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Aesthetic and educational values in Hussein Ali Haref texts for boys

Ali Habeeb Mustafa

University of Baghdad - Faculty of Fine Arts - Department of Art Education

Email: habebali994@gmail.com

Asst. Prof. Dr. Mudhad A. Hassan

University of Baghdad - Faculty of Fine Arts - Department of Art Education

Email: mdhad.ajel@cofarts.uobaghdad.edu.iq

Abstract---After reviewing a series of texts of the play directed at the boys by the writer Hussein Ali Harf, the researcher noted the aesthetic and pedagogical values dictated by these theatrical texts and to shed scientific light on them. The research consisted of four chapters. Chapter I contained a presentation of the research problem, which revolved around answering the following question: (What are the aesthetic and pedagogical values in the texts of Hussein Ali Harf for boys). The present research aims to reveal the aesthetic and educational values in the texts of the boys' theatre. Chapter II contains the theoretical framework, with three investigations, the first research: Aesthetic Values, Research II: Educational Values, Research III: Aesthetic and Educational Values in Boys' Theatre Texts and Chapter II concluded with Theoretical Framework Indicators Chapter 3 contains the research curriculum and procedures, since the current research aims to reveal the aesthetic and educational values in the texts of Hussein Ali Harf. The researcher has adopted the analytical descriptive curriculum as a methodological framework for building his research procedures as it is the most suitable scientific curriculum for achieving the research goal. (2014-2020) With 7 theatrical scripts, the research sample consisted of 2 randomly selected theatrical scripts. The research produced a set of findings and conclusions presented in chapter IV.

Keywords---Educational Values, Framework Indicators, curriculum.

Introduction

Methodological framework

First: The problem of research: Values are fundamental concepts in the fields of life in general and they affect human relations in all their forms. They are a social necessity and are norms and objectives that we must find in every organized society. They permeate individuals in the form of attitudes, motivations and aspirations and manifest themselves in phenomenal emotional and non-emotional behavior and in attitudes that require their association. They cannot be coercively imposed on individuals but are acquired through the influence of the family and educational, religious and social institutions. Values affect the building of society and the unity of its cohesion. Before entering the contents of the Boys' Theatre, the influential foundations of education must be recognized. Education is a broad term that refers in its sense to ways and means of enabling individuals to acquire knowledge and skills through which they come to a proper understanding of themselves and of the inferior. Among the aspects related to education and associated with its philosophy are the educational and technical departments, including the (Art Education) One of the departments studied by the Department of Theatrical Education, after reviewing a series of texts by the author Hussein Ali Harf aimed at boys, noted the existence of aesthetic and educational values in the contents of these texts and to shed scientific light on them. Therefore, the researcher considered to go into this study and answer the following question: **(What are the aesthetic and educational values in Hussein Ali Harf texts for boys?)**

Second : The Importance Of Research: May Be Useful

1. Staff in the field of boys' theatre from writers and directors
2. Global Technical Education Teachers in Secondary Schools and School Activity of the Directorates of Education
3. Students of Technical Education Department

Third: Research objective: The present research aims to: reveal aesthetic and educational values in Hussein Ali Harf texts for boys.

IV: Research boundaries: Temporal: From 2014 to 2020, Spatial: Iraq - Thematic Boys Theatre Scripts: Aesthetic and Educational Values in Hussein Ali Harf Scripts - Boys Theatre.

Definition of terminology: The researcher presented definitions of terminology in the title and content of the research in a structural and procedural manner **(educational values, aesthetic values, boys' theatre).**

1. Aesthetic values: (Herbert Reed, 1986) defined them as: the unity of formal relationships between objects perceived by our senses. **(Reed, 1986, p. 37)**

2. Educational values: a term defined by(Al Khafaji 2005) as: A set of common relationships that determine the desirable and undesirable amount of things against a specific criterion, resulting in an act that leads the human self to social

and moral aspects of the whole tendencies and trends recognized by society. **(Al-Khafaji, 2005, p. 7)**

The researcher has procedurally defined the aesthetic and pedagogical values: the essential purpose of the aesthetic dimension of the artwork, which is implicit in the theatrical text and graduates to the recipient after the implementation of the text to a theatrical presentation. The educational aspect is the educational objective that the writer wants to communicate to the recipient for positive changes in the learner's behavior for the purpose of achieving educational objectives.

3. Emerging Theatre: Known by (Assad and Sami, 1984) as an adaptive, democratic means of strengthening a student's imagination and evolving his self-reliance and initiatives. **(Assad and Sami, 1984, p. 32)**

Procedurally defined by the researcher as: cognitive-themed theatrical texts (educational, educational and aesthetic) targeting the age group between 12 and 18) and instilling values, ideals and concepts in the recipient's personality, influence, upgrade their fitness and awareness, and representing a showable artistic project.

Theoretical Framework

First Research: Aesthetic Values: Beauty Theory is concerned with philosophers theories and opinions who looked at beauty and whose views were in man ' "Nature has nothing to do with beauty," says(**Charle Larlow**), "only when you look through art or when you translated into language or an artwork created by an artist's mentality." Natural beauty is transformed into a subject of artistic taste and aesthetic judgment through a trained human vision that tastes and creates beauty. **(Mutar, 1989, p. 8)**, aesthetic values are a major element of social culture and are a means of expression. It is a way to satisfy the finest human needs of taste, art and conscience. We agree with educators that values revolve with changes and developments in society's structure. In other words, they are embarking on the path of social time, contributing to civilizational growth, sophistication, wealth and progress in society. not only in its aesthetic values, but in the structure of society in its dimensions and varying stereotypes. ", the individual acquires it through methods of education as well as the rules of social control, Ethics and religion, standards of conduct and understandings of society's values, and understanding of behavioural values, are adhered to, printed, adapted to, and interacted with, ethics. **(Al Qabaa, 2012, p. 1)**

A distinctive analysis of the structure of the aesthetic topic as the counterpart to perception by analysing it **in three hierarchical stages of perception :**

First :Sensory Value: Values that inspire a sense of pleasure, the source of which is the five senses of man.

Second: Formal value: The recipient's pleasure from the artwork and the connotation or message it carries in its contents and received by the recipient in

the form of either **(sign-icon)**, **(symbolic-reference)** or **(notion-connotation)** is the content of the artwork of the visual message **(subject matter)**

Third: Correlative value: the ability to handle specific amounts of information selected from an enormous amount of information provided by the senses or memory **(expression)**. (Fouad, 2015, pp. 226-227-228), aesthetic values are shown in a corresponding double image **(such as beauty, ugly, good, evil, right and false)** Clearly, there is no aesthetic value in the overall sense, and all we encounter is certain manifestations of aesthetic value and it shows us only in a partial picture. **(painting, poem and symphony)** so that it can be said that aesthetic value exists only in the accomplishments of the artwork And so the researcher touches upon the aesthetics of the theatrical text, the text is written to represent, and the life of the play begins in the thought and heart of the author. s views ", whose thoughts, personalities and attitudes are in words written to speak in the pattern of dialogue, They emerge from the thoughts and feelings of his characters, based on his main idea, or on meaning; He therefore selects them with everything that is going on in the sense of action and reaction. (Al-Azawi, 2012, p. 44), aesthetic values are the basic pillars and components that form and shape these values of the theatrical text. Without these elements, the play cannot be considered dramatic. The elements that make up the text are **the "basic, the theatrical character, the general atmosphere"**. The researcher will address the elements that constitute the aesthetic text and clarify its role in the telling body of the theatrical text:

The basic idea (seed): Every theatrical text is based on a major idea that is the general starting point of the play and the writer tries to demonstrate that idea with events and people and demonstrates its validity because the idea is an essential element of the play that includes the ideas of the act, its general meaning and its connotation thereafter an element that has a picture in all plays even those that seem devoid of intent. (Al-Zaidi, Lectures, 2004) A playwright relies on the seed or basic idea of connecting characters and events and reflecting his point of view within the theatrical text, so most of the great and famous plays are based on an objective idea. For example, the logical introduction of Romeo and Juliet is a timeless idea based on the call that love must prevail over hatred .

Plot: The plot "serves as the main part of the play and has been described by Aristotle as the nucleus of tragedy from which the position of soul is relegated and the plot can be defined as:

1. The main framework for the act is the story's evolution line, through which the characters and other elements of the drama can reveal themselves.
2. Juveniles follow the event with a dramatic imperative that creates in the viewer's conscience a sense that the events follow in nature the events that preceded them and lead to the subsequent events also on the basis of logical sequence. Events must be committed to the need to be present in the play so that if a particular incident is deleted or its location is changed, the play is disrupted in its construction. (Hamada, 1985, p. 93).

Dramatic personality: The theatrical character is a key component of the play and the playwright's first means of translating the theatrical story into a movement. And these characters, with what they do and with what they look like, a life of emotions, thoughts and dreams, With the conflicts in common, and with the problems they create, we are presented with the vital material on which the play is based. In order to be vibrant and effective, the dramatic character must have a distinct presence in the theatrical movement. This distinction is achieved if the writer succeeds in placing his characters in their appropriate places and times, as well as stripping them of ideas and actions that are inconsistent with their nature, capability, motivations, factors of development and disparities between them and their surroundings, which are determined primarily by their organic characteristics. (Igri, 2015, p. 190), "**The natural (physical) dimension**", relates to the anatomical and genetic nature of the personality, the other "**social**" **dimension**, and the characteristics of the personality in terms of ecology, social relations, economic and class status. (Mubarak: 2006, p.217)

Theatrical dialogue: Dialogue is what distinguishes the play from other literary problems. It distinguishes it from novel, epic and other literary arts. Dialogue is (The principal instrument by which the writer demonstrates his rationale, reveals his characters and proceeds in conflict (Igri, 2015, p. 410). Dialogue is the essence and purpose of all elements of the play. In its way, the link between theatre and the recipient is achieved. Dramatic dialogue is hypersensitive, constant transformation, change and difference. The most influential is the dominant tradition in the context of the era in which it was written. (Alush, 1985, 78)

General psychological atmosphere: The general psychological atmosphere of the play is an artistic element that is sometimes expressed (by the general psychological climate) and a feeling that is absorbed by the reader by the process of receiving a theatrical text that affects his psychological, mental and emotional state, through the impressions and influences he receives at one moment after another.

Transformations of theatrical text in terms of educational values:

1. **Educational Values in Global Theatre Literature:** Religious rituals and rituals were of Greek theatre origins and were intended to offer lessons to participants and observers or to preach preaches that they preached in order to satisfy God in order to prevent notification, reclaim goodness, instigate the highness of morality, renounce vice and be virtuous. When theatre art turned to civic practice, the poets and writers of tragedies and old comedy did not mean to offer such lessons or preaches but spectacles. Theorists have been invited to divide it into the **first two types of illuminating comedy:** it reveals man's flaws and mistakes with a view to enlightening and correcting .

The second dark comedy: emphasizes the congenital defects in order to laugh at them, not correct them, and humiliates you. (Sami, 2018, pp. 55-56). **The Elizabethan era characterized** this era by the abundance of his book and plays, which created this distinction. The playwright wrote works that included social problems, individual aspirations and taste satisfaction, which gave the recipient a

role to develop these plays. It also differentiated between illusion and what is real and what is realistic and what is religious with a strong advantage is its ability to confuse ritualistic and realistic methods on the one hand with tragic and comedic on the other. **(Osman, 1982, 73)**, and Shakespeare was a landmark in the theatrical literature of the Elizabethan era, where forever he followed, a century between literature and real life, and as a careful analyst he could find even seemingly trivial life conditions and in actions expressing man's will a key to detecting the glorious phenomena of the moral nature of man .

(Corkinian, 1986, 74), and as we enter modern times and pass through several stages, we enter a new world of theatre literature, **the epic theatre founded by Brecht**, where he is credited with the emergence of educational theatre that aims at changing the behavior of the recipient. He had to resort to educational theatres for political, economic and social reasons, including the situation in which Germany was floundering during the financial crisis in general. (1929) The financial and poor strata and the oppression of the poor and simple worker by the capitalist society, Brecht examined the relationship between the educational and the recipient theatrical presentation and researched what makes it a stage of social change. His first steps were to free the theatre from the capital constraints imposed on it and to make it an enlightening tool to spread awareness and incite the revolution, thereby creating conditions for it to generate "educational theatre". **(Dort, 1997, p. 91)**. The educational play carries many basic objectives, including the predominance of the group over the individual who forms part of the group. It begins with the beginning of the collective practice of art that holds lessons about some moral and political ideas. Brecht wrote educational plays with the aim of developing thought and changing individual convictions by raising a collective feeling through the practice of collective activities and awakening the collective sense. **(Owen, 2011, p. 205)**

2. Educational values in theatrical literature locally: The root of the theatre in Iraq was educational. The first features now reached us by the deacon "**Hanna Habash**" when he gave religious performances inside the monasteries were of an educational nature such as **(Adam and Eve, Youssef Al-Hassan, Tobya)** After that, Al-Khoury "**Hormuz Al-Kaldani**" wrote a historical play about "Nebuchadnezzar " in 1888 and was shown on stage The first playwright was printed **by Latif and Khushaba in 1893**. The book's topics dealt with the realities of Iraqi society and the drafting of its dialogues in the Arabic language. It was a great enrichment of Iraq's educational theatrical reality and then translated the book into French by **Noam Fath Allah Al Sahar. (Al-Mafraj, 1982, p. 3)**, Christian clergy and old teachers in various churches' schools They were the first to be damaged and translated by the theatrical and comedy dramas in Arabic and then represented them on the theatres of churches and schools and carried the aspects (educational, cultural and educational) published by missionary bodies, associations and schools. **(Zubaidi, 1967, p. 44)**, and this theatrical movement was not limited to Mosul only soon moved by monk teachers to Baghdad. **(Omar Talib, 1971, pp. 31-32)**, so it can be said that the theatre is beginning to appear for the purpose of promoting the values (educational, educational, religious, social and other values associated with changing the behavior and concepts of society) because it came out of the uterus of temples and monasteries and then moved to schools, institutes and

academies through which we say that the theatre is a necessity and a need (primarily educational and educational).

Third Research: Boys' Theatre

Boys Literature: Adolescence is an essential and important stage in human life because it builds one's personality after moving from childhood to adolescence and learns patterns, experiences, abilities and values that polite his behavior, develop his ideas, almost the literature presented to boys or **{young men}**, who have left childhood and entered adolescence. (In England, which came after France, it translated many stories about France. The owner of the world's first children's and boys' library, **{ John Nairobi }**, owner of the world's first children's and boys' library, asked writers to write stories aimed at children and boys according to their mental development. The boldness and exciting topics that pioneers have crafted have come to fruition today. There are no coffins in contemporary Norwegian literature at all. Freedom of expression and writing has long been obsessed with even their children's literature. The scissors of the sergeant do not extend to the most controversial subjects, as in the Norwegian book, which has more than one prize in children's literature. **{ Ron Belsefck }** The mentor to the boys mentions a scene of the main character learning how to masturbate from a friend of his s scissors, for example, As well as the scissors found in the Arabic reading mindset directed at cutting and rejecting the most basic matters outside the customary and moral norms of this part of the Earth, it can be said that the cognitive goal is one, but the way the subject is raised is different among societies. And before the conclusion of the Scandinavian literature about the girl so much, it must be translated to **{Anderson}** (The most famous children's book and leading children's literature in Europe, which has been able to harness its experiences and expertise to write stories that are a fountain of amusement and culture as well as to write stories for both children and boys. His themes were on myths, **{fairies and ghosts}**, in order to try to make the emerging to accept life with its bitterness **(Al-zarjawi, 2017, p. 22)**, the literature focused on identifying the target group in their literary achievement. "" **[Cervantes or Swift] were not children's books, but boys' books, as in Dawn Quixote and Gleiffer.] They seem today to many readers as young people's heroes and clearly informing boys' literature..** " It should be noted that the title of the play means a warning in German that children under 16 are not allowed to watch this film **(Harf AND Eman , 2018, p. 45)**, as well as theatrical experiences against sexual violence (shown at the Gardener's Institute in Masisi region, with the participation of a number of boys and girls in eastern Congo carrying serious messages for adolescents through a program led by **{UNHCR R}**

On the stage and education to prevent sexual violence and exploitation of children and to help young people facing abuse in eastern Congo, the play dealt with the story of a student who became pregnant with one of her teachers and the rejection of the girl's parents and problems with the professor's wife and the concern surrounding them as a result of these events. If we go to Latin literature, the age difference is obvious for boys' literature and childhood parents, for example, taking the Colombian experience, although Colombia is difficult to draw the boundaries between childhood literature and boys' literature, and there are

milestones in which boys' literature is defined. (The literary awards for boys and competitions organized by local organizations such as Inca or Continental such as **Casadillas Americas** In Cuba to encourage writers to write for boys, in this way **Nenao** won the Enika Award for his story **{Zoro}** , which is an important symbol of Colombian literature directed at boys. I wrote a lot of drama for boys and directed on stage. There are some plays published in the newspaper **{School}**).

The Children's and Boys' Theatre in general not only mimics the subjective thematic issues of the adolescent, but also becomes an oriented and controlling window for young people's feelings. (He did a major task of mobilizing feelings to resist the Nazi invasion, presenting onstage the novel **[Timor and his companions]**, which tells the story of a boy who was able to form a group of children and boys to help the warriors. After the play was shown in various places, millions of children and boys formed groups in the name of **[Timor organizations]** and supported the army in the back lines of various needs.) (**Al Attar and Sharif, 2014, p. 18**) «Arabic myths were the centrepiece of ancient literature, on which stories that were told orally were based, after which stories progressed to have an influence on the group, such as loyalty to the tribe and the preservation of traditions. The aim was to instill tribal behavior in children. (Children and boys traded stories and folk tales, such as **{one thousand and one knight , kalila and demna .}** There were tales put by the imagination of the clippers of the people in covenants in which the people had little knowledge and believed in the existence of gin and goblins and found pleasure in news of treasures and enchanted palaces that transported them to a fantastical world.) (**Al-Haiti, 1986, p. 103**) and **Rafah Rafi Al-Tahtawi** is Egypt's leading educational renaissance .Where are the writings of Charles Perrault translated into Arabic and made children's literature a subject taught by pupils at the primary level and entered stories and tales into the curriculum of education influenced by the children's literature in France, and also **Al-Tahtawi** translated stories about English such as the story of the Sofa Knot, thus being a distinguished pioneer in the development and translation of stories.) (Sentences, 2020, pp. 68-69), and if the nature of translating children's stories and tales about French has prevailed over it. so {Ahmed Shawki} The creative poet who made a special literature for children and boys characterized the smooth style, ease of language and choice of subjects that satisfied the tendencies and desires of children and boys where he wrote more than thirty stories And also the books of poems that fit for singing and eulogy but [Kamil Kilani] We have a new direction in the stories of children and boys and his stories focus on the cultures and Arab heritage, including stories about the life of the prophet Muhammad (pbuh)

Selected comic stories of young people, animal mythology and wonders of stories from India and from a one thousand and one night} Researchers see that the story of the **1920 Sinbad Maritime** was an indicator at the beginning of children's stories in modern Arabic literature.) (Maroun, 2011, pp. 105-106). The researcher considers that the story of "**Sinbad Maritime**", taken from the collection of "**one thousand and one night**", is a clear line for determining the target group, especially as it addressed boys aged **{12 and older}**, because of the events carried by the details of the story, especially the basic ideas between the adult story and the story of "Al-kilani " only one .

What the theoretical framework results

1. The play presented emphasizes the values and ideals of achieving educational goals such as honesty, honesty, fulfil , urbanization and hygiene.
2. It provides honourable motivations for instilling virtuous impressions in boys and alienating them from reckless actions, aggression and foolish impulses.
3. The theatrical text leads boys to think, meditate and ask themselves questions about everything around them .

Search Procedures

Research curriculum and procedures: Since current research aims to reveal aesthetic and educational values in texts of boys' theatre, the researcher has adopted the analytical descriptive curriculum as a methodological framework for building his research procedures as the most appropriate scientific curriculum for achieving the research objective.

1- **Research society:** The research community consists of texts of Hussein Ali Harf directed to boys written between the years (2014-2020), reaching (7) theatrical texts as shown in table (1)

Table (1) Research community

T	Name of theatrical text	production year
1.	Vitamins	2014
2.	Sun and Nine Planets	2015
3.	Chemist (made by Jaber)	2016
4.	Dangerous Game	2017
5.	Lahi Courts	2018
6.	Sloane Artist	2019

Sample research

The search sample is from (2) theatrical texts. The researcher selected the samples in a random manner because they are closest to achieving the objectives of the current research as shown in Table 2.

Table(2)Searched

T	Name of theatrical text	author	production year
1.	Vitamins	Hussein Ali Harf	2014
2.	The Sun and the Nine Planets		2015

3- **Search tool:** The search tool was built based on: -

1. What the theoretical framework results
2. Sources and literature in the writing of the theatrical text.
3. The researcher's modest experience in the field of writing and directing theatrical

Based on the foregoing, the analytical tool (analysis form) has been built as preliminary:

The preliminary analysis form consisted of (2) main paragraphs, (11) secondary paragraph and (17) subparagraphs consisting of aesthetic and pedagogical values as stated in the theoretical framework indicators.

Table No. (3) Aesthetic and Educational Values Analysis Form in Boys' Theatre Texts (preliminary)

Main paragraphs	Secondary paragraphs	Subpara graphs	fix	Don't fix	Need to modify
Collective Values	The node in the theatrical text contributes to accurately highlighting the content of the theatrical work				
	The theatrical text gives an aspect	Simplicity			
		Imagination			
		Clarity			
		Sequence of Events			
	It distinguishes dialogue in the texts of	Precision			
		Clarity			

	the boys' theatre	Minors			
	The theatrical text is written in Arabic and classical near vernacular				
	The song contributes to the service of characters and conflict within the theatrical event				
educational values	The idea and content of the theatrical text promotes educational and educational values				
	Theatrical text contributes to boys' guidance	Psychologically			
		Socially			
		Educational			
	The theatrical texts presented emphasize the supreme values of achieving educational goals	Honesty			
		Secretariat			
		Fulfillment			
		Hygiene			
	Theatrical text contributes to the promotion of human values	Cooperation			
		Ethics			
		Love			
	Theatrical text helps distance boys from reckless and aggressive acts				
	Theatrical text helps boys correct their own information to reach the right solution				

Table (4) Names of expert gentlemen hired by the researcher to complete the search tool

T	Expert Name	Scientific Title	General and strict competence	Workplace
1.	D. Majid Nafa Aboud	Professor	Professional education/teaching	Faculty of Beautiful Arts - Baghdad

				University
2.	D. Saleh Ahmed Mahidi	Professor	Professional education/teaching methods	Faculty of Beautiful Arts - Baghdad University
3.	d. Saffra Naji	Assistant Professor	Performing Arts/Literature & Theatre Criticism	Faculty of Fine Arts - Baghdad University
4.	d. Jabbar Khodaq	Assistant Professor	Performing Arts/Literature & Theatre Criticism	Faculty of Fine Arts - Baghdad University
5.	Malik Hamid Mohsen	Assistant Professor	Professional education/teaching methods	Faculty of Fine Arts - Baghdad University

Authentication of the tool: The analysis form (in its preliminary form) was presented to a group of arbitrators with jurisdiction and numbering (5) arbitrators distributed to the competencies of (art education and performing arts) in order to identify their views on the validity and effectiveness of their paragraphs in measuring the current research objective. After the forms were collected from the arbitrators, the researcher amended the paragraphs referred to by the arbitrators. This form is therefore ready to be applied in its final form and to measure the achievement of each paragraph of the form.

Table(5) Aesthetic and Educational Values Analysis Form in Boys' Theatre Texts (as finalized)

Main paragraphs	Secondary paragraphs	Subpara graphs	show	Show up somewhat	Do not disinfact
Collective Values	The node in the theatrical text contributes to accurately highlighting the content of the theatrical work				
	The theatrical text gives an aspect	Simplicity			
		Imagination			
		Clarity			
		Sequence of Events			
	It distinguishes dialogue in the texts of the	Precision			
		Clarity			
		Minors			

	boys' theatre				
	The theatrical text is written in Arabic and classical near vernacular				
	The song contributes to the service of characters and conflict within the theatrical event				
educational values	The idea and content of the theatrical text promotes educational and educational values				
	Theatrical text contributes to boys' guidance	Psychologically			
		Socially			
		Educational			
	The theatrical texts presented emphasize the supreme values of achieving educational goals	Honesty			
		Secretariat			
		Fulfillment			
		Hygiene			
	Theatrical text contributes to the promotion of human values	Cooperation			
		Ethics			
		love			
	Theatrical text helps distance boys from reckless and aggressive acts				
	Theatrical text helps boys correct their own				

	information to reach the right solution				
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3. Tool Stability: Content analysis method requires positivity availability and self-exclusion analyzer and stability means that the researcher gets the same results for the analysis itself and under the same conditions and if the analyst disagrees, the researcher selects a play gilgamesh is a random community and has been distributed to analysts(1). After their training for the purpose of conducting their analysis according to the analysis form to obtain stability, then use the researcher (Percentage) to calculate persistence by comparing the results of the researcher's analysis with the first analyst and the researcher with the second analyst.

Table (3) shows the ratio of stability of the analysis and its types, the general rate of stability and the ratio of the Stability

stability	Persistence Ratio
Researcher with First Analyst	88,0
Researcher with Second Analyst	87,0
First and Second Analyst	87,0
General stabilization rate	86,0

Statistical means: The researcher (percentages) was used as a calculation.

Sample analysis: 1. Play: Vitamins

Theatrical idea: (Vitamins the body recovers and resists all diseases)

Aesthetic and Educational Values Analysis Form in Hussein Ali Harf's Texts for Boys (Vitamin Play)

Main paragraphs	Secondary paragraphs	Subpara graphs	show	Show up somewhat	Do not disinfect
Collective Values	The node in the theatrical text contributes to accurately highlighting the content of the theatrical work		-		
	The theatrical text gives an	Simplicity	-		
		Imagination	-		

	aspect	Clarity	-		
		Sequence of Events	-		
	It distinguishes dialogue in the texts of the boys' theatre	Precision	-		
		Clarity	-		
		Minors	-		
	The theatrical text is written in Arabic and classical near vernacular		-		
	The song contributes to the service of characters and conflict within the theatrical event				-
educational values	The idea and content of the theatrical text promotes educational and educational		-		
	Theatrical text contributes to boys' guidance	Psychologically		-	
		Socially		-	
		Educational	-		
	The theatrical texts presented emphasize the supreme values of achieving educational goals	Honesty	-		
		Secretariat		-	
		Fulfillment	-		
		Hygiene			-
	Theatrical text contributes to the promotion of human values	Cooperation	-		
		Ethics	-		
		love			
	Theatrical text helps distance boys from reckless and aggressive acts		-		
	Theatrical text helps boys				

	correct their own information to reach the right solution		-		
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2. Play: The Sun and the Nine Planets

Theatrical idea: (Vitamins the body recovers and resists all diseases)

Aesthetic and Educational Values Analysis Form in Hussein Ali Harf Texts for Boys (Sun and Nine Planets)

Main paragraphs	Secondary paragraphs	Subparagraphs	show	Show up somewhat	Do not disinfect
Collective Values	The node in the theatrical text contributes to accurately highlighting the content of the theatrical work		-		
	The theatrical text gives an aspect	Simplicity	-		
		Imagination	-		
		Clarity	-		
		Sequence of Events	-		
	It distinguishes dialogue in the texts of the boys' theatre	Precision	-		
		Clarity	-		
		Minors	-		
	The theatrical text is written in Arabic and classical near vernacular		-		
	The song contributes to the service of characters and conflict				-

	within the theatrical event				
	The idea and content of the theatrical text promotes educational and educational				
educational values	Theatrical text contributes to boys' guidance	Psychologically	-	-	
		Socially		-	
		Educational	-		
	The theatrical texts presented emphasize the supreme values of achieving educational goals	Honesty	-		
		Secretariat		-	
		Fulfillment	-		
		Hygiene			-
	Theatrical text contributes to the promotion of human values	Cooperation	-		
		Ethics	-		
		love			
	Theatrical text helps distance boys from reckless and aggressive acts		-		
	Theatrical text contributes to the promotion of human values		-		

Research results and discussed Results: Results

1- Through sample analysis, it emerged that aesthetic and pedagogical values in the texts of the Boys' Theatre had a role to play in the educational process.

2- The texts of the Boys' Theatre were simple, clear, imaginative and sequenced to communicate the writer's goal to the recipient as shown in the previous samples.

3-The song has an important role to play in highlighting conflict, serving the theatrical event and promoting the value contents of the theatrical text as in sample (2)

Conclusions

1. The process of building characters in the boys' theatre involves an artistic basis that is linked to the educational aesthetic goals for which the theatrical text was found and must be fun, interesting and educative together.
2. The theatrical performances were characterized by their ingenuity, which relied on the author's formulations, which were simple and obvious.

Recommendations:

1. 1-Organizing sensitization sessions by specialists to spread cultural awareness of girls by writing a playwright for boys for amateur writers
2. 2-Supporting written text through government institutions to motivate writers to write
3. **Proposals:** 1. Aesthetic and educational values in Fadel al-Kaabi texts directed at boys.

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