

Employing the heritage and the folk tale in the Algerian theater

Abdul Rahman Kaki was born as a model

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Introduction

The theater is one of the oldest arts that man did since he was in his first era, as he simulated the phenomena and things that would have seemed to him in his artistic imagination, and for this purpose theatrical art formed the most important tributary of art in the Greek era .It included in its folds several other arts, such as dance, music and other arts.

be seen Researchers Algerians and men Theater in Algeria that Return to me search About the content Heritage For the theater And take inspiration Heritage And forms Expression Pdf In it may Started With beginnings The stage Algerian, except that that Secured put at Mold western Than Led To occurrence Separation Complete between the shape And secured. that Heritage Pdf rich With its elements Different, varied at Its implications Richie With the heritage material And their themes, and it is classified in turn into four elements: Beliefs Popularity, habits Popular arts and literature Pdf.

It is thus the pillar Core and substrate which Distinguish features Nation About Other, back to him Does not mean weak or Ignorance, but ignorance He is forgetting about the past And legacy Grandparents, so that it does not Could Live the present Or incorporation For the future. Heritage spirit Nation And its constituents And its history, and the nation Which Give up About Her legacy abandons For her soul, and destroyed Constituents And live without History .So, how did the folklore use the dramatic writing in Algeria ?What is the inspiration for the folk tale in particular in the theater?

realized Men The stage The Algerian that Recruit Heritage Achieves for them Communicate With So they returned to me Their heritage Due For his stature at Wijdan masses Popular, and what his From Effect Strong and straightforward On their lives Daily ‘From During Shapes The play Heritage As a theater the ring Praise The narrator, especially the folk tale.

1 - Folklore in The stage Algerian:

Considered Appearance of Concept "The stage Heritage "and its circulation I have Interested in a movement The stage Except Evidence On the importance, it was lost Determined Ago Genesis The stage Algerian mentoring Toward Proof Self And expression About Identity Patriotism Via Create Stage pass About Algeria and the Algerians And handles Their problems Daily .It also has a relationship between The stage And heritage Impact relationship He was affected, until we get to me Stage My heritage genuine ‘He takes the stage From

Heritage New contents and forms, and it works On Save it, as that Heritage Leave to theater Room for freedom And creativity.

"be seen Erase Debt Bcharizzi that The stage It was Wants that is being Algeria Purely What Except in Its technical side Where Follow the pattern Western, which did not Not at Possible avoid it Because he did not Not There is another ' [١]' and the theater The Algerian pass Always about life The algerian 'Because he was born from the womb of crises and developed through his handling of society's circumstances and thorny issues, trying to find facts and reveal shortcomings.

1-1- The folklore of Abd al-Rahman Walad Khaki:

Prepare the artist Theatrical The Algerian Slave Capable Boy Slave merciful Khaki nobody Highlights Men The theater Whose Consecrated their lives To serve him Has Specialize About Jealous Of playwrights The Algerians With his research Persevering About Experiment a play Authentic And reference popularity For theatrical art With His retention His obligations For the community And his issues, and she was Experiment Rooting Has Installed on shapes Expression Pdf And try Enrich it 'And from Reasons Orientation khaki to me folklore he is Try it rooting This the art And preservation On That Shapes The play Traditional From the transient .

Perhaps what We find at Kaki employment Of the heritage Pdf, it is make from him Matter Dramatic, and he gave Through this an opportunity for the reader or Spectator To meditate And thinking Reality, and from Then Take Attitude positive About it, as he wanted Also Submit His visions Future Purpose, where Refuge to me Connectivity between Indeed And the dream, between Date Written, visualized, and step by step Positive When He sent Heritage From New, and we made We stand Before ourselves First, in front of our reality Old and modern, to come to me consequences Positive .

2- The dramatic tale :

The story is considered the cornerstone on which the theatrical work is built, because the play in its simple concept is that story that tells about people in terms of the events that happen to them, their attitude towards them, their interpretation of it and their destinies in it [٢] Without a narration, the text loses its core and coherence, and the expression becomes abstract, devoid of meaning and connotation.

The story defines events and makes them flow into the idea, develop it and strengthen it in a coherent time and place, because it is the natural and direct extension of the beginnings of human thought [٣] This is in order to influence and persuade the recipient, just as the story delineates the roles of the characters and defines their physical and psychological features and defines their social and intellectual orientation. Thus, it is the basic position from which the action starts, and it is the motives of the characters to reach the goal that the story decided, and it is also the source of the circle topic. His events are among those characters.

The story is not just a storytelling contiguous events stacked together without a logical causal relationship, and it is not just textual reporting news that is predominantly narrative character, but rather a story of events according to their chronological order and their spatial character in a distinctive artistic and aesthetic way, in which events interact and the characters move, and the corresponding grows in a logical direction It is necessarily heading to a logical conclusion

derived from the events themselves, as the parts of the story are interconnected through a chronological sequence that we understand through dialogue, this element that distinguishes drama from the rest of the other races is the reservoir of the story and expressed in the time of the dramatic action, that is, the time varies and varies between the story and the action The story is its events that took place in the past and it must have its own style of expression, either the narration or the monologue, and only here it is possible to distinguish between the time of the story and its sequence of events and the time of the concrete action.

The dramatically woven story is one that focuses on one action, and feeds it with partial actions that will increase his focus, not contribute to the distraction of the recipient's mind and his thinking, and from it the leadership rope that connects to the idea and the story in the drama is lost, distinct from what is elsewhere, as it is not historical .Literally in tight chronological harmony, they are tuned to give each introduction an effect and everything its causation [٤] It is characterized by unity and pragmatism.

Therefore 'the verb in the story must be one, as it is not just the sum of consecutive partial events that are summed up by one person, since one cannot be alone to perform a specific function that has nothing to do with this whole, so the heroine character may perform sequential actions with different positions but are not interrelated Under the logic of causation, the causes must be related to the causes and the introduction leads to an outcome [٥] And the story in the play must be distinguished from the typical story that is told in ordinary life, and that it differs completely from the historical fable that adheres to reality and determines the facts in a precise chronological order without creativity or intellectual imagination, so that it does not go beyond the naive tale that does not The mind accepts them as tales of metaphysical forces and superstition that are beyond the ordinary without adhering to the rules of art, logic of events, realism of content and unity of the story [٦] 'because the dramatic action is divided into sequential and interconnected parts according to a dramatic logical necessity, which are the beginning, the middle and the end, and the story must follow that division and logical sequence of its parts and go side to side according to the action's time and events, so that it is convincing to the recipient when experiencing the dramatic action, and even He does not wander between the folds of the story and its events, searching for its parts, and avoids the emotional merging of events.

The story in the play is nothing but a means to the topic, and a receptacle for the idea, and excessive attention to it makes it an end of entertainment, not a means to convey a noble message, so Brecht called for breaking this unity and its sequence, which makes it lose the development of the recipient's illusion, but this mistake is that Brecht was calling for the destruction of the sequence of the story As evidenced by the fact that all of his plays have a courtly narrative story, because the play is the first thing on which it is based on narrative enjoyment, and because the story is intended for its own sake before it is a means to its goals [٧].

3- The nature of the story and its function in the epic theater:

The story in the epic theater took a different dimension than the one I was used to in dramatic theater, for it is a story that is narrated through the narrator in the presentation of the action leading to it, as it took place in the distant past not as in its occurrence but rather how it happened, and it is not a series of parts but rather an intermittent story in which the narration plays The role of defining it and separating its parts, and its expression does not take place in a dialogue style between the characters, but rather in a narrative 'descriptive and informative form, in an inconsistent structure in which there is no escalation of action and a growing conflict, without a complex based on the causation of the narrator performed, the climax in it is almost absent, and the emotional suspense is little What keeps the recipient away from the emotional experience and stirring up emotions.

The story for Brecht consists of contradictory elements and is subject to several possibilities, because it is linked to history to a large extent, and its formation depends on research and installation on the part of the character, the author and the receiver who collects the structure of the story in his mind and thought and matches it with reality [٨].

The epic theater works to achieve alienation by cutting the parts of the story. Each scene is independent in itself and the story is hardly a homogeneous one, and "each scene maintains its own significance ' [٩]".so that the author separates between the story of the play and the conscience of the recipient and so that the emotions that are led behind it are not aroused, such as wandering in the wilderness, and this is why we do not find in most of Brecht's works on a well-made play whose parts relate to each other. Simulation because the goals are contradictory, between Aristotelian cleansing and Brechtian alienation [١٠].

Gérard Genet believes that "Aristotle had no luck that" one of the advantages of narration over theatrical presentation is the ability to process more than one act that coincides with each other, but the narration should treat those actions sequentially [١١].And here Brecht agrees with his counterpart, Aristotle, as the story was the spirit of drama when he employed the narrator of the events, and his role in breaking the unity of the story and separating the scenes by re-telling what happened.

4- Employing the traditional story in the Algerian theater:

Narration in the story is the common way to deliver it to the recipient's ears 'as through it the story and its events are presented, while the character who practically contributes to the events performs the narration function [١٢].In other words, the narrator is the basis of the story, and through him we get to know the character, its manifestations and its actions, and the character cannot comment on the narrator, but it adopts a position towards the elements of the story, including the narrator, and since this study deals with the study of the impact of the epic in the story, I wanted to show where this The influence is through the play "Everyone and his judgment" by the son of Abd al-Rahman Kaki, which is originally a tale circulating in popular circles, enriched by praises at events and celebrations, and since the story in its simple concept is related to the Arab and Algerian peoples in particular, since childhood, what was used by The popular masses in Algerian society, and his attachment to the narrator (narrator) of stories, as Kaki did on the tongue of Steam.

Deal khaki With Heritage Arabi By resorting to The anecdote Popular Traded at The circles As popular at Play "all One And his rule, "which he composed khaki Year1966 ‘Which Popular story blogged in songs And poems Hair The Melthers(١٣).

Spin events the story On incident suicide A girl named "Al-Jawhar" after she was coerced On marriage From dealer rich And big at Age, add it's a Married By three women And it has them twelve Boy, and because The merchant Jabbour owns The C .Solomon "father The essence is Debtor Him for an amount Big, take advantage of This Envelope To impose his marriage by force . And it begins The play On Tongue "Steam" figure, which Offers events The play Before that Acting begins.

Steam: this One Cent Year Nor More, need Became Here, it was a leg old And close to bend ‘ is For children Has Tzina [*] ‘It was he is The merchant Great at Medina, saffron next one To answer the ship, his money a lot ignorant Ghebina, who His money a lot snitch Manages?.

Congregation: Ahaj Otherwise Get married They said Lolin.

Steam: on This Thing My daughter Tale, pilgrim By little Twenty Dangerous, dangerous The first was him argument And he falsely, and dangers The next two Her heart Trade, lost faith and money ‘And feeble start The anecdote [١٤].

And front Threats Jabbour The old man The rich Forced father the essence to me Submission for him.

The pilgrim Jabbour [...] :then Love you I have a pedal man My aunt Mufti, son My aunt Policeman, the judge is called The son of My uncle And shackle Khadi The son of My aunt, and saint Dangerous Fry morning The good He smiled at me and from it Time Rani Has From Habibi, lo It was Shove We count you On Harness You say one word And call Onqdhath [١٥]" .And front This Situation The essence rushes towards Suicide After did not He can Her lover Saadi, the son of neighbors Help her.

Al-Bukhar :We will tell you the story of the essence. If you cooperate with me, I will tell you the story while you fill it in the songs[١٦].

Following the story in the popular style is given through narration, and which the recipient knows is in the process of telling the story of a girl named al-Jawhar, gives it an aesthetic and artistic dimension, because the story is auditory that plays on the imagination side of the external dramatic space of the action time in the first place, and depends on the art of word and saying, where steam begins with narration Anecdote:

Steam : This is a year or a lot. The need is here. A young and close man was bending over, not having a son with a good man. He was a merchant, and he was the great merchant in the city. Saffron was the next he answered by the ship. His money is a lot and ignorant of the wrongdoing. [١٧].

Through this narration of the beginning of the story, it becomes clear to us that the story of the essence is related and related to a man of an old man with abundant money and one of the largest merchants of the city who wants to seize the opportunity to marry her by force, and the narration here has summarized for us all the previous events and entered directly into the core of the story, and it began from where It became aggravated and reported by Sheikh Jabbour:

Jabbour :From the Hajj, my children, I am bored, and all that I have to meet with a binder, I have all been exhausted. I would like to marry Benint and build a house for her. [١٨].

Sheikh Jabbour wanted to marry, and the first thing that came to his mind was a young girl who would marry her and build a house for her, because he was simply bored with his

previous life and performing the Hajj every year, and he followed the steam for us when Sheikh Jabour sermoned the essence of the daughter of Si Suleiman, as he assigned this task to Nkus where Says:

Steam :My lord Hajj Hamidi (Jabour) will eat on his money, if he sends you to Hajj Suleiman. See him, he knows what Walo says [...] and in this thing Solomon saw a concealment of more disappointment and worry, if the husband of his daughter is called short mouth, who is little This thing 'I don't see, is wrong. [١٩]" .

The narrator - the narrator of the story - explains Sheikh Habour's desire to sermon Al-Jawhar from her father Si Suleiman, who is powerless and powerless from Jabbour's influence, as it came to Steam that this thing no longer appears unfair in light of poverty and need, meaning that the story is in the epic theater It proceeds and develops parallel to the action, and is not implicit in the dialogue, but overt by the narrator who narrates it in a direct way to the ears of the recipient.

He wanted Kaki by employing the narrator, relying on narration as a method for embodying contradictory situations and situations [٢٠] Because Si Suleiman could not confront and enter into conflict with Sheikh Jabbour to get him out of defeat and increase him humiliation and humiliation, because he is simply subject to Jabour's authority, because the house in which he lives and the wife of his property, Si Solomon cannot say the word no.

Steam :The poor and the vulgar are afraid. Neither their mentality nor their opinion is to help them. They feel the benefit in the blockage, and at night they think about tomorrow. [٢١].

And because the play's story is based mainly on the essence and Hajj Jabbour, Kaki wanted the main act of the story to take place, by accepting the marriage of Si Suleiman, his daughter to Sheikh Jabour 'and steam summarized the events for us, saying:

Al-Bukhar :It is true, O Naqus, it is true. I have never won in this story other than love and wind, but this is the case of the one who is true to the story and love brings history. [٢٢].

Kaki wanted the story to be carried by several characters, such as the bow and the steam (the narrator), and the inscriptions remained connected and pressing on Si Suleiman to marry the essence to Sheikh Jabbour, and the steam to comment on the story and convey developments through narration, and this is what the epic theater aims to break down the parts of the story into complex and many stories And also in order to clarify and summarize the story of the story in order to keep the mind of the recipient present, not integrated or sympathetic to the events 'and this is one of the characteristics of the epic as well, the more the narration, the less the story [٢٣].

Through the story of the essence of the girl of Shatt al-Bahr, it is clear that Kaki wanted, through the inclusion of the narrator and his reliance on the narrative style, to bring this story closer to the recipient and that such facts are possible, as narration is an expressive style of various action events, and although they are actually related, they are outside of it [٢٤]. Consequently 'the general act in the play's story is Jabour's insistence on marrying the essence that incorporates other actions that complement him.

Al -Steam : **They** missed the husband of Jum'ah and Hajj Jabour, who wanted to love his wedding .We will tell you the situation in order to insist. I did not hear what you heard. Her wedding collapsed. After they brought her to the sea 'they made her dress up. The murderers made a mistake, where they were with her, Zgharat, and deliberately went to Bala'a. Zgharat returned from that time. Weeping, at some time for her wedding nests, they attended her death

nests. That night people chatted, Cain who deliberately wanted to die, and Cain who said her madness, because Jenna the praise here continues the story, but this is a story with a lesson and a reading, we imagine the invitation revolved by madness, and we see the sorrow See what i want [٢٥].

It is evident from the above, that Kaki wanted in this epic narrative method to focus on the action in the first story, the story of Jabour's marriage to the essence, and to move to another story of a mythical type in another world, because the suicide of the essence was not an ordinary suicide but rather it was hijacked by the jinn. And now she lives in their world, because the real public (the world of mankind) has wronged them and deprived her of her right to live like other girls and choose her groom, and through the steam narration of previous events and bringing the image of the story closer to the recipient, it becomes clear to us that Kaki wanted the recipient to know that he is in front of a theatrical story. And the narration moved from reality to fiction in order to break the illusion and divide the story into two separate tales. This fracture is one of the peculiarities of the epic method Albrichti on which Kaki also relied.

A song is seen The pedestals Folkloric Also Origin The story according to Khaki Through steam 'which was lead to In weddings about" essence Girl Shatt The sea "and that she was -at Its origin the first Fairy tale- resulting in khaki When inspired to me addition an item Technical else Exemplary at Fiction and Legend, which The dream transforms to me Fact and who Makes the girl the essence Which Commit suicide a night Her wedding, she returns to me Life To attend a trial Jabbour The old man, at the realm of the jinn.

"Steam : Naqus forced him a poor student, but what he knows, no jean is running, no jean will fly, no one who is satisfied, who has the danger of the poor one has good, guided you to go to the jinn when he is madness. What he has even the fate is full [٢٦] "...

After the ebb and flow of the essence suicide incident, Jabbour assigned Nkous to discover the secret of the departure of the essence, and in turn, one of the priests was investigating the matter and the jinn had to file a lawsuit with the Jinn Judicial Council, and it became clear that the jinn are divided into the jinn of the earth, the heaven of the sky and the sea, and the matter of the essence with the jinn of the sea and no jinn entered So earth .

Since these stories about the jinn and the charlatans are based on heritage and popular customs, Kaki wanted through his story to convey a message that these myths, such as the use of the jinn to find out the unseen and resort to charlatans and witches 'are nothing but a waste of time and a departure from religion and religion, and they must be fought and eliminated .

Kaki's use of narration in the story of Al-Jawhar, Shatt Al-Bahr was successful to a large extent due to the dependence of the story on its basis on the story of the storytelling court [٢٧]

'But this ruling remains in the field of epic theater, but if we look at it technically and dramatically, the story in the play follows the act 'and ends with its end.

4-1- Narrator ' the heritage character:

I found the narrator's character In Greece, it is represented by the recitation of Homer poems, a character associated with human culture throughout all ages .As for the Arabs, the narrators used to tell Poetry And sermons In the markets, and no Still the narrator Present at Minded Lots From People 'but And moving at Their feelings and emotions 'From During His method at a novel Accidents And listed it On The audience, has Enter Narrator The stage As

Technique help On Narrative Accidents ‘addition to me Being A reference Heritage attracts Spectator, pulls up His attention ‘The narrator at The stage "Character get up By commenting Narrative Direct in Display Theatrical and based Directing This comment Basically to me The audience ‘And plays the narrator Role Representative to me side Comment, have No Play. [٢٨]"

that The reasons Recruit the narrator at Stage The ring is Pursuit the permanent To attract Attention To spectators Arab, and involve him at The play, by getting close Of heritage And benefit From His techniques at Theater, though Was using the narrator Emerged First at The stage Albrecht, this is No Means it's a Became A foreign technique, "the narrator Not heresy And not Tactical It is an importer, but he is Form From shapes the performance Pdf in Heritage [٢٩].

It boils down Careers the narrator at:

- Investigation Westernization And break Delusive.
- Narrative accidents long No Could Personify it On The stage.
- Investigation Connectivity between the past And present And the future.
- Submit Two descriptions internal And outside For the characters.
- Transfer Thoughts The author And his visions.
- Express Opinion and criticism What Being ‘but Object to it and submit Solutions Alternative. [٣٠]"

Limited role the narrator ‘In submission Characters The play and give idea About her qualities External and their emotions Interior, as get up Narrated Accidents, connectivity the past And present.

4-2- The narrator with Abd al-Rahman Walad Kaki:

did not Out Use Stage the ring For the narrator Much About Course Traditional He is Chronicle, Connect Between accidents the past And present, presents accidents the past With a straightforward narration, it is Technique Check broke down Delusive, and give Opportunity to discuss Things, namely Close From Sentiment and feeling Spectator Arab, aims Khaki to joy Technical Which Roll it up Arab spectator, and this is what we find in a play "Each One And his judgment In the form of Steam who get up Role the narrator:

-**Steam** : Ha For incense.

-**Congregation** : Elly cense Returns Lined.

-**Steam** : Ha For incense.

- **Group** : Elly Evaporates Go down on him Striae.

-**Steam** : Ha For incense.

-**community1** :Enough for us From Incense.

-**Group 2** : and its benefit.

-**community3** :We talked tale.

-**community4** :without From Multiply From Braque Allah in you.

-**community5** :without Advantage.

-**Steam** : We talk to you tale The essence, as Cooperate with me I am We tell it And you Represent it in The riches Shut up With me, I am at paddle the narrator We talk The anecdote.

-**Congregation** : I talk ‘Tell Rana With you [٣١].

And kicks off Then the narrator Lists Beginnings Anecdote to complete Her representation The actors On Al-Khashaba, and with this we find Khaki may be Shattered The wall Fourth, to feel receiver that this is The anecdote Just Charade Performed by actors On the run.

Nor Confined Task the narrator On Narrative Events ‘And explain The past is even Take Attitude critic ‘Dialogue Theatrical characters And criticize Her actions .He is Enters Solid Accidents And engages The characters, then Separates up About her to submit Accidents Coming or To comment On Accidents Ended ‘as such at Dialogue next one Which Take part in it Steam)Narrator) and who Spins between Jabbour the man The old man And arcuate And Solomon The father of the essence.

Jabbour : Conn Says No, we will get along On The house and on Dirhams Elly Their predecessor to him.

Steam : to whom She reads Zabork O David, and above torture at Your soul O arcos⁶

Solomon : Listen O bow ‘You are Rak Says at This talk at sir The pilgrim Walker I am...I am what I said Waloo.

Us : Amalie Rak Met Give it to him⁶

Jabbour : Conn Says No, get it out From Dar Wardley Drahami, if he were selling his bag and his pants.

Steam : sir The pilgrim Hamidi Eat On His money ‘if Send you At The pilgrim Sulaiman Rah Knowing

What he says Wallowa.

Solomon : Anchov Yamaha And Rana We returned him Ahh.

Steam : And in This Thing The pilgrim Sulaiman Rah Sewing ‘More on him Gene And carefree, if a husband His daughter is called Shortage Mouth ‘Little (poor ‘(This Thing Pawn Ibanle unfairness. [٣٢]"

And finally Could To say That The kaki experience makes it unique And originality Farida And distinct Where he managed to Exceed Stalemate And modernization Pseudo Which Printed out Watching Previously, it was is found at the ring Original models derive Of which His theater Popular ‘To look About Stage Establish verb And binary Originality and contemporary and on the ring As a verb Collective contains On memory Collective .

4- The role of the heritage theater in tourism advertising:

- The role of the traditional theater in publicizing the local character, customs and traditions of Algeria, by employing popular songs that were performed by old men of villages and cities.
- The role of the Ring Theater Festival, which is held every year in Mostaganem, in marketing the phenomenon of the ring theater and its role in the artistic and even tourism movement.
- The importance of theater in delivering the loop that takes place in the markets to the stage in an attempt to publicize it and spread its artistic and cultural contents and its different orientations and ideas.
- The role of the stage in the theatrical stage in highlighting the people's livelihood reality by depicting the vivid and vivid aspects of heritage in reality. With showing the hidden through the technical image.

5- Conclusion:

The bottom line 'The claim that the narrator is the origin and source of the story in the play is never based on objectivity, and saying that the narration is closest to Arab taste than the dramatic composition needs to be adjusted and reconsidered [٣٣]. And the story in the play is intended for its own sake and is not a means for its goals, because the play is the only art that brings people together 'around a story they receive with their full conscience, and the narrative style in the story is nothing but a means of reporting and reaching the goal in a consistent and logical form in the general construction For the play, and if there is a lot of narration, the story tells, and the theater becomes a novel in which you cannot get out of the cage of papers and into the living world that is the stage.

Also 'the claim that the epic approach wanted to break the unity of the story in order to break the illusion, contradicts the mission of this theater to incite change and the prevalence of these illusions, means that "the noble idea that was behind determining the construction of the Arab theater in the second half of the twentieth century and throughout the Arab world, mixed it with A great delusion about the story in the theater [٣٤]" .However, from another perspective and reached by Aristotle, the story is the act practiced by people who do and establish relations among themselves, weaving them and developing with them, thus intertwining and complicating according to their own logic .

The story is based on the saying (the speech :(That is, in a formulation that we do not see the story except with it, and this saying is the narration and this means the presence of a narrator of the story, as it necessitates the necessity of a recipient, and the important here is not the sum of the events that occurred but the way of their narration, and since the story in the drama is not embodied on the stage, it is only at the level of the text It is combined with saying 'That is, there is no existence for a story without a narration, nor for a narration without a story [٣٥] 'because narration is the mechanism for investing the story in drama.

The conflicting opinions about the concept of the story and the effect of the narration on it is an ongoing debate, because the story is associated with the narration, and the fact that it does not appear in the drama except through the writer's text, and thus it is an embodiment of his ideas and opinions about the text, and the story in the play is that general introduction to it. During it, we get acquainted with the idea of the play, its theme, the heroine and other public figures, and consequently the general act of it and the obstacles that stand before him and prevent the completion of his job and purpose, so the hero resorts to many ways to confront this conflict, which requires a solution in the end that must be justified and inevitable.

Means This - Before Each Thing And after Each Thing -that The tale in The play is an element Basic And original And on the writer Theatrical - if want that is being Successful -To give Each care at Submit The anecdote the beautiful The seductress

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