




La revue *Aleph. langues, médias et sociétés* est approuvée par ERIHPLUS. Elle est classée à la catégorie B.

The Investment of Folk Patrimony in the Play “*Lqarrāb Wā Ṣālīḥīn*” by Weld Abderrehmane Kaki

التراث الشعبي في مسرحية “القرباع والصالحين” لولّد عبد الرحمن كافي

Le patrimoine populaire dans la pièce ‘*Lqarrāb Wā Ṣālīḥīn*’ de Weld Abderrehmane Kaki

SBRINA BOUGUEFFA - UNIVERSITY LAARBI TEBESSI - TEBESSA

|   |            |                       |                  |
|---|------------|-----------------------|------------------|
| <br>Algerian Scientific Journal Platform | Soumission | Publication numérique | Publication Asjp |
|   | 29-07-2023 | 21-11-2024            | 16-04-2025       |

Éditeur : Edile (Edition et diffusion de l’écrit scientifique)

Dépôt légal : 6109-2014

Edition numérique : <https://aleph.edinum.org>

Date de publication : 21 novembre 2024

ISSN : 2437-1076

(Edition ASJP) : <https://www.asjp.cerist.dz/en/PresentationRevue/226>

Date de publication : 16 avril 2025

Pagination : 179-188.

ISSN : 2437-0274

Référence électronique

Sbrina Bougueffa, « The Investment of Folk Patrimony in the Play “*Lqarrāb Wā Ṣālīḥīn*” by Weld Abderrehmane Kaki », *Aleph* [En ligne], Vol 12 (2) | 2025, mis en ligne le 21 novembre 2024. URL : <https://aleph.edinum.org/13780>

Référence papier

Sbrina Bougueffa, « The Investment of Folk Patrimony in the Play “*Lqarrāb Wā Ṣālīḥīn*” by Weld Abderrehmane Kaki », *Aleph*, Vol 12 (2) | 2025, 179-188.

### Référence électronique

Leila Kerboubi, « La Sémiotique Urbaine et les Praxis Socio-Spatiales : Analyse des Narratives Féminines sur la Ville et la Rue en Période de Conflit dans l'Algérie des Années 1990 », Aleph [En ligne], | 2024, mis en ligne le 20 février 2024, consulté le 08 décembre 2024. URL : <https://aleph.edinum.org/10852>

# The Investment of Folk Patrimony in the Play “*Lqərrāb Wā Ṣālīḥīn*” by Weld Abderrehmane Kaki

التراث الشعبي في مسرحية “القرباع والصالحين” لؤلد عبد الرحمن كافي

## Le patrimoine populaire dans la pièce *Lqərrāb Wā Ṣālīḥīn* de Weld Abderrehmane Kaki

SBRINA BOUGUEFFA

UNIVERSITY LAARBI TEBESSI - TEBESSA

### Introduction

The theater offers performances that bring together actors and audiences in the same space to experience theatrical productions that convey social and political issues. It also narrates people's habits and values in an authentic language marked by their folk heritage, which dates back deep into history. This research, titled “The Investment of Folk Heritage in the Play *Lqərrāb Wā Ṣālīḥīn* by Weld Abderrehmane Kaki”, addresses the following questions:

- What concept is truly associated with the term “folk heritage”?
- How did Weld Abderrehmane Kaki incorporate folk heritage into his play “*Lqərrāb Wā Ṣālīḥīn*”, the focus of this study?

The significance of this study lies in its attempt to examine the folk heritage drawn from ancient history, which endowed his plays with mythic symbols and lyrical poetry.

### 1. The Concept of Theater

#### 1.1 Linguistic Meaning

According to Arabic dictionaries, the term “*Māsrāḥ*” is derived from the verb “*Sārāḥā*”, which, as noted by Ibn Manẓūr (1998), means “to graze cattle” (Vol. 5, p. 65). This verb also refers to the place where cattle are led to graze, known as “*Māsrāḥ*”. As this root conveys the notion of a space for gathering cattle, it also implies the act of observing or watching closely. Thus, “*Māsrāḥ*” designates not only a physical space but also a stage where the actor sheds their usual persona in favor of a new one, experienced through thought, voice, gestures, and emotions (Səllām, 1993, pp. 28-29).

Therefore, the term “*Māsrāḥ*” can be understood as polysemic, having both connotative meanings. It primarily denotes a state of mental observation at a given moment, while also referring to the space where a dramatic performance takes place, compelling the actor to abandon their personal identity and assume the role of a character, encompassing both its psychological and formal traits, as well as its transformations throughout the play.

#### 1.2 Theater as a Concept

The term “theater” encompasses multiple interconnected components. It is not limited to mere representation or the “theatrical text” but involves the integration of various elements such as performance, which is the essence of theatrical expression; language and dialogue, the backbone of the dramatic discourse; and rhythm, which serves as the foundation of dance (Swālmī, 2011, p. 11).

Theater can also be defined as a form of intellectual human activity through which a person expresses emotions, motivations, relationships, history, values, and their will as a distinct individual (Søllām, 1993, p. 19). Thus, theater is a fundamental artistic practice, central to human culture throughout history.

Theater relies on several key components: the stage on which the performance unfolds, the actors who embody roles to convey social or political realities, often with an intention of transformation, and a simple yet effective language that is accessible to the audience. Performances are presented on stage before spectators, who interact with the various elements of the production, such as dance and song. Consequently, theater is considered

“a means that contributes to the development of societies and the improvement of their conditions, as it possesses the ability to integrate various forms of expression and employ diverse artistic codes, such as rhythm, movement, lighting, and costumes. The essence of theater lies in the reality it imposes upon the actor, their language, and the appropriate artistic tools stemming from the author’s creativity, experience, and skills. Its goal is to reveal the hidden realities within the soul, as well as those shaped by the external world”. (Mūrtād, 1983, p. 15.

In this light, theater can be viewed as a process of integration and convergence of various essential components, including movement, dance, vocal performance, and dialogue among characters. Collectively, these elements contribute to the success of a theatrical production.

The concept of theater first emerged in ancient Greek and Roman civilizations.

“Theater first appeared in the 6th century BCE in Greece, as documented in Aristotle’s *Poetics*, the first theoretical and critical work on the poetic nature of theater and its classical principles. According to Aristotle, tragic plays originated from the dithyrambic art, which was dedicated to the glorification of the god Dionysus through lyrics and history”. (Ḥāmdāwī)

The Greek and Roman civilizations, renowned for their rich artistic heritage, particularly emphasized theater, as evidenced by the numerous architectural structures associated with this art form.

Theater has historically been an integrative social activity, characterized by unity and harmony among its various components, where the spoken dialogue is just one aspect. These elements collectively contribute to the creation of the theatrical experience, a feature common to both folk theater traditions worldwide and the formal beginnings of theater in the competitive performances held during annual religious festivals in Greece in the 5th century BCE. During this period, playwrights such as Aeschylus, Sophocles, and Euripides were responsible for shaping the theatrical representation of their own

texts, organizing and directing the entire production, and training actors, singers, and dancers, thereby assuming a role similar to that of modern-day theater directors, even though this concept did not exist at the time”. (Şālīḥā, 1999, pp. 11-12)

## 2. Folk Heritage and the Play “*ʿLqərrāb Wā Şālīḥīn*”

Folk heritage encompasses a wide range of “behavioral and ritual practices, Arabic mythology, and folk literature produced by the popular conscience or the collective creation of Arab authors throughout the course of cultural evolution” (Hörşid, 1992, p. 13).

Thus, one could say that folk heritage includes a set of beliefs, practices, customs, traditions, and folk arts observed and upheld by a specific community, to the extent that these elements are considered codes and laws that cannot be disregarded. Folk heritage plays a critical role in shaping not only the identity of a community but also its social and political structures. Its reflection in theater often serves as a mirror to contemporary issues, as the themes of heritage allow for reinterpretation and critique of present circumstances.

A significant number of authors and researchers have sought to connect the fields of theater and folk heritage

“to analyze the impact of folk heritage on contemporary Arabic theater or to identify the theatrical elements present in the ancient artistic heritage. Folk heritage is part of the cultural patrimony of our artists and authors, as it is a component of our civilization. Therefore, it has its own influence on contemporary literary and theatrical productions, and it also leaves its mark on contemporary theatrical performances”. (Horsid 1992, p. 6)

The interplay between past and present in folk heritage is crucial because it allows contemporary theater to maintain cultural continuity while also engaging with new artistic and social challenges.

### 2.1 *The Play ʿLqərrāb Wā Şālīḥīn*

This play was written by Weld Abderrehmane Kaki, born on February 18th, 1934. From a young age, he showed an interest in theater and Bedouin traditions. He joined a scout group and worked to establish theater within Algerian oral heritage. In 1958, he founded a puppet theater troupe that introduced a unique style, distinct from all other existing theater groups. Kaki embraced a form of theater that blended plays with the cultural and social realities he drew from the authenticity and deep-rooted traditions of Algerian society (*Māsrāḥ Wātānī Ġāzā ʿīrī*). This integration of oral traditions and contemporary issues allowed Kaki to create a form of theater that was not only entertaining but also deeply reflective of the struggles and aspirations of the Algerian people.

The local association (Weld Abderrehmane Kaki) had an especially successful beginning, as the team worked on two plays: \*The Wall of Sand\* and \*The Night\*. Because of this, director Mohammed Triket emphasized that we should not limit our understanding of Weld Abderrehmane Kaki to just his birth and death dates. Rather, we should elevate his exceptional heritage beyond the culture of forgetfulness. This playwright produced renowned works such as: \*Dīwān 'Lqārāqūz\* (The Puppet Collection), \*'Lqərrāb Wā Ṣāliḥīn, Ṣā'bū Lil (Night's People), Bəni Kālbūn (Dogs' Sons), Dār Rābbī (My Lord's Home), and other significant works where he served as both writer and director. Kaki earned respect and recognition in Arabic and European capitals and received numerous awards, including a gold medal in Cairo at the end of the 1980s. He passed away in the spring of 1995, but his influence endures through his theater works, preserving his memory (Dārū Ṭāqāfā Mostagenem).

The play *Elguerrab wa Salihin* recounts the story of 'Lqərrāb (a water seller) and three saints who visit a land devastated by drought. They seek to assist the inhabitants and find someone to host them, but no one is willing to do so—except for a blind, impoverished woman who owns nothing but a small goat. Nevertheless, she chooses to slaughter the goat to feed them. As a reward, the woman regains her sight. Since that time, “meddahs” (praisers) continue to recount the story of the blind woman in daily or weekly markets.

Kaki adapted his play from a foreign tale, yet through his theatrical craft, he localized the narrative to fit the Algerian context.

“The story, which originally involves three saints visiting a drought-stricken village, was reshaped by Kaki to reflect the socio-cultural and religious nuances of Algerian society. The saints, who represent divine intervention, echo the central role of spirituality in Algerian folk heritage. The character of 'Lqərrāb, a humble water seller, symbolizes the altruism and solidarity found in many folk tales. In the face of societal reluctance to aid the needy saints, it is the blind woman's sacrifice that embodies the values of hospitality and generosity, key components of Algerian culture” ('azouz, 2010, p. 65).

By transforming the foreign story into a culturally specific play, Kaki not only adapted a timeless narrative but also emphasized the significance of folk heritage in addressing contemporary social issues. Through the character of 'Lqərrāb, Kaki highlights the virtues of communal solidarity and generosity, virtues often overshadowed in modern times. His theater becomes a space where the values of the past confront the challenges of the present, offering a critique of contemporary social ills such as greed and indifference.

Moreover, the play's reliance on oral traditions, such as the continuing practice of recounting the story in markets, underlines Kaki's dedication to preserving Algerian folklore. His work is not merely a theatrical production; it is a revival of cultural memory that keeps Algerian heritage alive in the collective conscience. By adapting an old tale for a modern audience, Kaki ensures that the moral lessons of the past remain relevant today.

## 2.2. Kaki's Approach in *Lqərrāb Wā Ṣālīḥīn*

In this play, Kaki adopted a similar approach to the one used in his work *\*Dīwānū Lqārāqūz\**, which he also derived from foreign sources. On this matter, he explains: “As we felt the need to preserve our identity and seek our own form of expression, we embarked on an almost imaginary journey to Venice, where we discovered a play by Carlo Gozzi, famous for his comedies like *\*The Green Bird\**. Senator Gozzi, during the era of the pirates, adapted a story from *\*One Thousand and One Nights\**. Just as the 18th century allowed Gozzi to reinterpret ancient Arabic tales for the Italian context, the 20th century grants us the same opportunity to reimagine the past's ideas. We, too, have the right to take Gozzi's play and reframe it within an Algerian dramaturgical context. To be fair, we didn't just take the story; we also borrowed the dramaturgical structure. You could say we plagiarized from a plagiarized text, and thus justice is served. This is how we created *\*Garagouz\**. It's a play, neither a translation nor an adaptation” (Aaziza, 1970, p. 72).

In *\*Lqərrāb Wā Ṣālīḥīn\**, Kaki delves into the use of folk heritage, a crucial aspect of his dramaturgical work. According to him,

“investing in patrimony is a process of blending the past and the present to establish an undefined third time, which represents the moment of truth in a space free from change” (Bōšīr, 1997, p. 45).

Patrimony or folk heritage, when integrated into theater or other literary forms, becomes a bridge linking a nation's past to its contemporary life. It is a vital element of identity, a medium through which people express their desires, sufferings, joys, and the ups and downs of their lives.

The play *\*Lqərrāb Wā Ṣālīḥīn\** can be seen as a fairy tale or a fantasy narrative, given that its characters are otherworldly and belong to the realm of the fantastical. A fairy tale typically involves an imaginative narrative of events. Genette defines narrative as “narrative statements, the oral or written discourse that recounts an event or series of events, real or fictional” (Genette, 1983, p. 25). This suggests that the concept of narrative shares the same linguistic roots, denoting recounting and transmitting either oral or written stories.

Narrative is an ancient art form that reflects societal realities. It can be fictional, created by a narrator, and passed down through generations orally. Therefore, a narrative becomes “an expression of people's opinions and hopes concerning the events of their time, as well as the political or social conditions they face. This is what makes it part of their patrimony”. (L'awnī, n.d., p. 35)

It originates within society and offers a picture of its conditions and heritage in a unique narrative form. Nabila Ibrahim defines a fairy tale as “the hero’s journey to an unknown magical world filled with miraculous events, in pursuit of an unknown goal” (‘ibrāhīm, n.d., p. 87). This aligns closely with Mohammed Saidi’s view, who describes it as “the hero’s first encounter with a series of adventures, where introspection plays a significant role”. (S ‘īdī, 1998, p. 57)

We prefer to label this literary genre as fantasy because its narration creates a sense of wonder in the listener’s mind. Its structure is rich with extraordinary events, and its world is filled with magical elements, such as enchanted objects, animals that speak and think, and djinn and demons. (Hārīb, 1999, p. 127)

This genre thrives in open fantasy, where logic and reason know no boundaries. The characters, often djinn, animals, or demons, defy human nature, engaging in actions that are abnormal and otherworldly. In such narratives, sorcery typically serves as the primary driver of events. This is why Mustapha Yaala calls this type of folk story “fantasy”, explaining that “it is fundamentally based on astonishing and miraculous events. It is replete with supernatural heroism, unusual occurrences, invisible characters, mythical spaces, illogical timelines, and other features that evoke wonder in the audience. This genre cannot exist without these miraculous and amusing worlds”. (Bā ‘lī, 1999, p. 46)

Kaki wrote and directed the play *‘Lqərrāb Wā Ṣāliḥīn* as though it were a folk myth. The story revolves around three pious saints who descended from paradise to examine the living conditions of the people in a village named “Bin Dkhel”. To their surprise, everyone refused to receive them except for a blind, elderly woman named Halima, who generously welcomed them despite her poverty. She slaughtered her only goat, which was her sole means of sustenance, to feed them. The three saints discussed and decided to invoke Allah’s grace upon her. Days later, a miracle occurred that Halima could never have imagined: she regained her sight, and her cousin Ṣāfi returned home after being lost for many years. From that moment on, Halima hosted banquets in honor of the poor of her village.

### 3. The Pious Saint and the Panegyrist in Kaki’s Fantasy Narrative

The play *‘Lqərrāb Wā Ṣāliḥīn* by Weld Abderrehmane Kaki draws heavily on key figures from folk heritage to structure its narrative and convey its messages. Among these, the pious saint and the panegyrist hold central roles. The former embodies spiritual wisdom and supernatural qualities, while the latter, directly inspired by oral tradition, serves as a narrator and cultural mediator. Through these characters, Kaki anchors his work in a fantastical realm while addressing the social and cultural realities of his time. This section delves into the construction and significance of these two figures within the author’s imaginative narrative.



- The Character of the Pious Saint: The pious saint is a key figure in fantasy narratives. He represents a person who has renounced all material pleasures to dedicate his life to learning and divine worship. This character often possesses extraordinary qualities that elevate him above others, showcased through his supernatural powers and wisdom.
- The Character of the Panegyrist: The panegyrist is a central figure in folk heritage. He is responsible for narrating folk or mythic tales and acts in a nearly ritualistic manner, whether in popular markets, cafés, or any place where people gather. With his simple language and captivating storytelling style, he transports his audience into astonishing and fantastical worlds.

Kaki places particular importance on the figure of the panegyrist, especially in his play *‘Lqərrāb Wā Šālīhīn*. This character plays a fundamental role in the narrative structure and organization by moving between different spaces and temporalities. Inspired directly by oral heritage, the panegyrist embodies a living link between the past and the present.

Djazia Fergani emphasizes: “Kaki drew inspiration from the personality of the panegyrist in folk heritage and used it to tell ancient narratives. This actualizes the past and makes it seem contemporary, thereby reflecting the concerns of Algerian society. This character encourages society to work tirelessly to build a better future for upcoming generations”. (Zwāwī, 2020, p. 33)

From the beginning of the play, Kaki assigns the panegyrist the role of recounting the events. The narrator begins his tale by stating: “One day in the days of God, and the days of God are many, in God’s abundant paradise, three pious saints meet near a stream. These three saints possess supernatural powers...”

The group asks:

“Who are those people in front of that stream?”

The panegyrist responds:

“Sidi Abdelkader Echergui, Sidi Boumediene Elghuerbi, and Sidi Abderrahmane took the brooklet and came out from the abundant paradise of God to see how people live on this earth.”

#### 4. The Role of the Panegyrist in Kaki’s Play

The panegyrist is not only tasked with recounting and narrating events to the audience; he is, in fact, the pillar of the play. He debates and interacts with other characters, comments on the action, classifies events, and answers questions. He serves as the real incentive and link between the events. The character of the panegyrist is endowed with “diversified space and time abilities. There are no constraints or difficulties that can limit the spatial surface or temporal expansion where theatrical speech and acts take place. This panegyrist has the power to traverse the past and future, moving from one place to another and from one character to another”. (Qārqōrī, n.d., p. 377)

The influence of folk heritage on Kaki is evident in his rhymed and simplistic dialectal language, characterized by the cadence we observe in folk narratives. This uncommon popular language largely comprises lyric poetry, folk maxims, and legendary symbols. The panegyrist's language creates a certain strangeness that prevents the audience from fully identifying with the theatrical spectacle. The narrative is thus presented in a poetic language derived from the panegyrist's style (L 'āqrībī, 2022, p. 351).

## Conclusion

In light of this discussion, theatre emerges as a vital artistic expression, mirroring human life in its complexity—its social and political challenges, daily struggles, aspirations, and contemplations. Kaki's dramaturgy stands out for its ability to blend simplicity and depth through the use of a dialectal language that resonates with the common people. Far from diminishing the literary quality of his work, this linguistic choice enriches it with symbolic and allusive expressions that capture the hopes and pains of society.

In *'Lqarrāb Wā Ṣālīhīn*, Kaki invests heavily in Algeria's folk heritage, intertwining it with the play's narrative and style. This heritage, serving as a cultural identity card, connects the nation's past to its present reality, imbuing the play with a timeless dimension. The adoption of a rhymed, dialectal language, along with the central role of the panegyrist as narrator, reinforces the symbolic richness of the work and its connection to oral literary traditions.

Ultimately, *'Lqarrāb Wā Ṣālīhīn* remains a cornerstone of Algerian theatre, celebrated for its humanistic themes and its innovative incorporation of folk heritage into a modern dramaturgical framework. Kaki's work continues to stand as a testament to the enduring power of theatre to reflect and shape collective identity.

## Bibliography

- Aaziza, M. (1970). *Regard sur le théâtre arabe contemporain*. Maison Tunisienne.
- Bā'li, M. (1999). *Ālqāṣāṣū Ṣā'bi ī Lmāğrib*. Dīrāsā Mōrfōlōgyā. Ṣārikātū Lmādārīs.
- Bōš'ir, R. (1997). *Dīrāsāt fī Lmārāḥ L'ābī Lū'āšir*. Dārū L'āhlī.
- Genette, G. (1983). *Narrative discourse: An essay in method* (J. E. Levin, Trans.). Cornell University Press. (Original work published 1972)
- Hāmdāwī, J. (n.d.). *Tārīḥ Lmāsrāḥ L'ālāmī*. Māwqī' Dīwānū Lārāb. <https://www.diwanalarab.com/%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE>
- Hārb, Ṭ. (1999). *āwālyātū.Nāṣ: Nāḍārāt fīqīṣṣā Wā.Nāqdwā L'ūṣṭorā*. Mō'ssāsāĠāmi'yā Lī Dīrāsāt.
- Hōršīd, F. (1992). *Lmurōl Ṣā'bi*. Dārū Ṣōrōq.
- ʾIbnū Mnḍūr, M. M. ʾ. (1998). *Līsāū L'ārāb*. Dār Ṣādīr.
- ʾIbrāhīm, N. (n.d.). *Āṣkālū Tā'bir fī L'ādābī Ṣā'bi*. Dār Ġārīb Lī Ṭīb'a Wā Nāšr.

L'āqrbī, N. (2022). *Tāmātūl Lmāwrot Šāʿbī fi Lmāsrāḥ Lġāzāʿīrī*. Mgāllātū Lḥīṭāb, 17(01), 345-366.

L'āwnī, R. (n.d.). *Ānwāʿū Nātr Šāʿbī*. Mānšōrāt Ġāmīʿāt Bāġī Mōḥtār.

Māsrāḥ Wātānī Ġāzāʿīrī. (n.d.). Wəld ʿābdūrrḥmān KāKī. <https://www.tra.dz>

Māwqīʿ Dārū Tāqāfā Mostagenem. (n.d.). Wəld ʿābdūrrḥmān KāKī. <https://www.culture.mosta-ghanem>.

Mūrtād, ʿābdūlmālik. (1983). *Nāšū Lʿādābī Mīn Āynā ʿilā Āynāʿ*? Dīwānū Lmāṭbōʿāt Lġāmīʿyā.

Qārqōrī, ʿdīrīs. (n.d.). *Tūrāt Fī Māsrāḥ Ġāzāʿīrī: Dīrāsā fī Āškāl Wā Mādāmīn*. Māktābātū Rāšād.

Šālīḥ, N. (1999). *Lmāsrāḥ Bāynā Nāš Wā Lʿārd*. Ġāmʿyātū Rīʿāyā Lmūtākāmīlā.

Səllām, Ābō Lḥāsān ʿābdūllḥmīd. (1993). *Hīrātū Nāš Bāynā Tārgāmā Wā Lʿiqībās Wā Lʿīdād Wā Tāʿīf*. Mārkāzū Lʿīskāndāyā Līl Kītābā.

Sʿīdī, M. (1998). *Lʿādābū Šʿbī Bāynā Nāḍāryā Wā Tāṭḥīq*. Dīwnū Lmāṭbōʿāt Lġāmīʿyā.

Swālmī, Lḥ. (2011). *Tāʿātū Lḥārākā Nāqdyā Wā Dāwruhā Fī Lmōmārāsā Lmāsrāhyā Fī Lġāzāʿīr*. Mōḍākīrāt Māġīstīr. Ġāmīʿātū Wāhrān.

Zwāwī, H. (2020). *Hīṭābū Šāḥsyāṭī Lmāddāḥ Fī Māsrāḥ*.

---

## Abstract

Theatre is an important and influential means of direct communication between actors and the audience. Every theatrical performance conveys a message to society. Weld Abderrehmane Kaki's experience in theatre is notably successful. It is considered a model for authentic Algerian theatre because it draws inspiration from Algerian popular customs, habits, rituals, pains, hopes, and pride, using a dramaturgic language deeply rooted in pure Algerian folk patrimony. In addition to gestures and body language, Kaki integrates a rich heritage language laden with symbols from various forms of folk literature, making it resonate closely with the audience. This language acts as a faithful mirror that reflects their thoughts and emotions in a simplified, imaginative style, free from any verbal ambiguity.

---

## Keywords

Algerian theatre; 'LqərrābWāŠālīḥīn play; folk heritage; Weld Abderrehmane Kaki

---

## المخلص

يعد المسرح وسيلة هامة ومؤثرة للتواصل المباشر بين الممثلين وجمهور المتلقين، حيث يوصل العرض المسرحي رسالة إلى المجتمع. تعتبر تجربة ولد عبد الرحمن كاكى واحدة من أنجح التجارب في مجال المسرح، ويعد نموذجا للمسرح الجزائري الأصيل الذي استلهم تقاليد

الشعب وعاداته وآلامه وآماله بلغة مسرحية تتخذ هويتها من التراث الشعبي الجزائري الأصيل. بالإضافة إلى الحركات والإيماءات، استخدم كافي في مسرحه لغة تراثية مشحونة بالرموز تعكس مختلف أشكال التعبير الأدبي الشعبي، لتكون قريبة من المتلقي، حيث تعبر عن أفكاره ومشاعره بأسلوب بسيط خيالي خال من أي تعقيدات لفظية.

#### الكلمات المفتاحية

التراث الشعبي، المسرح الجزائري، مسرحية القراب والصالحين، ولد عبد الرحمن كافي

#### Résumé

Le théâtre assure une communication directe entre les acteurs et le public, ce qui en fait un moyen important et influent. Chaque représentation théâtrale constitue un message pour la société. L'expérience théâtrale de Weld Abderrehmane Kaki est une réussite notoire et est considérée comme un modèle pour le théâtre algérien authentique, car elle s'inspire des coutumes, habitudes, rituels, douleurs, espoirs et fiertés populaires algériennes, le tout dans un langage dramaturgique marqué par le patrimoine folklorique algérien. Kaki a investi, en plus des gestes et du langage corporel, un riche langage traditionnel chargé de symboles issus de différentes formes de la littérature populaire, rendant son œuvre plus accessible au public. Ce langage agit comme un miroir fidèle, reflétant les pensées et les émotions du récepteur dans un style imaginaire simplifié, exempt de toute ambiguïté verbale.

#### Mots-clés

Théâtre algérien; 'Lqərrāb Wāṣālīhīn; patrimoine populaire; Weld Abderrehmane Kaki