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Saudi Drama: Commencements, Efforts, and Progression (3)

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Abstract

Man has always tended to the group by his innate nature, and the group in turn tends to its own customs and traditions. One of the most ancient literary genres known to man is drama, which went through phases and stages before reaching the form we know today. In the literature on Arabic theater and drama, Saudi Arabian drama has received little attention. As a result, the main obstacle to this project is the dearth of sources for studying Saudi theater. This study, as part of a series investigating Saudi drama and theater, makes an effort to shed light on the foundation of Saudi drama and its challenges. An analytical-critical method is used in the investigation. After a brief introduction, the paper discusses significant literary issues such as the formation and growth of Saudi theater. After the introduction, a brief examination of an example of early Arab dramatists, and a general glimpse at Saudi literature and Saudi drama, the study moves to the play *Death of the Author* by Sami Al-Jama'an. The study comes to a close with a brief discussion, some recommendations, and a conclusion.

Keywords: Arabic drama, Kingdom of Saudi Arabia, Sami Al-Jama'an, Saudi drama, Saudi literature, Saudi theater

INTRODUCTION

As critics, historians, and commentators declared, Greek is the root of the word drama, meaning to perform or act. It is derived from the action-related Greek verb 'dran.' Drama is a form of expression that mostly depends on the actors' gesturing and verbal articulation. It is a narrative that should be performed. In the past, the drama was considered the best way to tell a story, depict a circumstance, or set up a lyrical notion. Drama has drawn the interest of literary critics, actors, and others interested in dramaturgy as a literary genre.

One of the most well-liked, unique, and captivating literary genres is drama, which highlights the most humorous and terrible times in our lives. It stands for life in all its beauty and suffering. Dramatic goals can include social, political, and religious ones. It might appeal to a wide range of people for a wide range of reasons. Drama "is a form of literature written by a playwright or dramatist, performed by actors on stage, people express their feelings and emotions through plays, it reflects society, and it is based on a real life or imagined event" (LOUALICHE, 2019, p. 9). Early drama transformed popular ancient festivals and traditional dance and song routines into plays.

As time went by, drama developed roots. Certain secular artists made attempts in the areas of action and performance. By producing their plays in local dialects, several secular playwrights attempted to gain the

support of the audience, viewers, and spectators. According to Dahami (2022b; 2020b; 2016); Allardyce (1969, p. 9); and Chandler (1968, p. 9), with its crowded audiences and enduring attraction, the theater's entire material realm is so closely linked to and dependent upon drama." Drama thus depicts an ongoing struggle between good and evil and instructs and nudges its audience to side with interest in opposition to evil.

Regardless of their differences in opinion regarding the development of Arabic drama and theater in history, prospects, and perspectives, a number of Arab researchers and critics have been interested in the theatrical movement in the Arab world for years. They are split into two groups: Farhan Bulbul (2001), a critic and playwright, affirmed that Arabic drama has developed since the middle of the nineteenth century, contradicting the claim that Arabs did not recognize creative theater before the nineteenth century (p. 42). The concept is comparable to Ghuneem (2011, p. 162). The other meshes together theatrical terms and conceptions in such a bizarre fusion that the lines dividing one period from another are blurred. This is because of the way in which the theatrical activities—or, as some might put it, the quasi-theatrical activities—are thought of. So, "Arabic drama seemed likely to remain a problematic genre in the 21st century, but one fulfilling an important cultural function" (Sarder, 2009, p. 320).

Objectives of the Study

This study aims to analyze and establish the identity of the commencement and development of Saudi drama and theater with a specific reference to the dramatist Sami Al-Jama'an and his symbolic play *Death of the Author*.

RESEARCH METHOD

This paper, as a literary study, applies critical and analytical methods as its devices for measuring the events of the study. The work is divided into four parts. The first part deals with some critical standpoints, views, and estimates of Saudi drama as an overview, providing hints on its start and growth. The second point deals with a concise survey of literature in the Kingdom of Saudi Arabia. The next part deals with the dramatist Sami Al-Jama'an and his play *Death of the Author*, one of the early attempts at writing Saudi drama. The fourth main part covers the final areas represented in the discussion, recommendations, and findings.

Such a method of study provides material that would have been noticeable upon scrutiny of the textual edifices. These are substantial, particularly in the case of an analytical depiction. It demonstrates the validity of a genuine methodological study that assesses both visual metaphors and the fusion of portraits in the chosen play. The critical-analytical method can be beneficial in this situation since it describes how the analysis will be influenced by both the expected social models and the aspects that suit the present sorting technique of analysis.

Saadallah Wannous: an Example of Early Arab Dramatists

Saadallah (Sa'ad Allah) Wannous is a Syrian national. After completing his journalistic studies in Cairo, he worked as the arts and culture section's editor. He also held the position of head editor of the Syrian children's magazine and long-term leadership of the Syrian Music and Theater Administration. He visited Paris in the latter half of the 1960s to study theater and came into contact with a variety of European stage currents, trends, and schools. His playwriting career started in the early 1960s with a number of brief (one-act) pieces that displayed his central theme: the interaction between the individual and society and its authority.

According to the author of *Gush of Blood* (1963), the Arab world was deeply divided, and in particular, its nationalist regimes were at war with one another in a brutal manner. This dire scenario made the emergence

of resistance nothing more than a hope or a desperate wish. "Saadallah Wannous is unlike any other playwright or intellectual. He is of a unique type 'governed by hope.' He belongs to the brand of intellectuals who relish challenging difficulties and do not surrender despite successive defeats" (El Guabli, 2011).

Further, the Syrian dramatist, director, and theorist Saadallah Wannous was born in the town of Haseen Albahr in 1941. He finished his undergraduate studies in 1959 and moved to Egypt to attend Cairo University to study journalism. There, he was exposed to the most powerful theatrical movement that existed at the time in the Arab world, which was mostly driven by Egyptian dramatists and thinkers. He immersed himself in the existentialism and absurdity of American and European authors' theatrical productions.

Soon, he started writing his own plays in Arabic in the early 1960s, greatly impacted by existentialist writers such as Albert Camus and Jean Paul Sartre. The existentialist dogma thus marks the first phase of Wannous' theatrical journey, during which he wrote a number of short, one-act plays that subject the Arabic dilemmas of the sixties to the universal questions of that time (Al-Khateeb, 2014).

What's more, "it is interesting to note how the major preoccupation in modern Arabic drama, including short plays, with the contemporary social and political Arab scene frequently broadens to reflect a universal appeal" (Jayyusi, 2003, p. XI). Wannous proposed an Arab festival for theater arts in Damascus in 1969, accompanied by a group of playwrights; the festival was eventually held, and dramatists from all across the Arab world attended. In the process of bringing about social and political change, he wanted the theater to have a more beneficial impact. He thought that theater on its own might be an instrument for change and could be successful in politicking popular culture to the point of winning elections. He opted to engage in the theater of war at a time when conventional political and military conflicts were ending in defeat. The pioneers of documentary theater as well as Western political dramatists like Brecht's experiences were invaluable to the new theatrical movement in the late 1960s.

With his first political play, *Night Party* for June 5 (1968), Wannous made a contribution to this new theater that successfully drew readers of poetry and novels to the theater in Damascus and Beirut. The same thing happened to Arab writers and artists. "Saadallah Wannous, whose courageously caustic plays and social criticism about the Arabs' political decline made him one of the Arab world's leading playwrights" (Miller, 1997). Wannous turned to "experimental theater," a genre that had developed in Europe and was epitomized by the works of Brecht, for his new "project." He viewed experimentation as a study project to identify the theater that best meets the requirements of society. He aimed to produce realistic theater that worked well in socio-political settings.

Some of his most striking plays, including *The Elephant*, *the King of All Times* (1969), *The Adventure of Jaber's Head* (1970), *The King is the King* (1977), and *Hanthala's Journey from Slumber to Consciousness* (1978), were written for interactive theater in an effort to achieve his goal of mixing "his political theater with preaching democracy and raising the awareness of the masses in order to have more involvement in the public arena" (Zahrawi, 2015). Wannous made an effort to maintain a live engagement with the audience by using improvisation, live music, singing, a narrative, and even direct discussion.

Wannous accomplished this in the most stunning way possible, giving his audience the opportunity to express their moral opinions and political allegiances before they ever left the theater. Due to their critical and evaluative participation, the presentation frequently became a minor social sensation. He "became convinced of the need for 'an ideology' in theater in order to educate the masses" (Khan, 2009). He and the majority of the dramatists in his period had faith in the power of theater to advance social change.

Wannous believed that the future was clear and that political reform was possible; he would subsequently learn otherwise. Wannous' works do not suffer from imitation or repetition, despite some influences from the European theater. The narrator adopted the appearance of a Hakawati, a type of traditional Syrian narrator from the 19th century. The Hakawati, to whom the Arab audience deeply connects, emerged on stage to refute another storyteller's account and to offer his own, leaving the audience to wonder whether what he had said

was true.

Saudi Literature: a Glance

The Kingdom of Saudi Arabia is located in the center of the Islamic realm. Consequently, its importance is represented in the literary production of different genres. The literary developments that have sprinkled the Arab world's cultural landscape over time would undoubtedly recognize Saudi Arabia's theatrical backwardness relative to the bulk of the other nations in the area. Following a cultural gestation that allowed for the reactivation of a cultural memory that had a lasting emotional connection to Soug Okath (also Souk Okaz – سوق عكاظ), which was one of the most prestigious and enduring platforms for rhetoric, elocution, and declamation in the Arabian Peninsula, the theater in Saudi Arabia only recently emerged following the decline of the premises of dramatic art.

Soug Okath (سُوق عَكَاظ), souk (an open-air marketplace near the city of Taif) (the proper Arabic articulation is Okath, though, there are people [who] articulate it as Okaz or Ukaz) near Mecca. The occasion is a regular poetry carnival. The dexterity and ability of the outstanding poets would be existing and held precious to Arabs in their tribal and ethnic daily lives. The situation might be imagined today as the annual artistic Oscar Award of the United States (Dahami, 2022b; Dahami, 2020a).

Additionally, there is currently no disagreement among critics or authorities regarding the significance of being open to art, literature, and culture. However, art and literature have “a real and present-day responsibility to promote a sense of patriotism across time and in different parts of the world. It is impossible to establish the ideas of culture and patriotism separately” (Dahami, 2022a). The current state of affairs is marked by the realization of creativity and the proliferation of new technologies, which, even if only slightly, pose risks of alienation, change in taste, and devaluation of visual appeal in the strict sense.

For a number of reasons, I believe it is crucial to keep researching Saudi literature and promoting it to Arab and international audiences. First off, the discovery of oil in the Arabian Peninsula and the ensuing changes were not just economic or social; they also brought up a crucial cultural query regarding the concept of self and others. The phenomenon of the self and the other in Saudi play must be closely monitored.

Second, there has been a significant increase in Saudi literary output during the past 80 years, particularly in the areas of drama, poetry, novels, and autobiographical works, which calls for ongoing analytical inquiry in the study of the country's literature. Saudi literature should be treated through a number of aspects that set its construction and substance apart from other Arab regions. In addition, “Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations” (Dahami, 2022c). Saudi Arabia's literature is uncontaminated and reflects the country's culture because it has not been colonized. It is possible that the literary works diverge from the perceptions of the Arab neighbors who lived under colonialism.

Although the above-mentioned lack of economic resources and education had a considerable impact on the nature of Saudi society during the first period, religion had the biggest impact, which is still evident today. Mohammed Alsaif emphasizes that Islam plays a significant part in Saudi society and that it also organizes and governs the country's social, economic, and political spheres. The religious experts of Al Ulama also exerted a significant impact on the Saudi government. They are present in the Kingdom's legal system, social life, and educational system. Al Ulama, or Saudi religious experts, play a different function than other Islamic academics since they set limits on what is acceptable in Saudi society.

It is not exaggerated to claim that certain of the Ulama's fatawa, a statement made by one or more Islamic scholars regarding a particular issue affecting people, relating to religion or other fields, have impeded Saudi society from developing quickly enough to keep up with the modern world. When compared to other Arabic

or Gulf nations, historians and academics note how certain of the Ulama's thoughts and opinions have played a significant influence in slowing down Saudi Arabia's policy of growth.

He notes that some Saudi Ulama deemed those Arab professors who came to the nation to instruct Saudi students in schools after Saudi Arabia's formation to be atheists. Because they felt that they went against Islamic principles, Saudi Ulama opposed the inclusion of contemporary science and other languages in the country's educational system. Therefore, it might be argued that the Ulama have stopped Saudi citizens from understanding and appreciating the value of modernity, thereby hindering the advancement of Saudi society.

It is crucial to give readers a quick rundown of Saudi society's early stages in terms of social development. By doing so, it will be possible to have a deeper comprehension of Saudi Arabia's historical and cultural backdrop as well as the emergence and development of acting, drama, and theater. Reviewers and detractors assert that neither the Al Qur'an nor the Prophetic Hadith contain any mention of acting or Islam's general perspective on theater, drama, and acting. They do not specifically mention acting, theater, or even good or bad imitation.

According to critics and researchers, religious academics in the Islamic world generally hold two primary points of view. Acting is permitted, based on the first viewpoint, as long as it keeps clear of everything that Islam forbids. Acting is completely forbidden, according to the second perspective. Other opponents contend that acting is neither entirely forbidden nor entirely permitted. Without addressing a significant aspect that supports the perspective of Saudi Islamic experts, a study of how they have influenced Saudi society would be lacking.

Saudi Drama: Inception

The practice of theater in Saudi Arabia, however, has existed for more than sixty years. Its brevity means it fails to give a comprehensive picture of the years covered in this period of time, despite the subject's importance. It is fundamental to mention that even though the lack of resources, records, and documentation is linked mostly to resources written in Arabic, the indigenous language of the kingdom, there are other languages that have almost no resources or a paucity of resources. For instance, there are only a few articles and research studies about Saudi theater and drama in English.

Drama's purpose is not to lead and instruct, despite what some may say, but to present the audience with a mirror image of their genuine selves in order to straighten up their crooked selves. "The leading Syrian dramatist was very responsive to the influence of oppression on the individual" (Zahrawi, 2016). By holding up a mirror to the individual's face, drama serves to mirror society for the individual, allowing it to perceive its flaws and weaknesses and seek to correct them. In the past, theater productions in literary societies and clubs were not typical, and they were not one of the more promising theatrical works either.

Instead, these were lone actions taken by people driven by self-obsession, unrelated to matters of public concern. It is done with the intention of advancing oneself. The majority of performances in the realm of clowning for clowning's sake take place outside of a cultural framework. Even though many works' creators assert that they provide direction and instruction, the goal was to have them not be considered authentic Saudi drama. Yaser Madkhali brings a true point of view that describes a picture of the Saudi theater before the last two decades. He declares that Saudi drama has suffered from weak authorship and is still to the extent that most of the plays were based on Arab authors, which made the Saudi plays lose a penalty of their identity and their societal characteristics. However, we do not deny the presence of Saudi authors who have appeared recently and whose work has emerged, but they were not lucky enough to advance a continuous movement, and however we tried to describe those books, they remain below the Arab level (Madkhali, 2007, p. 37).

The history of theatrical activities in the Kingdom of Saudi Arabia dates back to the third decade of the twentieth century, when the first play, entitled "Dialogue between the Ignorant and Uneducated," was

performed in Al Qassim in front of King Abdulaziz. In addition, many critics and researchers who study the history of Saudi Arabian theater agree that drama in the Kingdom of Saudi Arabia commenced with scholastic activities all over the country as well as in the Gulf States.

Although scholastic theater had come under government supervision in 1954, some Saudi individuals tried to find other opportunities and places to practice drama, far from the supervision of the Saudi government. This movement was started by Abdulaziz Alhazaa in the early 1950s, in particular by Ahamd Alsubaie in the early 1960s and the Arts Club in Alahsa in 1971. In addition, some Saudi playwrights wrote several plays between the 1930s and the early 1970s (Althaqeel, 2017).

One of the factors in the emergence of the Saudi theater was the theatrical performances that were presented by students in different schools and extended over a wide area of the country. The theater rose after the establishment of the Culture and Arts Association. Universities and associations began holding competitions, bringing in academic directors, conducting training courses related to this important literary genre, and supporting the creative talents of authors, academics, readers, and even the audience. "What is of note here is that the Arab creative talent, when dealing with the main genres of Arabic literature—poetry, fiction, essay, and drama—normally preferred to address itself not just to its local audience but also to the wider Arab audience." (Jayyusi, 1995).

The practitioners who were involved with the scholastic activities confirmed that there were no signs of theater outside the activities of the schools. In several Saudi schools around the kingdom in the 1950s and 1960s, theatrical performances and sketches were performed. See more at (Al-Ali, 2019, pp. 51-52; The Second Arab Report for Cultural Development, 2009, p. 437). These performances resembled those that were supposedly performed in the thirties of the twentieth century to some extent. At the end of each year, the schools in the eastern region would typically hold celebrations that included speeches, songs, and plays. The plays portrayed significant moments and historical figures from Islamic countries. They also contained short plays that dealt with social issues. These ceremonies were probably identical to those that were held in other regions of Saudi Arabia.

Al Harithi states in an interview titled "The Saudi Theater Competes Strongly with the Arab Theatrical Movement" that many of the transformations were made by social, economic, and political conditions. If we go back to the sixties and compare the situation with what is happening in the seventies and eighties and we go towards the second millennium, we will find situations from the transformation, especially with the emergence of many and varied alternatives and modern and severed media, where the theater had its luster (Aljoubah Cultural Magazine, 2017, p. 119).

Administrative and organizational organizations, ministries, and directorates for foreign affairs, education, health, and other areas were established as the political situation stabilized. After the country's oil was discovered, the economy began to develop. The kingdom entered a new period of construction and renovation and started to comprehend the causes of sophistication and the advancement of modernity. "Saudi thinkers, intellectuals, academics, and scholars are inspired. Young people activated their passions of thought, reformation, and renovation with their pens under the king's wise support." (Dahami, 2020a). Numerous critics claim that the drama exhibited did not initially result in a qualitative consequence on a qualitative level.

What was offered was only theatrical experiences that did not extend beyond occasional performances; performances that were more concerned with trade and amusement than with the notion of worth. "In an interview, Sami Aljaman (2011) says, 'theater festivals were open institutions we could learn from' and adds that "theater festivals really allowed us to extend our theatrical culture" (Alotaibi, 2013, p. 188). Although playwrights were the most visible and active in local theater festivals, teams declined, and actors and directors were absent when festivals were not present. Instead, some of them began staging representations of occasions that were not very memorable and could not be counted on to stir the audience.

Death of the Author by Sami Al-Jama'an (1)

It comes out that the available witness date for the first dramatic endeavor in Saudi schools is in the late twenties. For that reason, it is worthy of starting with such an achievement in order to comprehend the nature of the inception of the scholastic theater in Saudi Arabia. "The influence of literature among nations, from a country to another and from one continent to another, is tangible and palpable all over the ages" (Dahami, 2020b; Dahami, 2017). Consequently, Sami Al-Jama'an is influenced by Arab dramatists such as Saadallah Wannous and many others. Wannous is the main character and theme of the play under study in this concise analysis.

The play 'Death of the Author' by Sami Al-Jama'an raises more than one societal issue. One of these issues is the Saudi experience trying to take advantage of the well-known Arab theatrical experiences that have experienced tremendous struggles and challenges to reach an acceptable level. Sami Al Jama'an has said: "It is known that the theatrical form associated with the art of Al-Hakwati is one of the forms present in the memory of the Arab theater, so some took it as a theatrical current under the name of Al-Hakwati Theater" (Al Jama'an, 2021). Therefore, he did so in his play. Death of the Author. This play is chosen to represent Saudi drama at this stage, forasmuch as the dramas of Al-Jama'an are highly valued amongst the Saudi intellectual circle. He has published several plays. The 'Death of the Author' is a project that, through the creations of the writer, puts several Arab theatrical experiences into one form.

The writer sends a deep message about the suffering faced by Saudi theater. In this play, the writer presents the experience of benefiting from famous Arab theatrical experiences, such as the attempts of famous Arab writers, including Maroun Al-Madagaa, Saadallah, Ahmed Al-Sibai, Ahmad Abukhalil Al-Qabani, and Saqr Al-Rashoud. These theatrical experiences can be used to bring them into line with contemporary issues, especially the issue of Saudi drama. The play also poses important issues by attempting to review the challenging circumstances and challenges that these major plays have experienced at a time when the dramatists constructed and created their own theatrical experiences.

Al-Jama'an said that the well-known Syrian writer Saadallah Wannous, a prominent figure in the theatrical script, had been chosen to detonate all the energies available through his theatrical experience. Through the character of Saadallah Wannous, the play raises a number of issues that were revived by other people after his death, including political and social issues.

The play 'Death of the Author' is open and direct, not symbolic. She walks through her presentation toward the surreal curriculum of the shows, and the games in them are based on tales and narratives, from different times and places. The author has conveyed the idea of the author's death. This element is the fundamental element that underpinned structuralism and brought the author's role to an end by writing the script of the play. The character of the author in the play is based on the revival of people and makes it pulsating with feelings and concerns. The play is prosecuted through its personality ideas by knocking on the door of legal authority, showing power in the form of a dictator who is absent from all to remain alone, and those who accept it according to his approach and thought, as well as the prevention of people who are guilty only of fulfilling and creating it.

The play The Death of the Author begins with a view of a space in the depths of which appears an extended cemetery wall and, to the right of the stage, a signboard with the written phrase "History is a large text." Then the scene begins with a military shadow wandering around the wall of the cemetery from the outside. The sound of the impact of his steps seems clearly audible, and then the voice of the storyteller appears from the outside to play the role of the historian narrator and declares that in the year 1997—one thousand nine hundred and ninety-seven—many events took place, including several deaths. At the same time, something great happened, after which a river flowed, bringing tears and misery. The Levant was filled with howls, and

the curtains of Damascus houses were closed in mourning for his absence. The author passed away from a terminal illness.

The storyteller goes on to recount the impact of this shaky news on the lovers of this man. Novels and plays tell us that this news has a severe, heinous, and horrible impact on the lovers of that bereaved man. He was missed by the parents and the lovers; the lights were turned off, and the melodies were silent. The strange point of the accounts told in the context of grief over him and written down by the libraries of Damascus is that a group of characters felt their deaths after his death. It is said that these characters have great credit for them, and he is their creator. He was the one who conjured them up and shaped their models, and above all, he sought out their halves and put them in the place they deserved.

This is how the first scene begins, with the storyteller recording the date of death of the author, whom he describes as the great accident that shook the corners of the city of Damascus. Referring to the biography of the Syrian writer Saadallah Wannous, we find that the date mentioned by the storyteller, which is the fifteenth of May 1997, is indeed the date of his death. He was buried in Damascus. We are facing a truly realistic event: the death of Saadallah Wannous. This refers to the title of the play, "The Death of the Author." The death of the author is the interruption of his connection with the text after its completion.

However, the playwright, Sami Al-Jama'an, proves the extent of the strong bonds between the author and the people of the plays by describing the tragedies that afflicted these people with his death. One of them is that characters felt their deaths after his death. How can these people forget the virtue of their master, the author, who created their characters in his plays, shaped their mixing, and sought to sign them? After this realistic introduction, the play draws us to one of the literary images of the symbol, where the writer imagines that these people came out of the orbit of the text and expressed their sorrow at the death of the author. The writer has chosen different characters from the plays of Saadallah Wannous and made them the focus of the great event.

The dramatist quoted narrators and storytellers as saying that one of those figures, "Al Gabbani," remained silent seven days and nights as a sign of the author's death. It is also said that the city caller interrupted his drumming and declared his isolation. He did not call for news from the city after him. So did the "sad spectator" who swore a divorce to boycott the theater hall and be silent for an eternity, not discussing, debating, or arguing at all. The "storyteller" also went on strike and remained silent for days, leaving his wooden seat in all the cafes of the Levant silent and silent. Like that "actor," he judged himself not to speak for ten days.

Sami Al-Jama'an goes on to recall, in an atmosphere full of symbolism and depth of perception, the characters of Saadallah Wannous's plays, describing the great sorrow and bereavement they have suffered at the death of their master, the author. Through these characters, the viewer and reader learn about Saadallah Wannous's artistic techniques by creating theatrical characters, some of which acquire popular characters such as "storytellers" and "callers." Some of them refer to Saadallah Wannous' creation of certain characters that supplement his plays with new techniques, such as the employment of the character of the "actor," who sentenced himself to stop speaking for ten days in grief for the author.

As for the character of the "spectator," who was involved by Saadallah Wannous in the events of his plays to bring down the so-called "fourth wall," he decided out of sadness not to discuss, discuss, or argue. He also decided to boycott the theater hall, and here is an indirect signal sent by Sami Al-Jama'an that if his family is cut off from the theater, who remains to defend the theater? The result is known: the decline and death of theater and drama.

The writer goes on to unleash his theatrical imagination by drawing theatrical images in their most accurate and profound sense. The most prominent figures in Saadallah Wannous's plays, including "Hanthalah", are the main characters in Handala's play "Hanthalah's Journey from Vigilance to Inattention." He described what had befallen him as a result of the death of the author who formed him, and I hear his voice speaking to the people. He described the journey of torment and suffering in his life, but he died before finding

a solution to his unhappiness. Of course, as we understand from the writer's message to the play, time is important and should not be delayed by the concerned authorities in the kingdom to help the renaissance of the Saudi theater; otherwise, the consequence is the result of "Hanthalah."

Khathour, in the play "The Tragedy of the Poor Molasses Seller," was also hit by the result of his strike. He neglected his goods and smashed his press until Damascus and its environs lived without molasses for several days. The "Elephant of the King" in the play "The King is the King" was not spared these repercussions. He was struck by what had befallen others, and he was sadly withdrawn and interrupted by food and drink. It is a wonder that historians have said that another funeral he walked on the day of the author's death was the funeral of "Mamluk Jaber," around whom the events of the play "The Adventure of the Head of the Mamluk Jaber" took place. Nonetheless, his funeral was after the swordsman of the king in the Land of Ajam (The Foreign Land) separated his head from his body, as happened in the play.

In order to achieve the playwright's goal, he competently mobilizes symbolic elements in the theatrical scene. The author conveys a story described as the most surprising and wonderful, illustrating the author's use of the term miraculous, which depicts his consciousness by describing his play. This miraculous news boils down to what has been said about the escape of a number of characters belonging to the deceased author. They fled, refusing to stay in the text and perform their role, wanting to walk with the funeral. This walking with the funeral is considered participation in the funeral of those who have great credit and favor for them, as they say.

This is how the writer Sami Al-Jama'an prepared for his play by creating a general atmosphere immersed in Arab theatrical characters through the narrative scene to move his play away from realism but send indirect imaginative messages. The sent messages here have a noble goal for the writer, which is the importance of theater and the need to make an effort to revive it as a societal contribution in the Kingdom. If the community and formal efforts do not come together, the theater will die and disappear, as the author did. The reader should note that this work was done in 2009, more than ten years ago. Today's picture is starting to change positively, and we are looking for more.

Sami Al-Jama'an produced a number of critical literary studies, including one entitled "A Thousand Nights at the Arab Theater" and another entitled "The Play in Arab Literature." He has written a play entitled "Death of the Author: Text and Theatrical Statements." The Ministry of Culture and Information also released his second theatrical collection, "An Event in Mecca and Other Plays." A booklet entitled "Representative Phenomenon Among Arabs" was published. The book "In Saudi Theater," issued by the Saudi Arts Chair at King Saud University, Faculty of Arts, Riyadh, was edited in 2013. Its text was selected by the elite poet Al-Asha' for the main play at the 2013 Soug Okath Festival. See more at (Al-Jama'an, 2013).

DISCUSSION

It is difficult to find Saudi literature in any Arabic periodicals. There may be a number of reasons for the lack of interest in Saudi literature. One reason is that Arab authors have historically produced the most literary works, according to literary scholars. As a result, academics may decide to stick with the sources from some nations they already have as examples and representations of all modern Arabs. Research on Saudi literature in the English language is noticeably lacking. There are really a few English-language papers and articles about Saudi literature strewn throughout, but they tend to focus on the most recent literary movement while ignoring the importance of the past as the source of the current.

RECOMMENDATION

The background of Saudi theater since its emergence in 1928 demands work that extends beyond the scope

of a paper or two. It necessitates a prudent and continuous effort to deal with the history of drama and theater in this great part of the world realistically, concentrating on its progress and development in different literary aspects, particularly drama.

Reviewers and evaluators claim that Saudi Arabia's lack of finances will make it difficult to pursue theater studies there in the future. They claim that it has been exceedingly challenging for many academic researchers to study and investigate Saudi theater since there is no documentation of the history of Saudi theater and little understanding of the relevance of theater in Saudi Arabia. Diverse scientific studies must be conducted to evaluate and analyze the development of drama and theater in order to clear up any confusion. As an ambition for the researcher and for all Saudis and Arabs, a one-day Saudi drama should be fully prepared and done as perfectly, faultlessly, and epitomically as it should be.

CONCLUSION

Saudi Drama pays tribute to a number of trailblazers who put in a lot of effort to build a climate that allowed the drama to flourish on a national scale despite several challenges. Many visionaries, such as Sami Al-Jama'an, have put forth a lot of effort to give their country modern Saudi theater and drama. Even though the drama has its roots elsewhere, it is replicated and disseminated across the entire kingdom, which is fully equipped for its growth and maturation. Regardless of what critics may say about the genre's origins, it is apparent that all Arabs now perceive Saudi theater as a literary form due to the support of those who forwent their opulent lifestyles and fought for it with the sword of words.

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