Dad" (Arabic) and to exalt its status, saying:

«Hamza: What matters now, my honorable brothers, is that we take a single stand to defend our mother, Arabic, the language of the Holy Qur'an, so that we may restore her ancient glory, for she has been struck by the arrows of enemies and covered by the dust of neglect in the museum of oblivion». (Djellaouji, 2008, p. 115)

In these two plays, all the characters play the leading role. Through them, the writer derives symbols and situations from real life and what happens between humans. The characters clash and boast just as humans do, each individual trying to prove their superiority and entitlement to leadership at the expense of others. Ultimately, the Hamza in the first text and the Arabic Language in the second text resolve the futile conflict. The language of logic prevails through

these two characters, ending the sterile debate with the wisdom of the patient, affectionate mother who enlightens her children about the right path they had overlooked—the fact that each of them has a role to play in the sentence, and that their function complements the functions of their siblings. Thus, the elements that were fighting reconcile, admit their mistake just as sound humans admit their mistakes, and resolve to cooperate to serve the Arabic language and proclaim its status as it deserves.

This similarity between human behavior and the behavior of the play's characters makes them close to the child because they are close to his reality. He interacts with them and follows their actions passionately until the end of the play. Thus, the intended educational benefit is achieved by attracting the learner and arousing his curiosity to follow the events and enjoy them to their conclusion.

Educational messages are thus successfully passed to children «through formulating a play whose events are handled and managed by characters symbolizing the elements of the dramatized subject, launching with a flowing dialogue that works to explain and simplify the educational information in an indirect way, in a mold beloved to their hearts and easy in their minds. This helps facilitate understanding, deepening the impact, and the ease of remembering the information it contained, because it became linked to an experience they lived within a theatrical framework». (Abu al-Hassan S. , 2004, p. 129)

Through personifying and giving voice to the elements of the dramatized language lesson, Djellaouji was able to deliver the targeted linguistic rule of this lesson to the minds of the students, leaning on the element of intense conflict between the play's characters. Thus, the educational goal is achieved in a style exuding beauty, suspense, and a spirit of humor that harmonizes with the playful nature of children, which would make them fond of the rules of grammar and the science of prosody.

4.2.4 Employment of Poetic Heritage:

Dr. Djellaouji's distinguished experience in the field of Arabic language and literature as a university professor and a creative writer in many narrative arts (not just the art of theater) made him realize the importance of the artistic and educational function performed by poetic texts in children's theater. In most of his forty plays, including the educational ones, he employed poetic verses that added an aesthetic and artistic dimension to the text and sweetness to the language of dialogue. It spread an atmosphere of pleasure and attractiveness on the stage, as well as introducing the recipient to his poetic heritage and training him to memorize poetic passages that develop his creative faculty, elevate his artistic taste, and enrich his linguistic dictionary.

The writer made room for Arabic poetic heritage in his theatrical text because it is an authentic source of a child's heritage and culture, an inexhaustible spring of linguistic wealth and artistic pleasure, and a stimulation of the recipient's aptitude for learning and benefiting. This is because «poetry, with its music, rhythm, and simple, influential poetic images, is considered the literary form closest to the nature of the tasting process that enables the child to enjoy his language and awakens in him early feelings of appreciation for manifestations of linguistic beauty, which contributes to the linguistic growth of the child». (Ahmed N. M., 2011, p. 108)

An example of this is what appeared in the play "*The Pillars and the Superfluous*" spoken by the Arabic Language, through whom the writer delivered verses by **Hafez Ibrahim** about the Arabic language. She said sorrowfully, mourning her condition and weeping over her children's neglect of her: (Djellaouji, 2008, p. 105)

"They charged me with barrenness in my youth and would that I were barren
, so I would not have grieved at the claims of my enemies."

"I gave birth, and when I found for my brides no men who were competent
, I buried my daughters alive."

The incorporation of poetic verses as part of the play's dialogic structure bestowed a semantic weight upon it, enriching the dramatic situation and granting the event momentum and vitality. It strengthened the position of the character (the Arabic Language), who poured out the grief and pain within her chest resulting from the injustice practiced against her by her own sons—its native speakers.

Thus, the poetic verses clarified the dimensions of the character and her stance regarding the conflict, which deepens the child's perception of her and their empathy toward her. Consequently, it fuels the child's determination to care for the language and elevate its status, as an expression of respect for their heritage and identity, of which the Arabic language represents one of the most important foundations. This is also what we sense in the following segment from the play "*Al-Hamza*": (Djellaouji, 2008, p. 114)

"Al-Hamza: And the strongest vowel is the *Kasra*, then the *Damma*, then the *Fatha*.

Al-Sukun: And as for me, I have no existence at all.

Al-Alif: And we are at the very back.

Al-Damma: (To Al-Alif) You must be satisfied with reality.

Al-Alif: No, I will never be satisfied with this."

"If the people one day will to live

Then Fate must surely respond."

Al-Fatha: yes

"Live honorably or die while you are noble

Amid the thrusting of spears and the fluttering of banners."

"Al-Alif: And for red freedom, there is a door that is knocked upon by every blood-stained hand."

The artistic function blended with the educational function in the segment above; as the writer expressed the stances of his characters by employing excerpts from the poetry of giants in our Arabic literary heritage: **Al-Mutanabbi**, **Aboul-Qacem Echebbi**, and **Ahmed Shawqi**.

Through these, Jalawji drew the child's attention to the beauty of their authentic poetic heritage and granted them an opportunity to taste it. He also succeeded in breaking the stagnation and monotony that dominated the scene, in addition to the recipient's interaction with the play's characters by understanding their dimensions further through their stances expressed poetically.

5. Conclusion

Djellaouji has excelled in dramatizing educational lessons in Arabic grammar and prosody through a fluid and accessible style. He successfully integrated elements of suspense and artistic attraction, ranging from anthropomorphism and vibrant dialogue to dramatic conflict and the enrichment of scenes with heritage texts. This study has reached several key findings:

- **Simplifying Complex Subjects:** Djellaouji dedicated his three plays to assisting students who struggle with the complexities of Arabic grammar, morphology, and prosody. He clarified these topics through an engaging approach, adding wit and charm through movement, graceful language, and suspenseful dialogue.
- **Conflict as a Structural Core:** Dramatic conflict between characters served as the primary axis of the plays. This conflict was characterized by distinct dramatic movement that achieved vitality, maintained suspense, and piqued the curiosity of young audiences.
- **Clarity of Dialogue:** The author chose a clear and simplified dialogue, prioritizing educational communication over stylistic vanity. This ensured that the young recipient could absorb the educational messages by interacting naturally with the characters and events.
- **Commitment to Standard Arabic:** Djellaouji insisted on using Modern Standard Arabic (*Fusha*) to avoid colloquialisms. This adds a pedagogical dimension by elevating the

child's linguistic level and habituating them to the correct use of the language, as *Fusha* is better suited for conveying complex ideas and cultural meanings.

- **The Efficacy of Anthropomorphism:** By personifying grammatical elements and giving them a "voice", Djellaouji successfully delivered targeted linguistic rules. Relying on heated conflict between these "humanized" characters allowed for an educational goal to be met within a framework of beauty, humor, and fun—qualities that resonate with a child's nature.
- **Integration of Poetic Heritage:** The inclusion of classical Arabic poetry provided an authentic source of cultural heritage. This not only enriched the child's linguistic wealth but also served as a tool for artistic enjoyment and a stimulus for the student's readiness to learn.

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