



Educational Values in the Tales of Sindbad the Sailor and Their Role in Child Education-from oral to digital-

Houda Ait Chekdhidh

El Tarf Chadli Bendjedid University (Algeria)

h.aitchekdhidh@univ-eltarf.dz

Abstract

This study, "Educational Values in the Tales of Sindbad the Sailor and Their Role in Child Education," examines the pedagogic aspects of Sindbad's tales as a means to moral and intellectual upbringing of children. It delves into the convergence of traditional storytelling and present-day educational life, the push toward the transition from oral tradition to digital storytelling. Through the examination of Sindbad's journey, the study concludes imperative educational values as perseverance, chivalry, patience, and faith, to be universally applicable ethical essence. The findings underscore the tales' potential to balance cultural authenticity with contemporary pedagogical discourse.

Article info

Received

October 28; 2025

Accepted

June 30, 2026

Keyword:

- ✓ *Folk tale*
- ✓ *Children's literature*
- ✓ *The tales of Sindbad*

1. Introduction

One Thousand and One Nights has a complex storytelling; each of the stories finds its way to the reader, making them subject to research, analysis, interpretation, and discussion by researchers and scholars. These are the stories that are transmitted orally between different generations, and that depict both true and mythical events and information.

Sindbad the Sailor is one of the **One Thousand- and One-Nights** stories; it has become famous around the globe. It is about the adventures of a Baghdad sailor named **Sindbad** that made seven remarkable and distinctive sea journeys. Although they are fictional, they represent a lot of reality and impart prominent values to human beings in general and children in particular, especially, when they are used as learning storytelling resources in school curriculum or interactive online stories under the technological advancements.

These tales relate human life with its problems and endeavors, and how it is prone to repeat the same errors. This repetition, in which human beings want to find themselves and the world they live in, develop their feelings and restrain their insatiable desires. In all their chapters, these stories demonstrate that faith, patience, and strength, as well as other virtues, are the pillars of the existence, and, that is why, the topic is very crucial.

Therefore, our research is entitled: **“Educational Values in the Tales of Sindbad the Sailor and their contribution towards child rearing - From oral to Digital”**.

In this research we will address the greatest educational values that we have learnt through the tales of Sindbad the Sailor; particularly because they are frequently part of the school curriculum for their educational impact. We also explored how these stories still fulfill their role with the changes within technological development, through the use of interactive digital books. And how these stories, use numerous elements of culture through different texts styles and literary genres like prose and poetry, including wisdom, proverbs and poetry, employing different techniques, with most prominent being; Quranic intertextuality.

What do tales about Sindbad the Sailor teach with respect to values in education? What part do they have to play in the child's rearing under the advent of technology and the emergence of digital media that replaces through oral media by an interactive digital media?

To respond to this research problematic, we have employed descriptive methodology of deriving educational values out of seven tales, which is achieved by the analysis of the selected models and examples, and correlating them with the corresponding educational values. The main source of these narratives is (digital book), This stresses the revitalization of the modes of telling Sindbad tales in the digital world because they have been transferred out of meetings and paper books into digital books through phones and computer screens. It is merely a journey of conservation and regeneration.

The current work is based on the following research's plan:

Chapter One: Folk Tales and Children Literature

First Requirement: Folk Tales and Their Educational Role

First: The Linguistic Concept

Second: The Terminological Concept

Second Requirement: Children Literature

Chapter Two: The Sindbad Stories and Upbringing of Children- Oral to Digital-

First Requirement: The Stories of Sindbad and Their Role in the Upbringing of Children

Second Requirement: Oral to Digital Folk Tales

2. Folk Tales and Children Literature

Folk tales refer to literature in general and folk literature specifically. They are a form of art that speaks to hearts and minds of all groups of people in the society through ideas and languages. They also belong to the fiction of children as they teach and also help in their upbringing with the family. Hence, they actively contribute to the transfer of education values and the enhancement of children moral character. This part addresses folk tales, their concept and contribution in educating children, their basic significance in the children literature which we will also deal with.

2.1. Folk Tales and Their Role as Educators

First: Linguistic Concept:

The linguistic definition of folk tales is that of imitation and story-telling, as when you say, I told so-and-so and imitated him, I did as he did, or I said as he said, whether I did it better ([...]) and so-and-so tell the sun

well and imitate it (Ibn Manzur, 1994, p. 194). This means all that pertains to being similar and achieving this similarity of action, speech, character etc.

And as to the word narrated, in Arabic (HAKA) two letters linked by a vowels (first letter of Arabic alphabet) that have the same root: which is that there exist two things meet, each of which is practiced by other (Ibn Fares, 1979, p. 19), this is the notion of similarity and imitation, such is what the story brings to his hearer as he imitates the values involved in its events, language, and styles.

In current and contemporary dictionaries, **HAKA** (to narrate) refers to a story, an information or news to narrate it as it is, to retell it, to narrate it, to describe it, to say it and pronounce it. My grandmother told us many tales (Joseph, 2011, p. 54), that is, she presented them to us in a logical narrative way. These tales have been transmitted between generations.

Second: The Terminological Concept:

(Nabila Ibrahim) in her book offers several definitions, which are based on foreign terminological dictionaries, in a terminological perspective. It denotes in German dictionaries anything old that has been delivered orally across generations, and is able to release the popular imagination regarding all that is significant, whether of events, characters, or other significant historical landmarks (Ibrahim, p. 91). Folk tales can be interested in actual facts, or it can release the imagination.

English dictionaries give the definition of a story as “being directed to the general mass

of people and the masses, and being truthful in the sense that it represents reality, has been passed down and evolved over the ages, and rests on oral tradition. It is history-centered, and its events, characters, and heroes are its creators”, (Ibrahim, p. 92). So, the popular imagination tends to add to these stories, to portray significant realities and events, and the individuals like to tell and to hear them; they are told and retold between generations, by oral tradition.

The folk tale as (Saidi Muhammad) defines “it is the act of re-creating events, combining them with all that is imaginary, supernatural, and miraculous. It is dominated by aesthetics and creativity and this makes it have a very influential cultural, psychological and social effect”, (Al-Tidjani , 2014, p. 126). They have an element of fantasy, wonder and symbolism and this makes it to become one of the psychologically controlling forces in the society.

As to the narrative of (Abdelhamid Bourayou) is “one in which the action takes the chief interest, without losing sight of the person by whom this action is done, in heroic stories in particular. It seeks to gain the knowledge of humans, even through the use of imagination”, (Bourayou, 2007, p. 186). It fulfills the psychological and social needs of people and aims to find an expression of their concerns.

To do this, it employs “several aspects, which include magic, supernatural beings and even animals thus accommodating time and space and having liberation of time and place to its purpose, but is still tied on the reality. However, the weird

experiences and the miraculous events that it offers cannot be ruled out. Though weird, they are narrated with the purpose of learning a lesson”, (Bourayou, 2007, p. 186). They serve as a means of contemplation, solace, and escape of some of the most boring things about reality, and they tend to offer psychological, emotional and educational sustenance to society members.

2.2. The Children Literature

Children literature has numerous definitions and this has attracted interest in both European and Arabic literature and has therefore, become a well-known and popular literature as it has contributed to the development of the personality of children.

According to Mohammed Halawa, children literature can be described as “literature written to children who are still minors and prone to influence and develop a high valued personality, at least in their early ages” (Halawa, 2002- 2003, p. 9). The role of children literature in the process of socialization is not second, since it is one of the foundations of forming the personality of a child in general, and even the formation of their culture.

Children literature is associated with a dual terminological framework, considering that the term literature “has experienced astonishing development throughout time. This has evolved with life and its changes, and it is the totality of the prose and poetry that has the marks of time and place in which it was written. It is also associated with the children nature who require special attention and constant attention of

other people” (Halawa, 2002- 2003, p. 59). Children literature plays a role in the socialization process as the literature is among the sources of developing personality of a child generally and molding his/her culture.

The attention of all the responsible parties in the society; the state, the community, the family, the school, and others, has always and is always on children. They have been familiar to the ancient and modern thinkers as the child who is called the little man, who is always the object of care, education, discipline and upbringing, aesthetically, politically, academically, and socially and all this with stories, poems, tales and other works of children literature. (Halawa, 2002- 2003, p. 59)

The concept of children literature in Islam point of view is not different than the general (Islamic) literature since the former is specific to children, having a limited level of mind, having limited psyche and capacity, they are marked by infinite imagination, their justification to unreasonable (at times) means and love all things strange, unknown and wonderful (Al-Kilani, 1991, p. 13). By so doing, children literature assists in shaping their personalities in a manner that assists them to serve a moral and educative purpose on an Islamic context.

3. The Stories of Sindbad and Child Education - Oral to Digital

Sindbad is the name of one of the most popular folk tales, which belong to the One Thousand and One Nights. They possess numerous pedagogical values which aid in the education of children and development

of their personality, are a rich literary heritage, narrating us about the adventures of Sindbad the Sailor in the world of seas, mountains and islands.... This heroic figure and his heroic action have never been ignored by children and their interest in and further curiosity to know the peculiar and fantastic creatures and objects that fill these stories have always been evoked. The happy ending and the success of Sindbad over all odds symbolize the hope that children never give up in these stories thus making them source of more values to the children. This paper will address the stories of Sindbad and the educational functions they play, the extent to which these functions are used by children, and the effect that such functions have been augmented by the shift to the realm of digital interactivity.

3.1. The Stories of Sindbad and Their Contribution to Child Rearing

The Sindbad stories have been used extensively as an educational tool particularly when they are included in the school program as is the case with some.

Algerian 2013-2014 primary school textbooks in the fourth grade, in which the tales of Sindbad appear.

controlled the folk tales’ section of the school program, besides being one of the high-profile child-targeted material on television,

In audiovisual videos, and in smart media, including phones and computers, which are connected to the Internet, also called digital media.

The fantasy of Sindbad falls under the genre of folk tales, the creation of the collective mind, collective thought, and collective storytelling, since the tales convey the spirit of the group, not the spirit of the individual. We are trying to point out in this study the educational aspect of these tales (seven tales) based on (seven voyages) and how they influence the personality of the child and to what extent they are educative and Arab-Islamic moral values, which surround the world of childhood.

But what are these stories, what is their didactic purpose?

The stories of Sindbad were originally found in **One Thousand and One Nights** and they belong to the number of folk tales which target children.

The beating heart of society. They thus fall under the genre of folk literature, anonymous authors and are a kind of guide that follows the path of cultures, beliefs and people mindsets across the time.

Sindbad the sailor or an Arab seaman of Baghdad, or rather, as he is introduced in these voyages, according to (Dar al-Salam), is an adventurer who dares no danger and sets to work at sea voyages in a world of surprises and wonders, to the marveling of children and their interest. Children desire to do what they listen to and they are keen on listening further hoping that one day they will be the one who will replace Sindbad.

It was through our study and reading of these seven voyages or seven tales that we could derive their educational purpose, namely, the ethical values and behaviors

within these tales as retold by Sindbad, and the problematic world that these tales are describing, namely a formal world about the shape of the story, and a moral and interpretive world about the world beyond the story. The inner voice of these stories is what captures us in this investigation, the voice of education and awareness-raising addressed to the world of children and represented by the following values:

1. **Courage:** This is done by imparting the ability to face challenges and make choices in the children. These tales make children have an independent personality that does not fear or hesitate to make decisions but rather an independent personality that likes experiences and taking risks. This can be checked by a number of instances. The courage image can be traced back to the first voyage till the seventh voyage. And even through the evils Sindbad undergoes in every voyage, he comes back and makes another decision. An example that portrays courage is his quote: **“My soul would love to ride the sea / the hero needs encouragement, and actions that make a person immortal, not money”** (Belkacem, pp. 91-93). Travel and the sea are therefore directly influenced on the psyche of the child as he loves traveling and is infatuated with the world of the sea.
2. **Happiness is a fruit of courage:** one can acquire it only by giving it; and since the world is a place of tribulation, its consequences of tiredness and suffering are unavoidable, and its horrors are inevitable.

The dangers encountered to obtain gains, Happiness is seen at the end of each travel and every tale when Sindbad manages to survive with his cunning, wit, bravery and he is rewarded with the fact he gets back to his family, friends and loved ones. This appears in the following statement: **“I came to my neighborhood and my family and friends came to me, and I gave gifts to all my family, and I gave charity and gifts (...) and I was in the delight of living, amusement, and joy”**. (Belkacem, pp. 91-92)

3. **Belief in predestination**: it is one of the significant educational values in the stories of Sindbad and it is evident and prominent in all his voyages. One of such statements is provided by Sindbad, he stated, **“whenever I had ended one calamity, I slipped into another one which was more and worse than the previous calamity [...] I beheld a very massive snake lying asleep on his back in the breast of the cave, and my flesh trembled, and I lifted my head, and yielded me to chance and fortune”**. (Belkacem, p. 46)
4. **Hope and optimism**: Children are fond of this theme as it is associated with the future, imagination, and anything that makes them happy. Hope is associated with the savior in the tales of Sindbad, like in most folk tales and literature. The personality of the hero (Hamza) in the biography of Hamza al-Bahlawan is connected to that personality of Al-Khidr (peace be upon him), who rescued him in all occasions and provided him with new hope, as he was sent by God. In Sindbad stories, there are numerous saviors and when children read this story, they can think

of the two most significant people in their lives that are their mother and father.

Such a character is presented in one of the instances of **(Sindbad)** being saved on an island far away by the **(Al-Sais)** who stated: **“I will carry you to the king of the festivity and discharge you in our country. Know you had not seen a man here had you not come to us, but only us, and had had thou died without any knowing of thee. But I have caused you to live and to come back to your country”**. (Belkacem, p. 37)

5. **Kindness**: charitable deed is repaid with kindness, and the value of the appreciation of people is a treasure. Honesty is a way of salvation, with the help of which God opens the gates of numerous blessings to us. And then when he broke **(Al-Reis)** (Sindbad) and brought him to his king **(Al-Mahrjan)** he saluted him and received him favorably. Sindbad said: **“thereupon he made me welcome and respected me and drew me unto him, and made me his fellow with words and goodwill (...). He is kind to me, and of all ways to my advantage”** (Belkacem, p. 37). Sindbad did not treat this treatment rudely, but graciously and thankfully. When the goods that he lost were returned to him, he opened them, and extracted the valuable and costly treasures, and gave them to the king as a present.
6. **Extend greeting**: This is an ordinary behavior that is found in the stories of Sindbad. We remember how a man answered Sindbad, when he awoke and escaped death, he said to him in Arabic:

“One of them came to me and said, Peace be upon you, brother. Who are you?”. (Belkacem, p. 89)

7. **Praise and glorification**: This is manifested in his saying: I was alone in that mountain and I blamed myself of what I had done and said: There is no power and no strength except with God, the Almighty (...) Praise be to Allah and glory be to Allah. (Belkacem, p. 99)
8. **Social values**: It consists of the appeal to uphold good customs and traditions as well as to oppose outdated customs. One of the evil ways which Sindbad avoided in his voyage was the practice of one of the peoples whom he encountered on his journey, “**which was that when a woman died, they would bury her husband with her, and when a man died, they would bury his wife with him, so that both might not have the enjoyment of life after their companion**” (Belkacem, p. 68). Sindbad did not accept this evil practice and thought that no one was capable of carrying it.
9. **Prudence and self-discipline** (Belkacem, pp. 47-48-52); The invitation to reason, cunning, and ingenuity in order to find solutions to the issues and earn money remains. Sindbad applied his mind, imaginations and wits in various occasions, which we could see through the following statement: “**I was amazed... and thought... they are playing at an art... and none can come at the diamond without this art**”. Sindbad used to be admired because of his wisdom and cunning in escaping predicaments in such a manner that we find: “**By God,**

a new life has been written unto thee, that no man hath ever come hither before thee and lived, but God bring thee joy through his safety”. It is what we observe in this speech, that it is presupposed by a deep belief in fate and destiny, and in the absolute power of God to conduct the affairs of His servants.

Concerning struggle with self, this is manifested when we speak of ourselves in a negative way. We give in to it sometimes and sometimes we deny this voice. Sindbad reveals in the third journey that without resisting the self, which dictates us to act evil, we shall die. One day, when he escaped death, he talked to it of going again, and it answered. The wickedness of the words it uttered caused the waves to carry him up to “**the Mountain of Monkeys, where no man had ever been before, or would ever leave henceforth, and his heart sank in them all together**”.

10. **Good company and reliance on Allah**: This action assists us to obey God and follow his commands and prohibitions. Children are naturally affected by the people around them, so we should lead them to good companions, because companions affect one another, and because these companions are on the way of righteousness and goodness, they impress in us faith in God. The saying of Sindbad is an illustration of such a relation: “**then I took to the ship with the merchants, and sailed with the wind that was in our favor, and we trusted in God Almighty**” (Belkacem, p. 91). An individual would adhere to

the religion of his friend who has a great influence over him.

11. **Justice:** This is one of the most eloquent and beautiful pictures of Sindbad in the tales of Sindbad. One such picture is that of the justice of the Caliph (Harun al-Rashid) who was in charge of Baghdad (Dar al-Salam). His story, when Sindbad related it to the Caliph, said: **"I was greatly amazed at this and bade the historians write down my story that all who should read it might be learned of it. Then he treated me very generously"** (Belkacem, p. 92). By these words Sindbad seeks to mean by the justice of Harun al-Rashid in the society he governed, and that societies are founded on justice, by which rights are maintained and duties fulfilled, which is an attribute of the prophets and one that we must learn since our boyhood.
12. **The truth of death** (Belkacem, p. 101): The firm conviction of its happening, and that all souls shall partake of death, is the truth which the Sindbad ends all his stories with, a truth which is beyond question, beyond doubt, which leads to a reunion with God in the abode of eternity. It is, and as Sindbad says: The close of travels and the cutting off of yearnings. Strength, knowledge, cunning, intelligence, Resourcefulness, wealth, and prestige are all dispersed like dust, and blown away before him, the destroyer of pleasures, the divider of groups, the destroyer of palaces, the up-builder of graves, and the cup of death. Glorified, though, be to the Living When He dies not.

3.2. Folk Tale from Oral to Digital

The folk tale is also associated with the oral component since it is regarded as the main tool of communication among humans in general, and the process of communication with the linguistic communities around them is to be achieved. The folk tales are associated with the language that human beings have been familiar with since their birth. Therefore, folk tales can be associated with the verbal aspect since their appearance was associated with the oral tradition, which was the predecessor of the written tradition, creating the folk heritage of every society. They are similar and resemble even though their themes are different and diversified by time and place. This can be attributed to the fact that they have similar environmental conditions and human conditions, in which humans (storytellers) aim at explaining them and finding solutions to them. In this sense Joseph Bedier has written about the folk tale, in which he states it to be a rebuilt story, that he by rebuilt here refers to rewritten. This narrative act may be reiterated hundreds of times in various location and time, and conditions and situations of the story production among human beings contribute to generate much overlap among the major episodes of one story (Bourayou, 2007, p. 13). These folk stories did not stay with family meetings and verbal encounters and these are now in our era in the digital age.

What then are the processes of reproduction of these digital stories?

Once they enter the digital world, these stories may be referred to as interactive digital tales, and the most significant form

of these tales is the digital book, where much emphasis is put on the visual aspect to entice the children to read the book and learn about the stories that it contains, consequently acquiring educational values and behaviors as a result of these stories, since the digital space is an extensive field that encompasses cultural, social, and religious backgrounds... all of which are educationally related... all these gravitate around the visual aspect.



Such interaction of oral storytelling with digital images has transformed the tales of Sindbad, with the educative values and behavioral patterns meant to be applied to children, to be a singular product with a singular structure. It is an interactive and multi-performance model of this digital product that integrates visuals, oral storytelling.

Digital books such as the book (**Sindbad the Sailor**) (Sindbad the Sailor (Global Tales), 2025), published by the **al-Marikh Company in Syria**, and (**Sindbad the Sailor**) (Al-Kilani K. , 2012) by (**Kamel al-Kilani**) are given as the attempts to advance the stories of Sindbad the Sailor to children with the help of digital media, to support the educational values and behaviors expressed in these stories. These are the ones that depend more on visual images due to their effect to the children.

Viewers of this online model will be able to see a mixture of verbal communication and sympathetic visual images which act as guides to reading and thinking. Indeed, the pictures can be regarded as a parallel text to the initial text, dependent on appealing colors that constitute the world of children. The picture, therefore, plays off with color and language to create a beautiful and effective icon.

In such a manner, folk tales have been blessed with digital and technological advancements in which the output of storytelling of the human mind collided with artificial intelligence that has resulted in a tremendous transformation in the transmission of the text and the movement of a text between one digital space to another, through multiple digital mediums. These stories have more influence and their behavioral and educational role becomes more significant in a broader level. In order to focus on the aesthetic and educational aspect of the interactive digital storytelling, the following are the sample images of the previous two books:







Colors signify the outlook of life and we tend to refer to a life that lacks emotions as one without color. Colors reflect the depth of the soul and the actions that are produced by it. Color improves social relations, intellectual and linguistic production, health, and stimulates action and vitality. These colors guide us to understand the different messages and meanings of stories and tales. It is a communication language, expressing situations in their emergence and in leading our feelings and relations to these situations. (Dorothy Sun , 2007, pp. 11-13)

The tales of Sindbad the Sailor contain many linguistic elements that have contributed towards stimulating the educational role of the child, some of these elements are:

- ❖ Intertextuality to the Holy Quran has enhanced persuasiveness, beauty and clarity of the texts of the stories. For

example, he said: **"And I cut a cane of those trees to lean on"**. (Belkacem, p. 35)

- ❖ The surprise that brings excitement and wonders in the child captures the attention of the child and makes them imagine all that is happening to them. His saying is an example of this, when he said: **"And a man came out of the earth, and cried unto me and pursued me"**. (Belkacem, p. 36)
- ❖ The addition of animal characters that children love like; horses, fish, which make them desire to continue reading the story, which is the primary use of the story. One such point is that he said: **"I continued to look at him, and he was a great horse"**. (Belkacem, p. 36)
- ❖ Some of the colloquial expressions, which are either classical Arabic or almost similar, bring simplicity, fluency, and flexibility in the style and it becomes easy to children to make out the meaning. About this, he writes: **"He died, he had supper, the master of the vessel, their necessities, and their statutes, and I kicked in the water with my legs, and the waves sported about me, and up I rose, crutch, general, shame on you"**. (Belkacem, pp. 33-35-36-39)
- ❖ The fantasy touch is given in his quote: **"And I beheld in the sea a fish, two hundred cubits long... and a fish whose face looks like the face of an owl"** (Belkacem, p. 38), which gave the story the added bonus of fun and fantasy, which contributed to the effect

of child regarding the meanings of the stories.

- ❖ The fact that the savior is introduced in all the stories and all journeys is also a narrative device that makes an immense impact on the psyche of the child, who equates this character with the most valuable persons in his life (his mother and father). This appears in a few places as when (the Savior) told (Sindbad): **“You see I would not have been here were you with us, nor would you see one other man but us, and by your thirst would you have died, and none would have heard of you, and I am the cause of that you should live and that you should return here to thy country”.** (Belkacem, p. 37)

All these linguistic components help in communicating the meaning of the tales about Sindbad to the children to establish in them a specific concept, particularly when it is pedagogical.

This implies that they will work towards crystallizing it and attaining it in their everyday life hence investing the folk storytelling heritage in their lives.

4. Conclusion:

The above lead us to the following conclusion:

- Sindbad stories represent elements of culture, social and educational life.
- Courage is one of the key values in the Sindbad stories that are specifically directed at children, since they present the theme of adventure and the wish to experience life.

- These stories demonstrate how much exhausted humans are, both real and imaginary, and how faith in God is the key to overcoming all the challenges.
- Nature, children are fond of, is a distinctive part of the work which includes its seas, islands and mountains, it presents a huge canvas on which the imagination and the stories may be woven.
- The values in the stories of Sindbad include courage, patience, willpower, love of good, trust in God, honesty, cleverness... and other edifying values, this is why the narration suggests the necessity to exaggerate the meanings of the events as the tales are the highest moral values.
- The repetition in the stories is positive as it reinforces the meanings to the child since by the end of one story, there is another.
- The stories are connected to the one that preceded them and the ones that followed and the seven stories constitute the frame story. These stories are a container of various cultures and different educational values.
- The digital Sindbad stories (in digital books) are an evolutionary and cultural discipline, since it conveys heritage and educational values that are especially useful among the youth.
- These electronic stories maintain oral tradition in addition to the paper books, rebuilding the stories in an interactive digital manner.
- The easy access of these tales in digital versions is a transformation and continuation, which saves time and space considering the light of

technological advances, thus saving them from the extinction and distortion.

- The transformation of folk stories, in general, and Sindbad stories, in particular, to digital one is an exceptional case of authenticity and modernity.

On the results given, we have intended to make a series of recommendations, to ensure that such stories are not limited to scientific studies:

- The extension of the Sindbad tales as learning subject to cover all stages of education: primary, middle, secondary, and university as they were used to educate the youth and modeling their personalities to become strong and cooperative individuals with the trust in God and able to confront the challenges of life.
- Add the tales of Sindbad the Sailor in interactive channels and platforms targeted on children as they form meaningful contents that can transform the poor contents that can make children stray.
- Programming the stories of Sindbad the Sailor in the mass media and particularly in the television to pass the educational values that they have on the social population in the largest possible number.

All of these recommendations have a potential to shape a credible Arab-Islamic childhood personality as a bright generation that develops a complex society with its principles, high ambitions, and confirmed life through its activities and performance.

5. Bibliography List:

- Al-Tidjani, S. A. (2014). Folk Tales within the Region of Ouargla. *Al-Athar Journal, Kasdi Merbah University, Ouargla*(19), 126.
- Ibn Manzur, J.-D. i. (1994). *Lisan al-Arab* (3 ed., Vol. 14). Beirut, Lebanon: Dar Sadir.
- Al-Kilani, K. (2012). *Sindbad the Sailor*. Cairo, Egypt: Handawi Foundation of Education and Culture.
- Al-Kilani, N. (1991). *Children Literature in the Light of Islam* (2 ed.). Algeria: Al-Isra Foundation of Publishing and Distribution.
- Belkacem, K. (n.d.). *The Tales of Sindbad*, Ministry of Culture and Sports. Qatar.
- Bourayou, A. (2007). *Algerian Popular Literature*. Algiers: Dar Al-Qasbah Publishing House.
- Dorothy Sun , H. (2007). *Secrets of Color Therapy (Colors Are the key to Your Personality and Health)*. (F. Sobh, Trans.) Beirut, Lebanon: Dar Al-Farasha for Printing & Publishing and Distribution.
- Halawa, M. a.-S. (2002- 2003). *Introduction to Children Literature*. Alexandria : Horus International foundation.
- Ibn Fares, A.-H. A. (1979). *Muajjam Makkayis al-Lugha* (Vol. 2). (A. a.-S. Harun, Trans.) Beirut: Dar al-Fikr for Publishing.
- Ibrahim, N. (n.d.). *Forms of Expression in Popular Literature*. Cairo: Dar Nahda Misr for Printing & Publishing.
- Joseph, I. (2011). *Mu'jam al-Majani al-Musawwar* (7 ed.). Dar al-Majani.
- Sindbad the Sailor (Global Tales)*. (2025). Syria: al-Marikh for Publishing. Retrieved 7 10, 2025, from www.almarikh.com

