

Saudi Drama: Commencements, Efforts, and Progression (1)

Dr. Yahya Saleh Hasan Dahami

Associate Professor, English Department,

Faculty of Science and Arts - Al Baha University – KSA

E-mail: dahami02@gmail.com Orcid: <https://orcid.org/0000-0003-0195-7878>

Abstract

The reason for this study is that academics and researchers have not done a great job of studying Saudi theater. Writings on Arabic theater and drama have not suitably referred to Saudi Arabian theater and drama. Therefore, the main issue raised in this attempt is that there are not many resources available for studying Saudi theater. This paper is an attempt to shed light on the commencement of Saudi drama and theater. The study is an analytical-critical approach. After the terse introduction, the study deals with interesting segments such as the initiation of Saudi drama and evolution, as well as the subtitle School Drama. An example of the early attempts is Abdul Aziz Al-Hazza' and his play 'a Bedouin in an Airplane'. The task comes to its end through a short discussion, recommendations, and a conclusion.

Keywords: *Abdul Aziz Al-Hazza' Arabic drama, Arabic literature, Evolution, Kingdom of Saudi Arabia, Saudi drama, Saudi theatre, School drama.*

Introduction

Since its inception, drama has evolved to reflect contemporary concerns and difficulties. It was not separate from how societies were growing. The playwright's perspective articulated his viewpoint on the reality imposed by the different events within a thorough understanding of its essence and objective conditions within the course of history. Because it has been associated with politics since its inception, drama is the literary genre that is most closely related to it. Therefore, it stands to reason that its emergence in the Arab world served as a vehicle for change and an expression of those trends and conditions. Furthermore, "The objectives of theater - and literature in general - transcend politics and history because they deal with human principles such as justice, truth, and goodness, and these do not change or transform" (Badawi, 2012, p. 8).

Dahami (2021), and Seignobos (1912), opine that "towards Arabia, from which they brought gold, agate, and onyx, incense and myrrh, and the perfumes of Arabia; pearls, spices, ivory, ebony, ostrich plumes and apes from India" (p. 81). Generally, literature serves as a universal mirror of life. Nations share and trade civilizations in a mutually beneficial way. Every civilization and culture influences and is impacted by others in some way. Over the millennia, literature has had a concrete and tactile impact on cultures in different countries and on different continents. The influence and contribution of Arabic and Islamic civilization to Western culture cannot be disputed. It began in the middle ages and likely continued into the Renaissance period and beyond, with witnesses from "Andalusia, Constantinople, Holy Makkah, and Al Madinah Al Monawarah, Baghdad of Iraq, Al Quaraouiyine Masjed of

Morocco, the Great Masjid of Kairouan in Tunisia, Al Azhar of Cairo, Umayyad Masjid in Damascus, and many other beacons of learning and knowledge in the Arabic Islamic world" (Dahami, 2017a).

The drama has piqued the interest of literary reviewers, commentators, and all those concerned with dramaturgy as a literary form. "According to Dahami (2020b; 2016); Allardyce (1969, p. 9); and Chandler (1968, p. 9), the drama 'is so deeply associated with and dependent upon the whole material world of the theatre, with its thronging crowds and its universal appeal'. Drama reflects people's psyches and the personalities of all those involved in its creation. One of the most popular, distinctive, and fascinating literary genres is drama. It draws attention to and emphasizes the most tragic and humorous moments in people's lives. Greek is the origin of the word drama, which means, 'to do or perform.' The Greek verb 'dran' means 'activity' and is where the word 'drama' originates. It is a kind of expression that typically hinges on the actors' motion or gesture as well as verbal articulation. It is a story that should be performed. It was employed in prehistoric times as the best way to tell a story, describe a circumstance, or develop a lyrical notion.

Starkey (2006), opines that there has been a great deal of debate in recent years on the possibility of an indigenous dramatic tradition in the Arab world and the implications this may have for an analysis of how Arabic theater developed in the nineteenth and twentieth centuries. "The impossible is happening and there is to be a drama in Arabic" (MACDONALD, n/d, p. 313). Furthermore, "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). While there are many dramatic elements in Muslim culture and Arabic literature, it is equally clear that the Arab world did not have a theatrical tradition comparable to those found in Europe until the middle of the nineteenth century, despite the fact that proponents of various viewpoints have occasionally been vociferous in proclaiming their own interpretations (p. 163).

However, Allen (2006), might oppose Starkey, stating that when one considers the countless pre-modern forms of Arab dramatic art that exist within the spheres of both popular tradition and belles-lettres, the assertion that the Arab theatre came into existence in the nineteenth century as a result of European influence. The common view of many scholars until a few decades ago appeared risky. It is no accident that many contemporary Arab playwrights have used and continue to exploit historical themes, devices, and wit, taking their cues from both mainstream and eminent literature (pp. 347-348).

Badawi (1987), asserts that "the Arab world was already possessed of original theatrical genres that may date back to the era of the pre-Islamic era" (p. 17). Furthermore, Amroune (2011, pp. 44-45), and Al-Jahith (1947, p. 297), mention that people do not forget that the Arabs were commercial mediators between nations. These markets varied, each with their own spectators and reviews due to the nature of their location. What concerns us here are the types of artistic and cultural spectacle in those markets (الاسواق), the most important of which are Souk Okath poetry and the literary-poetic competition for women and men, which had an impact on the masses.

The market is a literary and cultural forum for Arab poetic creativity, and it has audiences and judges who evaluate themes, words, and poetic tone; the balance of poetry and

recitation is often on a stage or in a theater similar to a stage. In Souk Okath, many men and some women compete and appeal to a great sheikh who is supremely dignified and whose reverence is venerated by a red dome that is struck for him, such as the poet Al-Nabigha Al-Dhubyani. From Souk Okaz, the famous seven pendants remained, which are poems of the poorest poetry of that time, which are still to this day witness and express the psychological and social reality experienced by the Arab entities.

We find that the Arabs paid a lot of attention to poetry and the art of public speaking in the form of representative recitation, and they gave them special attention. Each tribe had a poet or orator who acted as the tribe's spokesperson; of course, this required throwing on a platform or stage and attracting spectators. And "drama represents a medium of a certain kind that conveys to its audience the colors of drama and engaging theatrical performances, taking advantage of the actors' capabilities, lighting, scenery, the magic of clothes and makeup, and attractive theatrical illusions" (Najeeb, 1991, p. 156). Gibb, (1974), mentions "in literary drama and plays on modern social themes. All of these productions, however, short stories, novels, and plays, remain bounded by the horizons and conventions of the Arab world; when translated into other languages, they are often more interesting as social documents than as literary achievements" (p. 161).

The social task of the pre-Islamic Arabic poet or versifier is to create poetry, typically regarding precise and accurate prosodic rules and assimilating linguistic archaisms as well as syntactic additions. Such social poets speak it out at the annual festival in Souk Okath (عُكاظ), souk (an open-air marketplace near the city of Taif) (the proper Arabic articulation is Okath, though, there are people 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, 2020a).

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). On the contrary, there are critics who oppose the previous notion such as Landau (1958), who states, "Drama is not a native Arab art" (p. ix).

An overview of the theater's historical background will help people comprehend the place of theater in Saudi Arabia because it was one of the last Arab nations to encounter theater. "The Kingdom of Saudi Arabia is a central part of the vast and populous Arab nation" (Dahami, 2022a; Dahami, 2022b). Therefore, it is not an exaggeration to say that readers of this paper will not be able to comprehend the history of theater in Saudi Arabia without having some knowledge of the historical context of theater in general. Additionally, as Saudi Arabia is a significant member of the Arab world, it is the goal of this study to provide the background knowledge that is necessary to introduce the reader to the phenomenon of the place of theater within Arabic culture.

Turning point

Yasser Madkhali (2007), in his book *The Crisis of Saudi Drama*, says that the most significant disaster is that events pass without finding someone to record them. There will be neither a beginning nor a path that future generation can complete. The history of theatrical works is non-existent, which is one of the most significant causes of the Saudi theater crisis (p. 80). 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.

The writer Muhammad Malibari mentions in one of his articles that the Kingdom did not know theatre, except for those presented by Abdullah Khoja in Al Falah School at the beginning of the prosperous era. Although it incited other schools to follow its example, they are considered immature attempts and are nothing but accidental. Thus, Ahmed Al-Sibai Theater is the first theater known in the Kingdom (Madkhali, 2007, p. 83).

Commencement of Saudi Drama

"The world is a stage. Everything is acted out on it. Every thing plays its own role" (Ostle, 1975, p. 152). With these words, Ostle initiates his thoughts about drama in the first lines of the chapter on Classical Arabic on Stage. He clarifies that drama is a mirror of life. It can be true when we deal with drama and theatre in the Kingdom of Saudi Arabia.

It is difficult to say that the leadership of 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.

The emergence of drama in the Arab world was delayed for centuries, and Arab civilization did not transmit the knowledge and arts of the Greek cultural heritage during its prosperity. Critics identify the year 1847 as the beginning of the emergence of Arab drama, with its well-known western image provided by the Lebanese son of Sidon, Marun An-Naqqash, and his play "The Miser" (البخيل). The reasons for this delay have been the subject of debate, controversy, and research in the last century, in many books, including the Egyptian Ahmed Shams El-Din Al-Hajjaji's "The Arabs and the Art of Theater" (Al-Hajjaji, 1975).

The Saudis did not know about experimental theater before 1989, the year in which the Kingdom represented the play "Ewais The Nineteenth," written by Rashid Al-Shamrani and directed by Amer Al-Hamoud, at the Cairo Festival for Experimental Theater in its second session. Since that time, this genre has become a goal for Saudi playwrights who are looking for foreign participation in theatrical festivals that are mostly staged in this new theatrical form.

Since the thirties of the twentieth century, the Saudi theater has refused to prove its existence, and history bears witness to many attempts by writers and poets to push the revitalization of the theater movement that did not occur throughout the last century. The Saudi drama arose through the influence of the western region of the country, as it was subject to

being influenced by the Arab culture in Egypt, which was the most influential in the emergence of the drama because of its location and its relationship with Saudi Arabia. The first written theatrical text appeared in 1932.

This poetic theatrical text was authored by Hussein Abdullah Siraj, who completed his studies at the American University in Beirut and was constantly acquainted with the literary, intellectual, artistic, and theatrical productions presented by some of his Arab friends. In 1945, Abdullah Abdul-Jabbar wrote the text of the plays "Uncle". Sahnoun and "The Dumb Satan." From 1960-1970, the plays were transformed into social plays that were presented to all members of society, such as "Al-Ghawas" and "You Day, Unjust." In 1980, the Society for Culture and Arts presented several plays, including "House of Leaf" by Nasser Mubarak.

Siraj wrote a theatrical script titled "Jamil Buthainah" in 1943, followed by "Gharam Waladah" in 1952. The theatrical text and its long history have confirmed that it has great intellectual, cultural, and social importance because of its impact on people through the words that emanate from the mouths of skilled actors and because it is considered one of the types of world literature, and its artistic strength is highlighted in that. It controls all the elements of the play, and from them, the artistic ideas and perceptions of the actors, directors, and technicians come out.

However, the first drama text was written by Dr. Issam Khuqeer (عصام خوقير), bearing the title "Al-Dawama." Then he wrote another attempt entitled "Al-Saad Waad," and it was not implemented due to the lack of a female performer. In 1960, serious theatrical attempts began at the hands of the writer Ahmed Al-Sib'ai (أحمد السباعي), who established a drama group in Makkah Al-Mukarramah and an acting school, which he called the "House of Guraish for Islamic Acting," and preparations began for the first theatrical show entitled "Conquest of Makkah," which was written by Muhammad Malibari. Circumstances prevented its implementation, as a stream of anti-art stood in its way. However, this project dates back to the beginning of the Saudi drama. However, this literary work was preceded by several theatrical works that were presented through educational schools. It was followed by many plays that were presented in sports clubs and schools, until the seventies of the last century, which witnessed the establishment of the Arts Association in Al-Ahsa (جمعية الفنون), which was the first form of the Saudi Arab Society for Culture and Arts, which was founded in (1973).

Indefinitely, Al-Sib'ai's endeavor to introduce drama to Saudi Arabia cannot be discounted when discussing the start of Saudi drama and theater. The importance of Ahmed Al-Sib'ai in the development of Saudi drama can be attributed to his initiative to establish an acting school and drama school in Saudi Arabia in the early 1960s. This concept improved not only the standing of drama in schools but also the standards of a conservatively religious nation like Saudi Arabia.

In 1982, the Kingdom of Saudi Arabia was on a date with the destiny of theater when Abdel Nasser Hassan Hussein Al-Zayer graduated from the Department of Acting and Directing at the Higher Institute of Dramatic Arts in the State of Kuwait as the first Saudi young man specializing in acting and theater directing. This young man presented three graduation projects. The first was Dr. Abdel Aziz Hammouda's play "Hostages," which was shown in January 1982 under the supervision of Ahmed Abdel Halim; the second was Saad Ardash's project "Oedipus between Sophocles and Contemporaries," which was presented in

two chapters, and which is based on the treatment of the Oedipus myth. See more at (Ismail, 1999, pp. 128, 127).

Drama in School

Drama is credited by many observers and critics as being the origin of the arts. The Arabic language classes, with their skills of reading, writing, speaking, dictation, and listening, are foremost among the study subjects in the classrooms. These are integrated when oral expression and written expression are the linguistic activities that represent the pillar of education across multiple fields, in which drama plays the primary role, both in terms of content and form. Therefore, ministries of education care about it a lot. They set up special programs that suit age groups from one to another, drawing on the experiences of some of their employees whom they sent to training courses to obtain studies in the theater to activate its activity by establishing school teams and educational zones. That provides them with all the ingredients, so the theater movement flourishes, especially with the presence of educators who have theatrical inclinations and who make use of the study curricula through works that connect their students with their school environment.

The educational theater, or the so-called school theater, is considered one of the oldest educational tools written and used by the oldest teachers, such as Sophocles, Euripides, Aeschylus, Socrates, and Aristotle. They used to teach and educate the audience by performing their plays in the theater in its ancient form in Greece, in the foothills of the mountains, on the banks of rivers, and in the cities and countryside. Throughout the course of theater throughout history, it did not go beyond the circle of facilitating education. "In the fifties, the theater of Riyadh secondary school in the Kingdom of Saudi Arabia witnessed a distinguished theatrical activity presented by some students of the institute and schools on several occasions" (Ghalem, 2011, pp. 123–124).

The first initiation of drama in the Kingdom of Saudi Arabia returns to school drama. As-Saeed (1996), opines that the oldest reference that has reached so far about the existence of drama in the Kingdom dates back to 1928. The National School in the city of Unaizah, which was founded and established by teacher Saleh ibn Saleh. He made a good endeavor by conducting a festival at the end of the school year, during which purposeful and comic plays were presented as well as speeches and debates on poetry, prose, and literature. One of the most prominent plays performed at that festival is a meaningful play called 'Between an Ignorant and an Educated' (بين جاهل ومتعلم). It is a debate in favor of learning over ignorance, written by the teacher Saleh ibn Saleh. This school, the National School in the city of Unaizah, also later performed a big ceremonial activity in 1355 AH celebrating its. His Majesty King Abdul Aziz honored the concert where many plays were presented during this ceremony, such as 'Kesra and the Arab Delegation' (كسرى والوفد العربي), 'The Blind' (الأعمى), and 'Al-Shahi and the Learners' (الشاهي والدارسين).

School drama contributes to the promotion of social values. In addition, theater removes the boredom and monotony of education, introduces suspense, encourages absorption, and puts the participant on the challenge platform for success. The school theater is an educational medium that achieves experience directly and embodies the meanings in a representative and expressive manner that reduces them to moments of what he cannot express in pages. It is a way to treat learners' psychological crises such as fear and introversion, and it acts as a counter-

motivator of negativity. Saudi school drama has the same powerful factors, influences, and circumstances.

Abdul Aziz Al-Hazza' and his story with a Bedouin in an Airplane

For the first time, actor Abdul Aziz Al-Hazza' performed his social comedy play "a Bedouin in an Airplane" titled "Badawi in Tayyara" (بدوئي في طائرة) in Al-Jubail. His performance of this play was on his own, where he represented all of its characters. Allah gave him a unique talent and vocal ability. The dramatic construction, the escalation of the event, and the growth of the characters express an integrated theatrical text and give Abdul Aziz Al-Hazza' the leading role in successfully presenting the play. The fact that such performance is individual outside the school and has started making tours to the cities of the Kingdom to perform meaningful social plays.

After Saudi Radio stations were established in Jeddah and Riyadh, the majority of Abdulaziz Alhazaa's works were broadcast on Saudi Radio. Alhazaa's most well-known creation is Aum Hudaijan [أم حديجان]. Alhazaa had a long and successful career as a radio actor. He also reveals that he has performed as a monologist on stage, screen, and radio numerous times. He wrote approximately twenty monologues for this part. It is surprising to learn that Alhazaa did not perform on stage as an actor until 1977. This happened after the Saudi Arabian Society of Culture and Arts was founded. This, however, prompts unavoidable questions about his place in Saudi theater, such as what effect he had on the country's theater before 1973 and, more importantly, how his work as a monologist or as an actor who tells a story by using his skill at impersonating different voices contributes to the history of Saudi theater.

Abdul Aziz Al-Hazza' is a group of characters in one person. Allah has endowed him with a wonderful ability to imitate the voices of different races and different ages. "A single actor can undertake the task of filling the space of the stage and conveying to us his interests and causes to events that revolve around him" (Zaidan, 1987, pp. 415-414). He is able to imitate sounds, sing, write the scripts of episodes, and perform plays. His first steps towards drama began in the eighties of the Hijri through Saudi radio. His first breakthrough was through his famous acoustic comic play 'A Bedouin in an Airplane', which tells the story of two Bedouin men who wanted to travel to Lebanon and had comedic situations happen to them during their trip. This play is still very popular even though it is more than 40 years old, but it has still not reached the level of analysis and criticism it deserves, even in Arabic.

After receiving his primary school certificate, Al-Hazza' worked as a teacher in Al-Jubail. He then worked for the Royal Guard for twelve years, after which he moved on to Youth Welfare. Through his work in the Royal Guard, he had to travel to Jeddah from time to time. In Jeddah, he had the opportunity to apply to the radio, and after several attempts, he was accepted. Almost ten thousand episodes have been recorded by him for radio since 1374 AH. Abdul Aziz Al-Hazza' has some plays, the latest of which was the play 'The Last Journey' (آخر المشوار) and was with a group of distinguished actors such as Al-Qasabi, Al-Sadhan, and others. At the start of his career in theater and television, he performed comedy sketches with a group of amateur friends, including Saad Tamami, Hassan al-Dardeer, and others. The nature of the sketches was comedic and linked to the celebration segments. In addition, the number of monologues reached twenty-one on television.

In an interview with a newspaper, Al-Hazza' expressed his disagreement with describing him as a monologist, claiming that the latter is just someone who sings, tells jokes, and entertains the audience without any other goal. While he considers himself a representative

and imitator of voices so that he embodies the issues of society within an effective interactive vision and discourse.

Al Madani (2016a); Al Madani (2016b); Thamir Al Harbi (2016), states that Abdul Aziz Al-Hazza' is a Saudi legend in the field of voice acting and imitation that will not be repeated. But the unfortunate thing is that the media ignored him, so he turned away from the spotlight, and the new generation did not remember him. Rather, his many innovations in the sixties were no longer circulating in the media, not to mention that officials ignored him, as he himself said. The description here is about one of several abilities. He is the Saudi actor, commentator, scenarist, dramatist, and voice imitator Abdulaziz Abdul Rahman Al-Hazaa Al-Otaibi. He was born in the city of Unaizah in 1937, and who moved to Riyadh due to his work conditions, where he first worked in the Ministry of Finance in the year 1950. Then, he moved to the Ministry of Education to work in the teaching profession between 1951 and 1957; then to the Ministry of Labor and Social Affairs from 1962, in which he worked until his job was modified and transferred to the General Presidency for Youth Welfare.

Abdul Rahman Al-Hazaa is the owner of a long and busy career that lasted for half a century, during which he recorded thousands of social and humorous episodes on the radio stations of Jeddah and Riyadh. His dramatic records were aimed without profanity or vulgarity, and according to a new color that no one preceded him at the time, as he represented and imitated fifteen different characters in one representative scene, without happening any mistake or interference that distracts the focus and attention of the recipient. In addition, this was what was difficult for others to do, so he remained in the arena without any competitors.

The dramatic career of Al-Hazza' began with "monodrama" in the 1940s, but he really broke through Saudi radio in the 1950s and 1960s, where he presented a lot of works that he had written and then enjoyed. He was referred to as "a group in one" because of his exceptional and uncommon aptitude for imitating the sounds of people, animals, machines, and automobiles. Despite the variety and quantity of his works, "Bedouin in the Airplane," a radio play in which he played the roles of the Bedouin Haddijan, his elderly mother, his colleague Muribed, as well as the passport officer, taxi driver, restaurant waiter, flight attendant, and others by changing his voice and tone to fit the scene, is the one that has stayed with an entire generation.

In this play, Al-Hazaa was able to dispel the fears of many with regard to traveling by plane, making its atmosphere a place of humor and wit, especially since the story was built according to a beautiful and elaborate scenario, the summary of which is that two Bedouins (Hadijan and Marabid) decide to travel by plane to "Barut", i.e., Beirut, with their sheep and their coffee. After saying goodbye to the old woman, Um Hadijan, but before that, they had to obtain passports, where they met an employee from the Hejaz who had difficulty understanding their Bedouin dialect, just as it was difficult for them to understand his questions about their name, age, date of birth, etc. Inside the plane carrying them, many funny paradoxes occur about the seats, the fastening of belts, the eating and drinking, and the use of toilets.

After they arrived and got into the taxi, other funny scenes took place from the dialogue between Hadijan and Muribed, on the one hand, and the Lebanese driver, who does not understand their dialect, on the other. The scenes of constant laughter are repeated as the Bedouins stop at a Lebanese restaurant to eat, as neither the waiter knows the dialect of the waiter nor the waiter knows the exact type of their requests for strange Lebanese food, on top of which is the "sheep's eggs", the Lebanese dish that a long comic dialogue takes place around.

Following that, Al-Hazza's works continued, with plays such as "The Diary of Umm Haddijan," "Expand your Chest," "Forgiving Karim," "The Wise Person Is His Own

Opponent," "The Path of Love," and others dealing with societal issues such as unemployment, poverty, spinsterhood, and exploitation. Most of his work was recorded on television after the launch of the official television broadcast from Riyadh.

In addition, the late King Saud ibn Abdulaziz was a fan and admirer of him since he performed in front of him the performance 'Bedouin in the Airplane.' During His Majesty's visit to the Eastern Province in the fifties, His Majesty admired his talent and granted him a large reward - at the prices of that time - of one thousand riyals of silver and asked him to record the charade on a tape to take him with him to his palace and surprise his family and guests with it. It seems that His Majesty's family did not believe that this charade, with all its various characters and voices, was performed by one man, so the king requested that Al-Hazzaa be brought to his palace in Dammam to perform the charade in front of everyone.

Discussion

I believe that the opportunity is available to Saudi businessmen to enter the field of theatrical investment, and it is not necessary to conduct an economic feasibility study on the project. The attendance rate for plays has reached the point of sufficiency, and the research has resorted to mediation in order to obtain tickets for entry. There is no doubt that the National Festival of Heritage and Culture in Al-Janadriyah is organized by the National Guard every year and has a great impact and influence. It is one of the most important tributaries concerned with the revitalization of drama and theater in the Kingdom, as it organizes a theatrical festival as part of its activities. In addition, perhaps the most notable outcome of the theater activities in Al-Janadriyah Festival is what was accomplished in the previous seasons of the festival's good organization and the accompanying evenings of discussion and dialogue about the performances. At the end of the festival, awards of appreciation and encouragement are presented, which have resonated greatly in activating the local theatrical movement.

Recommendations

Many who are trying to enter the world of research in the Saudi theater, historically and documented, suffer in obtaining informational sources. Therefore, the researcher resorts to exploring the folds of the old newspapers that documented theatrical events at the time. Some researchers have noted that the dearth of documentation regarding the history of Saudi theater is a significant issue. According to detractors, future attempts to study theater in Saudi Arabia will be hampered by the paucity of resources in the country. They claim that it has been extremely difficult for many academic researchers to study and analyze Saudi theater since there is no documentation of the history of Saudi theater and little understanding of the significance of theater in Saudi Arabia. In order to dispel the uncertainty with certainty, it is crucial that several scientific studies be conducted to evaluate and examine the evolution of drama and theater.

Conclusion

The Saudi Arabian drama is still suffering from neglect and a lack of interest in studying and documenting it. The studies that have been conducted around it are few and are not in line with the theatrical growth in Saudi Arabia. Whatever the critics may say about the origins of Saudi drama, it is undeniable that all Arabs now regard it as a literary form due to the support of those who gave up their comfortable lives and battled for it with words, cash, and

physical labor. They made a profound contribution to making drama and theater in the kingdom of Saudi Arabia compete among the Arab and universal dominions of literature.

Drama is a well-rooted skill that produced living seeds, which was established and implanted by Saleh ibn Saleh, Abdul Aziz Al-Hazza', Rashid Al-Shamrani, Hussein Abdullah Siraj, Issam Khuqeer, Ahmed Al-Sib'ai, Muhammad Malibari, Abdel Nasser Al-Zayer, and many other Saudi pioneers and innovators. Such pioneers have strived to launch it in their country, a new groundbreaking Saudi drama, and theater. Even if drama came from abroad, it is reproduced and propagated in the land of Saudi Arabia and is fully prepared for its development and maturity; even so, it grew and developed and took its final form known to all. Drama and theater, for the revealed developers, authors, and pioneers who legitimized the Saudi literary renaissance.

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