

Employing the heritage and the folk tale in the Algerian theater

Abdul Rahman Kaki was born as a model

Dr. Saleh Bouchaour Mohamed Amine

**Senior Lecturer In the Department of Arts, Faculty of Letters and Languages,
University of Abou Bekr Belkaid, Tlemcen, Algeria**

salahmkt13@yahoo.fr

Dr. Soualmi El Habib

**Lecturer Professor, Department of Arts - Faculty of Letters and Languages - University
of Abi Bakr Belkaid - Tlemcen – Algeria.**

habib2110@live.fr

Abstract:

This research paper is concerned with the employment of heritage and the folk tale in the Algerian theater, which was inspired by its dramatic themes and ideas from a source that is the mainstay of any art. Heritage is the source of theatrical creativity. The theater arose depending on the heritage, whether popular, historical or mythological, which made it a primary source to which the writers were connected to the theater and derived from it the themes of their plays, as the issue of heritage is a fundamental issue in our contemporary Algerian and Arab existence, because it is still in our thought and the nature of our view of life and a source of creativity And civilized activity in human life

Algerian researchers and theater men in Algeria believe that the return to the search for the heritage content of theater and the inspiration of heritage and popular expressions in it began with the beginnings of Algerian theater, but that content was placed in a Western template, which led to a complete separation between form and content. Folklore is rich in its various elements, and is varied in its rich contents in the heritage material and topics. It is, in turn, classified into four elements: folk beliefs, folk customs, folk arts and folk literature

Keywords:

heritage, story, content, form, myth.