

The magic of fairy tales

"Between the values of the past and the bridge of the present"

"A narrative approach to models"

سحر الحكيم الخرافي " ما بين قيم الماضي وجسر الحاضر " مقارنة سردية لنماذج

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Abstract:

Fairy tales are a legacy left by the ancients, the product of their intellectual knowledge and life experiences, which were formulated in the form of tales and stories that include lessons, human experiences, moral values with symbolic dimensions, and unrealistic events, As the primary means responsible for transmitting the wisdom and morals that have accumulated over generations.

it is distinguished by the ability to clarify and present lessons through fictional characters that indicate in their entirety the conflict that is embodied even in reality between good and evil.

The magic of myth works to consolidate values and transmit them across generations, such as courage, wisdom, humility, and sacrifice, in a way that revives them in the modern mentality, for what it seeks to clarify through a symbolic lens that connects a cultural bridge between the past and the present and creates emotional connections between the reader and the story, which enhances the understanding of societal and moral values in a smooth way, and controversial, Myth and its magical tales remain one of the most prominent methods associated with human behavior throughout the history of human thought, which was formulated in a narrative narrative form that includes magic and supernatural animals as a mixture with a

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literary plot that starts from the introduction and ends with the ending that gives the result of the existing conflict between good and evil.

Keywords: Keywords: magic, Al-Kharafi, Abriq, Khalida, past, present, narrative, bridge, values.

ملخص:

يعد الحكى الخرافى موروثا تركه القدماء، نتاج معارفهم الفكرية وخبراتهم الحياتية والتي صيغت في شكل حكايات وقصص تتضمن العبر والتجارب الإنسانية والقيم الأخلاقية ذات الأبعاد الرمزية والأحداث غير الواقعية، باعتباره الوسيلة الأساسية المسؤولة على نقل الحكمة والأخلاق التي تراكمت عبر الأجيال، وتميزه بالقدرة على توضيح وتقديم العبر من خلال شخصيات خيالية تشير في مجملها إلى الصراع الذي يتجسد حتى في الواقع بين الخير والشر.

ويعمل سحر الخرافة على ترسيخ القيم وتنقلها عبر الأجيال كالشجاعة والحكمة والتواضع والتضحية، بشكل يعيد إحياءها في الذهنية الحديثة، لما تسعى إلى توضيحه من خلال عدسة رمزية تربط جسرا ثقافيا بين الماضي والحاضر وتخلق خلالها روابط عاطفية بين القارئ والقصة مما يعزز فهم القيم المجتمعية والأخلاقية بطريقة سلسة. ومثيرة للجدل .

وتبقى الخرافة وحكاياتها السحرية من أبرز الأساليب التي ارتبطت بالسلوك الإنساني عبر تاريخ الفكر البشري و التي تمت صياغتها في شكل قصصي سردي يتضمن السحر والحيوانات الخارقة للطبيعة كمزيج له حبكة أدبية تنطلق من المقدمة انتهاء بالنهاية التي تعطي نتيجة الصراع القائم بين الخير والشر.

كلمات مفتاحية: الكلمات المفتاحية : سحر ، الخرافى ، عبرىق ، خليفة ، الماضى ، الحاضر ،

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1. Introduction

Fairy tale telling is one of the approved and ancient methods in Arab and non-Arab societies. It arose on the basis of meeting many needs related to the interpretation and analysis of phenomena in their various natural and human forms through myths and legends, This narrative is considered one of the most important methods of storytelling, through which ideas and

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symbols are presented in an imaginative way and provide opportunities to learn about cultural messages and their most important contents, by using them to activate symbols and values through a feature that is transmitted to listeners and readers in a way that adds the principle of suspense and excitement and makes myth an attractive field. And creativity, It is characterized at the same time by irrational imagination and thus increases interaction and story exchange.

Creativity in fairy tales has gone through several stages that made it an attractive element. Its early stages were based on its expressions, ideas, and oral stories transmitted orally before its distinction was achieved within popular culture in writing, as distinction and narrative innovation had narrative methods that moved from the oral sphere to be transmitted across generations. During narrative and narrative writings in general in particular, This allowed it to spread widely, and impose its traditional classical field in an analytical manner in the literary and cultural field, which made it a wide field that mixes the magic of myth with the methods of narrative literature, and worked to excite the mind of the reader or listener alike, within the events of the past and present, and it came including A sequential plot that combines excitement and mystery with lessons, values, and suspense.

As is usual, in intellectual contexts, the term fairy tale has been circulated and its importance has become clear, and scholars have been interested in its origin through the conceptual propositions they have presented about it, in this regard, in various intellectual, epistemological, philosophical and expressive forms. As scholars, we have found ourselves faced with essential symbols that move people from the past to the contemporary time, carrying a wide-ranging influence that affects Arab and Western literature. It also opens the element of suspense and departure from the world of existence to the world of imagination, magic, and illogicality, in a way that carries wisdom and lessons that express the values of the past and are transmitted. In the present, It represents an ancient heritage produced by predecessors that works to simulate the mind intellectually, mentally, and psychologically with a fabulous rhythm, and at the same time addresses issues characterized by seriousness, and seeks to consolidate prominent values and lessons in a simple, convincing, and interesting way.

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Hence, attention must be paid to this objective problem, which states: What is the truth of fairy tales? Does the fairy tale affect the mentality of the reader or listener? And does the magic of its myth work to consolidate the values of the past in the present?

2. A narrative and literary reading of myths and their narratives

2.1 Introduction to fairy tale:

Myth is defined in Ibn Manzur's Arabic language dictionaries as: "a false hadith"

What is meant by Ibn Manzur's concept is that the origin of the myth goes back to a person called "myth", meaning that the name itself is attributed to its owner, who was from the Adhra tribe, as he told unrealistic stories after he was kidnapped by the jinn, and from here the word "myth" was issued, To refer to a talk, story, or reality that is unreal and imaginary and irrational, so Ibn Manzur worked to refer to it as a talk, saying, or speech whose roots are based on lies. (**Ibn Manzur, d. year:p27**)

There are those who define it as: a statement about a story, which may be self-evident or work on the basis of its representation of things. In any case, when asked about it, it is linked to some mythical examples that most of us think of as "stories" about Greek and Roman gods and heroes.

On the other hand, myth can be viewed more generally as a belief or doctrine, such as the "breach myth of the revolution" and the "frontier myth" of the Americas. While Horatio Alger wrote many famous novels explaining the myth of people going from rags to extreme riches, the doctrine itself is not based on a story, but the same is true of the frontier myth. (**Guy Segal,2012,p14**)

While there are those who define it as: a long story filled with imaginary facts, which may actually be true in origin - in which the narrator sends words as his nature dictates, not adhering to precise rules, but rather according to what his imagination has suggested to him.

It is noted that the subject of the myth often revolves around an animal that plays the role of a human being and around the jinn, and it also often draws from the legends of the ancients, and that is what gives it a strong imaginative color. However, if it is meaningful, as is often the case, it is taken as a means of expressing what cannot be expressed out loud. For several different reasons, including fear of those who come into contact with the weak, working classes, as well as fear of the ruling ruling class.

(**Quraish, Algerian, 2014:p104**)

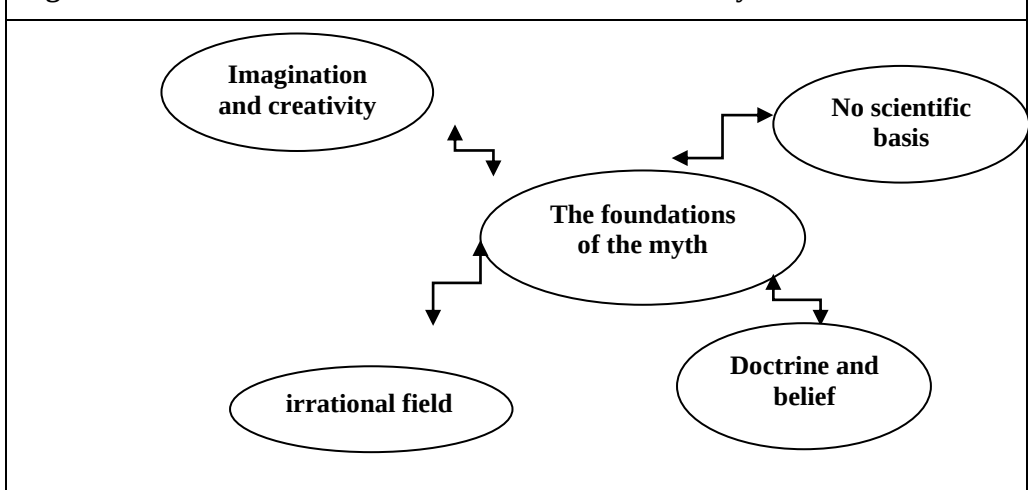
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There are those who refer to fairy tales as: an expression that includes within it a set of ideas, practices, beliefs, and customs that are not based on any rational justification and are not subject to any scientific concept, whether in terms of theory or application, The superstitious mentality is the mentality that dominates the mind of the individual or group, such that myth has a prominent place in it, whether in transmitting or representing information, and in representing and interpreting events or teaching them. The superstitious mentality in this regard is also that mentality that attempts to reach the goals of the individual and society on the basis of... It is not based on science and reason. **(Badran and Salwa,n.year,p13)**

Figure No. 01: Illustrates the foundations on which the myth is based



We conclude from it: Myth is an irrational expression that relies on imaginative perceptions that are narrated in a descriptive way. It has a resemblance to a story and works at the same time to represent things. It is attributed to sectarian beliefs that are not based on a scientific basis. It works to explain incomprehensible phenomena despite its lack of scientific evidence. Prove its validity.

2.2 The mythical origins of the story:

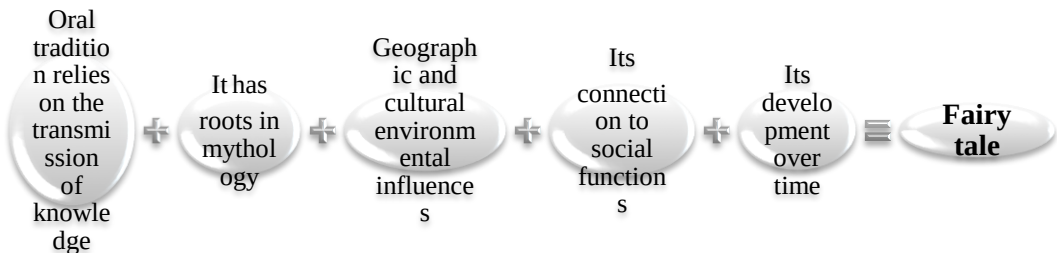
It has been pointed out that fairy tales are a type of traditional narration, and are considered to be among the hadiths that have a complex structure and cannot be interpreted in a unified way, given that they depend on different cultural stages that differ greatly when imposing their perceptions, from different areas of life, and work to achieve excellence and

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then work to achieve Reconstructing it, so it is difficult to determine the origins of the fairy tale, given the differences in opinions about its origin, There will not be a single answer to this, as we find that tales combine the old and the new, deep wisdom and pure imagination, seriousness and humor, religiosity and atheism, and then we must ask: Where does the fairy tale begin, and what are the things we should know about it? / Review here: **(Derline, Ibrahim, 2016,pp50-53)**

The origins of fairy tales differ among different peoples, as we find that in primitive peoples the topics related to myths are organized orally, and they differ clearly with the method of construction of the tale of One Thousand and One Nights. Accordingly, several questions have been raised that investigate the origins of fairy tales, where they start from, and at what levels of experience. Humanity is hidden in the beginning, While its origin may be based on the extent to which a group of topics of equal value move to take on an objectively conflicting form, some of which are preferred on the basis of value, in addition to the fact that the fairy tale among primitives has a fairy tale description and there is no difference between it and the European magic tale in which there is no apparent difference. Essentially, except in terms of formation, composition and narration. **(Friedrich,2016, pp50-53)**

The origins of the emergence of fairy tales can be summarized in the fact that it is a dark heritage passed down in an ancient cultural form, and it develops to become part of the popular cultural heritage, while we find that geographical influences had a major impact on its emergence as it attempts to blend imagination and myth in a narrative form through which it contributes to the transmission of fairy tales. Popular values and beliefs. **(Friedrich,2016,pp50-53)**



We conclude from the figure above that fairy tales relied on the oral narrative style, which was an essential part of the basic parts that depended

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on transferring knowledge as a cultural heritage through fairy tales, which relied heavily on ancient myths and pagan religions that were part of spiritual beliefs, Which is clearly centered in different environments, as fairy tales are affected by the nature of the environment, as tales of fairies and witches were not common in the broad customary world in general, while tales centered around jinn and myths are present in the Arab world, Which developed over time from mere oral and fairy tales to written materials such as the tale of One Thousand and One Nights and the tale of the Brothers Grimm.

3. The historical development of fairy tales and its literary foundations

3.1 The importance of fairy tales in ancient societies:

Myth plays an important role in spreading human culture, as it plays a major role in directing human behavior and explaining the totality of unknown phenomena, as it is one of the descriptive methods characterized by a set of profound dimensions. Its role does not stop in terms of entertainment and spreading imaginative ideas only, but extends deeper than that to include the following:

1_ Conveying moral and social values: Fairy tales and what is transmitted orally or in writing are among the most important methods in which moral values and life lessons are established in an exciting way, such as the story of the tortoise and the hare, which works to teach the value of perseverance and not rushing. (Al-Amin,2024)

2_ Its interpretation of a group of incomprehensible phenomena: where myths worked to deal with fears and the unknown in ancient societies, which gave this an explanatory character to several phenomena, an article on thunder and lightning as manifestations of the wrath of the gods.

3_ Providing psychological solace: Fairy tales provide several resources for people to deal with fear and anxiety through stories given several meanings linked to a group of difficult events, such as myths about guardian spirits or beings that watch over humans and offer them protection. (Al-Amin,2024)

4_ Strengthening cultural identity: Fairy tales are one of the basic parts on which the cultural heritage of any society is built and help in strengthening cultural identity and preserving traditions and customs across generations, such as myths associated with indigenous peoples that work to

enhance belonging and communication with the land and nature. (Al-Amin,2024)

5_ Entertainment and amusement: It has an educational and cultural role through which it provides a wide field for entertainment and entertainment in an interesting way, such as stories of jinn and goblins that are told during long nights to entertain children.

6_ Encouraging creativity and imagination: Myth works to nourish the spirit of theatrical and human culture, and works at the same time to nourish imagination and creativity, such as the effect of myths in modern literature and fantasy films.

7_ Strengthening social solidarity: Fairy tale telling works to strengthen social unity and strengthen ties between community members, as it brings people together around common stories and experiences, such as stories of local heroes and myths. (Al-Amin,2024)

3.2 How do fairy tales transform from oral text to written text

Fairy tales were considered one of the suspenseful and narrative methods adopted in ancient times, which played a major role in opening up space for imagination and creativity in resurrecting myths. This concept developed from mere verbal expressions to popular written heritage through a group of basic factors represented in:

_ Studying the development of folklore texts: The process of codifying myths and legends was linked through what European cultures provided in terms of transforming superstitious and oral ideas in a detailed way, which requires moving from the stage of converting myths from an oral form to a written form and working to consolidate them across generations.

_ Folkloric codification and heritage preservation: This factor is one of the factors that led to the consolidation and codification of myths and legends in written form as they are ancient heritage, which made researchers seek to collect and document them for fear of their loss in societies that seek to circulate their cultures. (Al-Hamid,1983,pp87-93)

_ The influence of literature and folklore: Several efforts were made to collect available materials and literature, provide many observations about them, and then document them and turn them into written texts, and Smirnovai's book is considered... The most important of which is Al-Mawridqi, several very important conclusions were presented about religious beliefs, and it was concluded that the guardian spirits in the Al-Mawridqi mythology system, Shedding light in particular on the endings

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that determine the gender of the noun and their mythological connotations. Research was conducted in detail about the special and distinctive nature of religious and superstitious beliefs in the process of their development from the simplest ideas about the world that is formed from living matter to more specific perceptions and ideas about the gods in their mythological forms. **(Dvyatka, 1998,pp 44-45).**

The basic features of oral myth:

Oral fairy tales are characterized by a set of basic features that make them a narrative structure with a complex description that works to develop literature and transmit it as a popular heritage characterized by suspense, excitement, and imagination. The most important features of fairy tales, whether oral or written, are:

1_ Stability of its structure: We find that the fairy tale follows a specific narrative pattern, through which roles and a set of functions and events are defined in a sequential manner, which is almost constant in most tales.

2_ Stereotypical characters: The fairy tale is based on a group of stereotypical characters such as the hero, the magician, the king, the monster, the villain, and the guide, as these characters represent specific roles in the story.

3_ Supernatural elements: The fairy tale contains supernatural imaginary events, such as the presence of supernatural beings such as fairies, jinn, and magic.

4_ Repetition of elements: Fairy tale storytelling relies on the technique of repetition as a narrative method that relies on consolidating ideas and events in the memory of listeners and emphasizes a set of specific points in the story.

5_ The happy ending: Most fairy tales end with the victory of good over evil, with the hero being crowned and praised for achieving justice.

6 - The mythical dimension: Oral myths contain many oral myths that contain in their content legendary elements that increase their imaginative scope, thereby transcending reality, which gives them an attractive and mysterious character. **(Hammad, 2022,p45)**

_ Fairy tales are a bridge between the past and the present:

Fairy tales are a bridge that reflects the sum of cultural values and beliefs, such as the concept of courage or patience, in many societies. These stories are still used to enhance cultural identity and teach new generations.

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The magic of fairy tales in its entirety is due to imaginative elements that include myth and its treatment of human issues. It relies on deep human issues related to morality, courage, and justice, which are a means of transmitting the values and traditions of society from one generation to another. These fairy tales are distinguished by their adoption of several narrative and literary methods, including their focus on:

1_Narrative structure:

Fairy tales are based on a traditional structure based on a simple sequence that explains the stages of development of events in fairy tales and the imaginary world, which includes an introduction that explains the characters and the imaginary world. Then things get complicated in the middle of the story, and through it, the step of highlighting a solution that clarifies the lesson and the target value is addressed through analyzing the basic structure of the narrative. Superstitious, which helps convey moral and ethical messages or social values. (**Abdullah, 2000, pp50-80**)

2_ Symbolism in fairy tales:

Fairy tales are characterized by the magic of presenting symbols as one of the basic elements used in fairy tales, which depends on clarifying the set of issues and fears facing society through their distribution of roles among all the characters. For example: monsters can symbolize society's fears, or the hero can appear in the form of Value virtues are required, or the jinn or goblins can highlight the evil that exists indirectly in society. (**Abdullah, 2000,pp50-80**)

3_ Time and place in fairy tales:

The advantages of myth work on adopting an unspecified temporal and spatial framework, either in a logical manner that mimics the human mind or in an illogical manner "like the enchanted well in the desert" in the story of the sage and the enchanted well, which makes it applicable to various eras and places, which reinforces the principle of descriptive abstraction and gives character to the story. In a timeless manner, this allows the transfer of values between different generations.(**Hussein,1960,pp100-120.**)

4_ Characters in the fairy tale:

The characters in fairy tales are characterized by stereotyping, and this is what gives an imaginative, mythical charm that represents virtuous symbols that characterize the hero, such as courage, the magical assistant who symbolizes help, and the opponent who represents evil forces, which contributes to understanding the values directed through these roles and

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what each role performs in its function. The specific definition through which the fairy tale aims to be determined in order to facilitate the intellectual vision of values in the mind of the listener and reader.(Abdul,1995, pp45-55)

5_ Values of the present in fairy tales:

Despite the antiquity of fairy tales, it is considered one of the most important types of traditional narration that aims to continuously spread values, such as courage, justice, and cooperation. These values can be reinterpreted in the context of the modern era, as children are taught moral lessons by presenting them to them in the form of fairy tales until they Continue the process of influencing them in current societies. (Muhammad, 2010,pp 55_78)

3.3 Examples of the magic of fairy tales:

1_ The model of the enchanted well and the adventurous sage:

This story is considered one of the types of fairy tales that are based on supernatural phenomena and that focus on magic, represented by the enchanted well. The features of the story begin with: "Once upon a time in the middle of the barren desert there was a village very far away, and there was an enchanted well in the middle of a secluded valley. Someone approaches him, and If someone approached, he would disappear forever. In this village there lived a wise man called Khaled. He was famous for his wisdom and courage, and he longed to discover the secrets of this well that frightened everyone.

Khaled decided to go to the well despite the danger that people warned him about, and when he approached the well, a large jinn appeared to him in the form of black smoke, and said to him in a deep voice: "You will not advance another step unless you can answer three magic questions, otherwise I will judge you." By living at the bottom of the well forever."

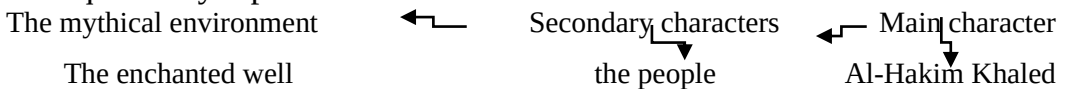
After Khaled answered the questions, the jinn tried to mislead him with his magic and turn him into stone, but Khaled had brought with him a magic mirror from an old magician he knew, and he raised the mirror in the jinn's face and the magic was reflected on him, so the jinn turned into smoke and then vanished when Khaled was able to drink. From the enchanted well that gave everyone who drank it great power, and he took a little water with him to his village.

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Khaled returned to his village as a hero, and the water he brought from the well became a cure for every sick person, while no jinn or goblin dared to approach the well again, and Khaled lived happily. **(Roslyn, 1980, pp167-168)**

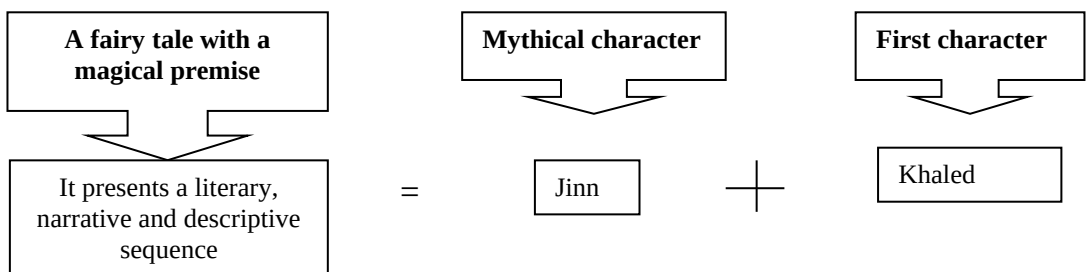
Narratively, the story is built in its mythical form, and we find here that the narration begins with a description of the village and the main character represented by Khaled Al-Hakim, in addition to the fact that the environment is characterized by a kind of mystery and danger, which creates a dramatic, mythical atmosphere for the upcoming events, given that the well is the place that expresses magical power. It carries a kind of mystery.

The story of the sage and the enchanted well includes a set of values that are sequentially represented as follows:



The introduction to the fairy tale adds a kind of imaginative suspense by relying on realistic characters characterized by wisdom and social coexistence, and combined to merge with fairy tale facts characterized by the literary and narrative structure of the fairy tale description.

In addition, the appearance of the jinn expresses a mythical character characterized by evil, trying to prevent Khaled from reaching the well, as the description that appeared to him imparts a kind of awe, considering that the black smoke is a combination of supernatural power and evidence of caution against it, as the magic of myth and imagination was mixed. With two characters, one simulating the mind and the other simulating the imagination.



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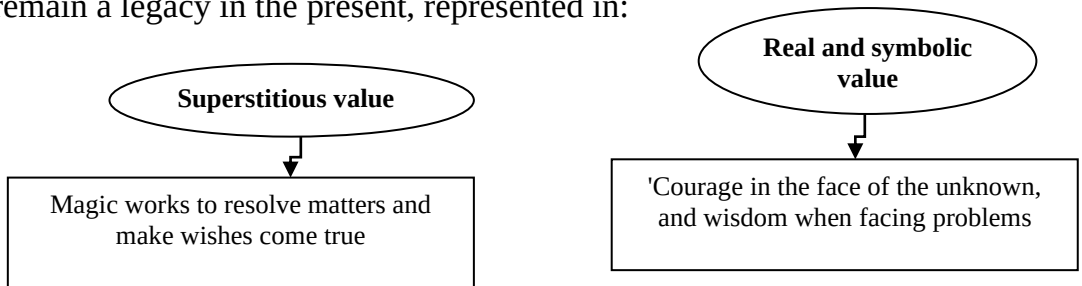
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The knot or problem is then determined: answering questions from events that add a great challenge will end either with success or immortal failure.

Then comes the undoing of the knot in a magical way by using the magic mirror, which enables Khaled to defeat the jinn, and this magical means works to enhance the magic in untying the knot.

In conclusion, the story ends with a happy ending during which Khaled triumphs over the jinn and brings goodness to his village.

This fairy tale is based on a set of values that existed in the past and tries to remain a legacy in the present, represented in:



2_ The “Frog Prince” model

This fairy tale is among the tales that followed the style of traditional folk tales and combined the magic of imagination, literature, myth, and the value that affects the individual through listening and reading. It does not stop here, but rather combines distinct narrative techniques that attract the reader and enhance literary messages, as this fairy tale begins with “There was a beautiful prince who lived in a far away kingdom, One day, while his daughter, the princess, was playing next to a well, she lost her golden ball in the water. The princess was very sad, and suddenly a frog appeared from the water. The frog said: "Don't cry. I will return your ball to you if you promise to be my friend."

The princess hesitated, but reluctantly agreed. The frog repeated the ball, but the princess did not take her promise seriously, and when she returned to the palace, she abandoned the frog.

The next night, the frog came to the palace and asked her to fulfill her promise. Angry, she threw the frog against the wall. At the moment of the throw, something magical happened that turned the frog into a handsome prince. He said to her: “I was deprived of my magic until you were kind to me.” (Jacob and Grimm, 1815,p15)

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The magic of fairy tales in this story combines literature and myth, as we find that in this story:

Social values, morals, and literary style were combined at the same time, and this led to the emergence of several expressions, which were as follows:

_Chronological narration: Chronological narration was used to indicate the time of the story, which makes it have a chronological addition and an ancient background. The reader feels that the events have emerged in the past, and this is evident in the use of the past tense: “was” in the story of the Frog Prince.

In addition to using the past tense to present the events that occurred, which adds and creates a sense of the old story. For example, in “The Frog Prince,” the story says, “There was a prince,” which defines the past tense from the beginning, which includes the beginning in the form of a simple verbal sentence that blends the sequence. The past tense, and its direct inclusion of dialogue elements at the same time, which gives the reader or listener a feeling that this story is still interacting with reality, for example: “The princess lives in the palace today.”

Temporal symbols were also used: we find that the frog symbolizes the past, and that its transformation into a beautiful prince highlights the transformation from the past to the present, the “beautiful prince,” and this indicates magical and radical changes in identity.

We find that this story contains magical elements to transcend time, which makes the reader contemplate time and how it can change, in addition to its reliance on the style of dialogue between the characters, which is used to indicate and distinguish between past and present time, Through it, their thinking about past events and how they plan for the future are highlighted, which leads to creating interaction between the past and the present, while memories refer to dialogue, which is based on the characters’ previous experiences, and which appears through the influence of the past on the present.

This is evident in:

The use of the past: “There was a prince...”

And using the present: “The princess now lives in the palace...”

Finally, after presenting the plot, the fairy tale concludes with a set of values and lessons indicating the end, which in turn indicates a magical and mythical transformation.

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Value lesson

Transformation

Magical and Mythical Transformation:
From an ugly green frog to a prince
It reflects the ability of love to change

Don't judge others by their appearance
Inner beauty is the most important

3_ Example of the story "Ali Baba and the Forty Thieves":

The story of Ali Baba and the Forty Thieves goes beyond reality into an exciting and magical fantasy world that combines myth and a group of realistic or imaginary elements. The story begins with:

"There was a poor man named Ali Baba. One day, while he was working in the forest, he heard voices coming from afar. He approached and discovered that it was a gang of thieves. When he arrived, he saw that they were heading towards a large cave. The leader of the gang said, "Open, Sesame." The cave opened and they entered.

After they left, Ali Baba entered the cave and discovered enormous treasures. He took some gold and returned to his home, but his brother Qasim discovered the secret and tried to enter the cave alone, but he did not know the secret word, and he was arrested by thieves.

Ali Baba, after hearing this, decided to save his brother with the help of a smart maid named Morgana. They devised a plan to kill the thieves and free Qasim, and in the end they were able to eliminate the thieves and recover all the treasures. Ali Baba and Morgana lived happily and richly. **(Richard and Francis, 1980,p 122)**

The story begins by presenting a description of Ali Baba as a poor person who works as a woodcutter, and then the events move to him discovering the secret cave by chance. Thus, Ali Baba's life transforms from being just a poor man to his story moving towards adventure, from the moment he hears the word "Open, Sesame."

Events escalate after the poor Ali Baba discovered the treasure, while tensions began after he told his brother Qasim the secret, who was characterized by greed, which led him to want to enter the cave alone, but he forgot the password, and this led to his arrest, and this part explains the values that are based on On adventure, greed and wisdom, during which

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tension escalates, as we see the lesson here in the fact that greed corrupts character and leads to failure and danger.

The story reaches its climax and the element of excitement and danger appears when the thieves know Ali Baba and know their secret, and plan to kill him. At this stage, features of planning and cunning appear in the character of Morgana, who plays the role of the smart maid who saves Ali Baba from the thieves. The story ends with Ali Baba and Morgana defeating the thieves using... Intelligence, resourcefulness, and obtaining treasures.

The narrative structure here is distinguished by its adherence to the classic structure of the folk tale, by presenting it to the poor hero, and his confrontation with many obstacles that represent the greatest danger, ending with survival and obtaining a solution that leads to a happy ending after the escalation of events that work to stimulate the reader's mind to continuously anticipate what will happen.

The characters were described in a simple way that tends to be realistic, as Ali Baba represents the poor folk hero, who is laughed at by fate and becomes rich thanks to his discovery.

While Morgana represents a hidden element, which is characterized by the cunning that saves the situation, and her transformation from a mere maid to the secondary heroic person who saves Ali Baba from the thieves.

While the character of the thieves represents evil and greedy forces, they are the main obstacle that the hero, Ali Baba, faces.

The main conflict in the story is clarified between good and evil, and the internal conflict between greed and rationality, which appears clearly in Qasim's character, which leads to his death and tragic end.

While each of the caves symbolizes the sum of opportunities that open horizons for imaginative dreams that cannot be reached except with patience and wisdom, while the treasure expresses ambitions and material desires and at the same time indicates greed that leads to the path of destruction.

We find that the magical element in this story is represented by the password "Open, Sesame," which includes a magic door to the cave, and it opens with the password represented by "Open, Sesame," which made it a word that has a magical effect of a mythical nature, relying on simple words that open the gate. To a large treasure, which is one of the hidden treasures inside a secret cave containing gold and jewelry that thieves stole and hid, Thus, the element of treasures in fantasy literature becomes a great reward

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awaiting the heroes after overcoming difficulties, which also illustrates a set of educational values represented in avoiding greed, that goodness triumphs in the end, that patience is the key to relief and that wisdom is the path to success. Thus, this story gives a literary lesson that reflects... The nature of the conflict between good and evil, and the importance of intelligence in facing dangers.

4. Conclusion

We conclude that fairy tales are not just strange stories, but rather one of the literary methods that work to impart deep symbolic and moral meanings that derive their implicit heritage from myths and folklore, in an attractive and magical symbolic style at the same time, which makes it part of the collective memory of societies and makes it a source of expression on Inherited wisdom that has and continues to influence humans throughout the ages.

Although fairy tales have a great influence on the reader and listener from a psychological and cultural perspective, at the same time they express a simple literary style that carries imagination and rich symbolism, which allows for interaction, stimulating imagination, stimulating critical thinking, and working to build a comprehensive outlook that helps in understanding values and their transmission in a proper way. It explains the hidden reality and allows it to be explored in a way that is necessary to learn the real lessons.

We find that the magic of fairy tales is a bridge between the values of the past and the present, as it works to revive values and strengthen their principles within societies, despite their apparent simplicity, so that they work to express real lessons in a mythical form that can be applied in daily life, They carry a magical ability that has the power to shape awareness and establish principles that help in understanding reality and confronting problems intelligently. We find that fairy tales still have a profound impact on the mentality of the individual and the group, becoming expressive symbols of the cultural heritage extending from the past and finding its way to the present.

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