

## SAUDI DRAMA: COMMENCEMENTS, EFFORTS, AND PROGRESSION (4)

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**Abstract.** It is challenging to claim that one person is responsible for Saudi Arabia's dramatic leadership. As a result, a whole generation of theatrical innovators—including authors, performers, and directors—who erected the first foundational pieces and paved the way for the generation that followed the road of a drama movement throughout the 1970s deserves credit for the development of drama in Saudi Arabia. Consequently, it is necessary to attempt discovering the main reasons for Saudi drama and theater, that counts for it, and that counts against it. This study, which is a part of a series looking at Saudi drama and theater, aims to give insight into the origins and difficulties of Saudi drama. In the quest, an analytical-critical methodology is employed. The paper begins with a brief introduction before delving into important literary topics, including the development of Arabic drama as well as Saudi theater. The study then turns to Sami Al-Jama'an's play *Death of the Author* after an overview, a brief analysis of an early Arab dramatist, and a broad look at Saudi literature and theater. A brief conclusion and recommendations round out the study.

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

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### 1. Introduction

It is as if the dismissal is still the point from which the spark usually begins toward culture and development and helps develop societies in order to reach a better state. Theater and drama are not just stories to be told or roles to be played for laughter and entertainment. It also has a significant impact and role in reflecting and presenting the reality of societies and revealing and exposing negative and inhuman behaviors.

Throughout the ages, the theater has undergone modification and formation, whether on stage or in the form of performances that are represented within it. The active role itself has been the subject of change and education through watching and listening. He introduced theatrical literature to the public, educational, and cultural fields. He went through many stages until he was established in the roles of actors and theaters known today.

The theater is a global entity; the literature of drama and theater originated from the rituals of celebration, religious holidays, and hymns that were sung, as well as from processions held by the ancients, and the place prepared for this is called the theater. These events fall under the big name of the theater, or so-called drama that has become global. This theater is based on collective work that may contain a kinetic or symbolic story in which a group of characters interacts and may contain dancing and singing sometimes depending on the quality of the story and its purpose.

Theater literature can be lived in settings in which primitive, ancient stories are represented, as well as in modern realities that resemble a show or a performance. Theatrical literature is the literature in which all kinds of literature, such as story plots, poetry, singing, diverse kinetic performance, and other elements and components of theater meet.

### **Objectives of the study**

The purpose of this research is to analyze and establish the identity of the beginnings and development of Saudi drama and theater, with a focus on the symbolic play *Death of the Author* by the dramatist Sami Al-Jama'an and his thoughts.

### **Research method**

As a literary analysis, this work uses critical and analytical techniques as measuring tools for the study's occurrences. There are four sections to the piece. The first section offers a summary of some critical stances, opinions, and assessments of Saudi drama while also offering information on how it began and developed. The second point is about a succinct analysis of Arabic drama and theater. The play *Death of the Author* by Sami Al-Jama'an, one of the first attempts at Saudi drama, is discussed in the following section. The remaining topics covered by the suggestions, and conclusion are covered in the fourth major section.

Such a style of research yields information that would have been obvious upon close examination of the textual constructions. These are significant, especially when portrayed analytically. It proves the reliability of a true methodical investigation that evaluates both the use of visual metaphors and the blending of portraits in the selected play. Since it explains how the analysis will be influenced by both the anticipated social models and the characteristics that fit the current sorting approach to analysis, the critical-analytical method can be helpful in this case.

## **2. Arabic drama**

Arabic drama, whatever the critics argue on the issue of its inception, is true in that nowadays it is an inescapable literary genre among all Arabs, thanks to those who sacrificed their smooth lives and struggled by word, money, and physical efforts for the sake of Arabic drama. They made a palpable contribution to making Arabic drama compete in the universal realm of literature. See more at (Ramadān, 1984, p. 110; Hamādah, 1983, p. 318; Wahbah, 1979, p. 174). Furthermore, "Theater is the meeting point of all arts" (Samir, 2016, p. 11). Drama is a well-rooted art that produced living seeds, which were implanted by Ahmad As-Sebaei, Abdul Aziz Al-Hazza', Saadallah (Sa'ad Allah) Wannous, An-Naqqash, Al-Gabbani, and many other Arab pioneers. "Several Arab dramatists wrote their plays in prose and others in verse, as it is natural with other languages. Ali Ahmed Ba-Kathir (1910-1969) is one of the pioneers who mastered Arabic poetic plays among several others such as Ahmed Shawgi (1870 -1932), Mohammad Aziz Abathah (1898-1973), Salah Abdul Saboor (1931-1981), Abderrahman Ash-Shargawi (1921-1987) and many others" (Dahami, 2021).

Even if it came from abroad, it propagated in the Arab land, which was fully prepared for its cultivation; even so, it grew and developed and took its final form, which is known to all. Arabic drama has advanced and progressed thanks in large part to the

contributions of numerous key playwrights. They were able to produce spectacular pictures in several Arab nations, across all eras and locations.

The history of drama among Arabs is one of great controversy and debate. However, many critics and historians declare that Arabic drama and theater commenced in the mid of the nineteenth century, more precisely in 1847. Arabic drama can consequently be perceived through two focal epochs: the first is before the fifth decade of the nineteenth century. The second is after the mid of the nineteenth century. A noteworthy change in drama occurred about the middle of the nineteenth century (Dahami, 2020b).

It has become the task of critics and historians to explore what is general in the Arab theater to the extent that it is discovered in the theater of each Arab region and to combine the common characteristics that make this long and diverse theater a numerous Arab activity that is humanistic. The Arab Theater has common features and similar characteristics that make it one in its multiplicity, based on inherent foundations in its diversity despite its distribution in distant countries and its multiple diameters. See more at (Al Khediri, 2016, pp. 135-136; Bulbul, 2001, p. 8; Madiuni, 1993, p. 126; Mu'assasah al-‘Āmmah lil-Sīnimā, 1978, p. 59).

It is noteworthy to observe how the main theme of the contemporary social and political Arab scene frequently broadens to reflect a universal appeal in short plays and other forms of modern Arabic drama. 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 fall into two categories: those who assert that Arabs did not recognize artistic theater before the nineteenth century, and those who affirm that Arabic theater has developed since the middle of the nineteenth century. The second mash-up of theatrical terminology and conceptions is such a bizarre fusion that the lines separating one period from another are blurred. This is because of the way in which the theatrical activities—or, as some may put it, the quasi-theatrical activities—are thought of.

In addition, the archaeological and historical shreds of evidence that remain these days in different Arab countries attest to the fact that the Arab theater is older than what some critics or writers propose. ... The first evidence is the ancient theatres in Jordan, which it is used to show and perform various types of drama, plays, and music (Dahami, 2020b; Jamal, 2016).

Irrespective of the perspective of Landau who mentions "Drama is not a native Arab art" (1958, p. ix).

### **3. Saudi drama**

By his very nature, man has always taken care of the group, and the collective takes care of its own traditions and customs. Drama, which passed through various stages before taking on the form we are familiar with today, is one of the oldest literary forms known to man. Saudi Arabian drama has not gotten much attention in the literature on Arabic theater and drama. The modern Saudi theater is qualified with having been created by the Saudi Arabian Society for Culture and Arts, which also played a significant role in the growth of Saudi theater. Despite the presence of many important artistic elements in the Saudi theater, the country's theatrical movement in particular, as well as literature in general, have visibly degraded during the previous twenty years.

It is difficult to say that the leadership of the drama in Saudi Arabia is the result of one person. Consequently, the movement of drama in Saudi Arabia owes its credit to an entire generation of theatrical pioneers, both writers, actors, and directors, who, during the seventies, upraised the first building blocks and paved the way for the generation that followed the path of a drama movement. This movement is due to the expansion of the geographical area of the Kingdom of Saudi Arabia and the variance of some regions, which led to the presence of many pioneers in more than one region, especially the Eastern Region Al-Ahsa, and the central region represented by the city of Riyadh (Dahami, 2022).

One of the theatrical pioneers is Sami Al-Jama'an who declares in all of his dialogues, discussions, and writings about theater, Al-Jama'an seeks to defend the Saudi theater, which has been subjected to great injustice. 'The Saudi theater experience was not the same as its counterparts, whether in the Gulf countries or Arab countries,' he says. There are shortcomings to this experience in terms of the availability of appropriate social conditions and the hoped-for theatrical climate. However, we must not alienate this experience from its legitimate historical rights (Mohammed, 2009).

Besides, young people need to be trained, given the right opportunities to highlight their theatrical abilities, and encouraged to develop their artistic, theatrical, and writing theater qualities. See more at (Ministry of Culture, 2021, p. 112; Shāwūl, 1989, p. 550).

Saudi Arabia's literary production has significantly increased during the past eighty years, especially in the fields of drama, poetry, novels, and autobiographical works, which necessitates continual analytical research in the study of the nation's literature. Saudi literature should be analyzed in light of a number of characteristics that distinguish its structure and content from those of other Arab countries. Additionally, Saudi literature, particularly drama and theater has undergone a significant change that is arguably the most significant in the movement of cultural revolutions (Literary Club, et al, 2001, pp. 60-61). Saudi Arabia has never been conquered; thus, its literature is pure and accurately portrays the nation's culture. It is possible that the literary works differ from the perspectives of the colonially oppressed Arab neighbors.

The Kingdom of Saudi Arabia is part of the broad and sizeable Arabic nation. Arabic literature, particularly poetry, was the core of all literary genres in most Arabic countries. According to this overview, it can be true that the evolution of poetry writing in modern Arabic literature is a positive step. At that point, the same would be directed to modern Saudi literature because it is typically considered a fundamental, imperative, and integral part of Arabic literature. Poetry in Saudi Arabia is a significantly noticeable genre of literature. The prominent genres of Arabic poetry in the Kingdom of Saudi Arabia are love, praise, irony, sarcasm, lamentation, religious, heroic poetry, and several others (Dahami, 2020a).

Arab civilization did not convey the knowledge and literature of the world's cultural heritage throughout its prosperous period, which caused the formation of contemporary theater in the Arab world to be delayed for centuries. According to a number of critics, the Lebanese playwright Marun An-Naqqash and his first play, *The Miser*, are credited with giving the Arab world's well-known national image in 1847. To be more accurate, I might say the modern Arab world emphasizes that the ancient Arab world is controversial. It is true that without recording, many documents are lost or missed, but no one denies the great efforts and tries of Saudi theatrical attempts, which are tangible to every and each person either officially supported or individually organized (Dahami, 2022). The Saudi theater deserves the attention of all until it comes out of its repression and gets rid

of its oppressive obstacles, its abhorred privacy, or its rejected identity so that it becomes a complete Saudi, Gulf, and Arab theater (Ismail, n.d).

#### 4. Death of the Author by Sami Al-Jama'an (2)

Sami Al-Jama'an (also known as Al Jamaan) is a researcher, dramatist, theater director, and poet. He was born in the Al-Ahsa (الاحساء) region. The works he directed made a presence on the stage, winning local and Gulf Awards. The play "Death of the Author" was previously performed at the Society of Culture and Arts in Al-Ahsa in 2007. The play won more than six awards at the Saudi Theatre Festival in 2008. It also participated in the ninth Gulf Theatre Festival in Kuwait in 2010 and won two of the festival's awards. The play "Death of the Author" is the first text on which Sami Al-Jama'an applied his theatrical project in the field of authorship, which refers to the dramatization of Arabic dramatic symbols, characters, and theatrical experiences. (Funon, 2013; Al-Anezi, 2010). The theatrical texts he wrote have been remarkably successful. The text *Death of the Author* at the Fourth Saudi Theatre Festival in 2007 won the award for best text. The playwright Sami Al-Jama'an began his cultural career in the theater. The stage saw its ascent toward theatrical directing and scriptwriting. A master's degree in narratives and drama. The dissertation title that he studied is "The Discourse of the Saudi Woman's Narrative and its Transformations." See more at (Al-Jama'an, 2013; Arabic Magazine, 2010; Al-Duwaihi, 2008; Al Muraikhi, (n.d)).

Two groups have a number of critical studies, including one entitled "A Thousand Nights in the Arab Theatre" and one entitled "The Theater in Arab Literature." He has a book 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 Theatre," published by Saudi Arts Chair, was edited by King Saud University in 2013. See more at (Al-Jama'an, 2013).

The *Death of the Author* presents more than one societal matter. One of these issues is the Saudi attempt to capitalize on the well-known Arab theatrical experiences, which have faced great difficulties and hurdles in order to reach a level that is acceptable. It is well known that the theatrical form linked with the art of Al-Hakwati is one of the forms present in the memory of the Arab theater; therefore, some have accepted it as a theatrical current under the name of Al-Hakwati Theater, according to Sami Al-Jama'an (Al-Jama'an, 2021).

Therefore, in his play *Death of the Author*, he did just that. Due to the fact that the dramas of Al-Jama'an are widely regarded throughout the Saudi intellectual community, this play has been chosen to represent Saudi drama at this time. However, "in composing a drama, the dramatist has to remember a fact which tells that audiences and readers are going to accept a play, which comprise real dramatic significance as it has different characters" (Dahami, 2018). He has had a number of plays published. The *Death of the Author* project combines several Arab theatrical experiences into one through the dramatist's creativity. Furthermore, the play *The Death of the Author* opens the first performances of the plays of the 24th Janadriyah Festival. The play raises more than one issue, including the experience of benefiting from well-known Arab theatrical experiences (Al-Ali, 2009; Ad-Dehailan, 2009).

The playwright conveys a powerful statement about the hardships Saudi theater faces. In this play, the playwright depicts the experience of gaining inspiration from well-

known Arab theatrical endeavors, such as those of renowned Arab playwrights, including Marun An-Naqqash, Saadallah Wannous, Ahmed As-Sebaei, Ahmad Abu Khalil Al-Qabani, Saqr Al-Rashoud, and several others. It is possible to use these theatrical encounters to connect them to current concerns, particularly the Saudi theater controversy. By seeking to examine the difficult situations and difficulties that these significant plays encountered during a period when the dramatists formed and created their own theatrical experiences, the play also raises significant problems.

The dramatist Sami Al-Jama'an continues by recalling the characters from Saadallah Wannous' plays and detailing the profound pain and bereavement they have experienced as a result of the author's passing in a setting rich in symbolism and depth of vision. By creating theatrical characters, some of which become well-known characters like "storytellers" and "callers," some of them refer to Saadallah Wannous' creation of specific 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 out of sorrow for the author.

The opening scene of *The Death of the Author* shows a scene with an expanded cemetery wall and a signboard with the words "History is a huge text" to the right of the stage. The picture then opens with a military silhouette pacing around the cemetery's exterior wall. The force of his steps can be clearly heard, and then the storyteller's voice, acting as the historian's narrator, enters the scene and states that many occurrences, including multiple fatalities, happened in the year 1997. A tremendous event occurred at the same moment, and as a result, a flood of sorrow and suffering gushed. Howls echoed throughout the Levant, and Damascus homes' curtains were drawn in sorrow over his absence. The author's terminal sickness caused her death.

The author, according to Sami Al-Jama'an, has conveyed the idea of death symbolizing the death not the body of the person but the decline of the mind of a nation. Such a decline symbolizes drama and theater. This element is fundamental that reinforced, underpinned, and fortified structuralism and brought the role of the author to an end via writing the script of the play. The author's persona in this play is built on the regeneration of people and makes it teem with emotions and worries. The play is prosecuted through its personality ideas by banging on the door of legal authority, displaying power in the form of a dictator who is absent from everyone to remain alone, and those who accept it in accordance with his approach and thought, as well as the dissuasion of individuals who are only guilty of gratifying and producing it.

Sami Al-Jama'an, a contemporary Saudi playwright, demonstrates the depth of the close ties between the characters in his plays and himself by narrating the tragedies that followed his passing. One of these is that, following his death, characters felt their own deaths. The play leads us to one of the symbol's literary representations, in which the author imagines that these characters emerged from the text's confines to express their grief over the author's passing. The author chose various characters from Saadallah Wannous' plays and made them the center of the important occasion.

In the first scene, we see the characters of Saadallah Wannous' plays gathered after they came out of the city of text, in a creative scene from the imagination of Sami al-Jama'an, flying around the author's graveyard. They are determined to do the duty of consolation and read the verses of Surat Al-Fatihah.

We understand and realize from this that the dramatist Sami Al-Jama'an draws his scenes with great ingenuity. It refers to each of the characters with a semiotic sign that distinguishes him and refers to his role in the theater of Saadallah Wannous with

precision. Al-Gabbani complains about Sheikh Saeed Al-Ghabra's intransigence with him and attacks on him in his religious sermons, as he thinks he is out of the script to form a new representative choir like the one he was. Hanthalah complains about his misfortune, which accompanies him, as happened in the play.

Khathour, the molasses seller, comes running down the streets, calling for his molasses. The "actor" came with them, bringing his masks and costumes, along with the "caller" and "storyteller," to form a group called "Friends of the Text," where they began to search for the location of the author's graveyard. The group took the opportunity and suggested that they jump off the fence one by one. At the moment the tomb was lit, they saw a policeman sitting at his grave, crying with heartburn, and placing a flower on his grave. Then he moved outside the wall of the cemetery with distinctive lighting for him, and the sadness was evident to everyone as they began to practice the ritual of performing duty towards their master. Al-Gabbani goes ahead to put a roll over his shoulder. One puts on the king's crown, a third, puts on his hat, a fourth spreads roses, and a fifth puts something of his own. They all rally as a group in a ritually expressive position.

In such a scene, we find the embodiment of the song of intimacy between the author and his characters. Here we also find the dramatist's ability to amicably combine the author with the characters of his plays, in contrast to Roland Bart's creation of a style of estrangement between the author and the text. It is a contrast in which Al-Jama'an has excelled at reuniting and not dividing.

The song described Saadallah Wannous as the writer of sad pain and the creator of the faces on texts, a reference to his techniques in creating new characters such as "storyteller," "spectator," "caller," and "singer." They expressed the extended relationship between them and him; they came from the distant text to read it with him, bringing to him the opening of peace and all the feelings of love. This scene is full of imagination and allegorical descriptions that let the viewer feel that he is in front of a real reality and that he is watching a real love epic played by the friends of the text and the lovers of the author.

The grief has reached such an extent that the viewer sees Khathour lying on the grave and crying audibly. This sad scene cuts off the policeman's surprise at them as he points his weapon at them, accusing them of breaking the law when they entered the graves at night and accusing them of one of several charges. Either steal and trade the body, bury a dead man, or plan a terrorist act. The policeman drives them in front of him to the interrogator.

In the following scene, which Al-Jama'an excelled at, the group stands in front of the interrogator, defending themselves by saying that they did not commit a crime. They attend only to the cemetery to read Al-Fatihah on the tomb of their master, the author. The author was credited with presenting them to people in the most beautiful and pompous method, the finest image and stand. Nevertheless, the interrogator insists on accusing them of being a gang that practices hiding among the graves of the dead and takes each member to defend his case and praise the author.

A long dialogue takes place between the investigator and the group that reveals the gap in thinking between the two parties, where the investigator proceeds from a rigid authoritarian mentality. Not only that, but he treats them with condescension, putting his shoes on top of the table and even denying Al-Gabbani's clothes and hat (الطربوش). There is no doubt about the aim of the dramatist, Sami Al-Juma'an, when he drew a confrontation that expresses reality against theater activity. This made the policeman behave rudely to the characters of the text and mock them and see them as crazy people,

especially as they insisted that they came from the city of the text, which embodies the period between the past and the present.

In this atmosphere imbued with the metaphorical images in which the dramatist Sami Al-Juma'an has written, he confirms his alignment with the thought of Saadallah Wannous and his conviction in his theatrical experience, which, in his opinion, is considered the nucleus of Arab theater. His fairness to the character of Abu Khalil Al-Gabbani and his standing by his side in initiating a theater in Damascus in order to spread awareness and educate people—this is the role of the theater entrusted to him—the scene ends with the interrogator taking.

The choice of this atmosphere and environment was not purely by chance or at random, but because it found echoes in the theater of Saadallah Wannous. In the play "The King is the King," Saadallah Wannous framed the tale with a strange atmosphere that was strange and even exclamatory. The two groups exploited it and developed it into a humorous, purposeful, and expressive idea and made it the focus of his play.

One of the goals of the two gatherings is to start with his imagination, which made him imagine the departure of the characters of Wannous from the texts of their plays to celebrate the author who created them, gave them shape, and presented them in his plays. Not only that, but it also shaped them in this situation to defend the author's thoughts and the conviction of their roles in texts that reflect their roles in life.

The dramatist Sami Al-Juma'an took literary history as a structure on which to build what he wanted to say and send to viewers, readers, and society at large. However, the two groups did not offer a definitive solution but left the rule to the public, representing the grassroots. With the faculty of symbolism, he was able to compare the situation to the beauty of a rose. For the intellectual and visionary, there are eyes that see the rose as the messenger of beauty, adoration, and love. On the other hand, there are eyes that do not see the original roses. This context and this phrase subject the first to mental and emotional understanding. Undoubtedly, not everything that lovers of beauty and metaphor see as true and beautiful is true for others as well.

It is possible to recognize the message of the two gatherings: that there is a difference between words and words, that is, between an enlightened thought and a rigid and puritanical thought. This confirms the idea of subjecting the text or meaning to interpretation, as referred to by the storyteller, and reflects the vision of Sami Al-Juma'an. Theater literature is not empty literature with no content or scope, but an area in which the author can direct the arrows of criticism and ideas of correction into real-world situations by referring them to an unfamiliar context in the world of analogy, metaphor, and symbolism.

The playwright skillfully uses symbolic aspects of the theatrical scene to accomplish his aim. The author uses the phrase 'wonder,' which portrays his consciousness by describing his play, to tell a tale that is described as being the most wonderful and surprising. What has been said regarding the escape of several characters belonging to the deceased author is the crux of this astounding news. They left because they did not want to play out their part and stay in the story; they wanted to go with the funeral procession. As they say, this walking with the funeral is regarded as taking part in the funeral of those who have done them great credit and favor.

In order to shift his play away from realism but still convey oblique imaginative ideas, dramatist Sami Al-Jama'an created a general atmosphere immersed in Arab theatrical characters through the narrative scene. The dramatist's noble purpose in these messages is to emphasize the value of theater and the necessity of making an attempt to

revitalize it as a social contribution to the kingdom. The theater will die and vanish, just like the playwright did, if official and informal efforts are not united. It should be noted by the reader that this work was completed in 2009—more than 10 years ago. The current situation is beginning to improve, and we – the researcher, academics, dramatists, and Saudi people - are looking for more.

In a symposium on the play "The Death of the Author," the playwright, Sami Al-Jama'an, spoke, saying: The text is an experiment based on a strategic writing project. This literary work did not only provide a model for my theatrical writings but rather it is the selection of an Arab historical experience and the starting point for them. I also do not present history but rather assess the reality that Al-Gabbani and Saad Allah [Saadallah] Wannous lived through, and we live in Saudi Arabia (Khalil, 2009). Furthermore, the writer evokes the text *Death of the Author* in the context of the dramatization of Arab heritage and its pioneers, including the dramatist Saadallah Wannous. This play contributed to revealing the pioneering role of Wannous in the advancement and evolution of Arab theater (Amer, 2015).

## **5. Recommendations**

Critics and analysts assert that the history of Saudi theater since its inception in 1928 necessitates research that goes beyond the limits of a few papers particularly in English and other international languages. It calls for a careful and ongoing effort to approach the history of theater and drama in this vast region of the world realistically, focusing on its progression and growth in various literary elements, notably drama. Considering that there are few historical records of Saudi theater that have been documented and there is little knowledge of the significance of theater in Saudi Arabia, reviewers, critics, and evaluators announce that it has been strongly difficult for many academic researchers to perfectly study and explore Saudi theater. In order to dispel any ambiguity, numerous scientific investigations must be carried out to assess and study the development of drama and theater, especially in its beginning.

Arabic academic journals are tough to locate Saudi literature in. The lack of interest in Saudi literature, particularly drama, could be due to a variety of factors. According to literary academics, one reason is that Arab authors have historically generated the most literary works. As a result, researchers may opt to continue using certain texts from specific countries as illustrations and representations of all contemporary Arabs. There is obviously a shortage of English-language research on Saudi literature. There are actually just a handful of English-language papers and articles regarding Saudi literature scattered throughout, but they frequently concentrate on the most recent literary movement while downplaying the significance of the past as the wellspring of the present.

## **6. Conclusion**

From the speech of Al-Jama'an in the symposium mentioned, we reach a conclusion, which seeks to get the benefit of the history as well as from the Arabic heritage to guide the evolution and progress of Saudi drama and theater. Thus, Saudi theater pays homage to a number of founders who worked hard to create an environment that allowed the drama to thrive on a national level despite a number of obstacles. Sami Al-Jama'an is one of several visionaries who have worked hard to give Saudi Arabia contemporary theater. Despite having its origins elsewhere, the drama is repeated and

spread throughout the entire kingdom, which is perfectly suited for its development. Whatever the critics may think about the genre's beginnings, it is clear that Saudi theater has become a literary genre in the eyes of all Arabs thanks to the support of those who gave up their affluent lifestyles and battled for it with the weapon of words.

The lack of resources for studying Saudi theater is one of the most significant barriers to this initiative. Few studies have been done on the theatrical scene, and those that have been done, do not correspond to Saudi Arabia's expanding literary scene. It is obvious that all Arabs view Saudi drama as a prosperous literary form because of the admirable support of different segments, both official and non-governmental. However, it is still the beginning. Regardless of what critics may say about the genre's roots, it has taken the first proper step forward and needs more. Though few in number, Saudi dramas and plays have made a significant contribution to the competition among other literary genres in the Kingdom of Saudi Arabia and the Arab literary spheres.

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