



CHILDREN'S LITERATURE BETWEEN POSITIVE AND NEGATIVE MEANS

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Abstract

The term "children's literature" has expanded to include artistic works transmitted to children through various means of communication, embodying ideas and imaginations and expressing feelings and emotions consistent with their various developmental levels. The scope of these works extends to include several types, including museums, theaters, songs and hymns, children's magazines, dictionaries that include difficult vocabulary, and encyclopedias that broaden children's horizons.

This research examines children's literature between positive and negative means through seven axes:

1. Definition of children's literature, its origins and children's literature in Egypt, and the goals and benefits of children's literature.
2. Types of children's literature, including folk tales, fairy tales, myths, and animal stories.
3. The role of literature in developing children's abilities, literature, and age groups.
4. Heritage and Children's Literature, which addresses the relationship between heritage and literature for children, the literary debate and problems of employing heritage in children's literature, ways of employing heritage by children's literature writers, and the use of various forms of heritage sources.
5. The Role of Society, which addresses the role of the family, the role of the school, and the qualifications required of those tasked with conveying children's literature.
6. Children's Literature: Positive and Negative Media, Animation and Social Media
7. Examples of Children's Literature, including examples of stories, poetry, and short plays for children's literature.

Keywords: Children's Literature, Children's Literature in Egypt, Prophetic Hadith, Prophetic Biography, the Biographies of the Companions, Heritage Sources, Heritage and Children's Literature.



First: Defining Children's Literature

It is an important art form that plays a significant role in shaping a child's way of thinking, imagination, and beliefs. Children's literature is one of the most innovative literary genres in human literature¹. Childhood is the first stage of a person's life, beginning with birth and ending with puberty, as God Almighty says: "And when the children among you reach puberty, let them ask permission as those before them did." (Qur'an, Surah An-Nur, verse 59). A child is a boy until puberty, and males and females are equal. The plural is "atfal," and "child" means a young person².

Children's literature in its general sense: It refers to intellectual production documented in books directed at these children in various fields of knowledge, such as simplified and illustrated children's science books, informational books, and encyclopedias directed at children³. As for its specific meaning: It means good speech that creates artistic pleasure in the souls of these children, whether it is poetry or prose, and whether it is spoken or written, such as children's stories, plays, hymns, songs, and so on⁴.

Childhood is one of the most important and critical stages of a person's life. It is distinguished from other stages by its characteristics, traits, and predispositions. It is the foundation for subsequent life stages and the roots of human development. It is during this time that a person's talents blossom, their abilities emerge, their perceptions develop, their feelings emerge, their emotions become evident, their predispositions strengthen, and their abilities respond to life, whether positively or negatively. It is during this time that their inclinations and tendencies toward good or evil take shape. It is during this time that their personality takes shape and is formed, becoming distinct from other personalities⁵. Childhood is a fertile ground for growth. Whatever noble morals and virtuous qualities are planted there, and whatever seeds of evil, corruption, or misguidance are sown there, bear fruit in the child's

¹ Ahmed, I'jaz. Children's Literature in the Arabic Language: A Historical Study, Naqeebul Hind, January-March 2022 issue.

² Ibn Manzur. Lisan al-Arab, 8, Beirut: Dar Sadir, p. 174.

³ Ahmad, I'jaz. Children's Literature in the Arabic Language: A Historical Study.

⁴ Rafi, Yahya (2001). The Influence of One Thousand and One Nights on Arabic Children's Literature. Baghdad: Dar al-Huda, p. 9.

⁵ Brigish, Muhammad Hasan (1996). Children's Literature: Its Objectives and Characteristics. Beirut: Al-Risala Foundation, 2nd ed., p. 12.



future life. Therefore, they acquire both positive and harmful habits from their environment, and take up righteous or deviant paths. This is the embodiment of the hadith of the Messenger of Allah (peace and blessings be upon him).", "his parents will make him a Jew, a Christian, or a Zoroastrian"¹ Literature occupies an important place in our lives because of its profound impact on the soul through its diverse arts and wonderful styles. Children's literature is a vital part of our Arabic literature, but it focuses on a specific segment of society: children. This type of literature comes in a simple and engaging style, and carries a specific content, whether it is formulated in the form of an article, a story, a hymn, or a tale.

Children's literature is a genre of literature that includes stories, books, magazines, and poems written specifically for children. Modern children's literature is classified in two different ways: by the intended audience or age. Children's literature originated in stories and songs. Before the advent of printing, when parents passed stories and songs on to their children orally, it was difficult to trace the origins of children's literature before the invention of printing. Even after the spread of printed books, many children's stories were designed for adults and were later adapted into children's books. In the fifteenth century, children's literature began to carry a moral or religious message. The late nineteenth and early twentieth centuries were known as the "golden age of children's literature" because many classic children's books were published during this time².

There is no single or universally accepted definition of children's literature. It can be broadly defined as a body of written and illustrated works intended to entertain or instruct young people. It includes recognized classics of world literature, picture books and easy-to-read stories written for children, fairy tales, lullabies, fables, popular songs, and other material transmitted primarily orally. More specifically, it is defined as fiction, non-fiction, poetry, or drama intended for children and young adults³.

¹ Al-Khatib, Ahmad (1980). *The Ideal Child in Islam*. Beirut: Islamic Office, 1st ed., p. 7.

² The Library Quarterly. The University of Chicago Press, 1880–1900, 64.

Silvey, Anita, ed. (2002). *The Essential Guide to Children's Books and their Creators*. New York: Houghton Mifflin. Marks, Diana F. (2006). *Children's Book Award Handbook*. Westport, Conn: Libraries Unlimited. p.201. Lundin, Anne H. (1994). "Victorian Horizons: The Reception of Children's Books in England and America,

³ Hatfield, C. "Abstract":, "Comic Art, Children's Literature, and the New Comic Studies." *The Lion and the Unicorn*, vol. 30 no. 3, 2006, pp. 360–382.



1. The Origins of Children's Literature

The foundation of ancient children's literature was mythology, upon which stories were based, which were told orally. Later, stories evolved to influence the community, such as tribal loyalty and the preservation of traditions. The goal was to instill good behavior in children.

The first written stories known to humanity were those written on papyrus. Stories remained tales and myths until the advent of Islam, when religious stories emerged, depicting the stories of the Prophet (peace and blessings be upon him) and his deeds, as well as stories of Muslims, conquests, and victories. These stories also included stories of prophets and stories of nations and peoples mentioned in the Holy Quran. The Islamic conquests also brought many stories from non-Arab peoples and nations, such as Persian, Roman, Greek, Indian, and Spanish. Most of these stories were myths, fables, and animal stories. Translations then began, with the translations of *Kalila wa Dimna* and *One Thousand and One Nights*, along with new additions from Arab fiction, such as the story of Hayy ibn Yaqzan, Sayf ibn Dhi Yazan, and Antarah ibn Shaddad. When the Arabs began writing their stories and news in the late Umayyad era and the early Abbasid era, they documented and wrote down everything, making it one of the richest sources of Arabic children's literature¹.

Children's literature is very recent in literary history, having only been around for about two centuries. This doesn't mean it was nonexistent, but specialized children's literature is very recent, and in its place are tales passed down orally across generations by grandparents. It has been defined as "all books written for children, excluding illustrated works such as comic books, mock books, and non-fiction works not meant to be read from front to back, such as dictionaries, encyclopedias, and other reference materials." However, others would argue that comedy should also be included: "Children's literature studies have considered comic books superficial and unimportant despite the importance of comedy as a global phenomenon associated with children²."

The International Encyclopedia of Children's Literature notes that "categories or genres of books are not fixed but rather blurred," and sometimes there is no agreement on whether a particular work should be classified as adult or children's literature. Some works cannot be

¹ Ahmed, I'jaz. *Children's Literature in the Arabic Language: A Historical Study*.

² Anderson, Nancy (2006). *Elementary Children's Literature*. Boston: Pearson Education, p. 2.



easily categorized, such as the Harry Potter series by J.K. Rowling, which was written for young adults but was also popular with adults. Due to the widespread popularity of the Harry Potter series, The New York Times created a separate list of best-selling children's books. Although children's literature is widely associated with picture books, its origins can be traced back to the oral narratives of ancient storytellers. Seth Lair¹ writes in the introduction to his book, *A History of Readers from Aesop to Harry Potter*, "This book presents a history of what children have heard and read; the history I write about is a history of reception."

Early children's literature consisted of spoken stories, songs, and poems, used to educate, guide, and entertain children. It was not until the 18th century, with the development of the concept of childhood, which a separate genre of children's literature emerged, with its own divisions, expectations, and rules. The earliest of these books were instructional books, behavior books, and simple alphabets—often decorated with animals, plants, and anthropomorphic letters.

In 1962, the French historian Philippe Ariès argued in his book *Centuries of Childhood* that the modern concept of childhood emerged only recently. He explains that children in the past were not considered significantly different from adults and were not treated significantly differently². In support of this position, he notes that, with the exception of didactic and educational texts for children written by clergymen such as the Venerable Bede and Ælfric of Eynsham, there was a lack of any genuine literature specifically aimed at children before the eighteenth century³. Other scholars have qualified this view by pointing to the existence of literature designed to convey values, attitudes, and information essential to children within their cultures, such as the twelfth-century play *Daniel*. Therefore, pre-modern children's literature tended to be didactic and moralistic in nature, aiming to impart behavioral, educational, and religious lessons⁴.

Children's literature emerged as a term, as modern children's literature began in France in

¹ Lerer, Seth (2008). *Children's Literature: A Reader's History, from Aesop to Harry Potter*. University of Chicago, p. 2.

² Shavit, Zohar (2009). *Poetics of Children's Literature*. University of Georgia Press, p. 5.

³ Bradley, Johanna (2007). *From Chapbooks to Plum Cake: The History of Children's Literature*, p. 11.

⁴ McMunn, Meradith Tilbury; William Robert McMunn (1972). "Children's Literature in the Middle Ages". *Children's Literature*. 1: 21–29. Wilye, Andrea Schwenke, ed. (2008). *Considering Children's Literature: A Reader*. Broadview. p. 46.



the seventeenth century. Writers would not write their names for fear of being disgraced in public, until the French poet Charles Perrault came along and wrote stories for children entitled "The Tales of Mother Goose" and used a pseudonym for himself. However, he noticed the great demand for his stories, so he wrote another collection entitled "Stories and Tales of the Past" and clearly wrote his name. After Charles Perrault, there were attempts to write for children by a French woman named Libertés, including her stories "The Children's Storehouse." Children's literature emerged in a new form in France in the eighteenth century with the emergence of Jean-Jacques Rousseau and his book "Emile," which focused on studying the child as an independent human being and his independent personality. After that, the stories of One Thousand and One Nights were translated into French, and after that, the first children's newspaper in the world was published, called "The Children's Friend¹." Most authors who have addressed the issue of language and style in children's literature agree on the need to consider the child's language and vocabulary according to the stages of age and development, while attempting to gradually advance this language. This, in turn, is reflected in the following: In terms of vocabulary and linguistic structures: use simple words and structures, avoid strange and unfamiliar ones, minimize figurative vocabulary and structures except for those that come spontaneously, and resort to repetition in words and expressions. In terms of the sentence: use short or medium-length sentences, avoid long, complex sentences, use sentences and words that express tangible meanings, and avoid abstract semantics. In terms of style: strive for clarity, beauty, and precision, avoiding excessive embellishment, ornamentation, and affectation, avoiding allusion and obscure, difficult metaphors, and embracing the characteristics of "spoken language." Make use of the narrator's style in oral folk tales.

2. Children's Literature in Egypt

Children's literature began to emerge in modern Arab countries during the reign of Muhammad Ali Pasha in Egypt through translation. The first person to translate a children's book from English was Rifa'a al-Tahtawi, who was responsible for education. He then began translating many stories and tales from Western sources, translating stories that catered to children's tales and then incorporating story readings into school curricula.

¹ Al-Shanti, Muhammad Salih (2001). In *Children's Literature: Its Foundations, Development, Arts, Issues, and Models*. Haifa: Dar Al-Huda for Printing and Publishing, p. 31.



However, the major step in writing children's literature in the modern Arab world came at the hands of the creative poet Ahmed Shawqi. He was the first to compose literature for children in Arabic, drawing on his readings in French, particularly the famous fables of La Fontaine. He wrote more than fifty poetic stories for children and composed more than ten hymns or songs, all of which were characterized by a simple style, a sequential flow of events, and a clear educational purpose, along with entertainment and amusement¹.

Then came Kamel Al-Kilani, whom most researchers consider the legitimate father of children's literature in the Arabic language and the leader of the school of writers for young people throughout the Arab world. Al-Kilani was concerned with endearing the Arabic language to children, gradually developing his writing skills according to his age, striving to awaken their talents and aptitudes, strengthening their inclinations and ambitions, and ultimately leading them to a love of reading and perseverance. He left behind numerous series, including "The Children's Library," with over 200 stories. He drew from Arab and Islamic heritage, as well as from other cultures, both Eastern and Western, and wrote a biography of the Prophet, "A Collection of the Life of the Prophet, may God bless him and grant him peace." Abdul Tawab Youssef, a renowned children's literature writer, says of him: "I testify that he is a pioneer and a master by all standards. He possesses a methodology in what he presented, and did not rely solely on Western literature. Rather, his Arabic works bear witness to his awareness. He also had the distinction of being the first to present African and Indian works to our children, alongside Gulliver and Robinson Crusoe²." Then a number of writers and poets appeared, including: Muhammad al-Harawi, Uthman Jalal, Hamid al-Qasabi, Mahmoud Abu al-Wafa, Abdul Rahim al-Saati, Abdul Hamid Judeh al-Sahhar, Atiya al-Ibrashy, Sayyid Qutb, Muhammad Ahmad Branq, Abdul Latif Ashour, Muhammad Salim, Atiya Zahri, Ahmad Mukhtar al-Bazra, Ibrahim Azour, Wasfi al-Wasfi, Ahmad Najib, Ahmad Bahjab, Nabila Rashid, Jamal Abu Rayya, Ibrahim Shaarawy, Nader Abu al-Futuh, and others.

Then a number of writers and poets appeared, including: Muhammad al-Harawi, Uthman

¹ Zalam, Saad (1986). Shawqi and Childhood. Journal of the Faculty of Arabic Language, Al-Azhar University, Issue 4, p. 6.

² Youssef, Abdel Tawab (1988). The Child and Poetry, Kamel Al-Kilani's Diwan for Children. Cairo: The General Egyptian Book Organization.



Jalal, Hamid al-Qasabi, Mahmoud Abu al-Wafa, Abdul Rahim al-Saati, Abdul Hamid Judeh al-Sahhar, Atiya al-Ibrashy, Sayyid Qutb, Muhammad Ahmad Branq, Abdul Latif Ashour, Muhammad Salim, Atiya Zahri, Ahmad Mukhtar al-Bazra, Ibrahim Azour, Wasfi al-Wasfi, Ahmad Najib, Ahmad Bahjab, Nabila Rashid, Jamal Abu Rayya, Ibrahim Shaarawy, Nader Abu al-Futuh, and others.

3. The Goals and Benefits of Children's Literature

In Islam, every action of a human being is bound by a purpose and is linked to the underlying motive and intention that shape its goals and aims. Children's literature has its own goals and aims, as it is literature for a limited audience and with clear objectives.

The purpose of children's literature is not only to stimulate the imagination of children, but also to provide them with scientific information, political systems, social traditions, religious and national sentiments. It also expands their vocabulary, instills in them the habit of organized thinking, and connects them to the culture and civilization around them. Its mission is to strengthen the child's faith in the homeland, goodness, justice, and humanity.

There are a number of general and specific objectives, but some of them overlap and sometimes conflict, as well as being general and non-specific. These objectives can be defined within the following frameworks: ideological objectives, educational objectives, instructional objectives, aesthetic objectives, recreational objectives, and developmental objectives. Literature refines children's consciences by arousing noble human emotions in them. Through the situations of the characters in the story or play that the child reads, hears, or sees performed, he becomes immersed in and interacts with them. In addition, literature teaches children to listen well, to be bold in their speech, and refines their literary tastes. It also entertains them, renews their energy, and provides them with opportunities to discover their talents. It promotes the scientific spirit, the love of discovery, and the national spirit. It also directs children toward a specific type of education that the nation needs in its planning, such as agricultural and industrial education, by demonstrating the advantages of this type through the likable behavior of those in these professions. Literature enriches children's language by providing them with new words and expressions. It also develops their expressive abilities and accustoms them to fluency in speech and discourse by providing them with diverse experiences. It helps improve children's performance and provides them



with a great deal of historical, geographical, religious, and scientific information¹.

Children's literature can prepare children for life in the changing world of tomorrow and its advanced technologies. Public and private children's literature, in its various forms, serves the purpose of life in the future: knowledge, information, skills, and values that help children adapt to the future and demonstrate the flexibility, scientific thinking, and innovative and creative abilities necessary to confront new changes².

Literature expands children's imaginations and perceptions through their observation of story characters, through their reading of poetry, or through their viewing of actors and expressive images. Literature also refines children's emotions by arousing noble human emotions and through the actions of the characters in the story or play that the child reads, hears, or sees performed, merging with and interacting with them. In addition, literature teaches children to listen attentively and pay close attention to the events that the story requires, which tempts them to know the outcome. It teaches them boldness in speech, refines their literary tastes, entertains them, revitalizes them, and provides opportunities to discover their talents. It fosters the scientific spirit, the love of discovery, and the spirit of patriotism. It also directs children toward a specific type of education that the nation needs in its planning, such as agricultural and industrial education, by demonstrating the advantages of this type through the behavior of those in such professions.

This prominent importance of children's literature has made it a topic of interest to many writers and authors around the world. It has taken it upon itself to keep pace with the cultural and literary developments in their various forms and colors. A number of writers have believed in children's literature and the necessity of focusing on it and presenting it in its distinctive form and characteristics so that it can stand alongside adult literature and contribute to serving the rising generation, who are the children of today and the men of tomorrow. They are the builders of the hoped-for future, and among them are the writers and authors of that future.

Literature enriches children's language by providing them with new vocabulary and

¹ Abu Ma'al, Abdel Fattah (1988). *Children's Literature: A Study and Application*. Amman: Dar Al-Sharq for Publishing and Distribution, pp. 21-22.

² Ahmad, I'jaz. *Children's Literature: Its Importance, Benefits, and Characteristics*. Naqeebul Hind, July-September 2025



expressions. It also develops their expressive abilities and teaches them fluency in speech and language through the diverse experiences it provides. It helps improve children's performance and provides them with a wealth of historical, geographical, religious, and scientific information, especially stories. Children's literature presents stories of scientists, inventors, and creative people, so that children can take their lives, biographies, and actions as models and examples. Children's literature also presents patterns of targeted thinking and models of correct behavior in various situations, through the actions of heroes whom the child admires and appreciates, so he imitates their actions and adopts their methods without hesitation, provided that this serves methods of scientific, innovative, and creative thinking. Children's literature can powerfully support children's proper spiritual upbringing, which in turn supports the development of a healthy individual character characterized by qualities that foster thought, innovation, and creativity. This individual is a reader, a thoughtful thinker, a hard worker, patient and persistent, a meticulous practitioner of their craft, a lifelong seeker of knowledge, a far-sighted observer of their thoughts and actions with the goal of evaluating and developing them, a person who cares about the affairs and problems of their community, and whose actions are characterized by objectivity, free from personal whims. Children's books, which provide children with practical and intellectual activities, play an important role in categorizing, discovering differences and similarities, practicing accurate observation, devising solutions and solving mazes, completing pictures and drawings, and solving puzzles and riddles. Children's literature, in its stories, television and radio programs, and other formats, provides situations that require children to: be accurate in their observation and contemplation, connect and reason, infer, and develop a sense of perception. It also encourages the desire to interpret issues and solve problems. Detective stories play a role in developing prior thinking skills¹.

Throughout the ages, this literature has played an important role in deepening human values and inspiring children to look forward and take the reins of thought, awareness, and knowledge. For them, it represents a linguistic dictionary that enriches their vocabulary with

¹ Al-Anani, Hanan Abdel Hamid (1999). Children's Literature. Amman: Dar Al-Fikr for Printing, Publishing, and Distribution, 4th ed., p. 45.

Ahmad, I'jaz. Children's Literature: Its Importance, Benefits and Characteristics, Naqeebul Hind, July - September 2025.



words and phrases, developing their expressive abilities, training them in fluency and keen observation, enhancing their reading and writing skills, and providing them with exposure to diverse cultures. It also expands their imaginations and perceptions, and accustoms them to the etiquette of listening, focusing attention, and taking the initiative in research, conversation, and knowledge. It is an educational, cognitive, and pedagogical tool that elevates children to far-reaching horizons because it addresses their conscience and mind, launching their imagination into the future, providing them with diverse information, skills, and experiences, and enabling them to realize their talents and develop their own abilities. It also enables them to reach higher levels because it fosters a sense of the beauty of words and their powerful influence in young children. It enables them to understand human evolution by presenting diverse literary genres through which children express themselves and their culture. The characteristics of children's literature include:

- Moral and legal commitment to the religious ethics, values, ideals, concepts, and comprehensive view of the universe, life, and humanity.
- Economy, which involves presenting ideas in ways that do not burden children or require significant effort. This is achieved by using clear words and expressions that do not have more than one meaning. Expressions should be clear, free of verbosity, and should not burden children with excessive terminology or verbosity.
- The symbols of children's literature should be direct, requiring a gentle touch on the intellectual capacity to expose these symbols and clearly reveal their dimensions.
- It should express children's emotional experiences and take into account their developmental characteristics, developing the child's ability to think and analyze through the progression of new experiences.
- The presence of artistic elements that appeal to children, such as simple dialogue, simple events, and a simple plot in the story.
- Children's literature should include intellectual characteristics related to a sense of imagination, avoid abstraction, and embrace the senses. It should be characterized by clarity, simplicity of presentation, and ease of language. Sentences should be short, vocabulary clear, and concise, concise, and focused, conveying meaning with the fewest possible words. Non-tedious repetition and unforced emphasis are acceptable.
- The use of surprise, suspense, excitement, and a variety of expressions, including the passive voice, dialogue, and questions, followed by a return to simpler forms, helps ensure



the material is successfully communicated to children and encourages them to continue reading. Perhaps the most prominent characteristics of children's literature are clarity, spontaneity, strength, and beauty. Wherever it is found, it is accepted, because ambiguity, affectation, and difficult language are all reasons for aversion to reading, even if they are presented in beautiful artistic forms¹.

Second: Types of Children's Literature

A. Folk Tales and Fairy Tales

Ferdinand Derlein² presented the fairy tale, but he did not clearly and convincingly distinguish it from folk tales. He considered all the stories in One Thousand and One Nights to be fairy tales, which means that he considered the fairy tale to be a type of story.

Researchers believe that the diversity and attractiveness of folklore forms are valid as an important tool for educating and entertaining children, in addition to their ability to compete with the prevailing, inauthentic production of various cultural media and their applicability to modern means of communication such as printed materials, pictures, posters, television, electronic games, and computers. Among these forms, we specifically mention folk tales, news, and popular biographies. These are narratives woven by the popular imagination and passed down from generation to generation, with people adding to them and modifying them. As dictionaries define them, they are a story that people believe as true, and which evolves over time and is passed down orally. They may also relate to historical events or heroes who make history³.

It chooses its characters from ordinary people, and there are no supernatural beings or unbelievable events in it. In other words, these stories have little fantasy element, and many of them are connected to a funny incident or a popular proverb, from which a simple story is constructed for the purpose of entertainment, admonition, or conveying a specific social or political message. In short, it is similar to a short story, except that its author is unknown.

¹ Al-Anani, Hanan Abdul Hamid (1999). *Children's Literature*, p. 45. Abu Ma'al, Abdul Fattah (2000). *Children's Literature*, Amman: Dar Al-Sharq for Publishing and Distribution, 2nd ed., p. 17.

² Von Line, Friedrich (1973). *The Fairy Tale: Its Origins and Methods of Study*, translated by Nabila Ibrahim, 1st ed., Beirut: Dar Al-Ilm, pp. 214-223-224. Taher, Tahera Dakhel. *The Eclectic Attitude and Its Importance in Employing Heritage for Children*.

³ Balousha, Ibrahim Muhammad (1980). *Popular Art and Its Impact on the Psychological Development of Children*, Cairo: Ministry of Information - General Authority for Information, p. 20.



What has reached us from proverbs orally and in writing, or popular love stories mentioned in heritage books, or jokes and lies told for the purpose of making people laugh, fall into this group.

There is a type of folk tale called the fairy tale or fairy tale, which are stories whose events take place in a place called Wonderland, full of magic and strange characters¹. Children's writers have employed folk tales in their poems and stories as they are the most suitable for directing them due to the suspense and excitement they contain. This is what we have seen in the past in the poetry of Ahmed Shawqi and Muhammad Uthman Jalal in Egypt, and Abdul Sattar Al-Qarghouli and Mustafa Jawad in various collections or poems. However, the selection of folk stories prompted them to focus on the character without paying attention to the traditional narrative content or their tendency to depict the past in beautiful images and with a lofty and robust language.

We must clarify the reason for this, at least from the historical perspective of children's literature in the Arab world, as this literature relied on personal initiatives and did not emerge as a literary movement. Therefore, it relied on borrowing and translation from foreign heritage², although Western children's literature in particular benefited greatly from Arab heritage. Heritage sources in children's literature, including folk tales, fairy tales, myths, and animal stories, were not properly and successfully employed until the mid-seventies, after the Children's Culture House in Iraq was keen to publish story series that borrowed from heritage genres and themes with an apparent awareness of the characters of folk literature or in connection with biographical literature.

B. Myth

Despite the overlap between the concepts of myth and legend, it is difficult to draw clear lines between them³. If a researcher were to differentiate between folktales, legends, and stories, they would find that they are overlapping concepts, making it difficult to establish

¹ Al-Haidara, Majid. *Between Popular Narrative Literature and Children's Literature: A Study of the Experience of the Children's Culture House in Iraq*, Children's Culture House, Research and Publishing Department, pp. 13-14.

² Naaman, Hadi (1988). *Children's Culture*, Kuwait: World of Knowledge Series, pp. 234.

³ Taher, Tahera Dakhel (2004). *Children's Stories in Iraq*, Baghdad: Dar Al-Shu'un Al-Thaqafiyah, p. 179.

Hilal. Muhammad Ghanimi (2008). *Comparative Literature*, Cairo: Nahdet Misr Printing and Publishing, p. 177.



definitive differences between them. However, we define myth as a story linked to specific, ancient religious beliefs, related to supernatural cosmic phenomena, and whose heroes are gods or demigods who take human forms. They have adventures, experience great horrors, and perform miraculous deeds. The difference between myth and legend is that the latter is a short prose narrative that highlights real-life events and characters. It does not carry the sacred character of legend, but rather contains heroic stories filled with exaggeration and supernatural events. However, its main heroes are human or jinn, and the gods play no role in it¹.

C. Animal Stories

These are stories whose main characters are all or most of them animals. They consist of one or several simple events, including a lesson that concludes with a moral, educational, or entertaining message. They may also contain meanings that are almost universal, for example. Animals play a key role in conveying the message. When an animal story is written for children, the writer chooses animals for its characters that are close to the child's environment, or that are commonly seen in their home country, or are well-known, popular animals such as elephants, tigers, lions, zebras, and giraffes. Animal stories are characterized by the element of suspense through presenting the characteristics of animals and their worlds. If we ask why man chose the animal and gave it some of his qualities, life activities, and ways of earning a living, why did he live with it and exchange discussions, opinions, and advice with it, why did he argue with it, and sometimes he makes it wiser and more rational than him, but rather he made the animal the one who gives advice to man and presents sound opinion to him, and sometimes his trick to get rid of man is (more cunning) than any human mind, he can think, weave the trick and implement it, and he also monitors its customs and characteristics and builds some of his beliefs on them, and even believes in them to the point of sanctification². The Egyptians carved snakes on top of their crowns because they believed that they were immortal, and they wove stories around them, and some peoples worshipped many animals, including the cow and the bull.

"Animal tales are spread all over the world and have retained their ability to live for hundreds

¹ Abd Al-Khaliq, Abd Al-Rahman. The Role of Myth and Storytelling in Developing and Enriching the Arab Child's Imagination, Childhood and Development Magazine, Issue 5, Vol. 2, Spring 2002, p. 182.

² Al-Qalamawy, Suhair (1959). One Thousand and One Nights, 1st ed., Cairo, p. 198.



of years, starting with the Babylonian Epic of Gilgamesh and the Greeks until the present day. Ancient animal tales have evolved into a completely different kind of tale: fairy tales¹." Thus, animal tales were first linked to myth during their development until they transformed into it. Lutfi Al-Khoury supports this opinion when he says: "We are almost certain that the explanatory animal tale is older in history than myth and that it evolved and became a myth under certain circumstances²." Daoud Salloum mentioned in his study of animal tales that the most famous collection of short animal stories with a social and political purpose is the collection of stories attributed to Aesop. The oldest source for these stories is the Roman writer Phaedrus, who lived in the first century AD. He is the one who translated them in his own style. It is very likely that he changed them to suit contemporary tastes and added to them what was excluded in his time. Animal story literature first appeared in Mesopotamia, and the influence of these stories extended to Greek civilization and other civilizations. In addition, the Arabs possess a large number of animal stories that were transmitted in ancient literary sources such as books of proverbs, and similarly what was mentioned in educational literature, which became part of the Arabic language after its translation³.

1. The most important reasons for children's interest in animal stories can be summarized as follows:
2. Most animal stories contain familiar animal characters. Children's animal story writers ensure that animals have distinctive physical characteristics, such as color, sound, or movement. Giving animals the characteristics of movement, speech, or bright colors satisfies children's desire for knowledge and curiosity⁴.
3. Children's passion for animals and the intimate relationship they develop between them. Children's understanding of animals is easier than that of adults. A child may develop a strong bond of friendship with an animal they care for, especially if the animal is young.
4. Children find a new world in this type of story, which is why they love it and associate the characters' behavior with the characteristics and behavior of their friends⁵.

¹ Von Line, Friedrich (1973). *The Fairy Tale, Its Origins and Methods of Study*, p. 90.

² Al-Khoury, Lutfi (1979). *In the Science of Popular Heritage*, Baghdad: Dar Al-Hurriyah Printing, p. 54.

³ Salloum, Daoud (1979). *Animal Stories, Classical Arabic Literature*, Baghdad: Dar Al-Shu'un Al-Thaqafiyah.

⁴ Al-Hadidi, Ali (1986). *In Children's Literature*, Cairo, p. 173.

⁵ Al-Hadidi, Ali (1986). *In Children's Literature*, p. 149.



5. Children, in general, are close to the animal world, and the mind, which has yet to fully comprehend much, is a friend of animals, which are often described as being amusing¹.

In addition to the shift in the influence of animal characters from the world of stories to the world of tangible objects for children, such as promoting story or cartoon characters and printing them on children's stationery, wrapping paper, bags, and many types of children's toys, it remains to be noted that animal stories appeal to children between the ages of three and five, a realistic stage determined by the environment². Although some argue that the subject of animal stories and their appropriate age group is that most of the stories that appeal to children up to the age of ten are animal stories³.

Third: The Role of Literature in Developing Children's Abilities

Children's literature plays a significant and important role in developing children's mental, linguistic, social, emotional, and creative abilities. Among the most important aspects that children's literature contributes to:

1. **Developing Linguistic Abilities:** It develops children's vocabulary and language through reading and listening to stories. It also helps them understand sentence structures and use language correctly, and develops oral and written expression skills.
2. **Developing Mental and Cognitive Abilities:** It enhances imagination and creative thinking, and develops the ability to analyze and infer. It also helps children understand the world around them through educational and guiding stories.
3. **Developing Social Abilities:** It introduces children to social values and principles (such as honesty, cooperation, and respect for others). It presents life situations that help children interact with others and understand their feelings. It also equips children with problem-solving and decision-making skills.
4. **Developing Emotional and Psychological Abilities:** It provides psychological relief through identification with story characters. It helps children deal with emotions such as fear, anger, or sadness, boosts self-confidence, and reduces stress and anxiety.
5. **Developing creative abilities:** It encourages children to imagine and compose stories, fosters a love of exploration and curiosity, and opens up new horizons for artistic or literary

¹ Farhan, Sa'id Jabbar. Creative Text for Children, Al-Aqlam, Issue 3, 1979, p. 55.

² Al-Hadidi, Ali (1986). In Children's Literature, p. 173.

³ Al-Hadidi, Ali (1986). In Children's Literature, p. 148.



expression.

6. Instilling values and principles: It is used as an educational tool to instill moral and religious values, and indirectly demonstrates the negative consequences of misbehavior.

Literature and Age Groups

Children begin receiving narrative literature at a very early age, but the type of story and the method of presentation vary depending on the child's age and level of mental and linguistic development. This is explained by age group:

A. From 6 months to 3 years (Appropriate Type of Literature): At this stage, appropriate literature includes picture books, stories accompanied by sounds, and fabric or plastic books.

Goal: Develop sensory, visual, and auditory skills.

Presentation Method: Reading in the mother's or father's voice while pointing to the pictures and imitating the sounds. At this stage, the text is not fully understood, but the child acquires language, rhythm, and an early love of books.

B. From 3 to 6 years (Appropriate Type of Literature): Short stories with simple language, clear plots, and likable characters (e.g., animals).

C. Objective of Literature: Developing imagination, instilling values, and enhancing listening skills.

D. Presentation Method: Reading aloud, post-story dialogue, and role-playing.

E. From 6 to 9 years old: (Appropriate literature type): Stories with simple plots, adventures, educational tales, and simplified religious stories.

(Goal: Developing independent reading, building vocabulary, and instilling moral and social values.)

Method: The child can read independently, with family or teacher supervision.

F. From 9 to 12 years old: Appropriate literature includes longer, more complex stories, multiple characters, and realistic and imaginary problems.

The goal is to develop critical thinking, understand human relationships, and increase the love of reading.

Appropriate method: Individual reading, discussions, and writing short stories.

In conclusion, children can receive narrative literature from their first year through oral storytelling or pictures. Each age group requires an appropriate approach in terms of language, form, and content. Interaction with the family or teacher is also very important to make the experience rich and educationally impactful.



Fourth: Heritage and Children's Literature

Heritage is a civilization's talent, accomplished in literature, thought, art, science, politics, economics, or in any of these forms. In contemporary Arabic literature, the term "heritage" has acquired connotations and dimensions unknown to the ancients. It is now treated with a degree of sensitivity. It is no longer limited to what predecessors leave behind for their descendants or the artifacts contained in museums and libraries. Rather, this term has become closely linked to patterns of current human behavior and the civilized life of individuals, peoples, and groups, as well as to everything related to the existence of living humans on the face of this earth, including systems, values, constitutions, beliefs, means of livelihood, possibilities of imagination, and the like. Heritage transcends chronological limitations to become an ongoing process. Every action that transcends its time into the past is included in it. In this sense, man in any age is an heir to all that his ancestors have provided. However, his inheritance is not determined by the amount of heritage content, as not all that is old is heritage. Most of the old has fallen into the corridors of oblivion or has become marginal and insignificant. This places before us two types of heritage, one of which is short-lived and represents only its stage and age. Only features of it have reached us that are unable to attract us, which makes it beyond our interest. As for the second type, it crystallizes the general human experience and is the face most deserving of inheritance¹.

A. The Relationship Between Heritage and Children's Literature

A strong relationship is evident in all literatures and among all peoples and nations. At the beginning of the formation of this literature in the modern era, heritage was the primary source of children's writing. European writers drew inspiration from it for dozens of stories, including Charles Perrault, John Newbery, Hans Christian Andersen, and others. Heritage was an expression of human childhood and a translation of the thinking of early societies. Therefore, heritage was considered one of the first sources that provided this literature with a rich and inexhaustible source of material. Heritage allowed writers to borrow from it

¹ Al-Khayat, Jalal. Heritage: A Renewed Time, Al-Mawrid Magazine, Baghdad, Issue 2, 1978, p. 93. Ismail, Ezz El-Din (1974). Poetry in the Framework of the Revolutionary Era, Beirut, p. 105. Shukri, Ghali (1979). Heritage and Revolution, Beirut, p. 11. Haddad, Ali (1986). The Impact of Heritage on Modern Iraqi Poetry, Baghdad: Dar Al-Shu'un Al-Thaqafiyah, p. 14.



whatever forms and themes they wished. Arab heritage contains tales and stories about misers, fools, and clever people, as well as the anecdotes of Juha and Ash'ab, among other humorous characters. It also contains books whose influence on world literature was profound and clear, such as *One Thousand and One Nights*, *Kalila and Dimna*, and others. This heritage, replete with these phenomena, needs to be reformulated, repurposed, or simplified to make it accessible to young readers. This achieves a number of goals and objectives, including:

1. Introducing children to their heritage and some aspects of their history.
2. Deepening children's sense of Arab and Islamic belonging through stories inspired by this heritage.
3. Presenting Arab heroic deeds to instill values of courage in children.
4. Developing children's imagination.

B. Literary Controversy and the Problems of Employing Heritage in Children's Literature

Some believe that folk tales are not, in fact, mere children's stories, but rather philosophical works that carry within them a clear humanitarian sincerity. Therefore, it has become imperative that we refrain from interfering in these works, simplifying them or neglecting them, lest we offend their innocent minds and feelings. We either present them or we do not present them. As for preying on them under the pretext of purifying them from the impurities that pervade these tales, we do not believe they rise to the level of the genius of the people who created them, and because children will accept them even before they fully understand them¹.

Therefore, it is essential to employ myths and stories to develop children's receptiveness². The English researcher Tolkien believed that folk tales do not fit the logic of the times, and that children grow up with an appetite for things that may include these tales. There is no evidence that children are their audience unless they choose them voluntarily while in nurseries and kindergartens³.

¹ Youssef, Abdul Tawab (1989). *The Child and Popular Heritage*, Baghdad: Dar Al-Thaqafa Al-Atfal Publications, pp. 35-36.

² Al-Daouqi, Ibrahim. *Employing Heritage Symbols*, Literature Magazine, University of Baghdad, Issue 24, 1979, p. 283.

³ Youssef, Abdul Tawab (1989). *The Child and Popular Heritage*, pp. 42-186.



Andrew Lang, founder of the world of mythology, believes that myths stimulate the imagination, broaden horizons, and enlighten minds. In this way, they are equivalent to the novels of great writers, and their taste among children today is the same as it was among our grandparents thousands of years ago¹. Many believe that most, if not all, tales and myths, when presented to children, make them believe in predestination, destiny, fate, the actions and machinations of time. They also evade responsibility and resort to justification. They attribute matters to hidden wills, act impulsively and rashly when deliberation and caution are necessary, become cowardly and trust in God when the hour of truth strikes, learn to imitate, adhere to ready-made molds and formalities, believe in the supernatural, verbal enthusiasm, and believe in charlatans².

One researcher believes that mythological tales are no less dangerous than the thrillers and violence shown on television and cinema screens, and that the impact these stories have on shaping children's minds is not good in any case because they encourage new situations and a turning outside of oneself to help that comes in the form of a supernatural miracle, thus reducing the opportunities for contemplative thinking. He believes that the danger in them is that they isolate the child from everything that exists in the world in reality and give him unreal things³. However, at the same time, he encourages the consumption of folk tales as literary material for children, as he believes that they are beloved by them as they are by all people, everywhere, as they are the literary and artistic image of the human self due to their naive simplicity and representation of good innate feelings. They serve the same social and basic needs and perform the task of providing wisdom, proverbs and sermons⁴.

It is worth mentioning that in West Berlin, at a historical stage, the narration of fairy tales and legends in nurseries was stopped, so that a new generation would grow up that would not hear about "Cinderella," "Little Red Riding Hood," and other stories that had been told to children for centuries. Their argument for this was that they did not want children with

¹ Al-Sabbagh, Mursi Al-Sayyid Mursi. *Employing Popular Cultural Materials in Arab Child Culture*, Cairo: Child Culture Magazine, Supreme Council of Culture, Volume 16, 1996, p. 54.

² Balousha, Ibrahim Muhammad (1980). *Popular Art and Its Impact on the Psychological Development of the Child*, p. 26. Shawqi, Abdul Halim (1978). *Folklore and Myths*, Beirut: Ibn Khaldun House, p. 26

³ Al-Khafaji, Muhammad Hasan (1984). *The Psychology of Children's Reading Tendencies*, The Small Encyclopedia, Issue 148, Baghdad, p. 65.

⁴ Al-Khafaji, Muhammad Hassan (1984). *Psychology of children's reading tendencies*, p. 67.



their young minds to live in the shadow of fear and terror resulting from these stories that present heroes of kings, merchants, and nobles who do not deserve respect and appreciation from the young, as these characters are not models that children should grow up with, and in their souls and consciences, a kind of reverence and appreciation for them¹.

Who believes that the age at which children are drawn to stories inspired by myths, fables and legends is after the age of seven, when the child searches for psychological phenomena far from reality and resorts to imagination and everything that feeds this imagination from another world that he does not see but hears about and imagines, witches, dwarves, magic carpets and others, and it is an important and necessary age stage for the child².

While we find another researcher who believes that the orientation of forms of popular heritage towards children, even if it enriches and develops the child's imagination, it also enriches his imagination in crisis, besieged by magicians, jinn and goblins. In his opinion, global culture is what protects our children from superstition, magic, riddles and myths³.

Despite the differing opinions of researchers and writers on this issue, we find that most of them agree on the necessity of proper selection from the heritage. However, they lack a clear understanding of the literary, scientific, and psychological conditions required to achieve their goals when dealing with the original content of the heritage, particularly its narratives, as well as the age group for which the heritage sources are directed. It is very clear that our point of view is in line with selection from the heritage, while at the same time emphasizing the necessity of changing some aspects of the story if necessary. While our intention is to present it to children at very early ages, the child's age group dictates the nature and type of literature directed at children, as children's inclinations change and expand as they grow older, defined as the age range (7-13).

C. Ways to Use Heritage by Children's Literature Writers

Some children's writers have not paid attention to the classifications of "heritage," but we find that the use of heritage sources has taken various forms, including in the context of

¹ Balousha, Ibrahim Muhammad (1980). Folk Art and Its Impact on the Child's Psychological Development, p. 37.

² Abdul Majeed, Abdul Aziz (1949). The Story in Education, Cairo: Dar Al-Maaref, p. 17.

³ Abdul Khaliq, Abdul Rahman. The Role of Myth and Storytelling: Developing and Enriching the Arab Child's Imagination, p. 187.



heritage innovation. However, the process of modernization, or what is called development, modification, or adaptation, is not an easy one; it is fraught with risks, especially when dealing with stories popular among children. Children quickly discover any alteration, which can be confusing to them.

Perhaps what reinforces this view is the treatment of the same story in different forms and contents by more than one writer, as happened with the story "Aladdin and the Magic Lamp," which was formulated in numerous ways. Some writers exclude the lamp and focus on the role of the genie in creating modern adventures. This is what we see embodied not in written texts but in the texts of modern animated films.

The writer who takes it upon himself to address children and reach their minds and behavior through storytelling and imagination is responsible for how to bring about change without harming the original text and making it palatable to children¹.

The most important ways of using heritage in children's literature are²: inspiration, transformation, preparation and quotation, presentation, recall, and inclusion. We will briefly present their concepts and give an example of each one³:

1. Inspiration refers to the writer's effort to create a new literary work whose form, content, or both are based on heritage. Some expand the scope of inspiration to encompass a form of heritage derived from the spirit of the new era in which the artist lives. Alternatively, an artwork may adopt heritage as a setting for contemporary events, intending to contrast the old with the new. Alternatively, an artwork may adapt a subjective form to new content, such as the popular character or shadow play. Alternatively, an artwork may borrow content from heritage, regardless of the form in which it was formulated. Alternatively, an artwork may serve as a well-known educational means of demonstration, presenting heritage material as it is in a modern guise, such as theater or the long story, while maintaining its essence without deletion, addition, or modification, except to the extent required by modern preparation. Alternatively, it may present heritage in its traditional, fixed forms and atmosphere,

¹ Al-Sharouni, Yaqoub (1990). Educational Values in Children's Stories, Cairo: Ministry of Information, General Authority for Information, p. 34.

² Abu Haif, Abdullah (2001). Cultural Development of the Arab Child, Damascus: Consultations of the Arab Writers Union.

³ Taher, Tahera Dakhel (2009). The Eclectic Attitude and Its Importance in Employing Heritage for Children, Baghdad: Al-Noor Foundation for Studies and Media.



preserving its material, both in form and content. An example of this is the inspiration for the stories of Kalila and Dimna, whether in poetry or prose. 2. Transformation: By transformation we mean transferring a literary material and literary genre to another literary genre. For example, a story may be transformed from a piece of news, a proverb, an anecdote, a historical narrative, an article, poetry, a play, or stories for adults. According to the advocates of transformation, the text may require additions, subtractions, modifications, or replacements. Kamel Kilani is a pioneer in this field. He tried to benefit from the heritage in his stories, so he took ten stories from the book (One Thousand and One Nights), including: (Aba Abdullah and the Dervish), (Abu Qir), (Ali Baba), Abdullah Al-Bari, Abdullah Al-Bahri, and others. He devoted each story to a special book, and in this way he freed it from its connection to other stories, as Scheherazade used to tell it. In addition to simplifying it and stripping it of difficult words.

3. Adaptation and adaptation: We mean recasting an artistic work to suit another artistic medium. For example, rewriting a story in the novel genre, or rewriting a historical biography as a story, or rewriting a story for adults as a children's story. Adaption and adaptation is the transfer of a work within its genre, into other genres, or within other cultural media. An example of this is the poet Suleiman Al-Essa's adaptation of the stories "Ali Baba" and "Aladdin's Lamp" from the story to children's literature. The characters "Aladdin," "Sinbad," and "Juha" have been used in children's periodicals in Iraq. Indeed, we find the story presented by the character of Juha becoming a permanent page in the magazine, as well as the character of "Shiboub," who occupied large spaces in the output of children's stories in Iraqi periodicals such as "Majallati." These characters have acquired fixed and variable characteristics. The fixed characteristics are their popularity, their humorous conversations, and the abundance of their wit and anecdotes. The variable characteristic is the characteristic displayed by this character. Sometimes he appears as intelligent and cunning, and other times he appears as foolish, or rich or poor. Or he appears as a thief or the victim of a robbery, and so on. Children's literature writers have found in preparing versions of the Juha model fertile material for making children laugh, bringing joy, and entertaining. In this field, they have presented dozens of stories, such as the anecdotes of Juha, which are mentioned in various heritage books.

Introduction: Introduction conveys the meaning of testing, by way of explanation or definition, when the writer resorts to presenting selections and bringing them closer to the



minds of the decision-makers. This is what the poet Suleiman Al-Essa did in his book (Our Poets Introduce Themselves to Children), in which he presented a series of prominent Arab poets in Arabic literature. He chose them from among the finest talents and those with the most widespread influence on both ancient and modern generations¹.

4. Evocation: This is the evocation of characters, events, or historical periods in a new literary work. Evocation can be partial or complete, explicit or implied, direct or artistic, as writers do when writing about Arab battles in particular.

5. Inclusion: This is borrowing in the science of Arabic rhetoric. It involves a poet or writer inserting a verse, hadith, proverb, or line of poetry from someone else's words, both verbally and in meaning, into what they compose or write. This is done to support what they write or to strengthen a connection to what they compose, or to verse by verse. Inclusion from heritage sources in modern criticism means that the writer incorporates a heritage charge into their literary work that establishes a relationship within the artwork. Heritage may serve as a framework or content to reinforce or consolidate the connection to reality, or it may be limited to the use of a voice, tone, or connotation from it. Abdullah Abu Haif believes that "inclusion is the most refined form of inspiration from heritage, and heritage then becomes an essential element in the creation of a new literary work and in the vision of the creator." We find that inclusion is more difficult than directing it to the child in all his age stages if we want to employ heritage in his literature. Because everything in heritage, language, form and content needs interpretation and analysis, and understanding and clarification for the child, whether it is a poetic or narrative heritage of the time dimension that links the past and the present, whether we can use it when we direct our literature to children from the age of (twelve) years and above. We find that dealing with heritage in the field of employment for children should be armed with educational enthusiasm because it is not without negative effects. The poet Suleiman Al-Essa agrees with our point of view, as he believes that educators, if they wish to raise the new Arab person, should look at heritage and practice its criticism based on their experiences in various fields. Then they choose the positive aspects of it to employ them. The selection process is not individual or final, but rather it is renewed

¹ Taher, Tahera Dakhel (2009). The Eclectic Attitude and Its Importance in Employing Heritage for Children



generation after generation¹.

Another researcher finds that a correct and sound return to this heritage, which is manifested in reading it, studying it, choosing it, selecting it, and modifying it to suit the child and his abilities, contributes to the maturing of the children's literature movement, connected to its roots and not separated from its origins. She believes that one of the methods for this is to return to simplifying books and maqamat. In the same way, she suggests resorting to stories from the Qur'an and retelling the biography of the Prophet, the biographies of the great and brilliant, and some important events and other things² that enrich the child's library.

However, we do not lack an intelligent literary voice in the circumstances in which the story is in its infancy, and it is the voice of the storyteller (Mahmoud Ahmed Al-Sayed), who spoke with the awareness of the intellectual about the necessity of benefiting from some sources of heritage and rejecting others, such as fairy tales that do not benefit children, saying: ((And if the beginning of construction after demolition, then the requirements of modern education present to us instead another model that mothers and housewives must adopt for themselves, by replacing the tales of jinn and fairy tales with simple, small tales, each of which includes a lesson of lessons or a piece of wisdom, whether moral or religious³.

D. Employing Forms of Heritage Sources

The topic of heritage sources and their employment is a topic that warrants research and discussion and attracts the attention of specialists in children's literature. Its artistic forms and styles have been a subject of controversy since critics, researchers, and writers became aware of it in the early 1930s. However, interest in studying it began approximately in the mid-1960s, and the position on heritage in general has been defined along three lines: conservative, puritanical, and eclectic⁴.

Researchers' views on the forms of heritage used for children have varied, multiplied, and overlapped, or even overlapped, depending on the source from which the poet or storyteller

¹ Azzam, Muhammad. Employing Heritage in Children's Poetry, Al-Mawqif Al-Adabi, Issue 400, Year 34, August 2004, pp. 12-13.

² Abu Risha, Zulaykha Abdul Rahman. Children's Literature in Modern Arabic Literature: Frameworks, Theory, and Application. MA Thesis, University of Jordan, 1989, p. 226.

³ Taher, Tahera Dakhel (2009). The Eclectic Attitude and Its Importance in Employing Heritage for Children. Baghdad: Al-Noor Foundation for Studies and Media.

⁴ Al-Najihi, Ahmad Labib (1972). The Social Foundations of Education. Cairo: Anglo-Egyptian Library, p. 81



drew the heritage content, such as a myth, a fable, a folk tale, etc. The means of transmitting heritage to future generations have varied, perhaps the most important of which is literature, both prose and poetry. While ordinary people engage with it spontaneously and not intrinsically, there is no doubt that the writer's engagement with it stems from a conscious and deliberate vision. There are important considerations to be taken into account when transmitting heritage directed at children, and between the practical craftsmanship of documenting and publishing it for the purposes of documentation and research. This emphasizes the flexibility of boundaries for the creative person who undertakes to craft this heritage into complex, widely disseminated works. Furthermore, it is necessary to highlight the positive values in heritage and to reject anything that contradicts spiritual and national values and established scientific facts, while not neglecting the role of imagination in developing the conscience and expanding joy, enjoyment, humor, and the attractiveness of appearance and its compatibility with the content. It is necessary not to highlight magical and mythical solutions to the problems, difficulties and dilemmas that people face in folk stories that are written for children, so as not to weaken the child's awareness of the vast capabilities of man in his battles in life and solving his problems with his own and collective abilities¹.

Fifth: The Role of Society in Children's Literature

1. The Role of the Family

Folklore forms include written texts and those handed down by parents and grandparents. Therefore, just as children's literature requires the effort of selection, development, and the ability to narrate and modify to suit the needs of the child and the aspirations of the community's philosophy, so too must the educated mother, who must be aware of all that heritage contains, from tales of jinn to myths and folk tales, which is an important legacy and a mental, intellectual, and literary resource that contains human emotions and nurtures values for the most part. She must exclude from her topics any part that offends public moral, humanitarian, and religious norms, a product we believe is not abundant and expresses the

¹ Taher, Tahera Dakhel (2009). The Eclectic Attitude and Its Importance in Employing Heritage for Children. Baghdad: Al-Noor Foundation for Studies and Media.



mentality and traditions of some peoples¹.

We advise mothers to adopt modern storytelling methods based on heritage, which can provide enjoyment and benefit to children. At the same time, they achieve a process of transmitting heritage, affirming its authenticity, and familiarizing children with heritage methods so that they can pass them on from one generation to the next.

The most important steps we advise mothers to take are:

1. Review the experiences of our children's writers, which are numerous in their story collections. Most of them have attempted to transmit heritage using successful methods. The stories are written in simple language, with some phrases trimmed, and rough sentences that offend children's tastes are removed from the texts. Furthermore, they focus and are concise to reach the main point or goal. In this regard, mothers will find that most of our storytellers' tales, prepared from heritage for children, are inspired by the stories of One Thousand and One Nights, adapted from them, or taken from the book Kalila and Dimna by Ibn al-Muqaffa. They are well-prepared to facilitate the narrative process in a nearly complete manner.
2. Benefit from stories that adopt serialized tales found in heritage. These are often rare tales, and we find them in a few attempts. Our writers did not take advantage of the nature of these stories in their children's topics, despite the fact that these stories possess an element of suspense and engage children in imaginative pursuit and awareness of the interconnectedness between tangible and intangible material objects. We find the element of repetition prominent in this type of story (repeating a chapter or event multiple times). This repetition serves the important context of the words in its formulation, as it appears as a game whose causes and effects are linked.
3. Benefiting from stories that modernized the folk tale. Children's story writers made literary attempts to present the folk tale in a new form, closer to modern life, while maintaining its old structure in terms of idea, narrative structure, and motivation, while making a shift or change to the conclusion. In it, the writer relies on making the characters modern in their interactions with each other. Our writers did not content themselves with modernizing the inherited tale and making it live the daily life, but they also transformed its familiar ending and altered its course without affecting the overall context of the tale. Some writers have

¹ Ibrahim, Nabila. The First Beginnings of Short Story Writing. Al-Aqlam, Issue 8, Year 12, May 1989, pp. 39-41



been remarkably successful in doing so. This process is called "transformation," as the writer takes the end of the tale as an appropriate place to change what can be changed to deepen the lesson within it. The transformation is also to deepen the moral purpose. It must be noted that all the folk tales presented appeared in their original text, simplified and abbreviated to suit the audience of children. The stories that our writers were keen to develop and update by surrounding them with an age description, transforming their endings, or adding an addition to them after very few experiments are important to be looked at with consideration, for their importance in developing the old tale and giving it a new, modern spirit appropriate to life. It is clear that the mother finds in such stories what helps her in teaching her child, and she can, inspired by them, act in a way that brings joy and benefit to him, without harming the content.

Address supernatural stories for children in the sixth to ninth grade, which is the stage of fertile imagination. This is to capture their interest and attract their attention, and then establish the purpose of the story, such as a human, moral, religious value, etc. Because the supernatural is one of the tools to reach the child. The supernatural is the first of these tools, and magic and witches are tools of craftsmanship. It is believed that the character of "Superman" also originated from this field. Also, the witch and Superman perform miracles that the child cannot perform, but he is so convinced of their possession of this supernatural ability that it has become difficult to eliminate their function from the child's imagination, who has come to imagine them as present and real¹. Therefore, should the mother select myths and legends from the heritage to attract his attention, or should she only choose what benefits him?!

In fact, the modern woman's concern is no longer limited to attracting the child's attention. Rather, her concern has become that the child learns from his past what will benefit him in the present, as he faces fierce competition from diverse media and an alien culture. He learns wisdom, the wisdom of experience, overcoming difficulties, and rebelling against evil. All of this is present in traditional tales. At the same time, it exposes him to the danger of "copy culture," which Western media uses to target Arab children, in its simplest forms, in the fields of games, animation, and computers. This does not mean that the child learns what his parents taught him, that the experience is repeated and does not evolve, or that it conflicts

¹ Abu Shanab, Adel. Tools for Reaching Children, Al-Ma'rifa Magazine, Issue 214-215, 1979-1980, p. 23.



with modern educational requirements in the face of cultural invasion, nor does it align with the child's maturity, as some researchers believe. They have found a blatant duality and contradiction between the sources of children's literature and modern educational requirements in the face of cultural invasion¹.

In fact, the beginnings of the child's first awareness are what sow in him the ideal of love and its nobility, as he reads or listens to the tales of old stories such as the clever Hassan, Sinbad, and Aladdin, and the success of those characters in their work and the failure of the evil characters feeds in him a lot of innate drive towards everything that spreads goodness and love and hatred of everything that spreads harm and evil. In conclusion, we must emphasize that the sources of heritage for the child must create a world within the child, or let us say values that affect his life and shake the framework of reality in which he lives somewhat. We can sense his connection to the distant world that his small eyes do not reach, after a while or in the future, as the child may become a novice artist to describe the shapes hidden in his imagination of the ghouls, the ogres, and the dwarves, but they are shapes that the child will continue to love to fear because they are the other world that the child enters alone, far from reality and by his own desire. In this way, it resembles the first human adventure at the beginning of human civilization. Despite that, we try to move away from the psychological impact that the story leaves in the child's imagination to the atmosphere of the purely educational era that confirms that fear of the unknown is an incorrect sign in the child's educational structure. The role of parents and older siblings comes in revealing what is unknown and using modern methods to benefit from the heritage that we mentioned in the research. The mother and child can absorb the heritage, enjoy it and benefit from it without the complications and problems that psychologists and sociologists place as an obstacle in the face of this step, which is (drawing from heritage).

The role of the family in children's literature includes the following:

1. Role modeling reading and interest in books: Children imitate adults. If a child sees their parents reading, they will love reading without direct guidance. When the family sets aside time daily for reading, the child associates reading with love and warmth.
2. Choosing appropriate books: The family helps choose books that suit the child's age,

¹ Taher, Tahera Dakhel (2009). The Selective Attitude and Its Importance in Employing Heritage for Children, Baghdad: Al-Noor Foundation for Studies and Media.



interests, and comprehension ability. They can also indirectly direct them to books with educational and moral content.

3. Shared reading: Parents reading aloud to the child (especially at an early age) refines their vocabulary, imagination, and understanding of emotions and values.

4. Discussing the content of the stories: After reading, we can discuss: What did we learn from the stories?

5. What do you think of the hero's behavior?

6. What would you do if you were in their place? These discussions negate critical and moral thinking.

7. Encouraging creativity and writing: The family may encourage the child to: write simple stories themselves, draw scenes from stories, and role-play (short plays at home).

8. Providing an environment conducive to reading: designating a corner for books, visiting book fairs or the public library, and offering books as gifts on special occasions.

Therefore, the family's role is positive because it enhances the child's language skills, expands their imagination and thinking, and develops moral and social values. It also encourages them to love reading throughout their lives.

2. The Role of the School

The school plays a pivotal role in introducing children to this literature and guiding them toward benefiting from it. It is not only a place for academic learning, but also a cultural and educational environment that contributes to shaping children's awareness and refining their skills.

1. Developing a love of reading and language: From an early age, the school introduces children to age-appropriate books and stories. It also encourages independent reading and free reading, and develops their vocabulary through rich and diverse literary texts.

2. Discovering and Developing Talents: Through classroom activities such as story writing, theatrical performances, or storytelling, teachers can discover and develop children's literary tendencies.

3. Promoting Positive Values and Behaviors: The school uses literature as a means to instill moral and human values such as honesty, cooperation, respect for others, patriotism, and others, through stories and literary characters.

4. Encouraging Creative Expression: The school provides children with the space to express their feelings and thoughts through writing, drawing, or artistic activities related to literature.



5. Connecting the child to his or her culture and identity: The school presents examples of children's literature drawn from local and Arab heritage and culture, strengthening the child's sense of belonging to his or her identity and language.
6. Developing critical thinking and critical thinking skills: By discussing stories and analyzing characters and situations, the school helps children think critically, express opinions, and learn from different situations.
7. Providing diverse sources of literature: Through school libraries and classroom activities, the school provides a variety of materials, including stories, magazines, plays, poetry, and other forms of children's literature.

3. Required Qualities for Those Entrusted with Delivering Children's Literature

Delivering children's literature is a sensitive and influential task in shaping a child's personality and developing their perceptions. Therefore, a set of qualifications and skills must be present in the individuals (teachers, mentors, readers, media professionals, parents, or even authors) who undertake this task, whether at school, within the family, or through the media:

1. Personal Traits

- A love for children and positive interaction with them.
- Patience and forbearance in dealing with children's questions and varying responses.
- The ability to empathize and interact with texts in an engaging and engaging manner.
- A good role model in behavior and vocabulary.
- A broad imagination to understand the child's world and address them in their own language.

2. Cognitive and Cultural Qualifications

- A thorough knowledge of children's literature: its characteristics, types (stories, poetry, plays, etc.), and objectives.
- Knowledge of child psychology: stages of mental, emotional, and linguistic development.
- Proficiency in Arabic (or the child's native language) in reading, speaking, and expression.
- Familiarity with contemporary culture: to use appropriate means to deliver literature (digital, interactive, etc.).
- Knowledge of individual differences between children in terms of abilities and interests.

3. Educational and Teaching Skills



- The skill of engaging storytelling and recitation that captures the child's attention.
 - The ability to engage in dialogue and discussion with the child about what they read or hear.
 - Employing stories to promote educational values and indirect learning.
 - Stimulating the child's imagination and critical thinking through questions and activities.
 - Connecting literary texts to the child's reality.
4. Technical and Modern Skills
- The ability to use modern means to present children's literature (digital stories, interactive applications).
 - Producing child-friendly materials (audio, visual, and textual) on digital platforms.
 - Keeping pace with children's interests in the digital age and directing them to serve the goals of children's literature.
5. Moral and Societal Values
- Awareness of cultural identity and moral and religious values.
 - Ensuring diversity and tolerance in presenting ideas and characters.
 - Commitment to honesty and accuracy in conveying literary content.
 - Full respect for the child's mind and not belittling their feelings or questions.

Sixth: Children's Literature: Positive and Negative Media

Although children's literature contributes significantly to raising children to become normal and healthy psychologically and socially, there are some methods practiced by the family that negatively affect children because they specify only one source for the child to receive sources of children's literature without supervision from the family, which results in negative effects on the child's personality and beliefs, and later affects his intellectual future towards individuals and society¹, for example: Animation and Social Media

1. The Concept of Animation

Animation is defined in dictionaries and encyclopedias as a cinematic technique that allows for the creation of characters and an imaginary world. It is a type of cinematic animation that

¹ Abdullah, Muhammad Abd al-Salam al-Sayyid. The Negative Effects of Animated Films on Children: A Sociological Perspective - A Field Study, Scientific Journal of the Faculty of Arts, Mansoura University, Vol. 13, No. 3, 2024, pp. 251-299.



relies on the principle of bringing drawings, sculptures, images, and puppets to life. This is achieved through the succession of a number of consecutive images of certain shapes, or through a number of drawings that represent successive stages of movement¹, based on the principle of image-by-image recording. Animation is also defined as programs that animate static drawings to address children. It uses a popular dramatic style to present integrated scenes with drawn images, featuring the brightest colors, movements, and sound effects to achieve seamless communication and influence on children².

Animated films contribute to shaping and building children's personalities, as they provide children with information in the form of engaging stories or exciting tales set in the places they aspire to. The appeal of animated films lies in their lively movement, which draws its elements from the realities of humans, animals, and plants. Animated films are also one of the media materials presented by television, offering an expressive image full of colors, movement, and exciting adventures that captivate children all day long. This is due to the fact that Arab countries provide these programs at low prices for the sole purpose of dominance, aiming to undermine children's values by containing a series of messages that contradict our religion. Children are their greatest weakness³, easily influenced and adopting mythical characters. Numerous studies have proven that the negative aspect is the most prevalent in this area, as they have shown that the aggressive models that children are exposed to on television, especially animated programs, strongly influence the emergence of aggression in them and instill fear, anxiety, and other problems that parents do not want their children to experience, due to their negative effects later in life⁴.

¹ Al-Kahki, Yasmine Ahmed Mahmoud. Using Animation as a Means of Clothing Education for Children in the Age Group (6 to 21 Years), Egyptian Journal of Home Economics, Issue 34, 2018, p. 178.

² Al-Harout, Jaafar Abdul Hamid et al. The Effect of Cartoon Strategy on Developing Imagination Skills in Arabic Language among Third Grade Students in Jordan, Journal of the Islamic University for Educational and Psychological Studies, Vol. 28, No. 5, 2020, p. 465.

³ Al-Masry, Souad Mohamed Mohamed. Animation and its Role in Developing Health Concepts among Children Ages 4-6 Years: An Analytical Study of Some Dubbed Cartoon Series, Journal of Media Research, Issue 55, Part 3, Faculty of Media, Al-Azhar University, October 2020, pp. 1530-1629.

⁴ Barjam, Samia. Cartoons and Aggressive Behavior in Children: A Field Study of a Sample of Children, Journal of Generation for Humanities and Social Sciences, Issue 6, Generation Center for Scientific Research, 2015, p. 107.



Recently, a wave of skepticism has arisen about the nature of the works and cultural orientation of Disney, the founder of the Disney universe and creator of the first famous cartoon character "Mickey Mouse" in the 1930s. The question was raised: Are Disney's works stemming from a deliberate plan to guide the world towards the idea of liberation from customs, traditions, morals and religious assumptions, especially in our Eastern societies? This led to a wave of rejection of the showing of the last part of (Buzz Lightyear) in all cinemas in the Arab world; due to the scenes it contains that refer to homosexuality. Confronting this fierce campaign requires providing awareness by presenting moral films that are purposeful and directed at Arab children, that the family, religious and moral bond is the only thing that protects sound nature¹. Finally, when Disney and others abandon their creativity, the decision will be to completely reject their works.

Negatives and dangers of animated films for children: Watching animated films contributes to building the child's culture with all the ideas, customs and values they carry, whether they are compatible with the culture of his society or not. The child receives them with innocence and amazement, and gets used to them so that they become part of his culture. We find that many parents do not check this media content and the ideas it broadcasts, hidden behind bright colors, sound effects and attractive dubbing. They go about their business and work, leaving the children immersed in a world decorated with colors, excitement and movement, and amused by music and the tunes of cartoon titles, for a long time at the expense of study and play time. They learn, and this may take time to relax, unleash, educate themselves, enrich their linguistic stock and delight their childish imagination. However, these benefits are not without some taxes, and the price of all this is the loss of values and identity. All the cartoon, cinematic, television and even sports characters that the Arab child becomes attached to and becomes his role model are characters Western, and this makes them drawn from an early age to the West, which weakens their pride in the components of national identity and Arab identity in general. Many publishing houses and other means of communication in developed countries exploit the fertility of the world of childhood and children's readiness to accept much that is characterized by excitement and attraction.

¹ Barjam, Samia. Cartoons and Aggressive Behavior in Children: A Field Study of a Sample of Children, Journal of Generation for Humanities and Social Sciences, Issue 6, Generation Center for Scientific Research, 2015, p. 107.



Therefore, they bombard children in developing countries with a flood of cultural elements, many of which are not compatible with the context of children. Some of this flood is intended to destabilize children's culture in some developing countries. In the age of globalization, foreign animated films have spread in our homes, carrying ideas and values, explicit or implicit, that contradict our teachings, principles, and customs¹, our customs, perhaps the most dangerous of them²:

- Impeding normal cognitive development.
- Screen use is harmful to the eyes.
- Introducing doctrinal and intellectual concepts that are contrary to Islam.
- Violence and crime.
- Rebellion against values and virtues.
- Feelings of inferiority and fear of failure.
- Psychological distress and spiritual anxiety.
- Reduced family communication.

2. Social Media

Potential harms of social media use among children

Over the past decade, evidence has emerged that identifies reasons for concern about the potential negative impact of social media on children.

One study confirmed that adolescents who spend more than 3 hours a day on social media face a double risk of experiencing poor mental health outcomes, including symptoms of depression and anxiety³.

As of 2021, children now spend long hours on social media⁴. Therefore, the introduction of social media platforms may have contributed to new cases of depression. If such significant effects occur in children, these findings raise serious concerns about the risk of harm from social media exposure

¹ Abbasa, Samia. The Cultural Impact of Cartoons and Animation on Children, Journal of Research and Studies in New Media, Vol. 3, No. 1, 2022, p. 140.

² Abdullah, Muhammad Abd al-Salam al-Sayyid. The Negative Effects of Animated Films on Children: A Sociological Perspective – A Field Study, p. 271.

³ Riehm, K. E. & others (2019). Associations Between Time Spent Using Social Media and Internalizing and Externalizing Problems Among US Youth. *JAMA psychiatry*, 76(12), 1266–1273.

⁴ Miech, R. A. & others (2022). Monitoring the Future: A Continuing Study of American Youth (8th- and 10th-Grade Surveys), 2021. Inter-university Consortium for Political and Social Research [distributor].



to children at a more vulnerable stage of brain development.

Restricting social media use has had mental health benefits for both young people and adults. A randomized study found that limiting social media use to 30 minutes per day over three weeks significantly improved depression severity¹. This effect was particularly significant for those with high baseline depression levels, who saw improvements in depression scores. Another randomized trial in children found that deactivating a social media platform for four weeks improved subjective well-being (i.e., self-reported happiness, life satisfaction, depression, and anxiety) by approximately 25% to 40% of the effect of psychological interventions such as self-therapy, group coaching, and individual therapy².

In addition to these recent studies, correlational research on the links between social media use and mental health has indicated cause for concern and further investigation. These studies point to a relative higher concern about harm in children and those already experiencing poor mental health³, as well as specific health outcomes such as depression associated with cyberbullying⁴, body image and disordered eating behaviors, and poor sleep quality associated with social media use⁵. For example, one study found that increased social media use predicted poor sleep, online harassment, poor body image⁶, lower self-esteem, and higher scores on depressive symptoms. A majority of parents say they are somewhat,

¹ Doucleff, M. (2023, April 25). The Truth About Teens, Social Media and the Mental Health Crisis. NPR. Retrieved May 2, 2023.

² Allcott, H. & others (2020). The Welfare Effects of Social Media. *American Economic Review*, 110(3), pp. 629–676.

³ Abi-Jaoude, E., Naylor, K. T., & Pignatiello, A. (2020). Smartphones, social media use and youth mental health. *Canadian Medical Association journal*, 192(6), pp.136–141.

Orben, A., & Przybylski, A. K. (2020). Reply to: Underestimating digital media harm. *Nature human behaviour*, 4(4), pp. 349–351.

Twenge, J. M., Haidt, J., Lozano, J., & Cummins, K. M. (2022). Specification curve analysis shows that social media use is linked to poor mental health, especially among girls. *Acta psychologica*, 224,

⁴ Hamm, M. P. & others (2015). Prevalence and Effect of Cyberbullying on Children and Young People: A Scoping Review of Social Media Studies. *JAMA pediatrics*, 169(8), pp. 770–777.

⁵ Kelly, Y. & others (2019). Social Media Use and Adolescent Mental Health: Findings From the UK Millennium Cohort Study. *EClinicalMedicine*, 6, pp.59–68.

⁶ Holland, G., & Tiggemann, M. (2016). A systematic review of the impact of the use of social networking sites on body image and disordered eating outcomes. *Body image*, 17, pp.100–110.



very, or extremely concerned that their child's social media use could lead to problems with anxiety or depression, low self-esteem, being teased or bullied by others, and feeling pressured to behave in a certain way.

The Negative Effects of the Internet on Children

- With the recent technological advancements in visual and internet technologies, the use of the internet by age groups for browsing and searching for information has increased, especially children. Parents must regulate their children's internet usage; otherwise, the following negative effects will result:
- Prolonged internet use increases the likelihood of children developing obesity, which is associated with numerous health problems.
- Internet use affects children's sleep patterns, exposing them to insomnia. This may be a result of internet addiction and a child's intense attachment to it.
- Children may face a range of behavioral problems, such as anxiety, depression, and lack of concentration, negatively impacting their lives.
- Internet use may pose a risk to children, especially if they follow unsafe browsing methods, which may allow them to access age-inappropriate sites.
- Internet use negatively impacts children's concentration, making them more susceptible to distraction and inattention.
- The negative effects of the internet also appear on children's social status and communication with their surroundings, as they are negatively affected. This can make children disconnected from reality and unfamiliar with various social skills.
- Internet use can put children at greater risk of becoming aggressive due to the inappropriate content they encounter, such as violent images, scenes, and games.
- Internet use can lead to cyberbullying and a lack of self-confidence.
- Sitting for long hours on the internet and similar devices increases a child's risk of developing a range of health problems, such as neck pain, numbness and tingling in the feet and hands, and vision problems.

Signs of Internet Addiction in Children

- A child's behavior may exhibit a number of signs indicating their attachment to the internet and their addiction to its use. These include:
- Extended Internet use, manifested by excessive sitting and browsing for countless hours. Addiction may develop into lack of sleep for the purpose of playing and entertainment.



- Severely affected by emotional symptoms such as anger and tension when the internet connection is disconnected, significantly impacting the child's mood.
- How to Protect Yourself from Internet Dangers
- To protect children from the dangers of the internet, it is recommended to follow the following precautions:
- Parents must warn their children not to share personal information, such as names, phone numbers, places of residence, or other details that could be used for improper purposes.
- Children are advised to exercise caution when creating various websites that require a password. They must be encouraged not to share passwords or add private information to public websites. Children should also refrain from posting photos without consulting their parents, thus protecting them from various risks. Be careful not to meet unknown people, especially on social media, and avoid opening ads from unknown sources that require sharing personal information. Children should be aware of any harassment or cyberbullying and inform their parents immediately.

Seven: Examples of Children's Literature

Some examples of children's literature, designed to be simple, engaging, and educational:

1. Examples of Stories from Children's Literature

Example 1: "The Wise Tortoise"

In a forest, there lived a slow but wise tortoise.

One day, the rabbit lost his ball among the trees. He searched hard but couldn't find it.

The tortoise approached and said, "Let me help you."

The rabbit laughed, "You're so slow!"

But she didn't get angry. She walked slowly and searched carefully until she found the ball.

The rabbit thanked her and said, "Speed isn't everything; intelligence is more important!"

Lesson: Don't make fun of others; everyone has their own skills.

Example 2: "The Bird Who Wouldn't Give Up"

There was a little bird trying to fly for the first time, and he fell several times.

Some birds laughed at him, but he wouldn't give up.

On the fourth day, the bird flew high, singing happily.

Lesson: Persistence leads to success.

Example 3: "The Clean Cat"

Every morning, Laila the cat cleans her fur and washes her face.

Sami the dog asked her, "Why do you care about cleanliness?"

Laila replied, "Because I like to be healthy and clean!"

Sami began to imitate her every day.

Lesson: Cleanliness is a beautiful habit that teaches others.

2. Examples of Poetry from Children's Literature

Short examples of poetry from children's literature, suitable for children in terms of language, meter, and meaning, and with an educational and pedagogical tone:

Example 1: "Good Morning"

Good morning, flowers

And melodies of strings

Good morning, sun

Lighting up the universe with light

Meaning: A gentle morning greeting that encourages children to love nature.

Example 2: "The Active Bee"

The bee flies in the garden

Gathers nectar for the flowers

Makes sweet-tasting honey

All the birds thank it

Meaning: Praise for work and activity, and a discussion of the role of the bee.

Example 3: "I love my school"

I love my school very much

In it, I learned to think

I play, I read, I have fun

And everyone around me is happy

Meaning: Encouraging the child to love school and learning.

Example 4: "The Tree"

My tree, my best friend

It gives me shade and nectar

It gives me delicious fruit

And your life is always pure

Meaning: Promoting environmental awareness and a love of trees.

Example 5: "Peace"

We love peace and bring joy.

We greet all faces with joy.

No wars, no quarrels.

Peace, love, and no darkness.

Meaning: A call for peace and tolerance.

3. Examples of short plays for the child's father

Example 1. A short play for children, suitable for presentation at school or cultural clubs.

The play is simple, educational, and addresses the value of cooperation in a fun and accessible way.

Characters:

- Laila (an energetic rabbit)
- Sami (a calm turtle)
- Nour (a cheerful bird)
- Karim (an orderly hedgehog)
- Narrator

Scene 1:

(In the garden, the friends are gathered)

Narrator: One beautiful morning, the friends gathered in their small garden. Everyone was happy... but Laila was worried.

Laila: The garden is a mess! The flowers are wilted, and there are weeds everywhere!

Nour: That's right! We haven't taken care of it in a while.

Karim: We need a plan to clean it up.

Sami (slowly): Let's do it together... Together, we'll restore the beauty of the garden.

Scene 2: (Everyone starts working)

Laila: I'll water the flowers!

Nour: And I'll gather the dry leaves!

Karim: I'll arrange the tools and organize the corners.

Sami: And I'll plant some new seeds.

Narrator: The friends started working together, each helping the other with love and energy.

Scene 3: (After finishing the work)

Nour: Look! The garden is beautiful again!

Karim: Thanks to our cooperation, we succeeded!

Laila: I'm proud of you, friends!

Sami: Cooperation is always the secret to success.

The End (All together)

Everyone: With love and cooperation, we build a more beautiful world!

Narrator: And so the friends learned an important lesson... that cooperation works miracles.

Plays that address themes in children's literature include:

Example 2: "Layla and the Wolf"

Adapted from a folk tale

Its theme: Be wary of strangers and rely on reason

Example 3: "The Hare and the Tortoise"

Taken from Aesop's Fables

Its theme: Perseverance and deliberation overcome arrogance and haste

Example 4: "Puss-in-Boots"

A French fairy tale

Its theme: Intelligence and cunning can open the doors to success

Example 5: "Ali Baba and the Forty Thieves"

From "One Thousand and One Nights"

Its theme is greed versus honesty and courage

Example 6: "City of Mice" (by Yaqoub Al-Sharouni)

It addresses the theme of cooperation between individuals in the face of danger

Example 7: "A Journey to the Moon"

A scientific play for children

Its theme is a love of discovery and science fiction

Example 8: "Sinbad the Sailor"

From "One Thousand and One Nights"

Its theme is adventure and the search for knowledge and experiences

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