**البحث السادس**

**دلالة أسماء الشخصيات الدرامية في نصوص مسرح الطفل المصري**

Dramatic indication names of the characters in the texts of the Egyptian children's theater

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**ملخص البحث**

**مشكلة البحث: يمكن صياغتها في التساؤلات الآتية:**

1- هل يمتلك مؤلفي دراما مسرح الطفل الإلمام الكافي بدلالة أسماء الشخصيات الدرامية؟

2- هل كان مؤلفي دراما مسرح الطفل على وعي برغبات وميول الأطفال عند اختيارهم لأسماء الشخصيات الدرامية المفضلة لديهم؟

**أهداف البحث: يهدف البحث إلى التعرف على الآتي:**

1. تأثير أسماء الشخصيات الدرامية على الطفل المتلقي.
2. دلالة أسماء الشخصيات الدرامية في نصوص مسرح الطفل.
3. التغيرات التي طرأت على أسماء الشخصيات الدرامية في مسرح الطفل.

**أهمية البحث: تأتي أهمية البحث من الاعتبارات الآتية:**

1- الأسماء دليل على تأكيد الهوية القومية والانتماء الوطني.

2- تعكس الأسماء الثوابت والمتغيرات وما تنطوي عليها منظومة القيم السائدة في المجتمع .

3- تعكس الأسماء الأبعاد السياسية والاجتماعية والثقافية في المجتمع.

1. قد تفيد نتائج هذا البحث مؤلفي دراما مسرح الطفل، والمخرجين والممثلين عند اختيارهم لأسماء الشخصيات الدرامية المفضلة لدى الأطفال.

**المنهج:** المستخدم هو الوصفي

**الأداة**: تحليل المحتوى

**العينة**: مجموعة عمدية من نصوص مسرح الطفل وهي واحد وعشرون نصاً مسرحياً تم عرضهم على خشبة المسرح القومي للطفل، ومسرح العرائس وذلك للأطفال من سن 6-12 سنة وهي تعادل المرحلة الابتدائية.

**نتائج البحث**: جاءت أسماء بعض الشخصيات الدرامية في النصوص المسرحية – عينة البحث – قريبة من بيئة الطفل وهي أسماء الحيوانات – الطيور – النباتات – الزهور – الحشرات العرائس- الجمادات بالإضافة إلى الأسماء البشرية، وهذا يدل على أن مؤلفي دراما مسرح الطفل كانوا على وعي ودرايا برغبات وميول الأطفال عند اختيارهم لأسماء الشخصيات الدرامية.

- لم تظهر أسماء جديدة أو غريبة للشخصيات الدرامية في النصوص المسرحية- عينة البحث- وكانت معظم الأسماء تعبر عن الهوية القومية والانتماء الوطني مثل أسماء أحمد – محمد – جحا – بهلول – محمدين – حسانين - عمر

Summary

The research problem: Can formulated in the following questions:

1- Do the authors of children's drama theater has sufficient knowledge in terms of dramatic names of the characters?

2- Did the authors of children's drama theater aware of the wishes and preferences of children when choosing names for the dramatic figures of their favorite?

Research objectives: The research aims to identify the following:

1- the effect of dramatic names of the characters on the receiving child.

2- indication of dramatic names of the characters in the texts of children's theater.

3- Changes in the dramatic characters in children's theater names.

The importance of research: the importance of research of the following considerations:

1- Names evidence of confirmation of national identity and national belonging.

2- reflect the names and constants and variables involved in the mainstream of society values ​​system.

3- The names reflect the political, social and cultural dimensions of society.

4- may be useful findings of this research the authors of children's drama theater, and directors and actors when choosing names for dramatic characters a favorite among children.

Approach: The user is descriptive

Tool: Content Analysis

Sample: a set of texts intentional children's theater, a twenty-one text theatrically offer was on the stage of the National Theater of the child, puppet theater and so for children aged 6-12 years which is equivalent to primary school.

Search results: were the names of some dramatic characters in the play texts - research sample - close to the child's environment which animals - birds names - plants - flowers - insects Aerais- inanimate objects as well as human names, and this shows that the authors of children's drama theater were aware and Draaa the wishes and preferences of children when choosing names for dramatic characters.

- New or strange names for the characters in the dramatic texts Almsarhah- sample Seat- did not appear and was most of the names reflect the national identity and national belonging, such as the names of Ahmed - Mohammed - Juha - Bahloul - Mohammadayn - Hassanein - Omar

Methodology The study sample

Analysis is a methodology used to view the dramatic play "Downtown," written and directed by "Nasser Abdel Moneim" which he presented on the stage of modern theater.

**The study terms**

**Location:** is the field in which the events scene of scenes, or dramas taking place, it is difficult to work in the theater without a theater where he and the flow theatrical events.

**Indication:** is the meaning of my intention formative aims to stimulate the subjective and objective meanings and analysis to certain facts related to the mind of the recipient contribute to the activation of the relationship between the signifier and the signified.

**The results of the analytical study**

1. emerged geographic location by dividing the stage into three vertical and horizontal levels and the depth of background in theater at Panorama gave that place semantics contributed in highlighting the idea of supply and revealed a multiplicity of dramatic conflict at the level of the place and event.

2. director elaborated in shaping the details of the place of (corridor), through the voice of the narrator and the characters dramatic and cinematic eye camera, which gave an indication of the importance of the place and stressed that the main hero of the theatrical presentation.

3. over the place about the significance of the class struggle between the sons of the aristocracy of the characters through dramatic movement on the floor of the corridor, moves the children of the upper class on the vertical level of the stage while the children of the poor class move on the horizontal plane of the stage.

4. The semantic shifts diversity in place has allowed the aesthetic vision contributed to the activation of the speech and drama influenced in the performance of the dramatic figures who dealt with the vocabulary of the place is not being realistic, but the vocabulary and expressive vocabulary are also turning in spectacular balcony and cemeteries.

5. Choose the (corridor) as the main venue for the event gave a dramatic indication that the control and acquisitions it is the only way to cross and move on with social class to another social layer.

6. The director combining several doctrines of the play but could not melted into a single mold and the most prominent of these doctrines is epic theater of Bertolt Brecht education, and theater Birandlo theater inside the theater, as well as the doctrine of the real Ross Astanslavs