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## Scene Transformations Over Time in Children's Theater Texts

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### Abstract

*The research includes a study of (scenic transformations over time in children's theater texts) and it included four chapters. The first chapter was concerned with explaining the problem of the research, its importance and need for it, the goal and limits of the research, and defining the most important terms contained in it. The research objective dealt with (identifying scenic transformations over time in... Children's theater texts. The second chapter was concerned with the theoretical framework, as the theoretical framework included two sections. The first section was the concept of time in children's theater texts. The second section was about scenic transformations over time. The third section included research procedures, the research community, the research sample, the research tool, the research methodology, and analysis. The research sample of (3) is a model, while the fourth chapter included the research results and conclusions, and among the results reached by the researcher:*

- 1. The character of the narrator formed an active presence in most of the theatrical texts presented to children in terms of his influence on the course of the dramatic action, clarifying the image of the conflict, and reducing the element of time by authorizing his presentation of events that may take a long time in several lines.*
- 2. The imagined time and the dream time give the recipient (the child) new knowledge in ways of thinking and adopting cognitive values and concepts and urges him to develop himself like the experiences that Anis went through in the text of Anis' Journey. In this text, the image of the dream is represented by the image that transforms time from reality to imagination.*

*Through The Results, The Researcher Also Reached A Number Of Conclusions, Including*

- 1. The time of receiving the theatrical text is a linear sequential time, even if it includes a circular structure or the image of a dream, imagination, or anticipating the future and recalling the past.*
- 2. It creates the illusion of time in the theatrical text through its superior ability to reduce, condense, and recede in order to allow its structure to establish its overall unity.*

**Keywords:** Transformation, Time, Text, Children's, Theatre.

### Introduction

Research problem: Time is one of the phenomena that accompanied early human thinking, since he asked his questions about existence and its cosmic phenomena, such as the succession of night and day, the succession of the four seasons, and others. These transformations dominated his thinking, trying to find an explanation for them, and in the face of these transformations that cover all aspects of nature and the universe, which It lives within a specific temporal structure that man wanted to understand, so his production was aimed at producing

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temporal types that do not belong to the reality of human life.

Time has many concepts and types that differ according to the thought or philosophy from which it starts. There is subjective, objective, psychological, mathematical, philosophical, cinematic, or narrative time. Time in the theatrical text directed to the child is of great importance, as it is a basic pillar in theatrical texts and the basic element in the movement. The theatrical scene is a moving and changing axis through which the author moves to influence the child at the highest level. The movement of time and its transformations in the theatrical text is a means that contributes to the construction of the text and its aesthetics, as the events in the theatrical text take place in a different way from the course of events in life, including reduction, intensification, and decline.

In the theatrical text, there are multiple scenes and many scenic transitions, spatially and temporally, which requires treatment by the author and the provision of an element of persuasion in the case of supra-logical leaps. These transitions may be from one era to another, or these transitions may be from reality to a dream, imagination, or other things, without submitting to other requirements. Mathematical time and the logic of sequence as in ordinary time. Therefore, the research problem is summarized through the following question:

### **What are the Scene Transformations Over Time in Children's Theater Texts?**

#### **The Importance of Research and the Need for it**

1. The current research benefits writers, directors, and artists in general who direct their productions to children.
2. It is useful for researchers and critics in their study of theatrical literature and criticism.
3. Providing the library due to its lack of these topics.

**Research Objective:** Identify scene transformations over time in children's theater texts.

**Research Limits:** Time limits: Selected examples of texts written and published in book form by their authors between the years 2020-2023.

**Spatial Limits:** Republic of Iraq

**Thematic Limits:** studying scene transformations over time in children's theater texts.

#### **Terms Definition**

Transformation: Language: "to move from one place to another, or from one state to another. And from something: to turn away from it to something else. And so-and-so with advice, advice, and exhortation: he looked for a situation in which he would be active in accepting that from him. And from him: (The Messenger used to transform us with admonition)" (Ibrahim Mustafa: 2004, p. 209).

Transformation: Terminologically: "a change that befalls people or things, and it is of two types: a transformation in essence and a transformation in symptoms" (Jamil Saliba: p. 259).

The procedural definition of transformation: It is the process of change and transition from one temporal structure to another or from one temporal state to another, and the process of transformation from one time to another in children's theater texts requires a specific system, a semantic relationship, and a link that forms between before and after in a relationship that produces transformation.

Time: Language: Time is defined in the Al-Muhit dictionary: "Time, as a motive and as a cloud:

the era, and two names for a little time and a lot of time, c: times, times, and times. And I found it to be the same as two times, thus meaning the laxity of time” (Al-Fayrouzi abad: 2008, p. 720)

In terminology: “The set of temporal relationships - speed, sequence, distance, etc., between the spoken situations and locations and their narration process, and between time, discourse, and the narrated” (Gerald Prince: 2003, p. 231)

The procedural definition of time: It is the life that takes place within the theatrical text directed to the child and the series of moments within the structure of the text.

Text: Language “the original form of speech that came from the author. What can only bear one meaning, or cannot be interpreted, and from them is their saying: There is no *ijtihad* with the text. (C) Texts According to the fundamentalists, the Qur’an and the Sunnah, and of a thing it has its end and a maximum amount. It is said that the thing has reached its text, and we have reached it.” Half of the matter is its severity. (Ibrahim Mustafa: 2004, p. 92)

Text: Conventionally, “Every structure is composed of a number of sound sentences linked to each other by a number of relationships.” (Taha Abdel Rahman: 2000, p. 35)

The procedural definition of the text: a fabric of words organized in composition and coordinated within the literary text or artistic production, which is subject to the logic of time and its transformations.

Children’s theatre: “Theatre directed to educational, educational and entertaining purposes. It is theater concerned with consolidating noble moral values as general goals of the theatre’s presentation and is directed towards a specific segment of society, namely children, after whom theater, a cultural phenomenon, is keen to contribute to their building and development of their sensory/mental perceptions and the advancement of their artistic/aesthetic taste.” " (Habib Zahir: 2013, p. 15)

Procedural definition: directed theater whose purpose is educational, entertaining, and pedagogical. It contains characters who create events in a specific time that lead to an idea.

## **The Theoretical Framework**

### **The First Subject: Time in Children’s Theater Texts**

Time is an important element, as it has great importance within literary texts, especially theatrical texts directed to children, because of its basic and prominent role in literary texts. Without it, texts cannot be straight, and the relationship of time to the text is a dual relationship. The text is formulated within time and time is formulated within the text, where “the phenomenon of time is manifested.” It reveals itself in the theatrical text with pluralism, difference, and the specificity of each text individually, as well as with its artistic logic and aesthetic standard. Each text has its own structural laws through which the phenomenon of time is revealed and it becomes easy to define it, and then read it considering that the text is a chronological narration of events and the conflict of characters, and therefore, It is the apparent and hidden element” (Shafiq Al-Mahdi: 2010, p. 37) that time, in general, flows in a linear course, that is, it does not return to the beginning, which is a point that he has left, and this point has become the past, as well as the future, which has not yet been formed. As for time in literary texts, it is It resorts to moving away from the linear logic of time, as we find there a return to the point of the past and there a jump to the future. The theatrical text directed to children has a peculiarity over literary genres in that there is the presence of the present time

(now), which is the time of the scene from the main temporal structures. Then we find there a return to the past and the theatrical future. Time in theatrical texts addressed to children runs from its beginning to its end, passing through the middle through a special dramatic structure, where we find that “the artist and the writer both face time when he wants to express it, or when he wants to express the things that are part of it, or that enter Time is an essential element in determining its entity” (Izz al-Din Ismail: 1974, p. 207). The theatrical text “contains within it two types of time, the first of which is the real, real time, which is the time of presentation of the play that is perceived by the viewer, the recipient, and the second is the artistic time, which is the time of the imaginary theatrical events. If the presentation time of the play is linked to the production of the text and its transformation into a visual image, then the matter is different with the theatrical text, because in it the element of time can be identified through the author’s theatrical instructions or through the dialogue of the characters” (Jin Saeed Al-Maqdisi: 2016, p. 66). We find that there are many The times that precede the time of receiving the theatrical text, where “a distinction must be made between the time of writing and the time of the article, as we must distinguish between two times: the first is the time of writing, that is, the time of writing the statement, which is a present physical time, and the second is the time of what the article is written, which is an imagined time. In knowing the text and between the time of production of the text and its independence and the time of reception, which is the cultural and social time” (Yumna Al-Eid: 1985, p. 87) that time in children’s theater texts “deepens the recipient’s sense of the event and characters” (Mohamed Bou Azza: 2010, p. 87) as Texts are based on time to deepen their meaning, build their form and intensify their significance and all the events within the theatrical text. Perhaps the most prominent feature that distinguishes children’s theater is the informative energy that is represented in choosing the exciting and focused aspects of the action that suggest the meaning and purpose of the play in the shortest possible time, and that the time of theatrical presentation The program directed to the child should be according to the age stages, because the child’s ability to concentrate varies according to the age stages. For example: children aged (6-9) years, the theatrical performance directed to them should not exceed (9-12) minutes in duration, and children aged (9- 12) years from (25-30) minutes, and children (12-15) years old from (30-45) minutes” (Muhammad Hamid Abu Al-Khair: 1988, p. 100) (Muhammad Hamid Abu Al-Khair: 1988, p. 100) and time in literature “The child” may be a day, a week, a month, or a year, and so it may be short or extended, and the story may refer to it quickly: “One fine day, it was,” or a phrase referring to the future, which stimulates the child’s imagination, and if a specific era or specific time comes. The story must be sincere in its inspiration, for that is what gives the story life and convinces the child of the values and principles it contains, and it also enhances his sense of its artistic beauty.” (Saad Abu Al-Rida: 1993, p. 135) In children’s theater texts, the temporal environment varies, as it may be in The past, present, or future. The theatrical text may combine two tenses: the past and the present, or the present and the future. The time of the events may be in one of the seasons of the year, or the four seasons may be combined. The events may take place in the morning, evening, dawn, or noon, and the tenses should be in the theatrical texts directed to the child. Close to the child’s level of awareness. The importance of time in children’s theater texts in the dramatic structure of events comes from its framing of the events of the theatrical text, and presents them in a mathematical, imaginative, or historical sequence, giving the text colors of suspense, rhythm, permanence, logical causality, succession, and choice of events, and the fact that it gives the theatrical texts their artistic form, in addition to What leads to the theatrical text from the university’s artistic unit, where the characters and events appear in a creative form that is different from reality, so time frames the events of the theatrical text and presents them in a mathematical sequence (past, present, future), imaginative, or

historical, or in the form of a dream, retrieving events through memory, or in the form of imagining the future through... The way imagination runs.

### **The Second Subject: Scene Transformations Over Time in Children's Theatre**

Scene transformations over time give rise to what are called temporal paradoxes, including what is called a descending temporal sequence, as if the play begins from its end in a gradual, descending return that reaches the beginning, as if through remembrance or dreams, and among them is what is called an interrupted temporal sequence, where events begin from a point of dramatic crisis. After that, the paths of events and their temporal directions branch upward towards the future and back in the history of events to the past, as "a paradox can return to the past or to the future and be close or far from the present moment, that is, from the moment of the story in which the narration stops in order to make room." For that paradox" (Siza Qasim: p. 74) since events are supposed to take place according to a logical and natural sequence, so if this "time paradox is real or realistic, then it is an objective time paradox, but the character's visions about the future or remembrance of past events are subjective time paradoxes. The repetitive temporal paradoxes are those that repeat the events that occurred, while the complementary temporal paradoxes are those that present events that were omitted from the basic story line. And the external temporal paradoxes are those that present events that occurred before the beginning of the basic story line or after its end" (Jan Manfred: 2011, p. 116). These scene transformations allow the events of the text to be linked together and the scenes are presented in an interesting and attractive way for the child and provide a clear picture of the idea of the play, even if they are separate and distant.

**Dreaming and Going Back to Memory:** one of the types of temporal transitions in children's theater texts, which the author employs to recall events that the character experienced in the past. Returning to a past point in time is "a break that takes place during the logical temporal sequence of a literary work, aiming at a digression that goes back to mentioning past events with the intention of clarifying the circumstances of a situation" (Saeed Alloush). (1985, p. 97) Remembering is "a psychological process carried out by the narrative character's memory through which past events are recalled and made active within the scope of present time and its events. It is also called flashback" (Fatih Abdel Salam: 1999, p. 135). The processes of imagination and remembering "do not occur." They can only be imagined by introducing time as an essential element in their composition" (Atef Gouda Nasr: 1984, p. 43). Remembering in children's theater texts is "a time paradox towards the past starting from the present moment. Recalling one or more events that occurred before the present moment or the moment at which the chain of sequential events is interrupted." Temporarily in order to make room for retrievals" (Gerald Prince: 2003, p. 16), where "memory works to the utmost of its capabilities in bringing back the past incident and bringing it to the appropriate moment in time in a way that suits the current situation" (Mohamed Saber Obaid: 2012, p. 208). The author benefits from this retrieval. In providing an area of illumination on the past to fill a gap in the text, this is only possible by crossing in time to the past of this character. Its purpose is artistic, as it practices emotion, but it deals with past events where the theatrical character finds an excuse to return to them. Artistic flashback helps the child understand the events. Literary work: "Because the theatrical character recalls events through recollection, which brings him into a new system of time.... The process of retrieving the past time takes the form of displacements of multiple layers of impressions, images, and memories that appear to the present surface as a result of a direct stimulus emanating from the present time" (Fatih Abdel Salam: 1999, p. 135) The dream is an important means of transformation over time in children's theater,

whether in presenting future events or past events, and one of the temporal paradoxes that authors resort to in children's theater to stimulate the mind of the recipient child, provoke him, and create communication with the recipient. These The evocations that the writer employs always come "for purely aesthetic and artistic purposes in the text... and achieve a number of purposes, such as filling in the gaps that the writer creates behind him, whether by giving us information about the antecedents of a new character who entered the world of the story, or by informing us of the present of a character who disappeared from the scene of events and then reappeared from the scene." New [...] Recall is also a way to remedy the situation and fill the gap in the story or return to events that were previously raised by drawing repetition, which serves as a reminder to change the meaning of some past events" (Hassan Bahrawi: 1990, p. 121). It can be said that the author employs retrieval and return to Past events to deal with simultaneous events, as the process of relaying the events of the text requires leaving the first character and returning to (the past). Drawing repetition to remind of some important situations that have an impact on the present or to introduce the past of the characters in the stories.

**The Presence of the Narrator Character:** The presence of the narrator character in the children's theater constitutes one of the transformations over time in which he is a character who narrates the story and directs the events to the children's audience, as he uses easy and simplified language for children. The presence of the narrator character in the children's theater means that there is a part of the events that will be presented in a narrative manner, and this narrator may belong in texts. Children's theater refers to (a world different from the one in which the theatrical characters move and perform functions different from their own, as it allows them to move in a time and place that is broader than the time and place of the characters in the theatrical text. While the characters create actions and words that manage the imaginary world depicted, and push it towards development, The role of the narrator may go beyond that to present this world from a certain angle... and it belongs to two other worlds, which are the world of sayings and the world of imaginative vision. The author can employ his narrator to narrate the events after they happen in the past tense, or make him a participant in the events, so the events come in the present tense, and he may He makes it precede the events in order to narrate future events, so he narrates in the future tense, as in stories of prophecies, dreams, and divination) (See: Abdul Rahim Al-Kurdi: 2006, pp. 22, 17)

The narration is divided according to the relationship between the narrator's time and the event's time, which is as follows (Lateef Zitouni: 2002, p. 105):

1. **Subsequent Narration of the Event:** in which it narrates events that occurred in the recent or distant past, it means presenting the events after they occurred.
2. **The Preceding (Advanced) Narration of the Event:** This is the time of forward-looking, predictive stories that rely on the future tense, and dreams and predictions, which anticipate events.
3. **Narrative Simultaneous with the Event:** This is the living time (the present), in which the narrator's words match the flow of events.
4. **Overlapping Narration:** It is a non-continuous narration in which narrative sections belonging to different times (present, past, future) intersect.

**Transformations Through the Path of the Future and Imagination:** It is a type of temporal anticipation of events in which the author skips the present time and addresses events whose time has not yet arrived. It is a type of artistic tricks that the writer resorts to to break the linear temporal order (past, present, future) and create a state of aspiration for the recipient



child, as it is “access.” To the future, and seeing the goal or its features before actually reaching it, or pointing to the goal before placing one’s hand on it [...] that there is a reception when it is announced in advance what will happen” (Ahmad Hamad Al-Nuaimi: 2004, p. 38). These anticipations come “in the form of “Expectations or planning by the character of what he or she will do in light of the situations he or she is going through. These expectations or plans were fulfilled or disappointed according to the development of events” (Siza Qasim: 1978, p. 65). The shift in time through the course of the future in the theatrical text directed to the child occurs quickly. It reveals perceptions of events that have not yet occurred in the real world, such as if this transformation occurs through imagination. Imagination means rising above reality, and imagination. As for rising above reality, it is a characteristic of imagination, because conveying reality as it is is not considered imagination and does not enter its field. Imagination is the creation or formation of an image” (Samar Rawhi Al-Faisal: 1998, p. 47). Imagination in children’s theater texts is based on creating an image that exceeds what is in nature, and this image, with its harmonious and harmonious elements, makes it extremely influential on the child. Delegation takes precedence in children’s theater. The image of going to the future is imaginary spaces, such as adventure stories whose events take place in the near or distant future, or going to space and traveling through time, or going to the depths of the sea and other imaginary adventures, which are also called science fiction stories, which are “a type of adventure stories.” However, its events usually take place in the distant future or on a planet other than Earth” (Samar Rawhi Al-Faisal: 1998, p. 46). It is interesting literature for children, based on jumping in time and going to the future, and time and passage through time constitute a major element in it.

**Historical Transformations:** Historical transformations are among the scenes that the writer relies on to create an image that arouses the child’s astonishment by shifting the scene in the time of events by returning it to historical events, and these transformations depend on “historical events and facts, as well as heroic deeds, as well as the biographies of heroes and famous historical figures... It is a method of producing and presenting historical content. It may take as its nucleus the biography of a historical figure, or it may take any other historical topic in which the characters it sees move, and it describes various situations” (Mahmoud Hassan Ismail: 2004, p. 39). These scenes “develop children’s awareness of events.” The past and bring its characters closer to mind” (Awatif Ibrahim: 1983, p. 11). These scenes are considered “a means of connecting the past to the present by telling stories of past history. They tell the perception of past events and connect their characters to the present” (Abdul Fattah Abu Maal: 1988, p. 61). These historical transformations help “On imagining the past, and feeling the sorrows and joys of the generations that preceded them, [...] through which the child is provided with opportunities to engage in participation in the life of the past, and to feel the continuity of life while seeing themselves in their present position in the journey of time” (Hadi Noman Al-Hiti: 1988, p. 185) where the writer intends to employ these scenes to take children back in time to the past, make ancient events move and come alive, feed their imagination, take them on an imaginative journey through the ages, and inspire them to explore the past, contemplate the present, and create the future.

### **Theoretical Framework Indicators**

1. Time is considered a major element that forms the structure of the theatrical text. Theater is an art that is based on two main elements, namely (now and here). However, it does not present these two foundations as they are, but rather creates the illusion of them because the theater equation is built on the basis of the illusion of reality.

2. The time of the theatrical text directed at the child is characterized by reduction, deletion, and condensation to achieve the totality and unity of the event. Theatrical texts move away from the linear logic of time, as there is a jump to the future and a return to the past.
3. The transformations over time in theatrical texts addressed to children take the form of one or more of the following: (the image of remembrance, the image of a dream, the image of a novel, the image of anticipating the future and expectation, the image of history).
4. Time is considered an essential element in the formation of imagination and memory, as their perception does not come except by introducing time into their composition.
5. Flashback and foresight techniques in children's theater are considered important means that help the child understand the events of the narrative text in terms of providing the child with additional information that helps him track events and the course of things in addition to suspense and surprise.
6. The theatrical text embodies a series of consecutive, never-ending times, beginning with the present present and ending with it.

## Research Procedures

First: The research community: The research community consists of selected examples of theatrical texts written and published in book form for the period from (2020-2023). The researcher chose a purposive sample of (3) theatrical texts according to the following justifications:

1. Suitability of samples to the problem and objectives of the research.
2. The concept of time and its transformations are clearly embodied in these texts.

Name of the play	Author's name	Age category	Year of authorship
Zaman journey through time	Zainab Abdel Amir	9-12	2020
Anis's journey	Habib Dhahir Habib	6-9	2022
Gilgamesh	Hussein Ali Harif	Boys	2023

## Fourth: Analysis

### The First Sample: Zama Journey Through Time

#### Abstract of the Play

The events of the play revolve around a diligent and intelligent girl named (Zaman) who dreams of going on a journey through time to the future. Zaman fulfills her dream of going to the future through her meeting with the character (Saybad), who fulfills Zaman's hopes by searching for the future, as Zaman meets him in a park, while returning from school. To the house, and after an argument between them, they get to know each other and agree to walk together into the future, but Azam stipulates that their trip will not take a long time because her mother will worry about her, so Saibad promises her that it will only take one day, according to their timing, for her troublesome friend (Anne) to accompany her on her trip, and after their arrival To the future, Anne plans to get rid of Zaman with the news of Norsan, one of the residents of the planet Clipper and a friend of Zaman, whom she met after her arrival to the future, that Zaman is trying to spy on the planet with the help of Saibad. In turn, Norsan informs the authorities, so the authorities call Zaman and Saibad to ensure the accuracy of the information she brought. Norsan, and after they were convinced that Norsan had lied and



slandered Zaman, the authorities released Zaman, so that Norsan regretted her action and apologized to Zaman and begged her to forgive her and help her release her as a result of her slander, so that Zaman would help her, forgive her, and decide to return to her planet.

## **Analysis of the Play**

In this text, the writer employs her theme from the structure of the main title, which is a Zama journey through time, which means a shift in the time of events and a journey through time. This shift in time may be the search for new worlds, whether in recalling the past or progressing towards future events. The title is considered a type of advertising anticipation to pave the way to a journey and transformation in time, as the development taking place in all the scenes is based on a race against time, which is a hypothetical, science-fiction race, embodied in the character of the girl in time, all the meanings of the dreamer girl distinguished by her ability to create visions of the scientific future and its richness. Cognitive, and she is distinguished among her classmates for her dream, which is to go on a journey through time to the future. The first step towards a journey of time begins when her mother wakes her up early in the morning to race against time and rush to go to school because she is an example of a diligent student. She gets up and prepares to hurry and goes to school because she is happy, especially since the first lesson. It is a science lesson and the topic of the lesson is about Einstein's relativity. Zaman's conversation with her mother reveals Zaman's relationship with science and learning and her love for it. It is also an indication of the topic of the lesson, which the writing took as a means to convey its main theme. At the beginning of the first scene, the author adopts one of the declared anticipations in preparation for upcoming events in the second scene. The events of which take place in the classroom and around the topic of the lesson, the fourth dimension, which is time. Likewise, Zaman's discussion with her teacher about the possibility of shortening time and going on a trip to the future, and that she dreams of going to the future and her saying that she will be able to do that, and her insistence on making the future of the future more beautiful and what this kind of causes. Anticipation creates suspense and confusion in the mind of the recipient, as the latter will remain tensed by the questions of anticipation, which are: Will this event come true or not? How will this happen? Who will help Zaman achieve her dream and who are the active figures in making this happen? Also, among the declared anticipations is Anne's insistence on revealing the secret of time, which makes her confident of achieving her dream. An anticipation that paves the way for events that will be witnessed by the event that Anne will reveal the secret of time that will help her achieve her dream. These anticipations create a state of uncertainty. Waiting in the soul of the recipient child, which makes him more eager to complete the events of the play and reveal whether the anticipation has been achieved or not. His clinging to the events and following them increases every time after the declaration and realization of a dream of a time. In this explicit anticipation, the recipient insists on the fulfillment of a time travel to the future, and about the threat of Ann revealing the secret. Time, tracking the events occurring after these anticipations in the remaining four scenes. The time of this text shifts from the realistic or present time to the time of science fiction towards the future. In the first and second scenes, their events take place according to a realistic time, which is Time's dialogue with her mother, so that the events of the second scene move, which is Time's going to school and her discussion with her teacher about the topic of the lesson, which is Einstein's theory of relativity and that He has added a fourth dimension to the three dimensions, which is time, and that it is possible to reduce time and go to the future in the shortest possible time, or return to the past, all of which are events that take place according to realistic time, to Time sitting in the garden when she returns home from school and the appearance of the voice of the character Saibad calling her and telling her that he has

come to achieve Her dream is to go on a journey to the future through a time machine. The appearance of the character of Saibad, the fictional hero, had a positive impact on the flow of time towards the future. He is the actor in the transformation of time in the play from one time to another, so that this scene constitutes a decisive threshold for the transformation of time from realistic to science fiction time. Or what is called the future time, which in some way is the world of a time that longs to enter into imagination and a dream. Then comes the second event that represents the initial threshold and the gateway to entering a time journey into the future, which is the rise of Time and her friend Anne in the time machine that belongs to Saibad to go to the year 3060. This narrative technique is called the qualitative shifts or jumps in time that the writer employed to move the story from one time period to another quickly to display the development of events and the change of circumstances with the passage of time. Hence, the appearance of Saibad to take time on a journey to the future. His appearance represents a shift of openness to the time of the future where alien creatures and the collision of planets and the sight of planets, comets, cars, and towers floating in space, and the speed of the passage of time, as night and day, days, months, and years pass quickly. The writer employed the character of the narrator in this text as a mechanism for switching between scenes in the time of events, to move from one scene to another, and to connect the scenes. His presence also came to excite the child to the following events in the upcoming scenes, to have fun, to simplify and clarify the events taking place, and he also participated in managing the course of the events. In the text as a character in the play.

## **The Second Sample: Anis's journey**

### **Abstract of the Play**

The events of the play revolve around the boy Anis, who is a boy gifted with drawing and making dolls. He dreams of becoming the best at everything in studying, making dolls, and playing, and to become the strongest and the best in giving. After Anis falls into a deep sleep, Anis dreams that the dolls he made, which are the characters of Sinbad and Yasmina, have grown and transformed. To Kabir's dolls, he was surprised by them telling him that they would help him achieve his dream by taking him to the Village of Giving and Strength, so that Anis could experience the experience of being the best in strength and giving through his experience of turning into a donkey to help others, of being a bee that works all the time without getting tired and getting bored, and of being a cactus, which is a plant. It is known for its strength and resistance to difficult conditions, and for being a palm tree that gives fruits, after Anis went through all these experiences. And his experience of being a palm tree, a cactus, a bee, and a donkey, and his failure in these experiments to be generous and strong. The Sheikh advises him that there is no benefit in repeating the same experience many times, so Anis tells him that he has benefited from all of these experiences, which is to be no one but himself to be the best. After that, Sinbad asks his friends. They go about their work and say goodbye to Anis, and Sinbad asks Anis to return to his room, so the dream ends with Anis returning to his room and his mother waking him up in the morning to go to school.

### **Analysis of the Play**

The play Anis' Journey, which bears the name of its hero, begins at night. The author does not refer to the time of night explicitly, but rather as an indication that the events take place at night time, which is when Anis sleeps. It is composed of words (I want to sleep - I feel sleepy. Go to sleep, Anis. He looks at... (The clock, one o'clock in the morning, he yawns). The clock

refers to time, meaning that the artificial refers to the natural. The author moves in time in this text from real time to dream time, and this time is what constitutes most of the event, so that the internal time prevails, which is the time of the subconscious. In a dream, everything is permissible and possible outside the limits of reason and logic. The text consists of three chapters, and this division does not mean a division of linear time, but rather of the time of the story and of the character's internal time hidden in the subconscious, as this time forms a structure that organizes the play from its beginning in the middle of the first scene until the third scene. The real time is represented by the initial event in the first scene, where Anis was sitting in his room, making dolls, drawing, and coloring, playing with the robot doll, and completing the making of the doll Sinbad and the doll Yasmina, talking to himself, which is the time of the night. Likewise, the last scene represents the real time, which is the time when Anis wakes up in the morning, and the author indicated that This is why the time is used with the vocabulary (Good morning, it's time to wake up). In this scene, the writer employs the retrieval technique, where Anis recalls his teacher's conversation with him. It is an external retrieval that goes back before the beginning of the story. Also, this retrieval has an impact on the subject of the story, in which the author reveals to the receiving child an aspect of Anis's personality. The reason for Anis's love for making dolls whose characters are from history, such as the characters of Sinbad and Yasmina, is that the author employs this recall because it has an effect on the character's self and psyche, and then returns after this recall to the (present) time, which is when Anis completes the play, because Anis sits in his room and is busy with his world. He acts with his winged imagination, representing this event separating the two times between the real and the unreal, or what is called the supernatural, which is (dream time, or it can be counted as the miraculous time). It constitutes a gentle world that yearns to become the best, and he acts with his imagination to enter this world as an imagination and a dream, for he dreams of being the best. At school, making dolls, drawing, and being the best at everything. Then comes the second event, which is Anis talking to his parents and that they prefer his brothers. Then he feels sleepy and falls asleep on his bed, and he continues to talk during his sleep that he dreams of becoming the best at everything, so Anis falls into a deep sleep, as this represents the event is a gateway to imaginary, wondrous time. The author here resorts to super-logical leaps, such as a change in visions, which enables him to have shifts in time and space, or in the level of reality. From this, the Sinbad doll moves to grow, and its words to Anis are that they are in a dream, and it goes to wake up Anis. His appearance represents a shift in the opening of time. In the miraculous vision with its humanized beings, where the dolls speak, what is striking in this text is the flexibility of the miraculous event or the flexibility of the shift from real time to dream time, which represents this shift without paying attention to this shift taking place between two worlds, real/imaginary, miraculous. The flexibility that was adopted the author uses this technique to jump above reality, as it suggests and deceives the child into a sequence of natural delusional time. When the child receiving it receives it, he is immersed in its magic and remains attracted to it as if it were actually life in the text without feeling that it was a dream time. Here, it is possible to imagine the degree of illusion occurring in the child receiving the text of Anis's journey and from the moment he receives the first event, which is the movement of the doll Sinbad and its talk with Anis, which we described as the supra-logical leap in time. There is no doubt that the child's awareness of these temporal transformations deals with them as an integrated fabric of the structure of time and space, and what lies in it is the role of the structure of the miraculous dream-time function. And the extent of its effectiveness in deluding the child, and then the miraculous events follow, and Anis's sleep and his talk while he is asleep, then the talk of the doll Sinbad and the robot, are a decisive entry into the miraculous dream space, which takes up the entire story, and it is now the miraculous,

legendary text that falls between two homogeneous spaces that represent the real, which is the introduction in the night and the conclusion in The morning when Anis's mother wakes him up to go to school, whose events take place according to realistic time, also represent the moment of stillness of the mind and the absence of imagination, while the space of dream time represents the activity of the imagination and the stimulation of the imagination of the author and the child recipient, which is what the child of this age group to whom the text is presented needs and integrates. In it with ease and magic, then comes the main event that marks the beginning of the adventure, which is the appearance of the doll Yasmina, whom Sinbad calls to take Anis on an exploration trip with him and the robot to the village of strength and giving. Here the story begins in a wondrous world shifting in time and deriving its energy from a dreamy world, where animals Plants and inanimate objects are human beings, as time in its dream dimension fragments, relying on the event and action that carries its time in its being. In addition, it rebels against the logical sequence of events, which intensifies the act of astonishment and activates the imagination in children.

### **The Third Sample: Gilgamesh Who Saw**

The events of the play revolve around the character of Gilgamesh, the king of Uruk, who is one-third God and one-third human. He is an ambitious, independent personality who seeks to achieve his dream and achieve success in his life. However, he faces many difficulties, and Enkidu, who was born in the plains and forests, where he was an animal and a human, and grew up and raised among monsters, to meet Gilgamesh. Enkidu for the first time and a conflict arises between them, then the enmity turns into friendship. After that, the friends embark on an adventure together to fight the evil one. The three engage in a battle, and Humbaba is able to strike Enkidu and injure him. Gilgamesh calls on his sun god to send a storm of winds, lightning, thunder, and thunderbolts, causing Humbaba to fall dead. After that, Gilgamesh and his friend fight. Another adventure. Enkidu's wound increases after he was injured in the battle with Humbaba. One day, Enkidu wakes up from sleep to tell him his dream that the gods told him that someone will die because they killed the heavenly bull and Humbaba. Gilgamesh is saddened by the death of his friend, so Gilgamesh decides to search for the secret of annihilation, to search, To go on long journeys and many journeys to uncover the secret of annihilation and in order to reveal the hidden secrets of the time before the flood, to wander in the wilderness searching for the secret of immortality in order to restore life to a friend and return to his homeland. After long travels, Gilgamesh finds what he is looking for and finds himself face to face in front of Utunpishtim. Gilgamesh asks him about the secret. Immortality. When Utonopishtim tells him about the magic herb, which is a pink, delicious plant found in the river, Gilgamesh is happy, so he goes and dives into the river to bring out the plant. He catches it and comes out of the river. During his return to Uruk, he sits near the pond to rest and drink water, leaving his plant of life and immortality unguarded, so the snake can come and swallow the plant. Gilgamesh returns to Uruk frustrated and realizes that this loss at the end.

### **Analysis of the Play**

The text of the Epic of Gilgamesh is one of the texts in which prophecies and dreams take an important place, in order to enhance the general meaning that revolves around power, death, and immortality in life and annihilation across time. This theatrical text is based on a real and historical nucleus, which is the legend of Gilgamesh, so its events take place in a historical time that conveys The concept of the unseen and prediction of the future takes on a large dimension in this text, as Gilgamesh knew the unseen through dreams. One of Gilgamesh's heroic merits

was his complete knowledge and prediction of the unseen, and from here the dream becomes a key to the unseen and knowledge of the future. In The text: Gilgamesh sees in his dream a star falling to the Earth. Likewise, he sees in the dream a second vision and sees a thrown ax. His mother tells him the interpretation of his vision, and she is his mother. We forget that he is a strong friend who helps the friend who will come to him. The ax that I saw is a man. The planet and the ax symbolize Enkidu. The planets symbolize the gods as well. It is prevalent in some ancient civilizations, such as the god of Shamash, meaning the sun, and Enil, the god of storms. As for the ax, it is the sharp, deadly instrument that symbolizes Enkidu's strength and brutality, as well as the forests from which Enkidu came. These dreams fulfill functions, including prophecy, clairvoyance, and knowledge, and all of them will come true as if they were prophecies or prophecies. Messages about Gilgamesh's meeting with his friend Enkidu and his journey towards immortality and the killing of the heavenly bull and the evil Humbaba. In this theatrical text directed to the child, the spaces of time appear to change from the present moment of awareness (now) merged with the historical civilizational ego, that is, historical time. Time at the beginning of the text equals presence and means dream time. Which was achieved into a realistic time in the presence of Enkidu. Gilgamesh represents, temporally, the separating distance between primitiveness, Enkidu, the boy of the wilds, civilization, and the gods. Gilgamesh represents, as Gilgamesh is a king and descendant of the gods, a mental perception of historical human time. Time in this text is linear time built on the structure of the temporal triangle, past, Present, future. The past is not said at the beginning of the text. It is represented by the time before the flood, that is, the secrets before the flood and the reason why Autonosistim and his wife lived at the sources and not on the banks of the rivers. This return to the past is a kind of transformations through time, and they are external retrievals that the author calls upon, as they are considered chronologically outside the field. The timeline of the events in the text, which are logical retrievals that help the child understand the course of events. This time is searched for by Gilgamesh, and it lies in the act of searching for the seed of immortality. Time runs in reverse when Utunpishtim tells him about the secrets before the flood and about Gilgamesh's talk about his friend. And his death, which saddened him greatly, made him cry for Enkidu for heavy days and nights as if it were years that had passed for Gilgamesh, because of the difficulty of the situation and his fear of death, which took his friend and ended their friendship, to complain to him: Is there anything more difficult than death to end this friendship? This is what this person knows as psychological time. Its owner feels that it is long, and it is It is long in times of distress, sadness, and grief. Time here runs in reverse from the present to the past, but it is logical, that is, from the known to the unknown. The known is Gilgamesh, the king of Uruk, who is a tyrannical demigod. Uruk became unable to return its owner to the right path until his dreams came true and Enkidu, who he had become, appeared to him. His friend died after he went through the adventure of death with him, and Gilgamesh went to search for the herb of immortality to bring back life to his friend. During his search, the unknown past or the unseen act is revealed, that is, the secrets before the flood, it is revealed through the act of searching for the seed of immortality. His dreams were anticipations of upcoming events, and they are internal anticipations that represent initial revelations or a signal that represents events revealed by the author to pave the way for an event that will come later, which is the appearance of Enkidu. The author deliberately escalated the events in the text through the dialectical method. Based on the principle of protest and supplication against Gilgamesh by the people of Uruk to show him an equal match in strength, mathematical time was referred to indirectly. In this text, physical time is used as an accurate information structure that provides information represented in the beginning of the play. One day he sees a dream and the next night. Then he sees another dream that suggests the



appearance of Enkidu and their entry into the battle against the evil Humbaba, to be received by Ishtar and the killing of the heavenly bull. Then followed by the death of Enkidu and the sadness of Gilgamesh and his crying for days and nights, then going and embarking on the adventure of death in order to obtain the herb of immortality and returning with it to Uruk, all of which indicate a time that suggests life. It is complete, but it is not like in life. It is a fragmented and reduced time because it is artistic time. The author intended to employ the narrator of the events (the Sumerian) as a mechanism for switching between scenes. His presence was necessary to summarize the many events that could take a lot of time, summarizing them in a number of lines. It also provides an introduction to the scenes and an introduction to the characters. The nature of time in this text was historical time. It contains imaginary events. This text mixes reality with imagination and truth with myth. The reality of the epic was mixed with wisdom and its imagination was characterized by symbolism. It is realistic because it talks about a person's life and death. Gilgamesh's grief over the death of his friend is a feeling that every person feels. Despite the fact that the text of the play is based on an incident... History, that is, from a past time, except that the writer did not aim to re-present that story that occurred in its time. The main goal is to provide the recipient with the opportunity to judge this event by his distance from it in time, and this leads to his separation from it in time. The type of temporal shift in the scenes was diverse. It may be a retrieval, that is, a return to past events, represented by the secrets before the flood, or anticipation. Prediction was used in the form of a dream in preparation for future events, such as the appearance of Enkidu, who was his helper and friend who shared the adventure of fighting against the evil Humbaba. The recipient's sense of time is linked to the suspense and excitement that the text possesses, and this The text is full of factors of excitement and suspense that begin from the beginning of the first scene and his meeting with Bankido and their quarrel, then their friendship, and then their fight with Humbaba and the heavenly bull, until they embark on the adventure of death in order to obtain the plant of immortality and the snake's theft of the plant of immortality. This time passes quickly for the recipient.

## Research Results and Discussion

1. Time constitutes a major element in science fiction texts presented to children that are closely linked to the future or to time through its various aspects. They are texts about change. The present is inseparable from perceptions of the past and expectations of the future, as in the text of the play *A Time's Journey Through Time* in which the image of a dream is embodied as a transition. To shift from real time to science fiction time, which is the future and moving through the ages.
2. Historical time in the theatrical texts presented to the child gives the child a deep and wide-ranging cognitive, human and emotional experience, because it conveys knowledge and shows events from the past to the present, as in the text of the play *Gilgamesh*.
3. The character of the narrator formed an active presence in most of the theatrical texts presented to children in terms of his influence on the course of the dramatic action, clarifying the image of the conflict, and reducing the element of time by authorizing his presentation of events that may take a long time in several lines.
4. The imagined time and the dream time give the recipient (the child) new knowledge in ways of thinking and adopting cognitive values and concepts and urges him to develop himself like the experiences that Anis went through in the text of *Anis's Journey*. In this text, the image of the dream is represented by the image that transforms time from reality to imagination.



## Conclusions

1. The time of receiving the theatrical text is a linear sequential time, even if it includes a circular structure or the image of a dream, imagination, or anticipating the future and recalling the past.
2. It creates the illusion of time in the theatrical text through its superior ability to reduce, condense, and recede in order to allow its structure to establish its overall unity.
3. Time is an essential element in shaping imagination, thinking and remembering.
4. Time conveys important dualities, including the duality of temporality, past and future, as well as spatial duality.
5. Temporal shifts between references are linked to the image of dreaming, the image of anticipating the future, which is expectation and imagination, and the image of recalling the past, which is remembering.

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