

Saudi Drama: Commencements, Efforts, and Progression (6)



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Abstract

Drama is a universal concept; the literature of drama and theater derives from ritualistic celebrations, religious festivals, and sang hymns, as well as from ancient processions, and the setting created for these events is known as drama. Drama is a tool for bringing about social change, and its presence helps raise people's awareness of societal concerns. The value of collective arts, such as drama and theater, is that they strengthen community spirit and uphold the idea of others' needs, so they best exemplify social collaboration. This study, which is part of a series examining Saudi drama and theater, tries to provide light on the origins of Saudi play, its obstacles, and its development. The analysis employs a critical-analytical methodology. After an epigrammatic introduction, the study discusses weighty literary concerns such as the establishment and growth of Saudi drama in general and Saudi poetic drama in particular. It then moves to flick through the nature of one of the Saudi plays as an example of Saudi poetic drama along with its poet dramatist. In this section, the poetic play is "The Adoration of Walladah" by Husien Abdullah Siraj. A brief discussion and a conclusion round out this part of the research series.

Keywords

Husien Siraj;
Saudi drama;
Saudi dramatists;
Saudi poetic drama;
Saudi theater

الكلمات المفتاحية

حسين سراج؛
المسرح السعودي؛
كتاب المسرح؛
المسرح الشعري السعودي؛
المسرحية السعودية

المسرح السعودي: البدايات والجهود والتطور (6)

ملخص

المسرح مفهوم عالمي؛ فأدب المسرح يستمد إلهامه من الاحتفالات الطقوسية، والأعياد الدينية، والأنشيد الدينية، بالإضافة إلى المواقب القديمة، ويُعرف الإطار الذي يُهيأ لهذه الأحداث بالمسرح. يُعد المسرح أداة لإحداث تغيير اجتماعي، ويساهم وجوده في رفع وعي الناس بالقضايا المجتمعية. تكمن قيمة الفنون الجماعية، كالدراما والمسرح، في أنها تُعزز روح الجماعة وتُرسخ فكرة احتياجات الآخرين، لذا فهي خير مثال على التعاون الاجتماعي. تسعى هذه الدراسة، التي تُعد جزءاً من سلسلة دراسات تتناول الدراما والمسرح السعودي، إلى تسليط الضوء على أصول المسرح السعودي، وتحدياته، وتطوره. ويعتمد التحليل على منهجية نقدية تحليلية. بعد مقدمة موجزة، تُناقش الدراسة قضايا أدبية هامة، مثل نشأة المسرح السعودي ونموه بشكل عام، والمسرحية الشعرية السعودية بشكل خاص. ثم تنتقل إلى استعراض طبيعة إحدى المسرحيات السعودية كمثال على المسرحية الشعرية السعودية، إلى جانب الشاعر والكاتب المسرحي الذي ألفها. في هذا الجزء، نتناول المسرحية الشعرية "غرام ولادة" للشاعر حسين عبد الله سراج. وينتهي هذا الجزء من البحث بمناقشة موجزة وخاتمة.

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I- Introduction

Drama is a worldwide notion, and the settings for these occurrences are referred to as drama. The literature of drama and theater draws its inspiration from ceremonial festivities, religious festivals, and songs, as well as from ancient processions. These activities belong within the broad category of "drama," or "so-called drama," which has spread worldwide. In addition, "drama can be used as an approach to affect social change and can increase public awareness of social issues and matters" (Dahami 2026). Depending on the quality of the story and its intent, this theater may include dancing and singing as well as a kinetic or symbolic narrative in which a cast of characters interacts. It seems as though dismissal still serves as the starting point for culture and growth and aids in the advancement of society toward an ideal situation.

Dramatic storytelling and role-playing are more than just ways to make people laugh and have fun. Additionally, it plays a crucial part in reflecting and expressing society's reality and exposing harmful and inhumane actions. A fun social ritual is a play. Creating a new existence every day has aspects that are not repeated but improvised. Drama induces a mood of exhilaration in all people that transcends all barriers. Whether it brings people together or divides them, drama either unites or does not do so. As a result, a person becomes more self-aware and self-critical of himself and his relationships. Because the essence, not the look, is what matters, drama can adapt to and wear the clothing of any character or nationality with grace and harmony.

The drama is not read or watched for serious purposes, as most Arabs do, but rather for amusement and laughter. Instead, he observes it to share in the mental and emotional experiences of others. He was able to express his thoughts through literary works. Additionally, we see poetic, sensitive, and imaginative elements in his text, which raises it above the standard of dramatic prose. Dramatic literature can be experienced in both contemporary settings that resemble a show or performance and settings where prehistoric or ancient legends are depicted. The literature that combines all forms of literature, including storylines, poetry, singing, various kinetic performances, and other drama features and components, is known as theatrical literature. Good drama transcends nationalities, classes, and languages while preserving joy and spirit. The man reemerges into reality to take his place in his class, language, and nation. Drama, rather than being an illusion or a means of escaping reality, serves as a platform for personal growth. Through a mirror on the stage, the self aims to serve society.

Drama tries to improve the recipient's taste and respect his or her overall taste as one of its functions when presenting its goals. Whether on stage or in the types of acts that are portrayed inside it, the theater has changed and evolved. Through watching and listening, the active role has been the subject of transformation and education. He contributed to the public, academic, and cultural fields by introducing dramatic literature. He had numerous phases before becoming entrenched in the roles of performers and theaters, as they are known today. The reader is aware that drama has a positive impact on people and society at all levels—be it consciousness and conduct, education, or culture.

The theater is the mirror of society, bearing people's problems on its stage, treating them, and returning them to the audience dressed in joy. In the same manner that it has a magical effect, linking the present with the past and imparting new knowledge of the old inheritance, the theatrical work penetrates the depths of the conscience and touches the passions of hearts. It becomes accepted in society as if it were genuine whenever the dramatist's sense and writing style are more accurate to a feeling in what he writes. The dramatic writer must promote each component of the play for it to be successful and have an impact on society. The writer must elevate the play's level with the utmost decency and linguistic, moral, and aesthetic sophistication.

1.1. Objectives of the Study

Investigating and demonstrating the exceptionality of the origins and growth of one of the major literary genres is one of the goals of this research study series. Drama in the Kingdom of Saudi Arabia puts a particular emphasis on Husien Abdullah Siraj, a poet and playwright, and his poetic play *The Adoration of Walladah*.

1.2. Research Methods

As a literary study, this task applies the critical-analytical approach as measuring tools for the study's occurrences. The study is divided into four parts. The first part offers a summary of some critical attitudes, opinions, and considerations toward Saudi drama in general and Saudi poetic drama in particular while providing information on how it commenced and was cultivated. The second point is a critical and analytical look at the poet-dramatist Husien Siraj, who composed and interpreted the verse play *The Adoration of Walladah* as a successful poetic drama. The remaining issues covered by the discussion and conclusion are reported in the last part.

The information discovered through this kind of research may have been found by carefully examining the literary devices. These are crucial, especially when presented analytically. It displays the reliability of a rigorous, methodical study that evaluates the play's use of both visual metaphors and portrait insertion. The critical-analytical method can be helpful in this case since it shows how the features that fit the present sorting strategy to analysis as well as the projected social models will affect the study.

2. Analysis and Discussion

2.1. Poetic Drama

Drama and poetry are combined to create poetic drama. It uses verse as a medium to engage the audience. There is much more to poetic drama than just a play. "Drama and poetry are not two distinct basics in literature; nonetheless, they are one essence. Poetry is vital to drama. Each one is turning toward the other. Consequently, they are fused and bonded together" (Dahami, 2020). It seeks to convey a survival situation in space and over a certain amount of time that is supported by action. The vibrancy and essence of life are topics covered in poetic plays. The verse has a greater capacity to capture human attention than a text written in prose. In addition, "Poetic drama often explores themes that are deeply personal and universally relatable, such as love, identity, and social issues" (Dahami, 2026). Furthermore, "Poetic drama differs from prose drama in this that it possesses a greater intensity and unity and can give us the feeling of greater unity in life itself" (Rampal, 1996, p. 159). Consequently, a poetic play is as accessible and uncomplicated as music.

Poetic drama provides more satisfaction since viewers of a poetic play will value at least two occurrences: on the one hand, an anecdote that relates to the play's setting, plot, characters, and actions. On the other hand, the appreciation of poetry, cadence, music, and rhythm. An effective verse play adopts a poetic style that is appropriate, dramatic, and justified for the action that it initiates or symbolizes. "It is believed that poetic drama has the aptitude to pierce into the sources of action and passion of human beings" (Dahami, 2021; Dahami, 2018). A poetic drama offers something extra. There is a specific form of musical structure and pattern in a poetic play. T. S. Eliot, a poet, dramatist, and critic, believes that the use of verse enhances the drama rather than just formalizing it. "Thomas Stearns Eliot is a pioneer[ing] critic, a poet and a dramatist who considerably influenced English literature and contributed mainly to the revival of English poetry and drama in the twentieth century" (Dahami, 2016a). It should highlight the significance of the verse's unintentional impact on us. Poetic drama is a drama composed in poetry to be expressed; verse drama is another possible broad name.

The dialogue in a poetic play is written in poetry, which is typically blank verse. According to a number of analysts, the blank verse contains lines of unrhymed iambic pentameter. Shakespeare's plays typically use free verse in iambic pentameter as their poetic form. It meant that each line of the poetry had ten syllables and was typically not rhymed. The second syllables in each of the lines are stressed. His early tragedies' blank verse is very different from that of his later plays. While the blank verse is frequently beautiful, its sentences have a tendency to start, pause, and end at the end of lines with an air of banality.

The poetic drama was a major form of drama for a considerable amount of time, across the ages and all over the world. Tragedies from ancient Greece and nearly all plays from the English Renaissance are written in verse. Poetic drama is frequently linked to tragedy's seriousness, providing a creative incentive to write in this style. The benefit of practice is that actors can learn lyrical lines with ease and accuracy. Poetic drama is a vital component of Arabic drama, which has a fresh impact, contribution, and involvement in Arabic poetry. "Arab dramatic poet has rendered them. First, polyphony makes the poetic play a network of relations between the event and the characters and between individual and general images. The result is that they all blend in harmony and become one texture. We find all levels intertwined in a permanent movement and objectivity resulting in multiple dimensions of the play" (Bomali, 2018).

Drama is a fundamental and crucial feature of Arabic literature. "Poetic drama as it is conjunctive of both poetry and drama is also considered a literary genre. "What forms of versification' are possible on the stage" (Gardner, 1961, p. 24). Poetry is the written form that expresses emotions, observations, and feelings through a rhythmic cadence. It is this combination of cadence and words that draws the reader or listener in. Drama, by contrast, presents the actions and words of characters on the stage" (Padhy, et al. 2021). In the modern era, several Arab dramatists distinguished this kind of theater and were inclined toward poetic drama because it provided them with intense passion, a plot, action, and the harmony and rhythm of poetry. Skaff pronounces that "poetry expresses the most intense emotion only with a dramatic situation consisting of a persona whose identity is separate from the author's, and who addresses other characters and an audience according to particular circumstances dictated by plot action" (Skaff, 1986, p. 104). The language, which has evolved to fit and mold its people's manner of believing and attitude, can adequately describe emotion, sentiment, and feelings. "It is poetry [rather] than prose, which is concerned with the analysis and definition of emotion and feeling" (Russel, 1963, p. 303).

Poetic drama is fundamentally the language of all human groups, in which a language's rhythm, arrangement, sounds, and expressions reveal the speakers' characteristics drama is fundamentally the language of all human groups, in which a language's rhythm, arrangement, sounds, and expressions reveal the speakers' characteristics. Theater performances of poetry that are meaningful tend to make the audience members less aware of hearing pure poetry. Such expressive lyrical theater encourages participation from the spectator in the characters' lives. Furthermore, "poetic dramatists can operate at a higher level to influence the feelings of the audience" (Ahmed, 2018).

According to a number of commentators and critics such as Ghaith (2017), poetic theater can excite the spectators' eyesight while stirring the heart and redeeming the soul by communicating the voice of the soul. "In a poetic play, verse constitutes the third voice of poetry, in which the poet is "saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character" (Dahami, 2016b; Eliot, 2000, p. 80). Other drama genres, in comparison, lack the capacity to elicit this response from viewers and listeners. On stage, the verse is preferable to prose since it conveys intensity and excitement for the important moments better.

Poetry adds melodic intensity to the play, thrilling the audience. This enthusiasm results from the blending of songs and incantations' deeper sense, meaning, and connotation. It is thought that poetic play can portray attitudes, moments, and atmospheres more powerfully. The poems' steady rhythms arouse and stimulate the senses of both the speaker and the listener while also removing the veil covering deeper meaning concealed beneath language. "Studies suggest that the poet Hussein Abdullah Siraj was the first to create a Saudi poetic play because of his maturity in theatrical composition as a result of his residence with Egyptian writers who have excelled in this field, such as Ahmad 'Allam and Mahmoud Taymour" (Dahami, 2023).

2.2. Saudi Drama in the Forties

The drama began in Saudi Arabia with the school closing parties at the end of the year, which were held by students in schools and featured sketches, comedies, or educational historical plays. It was overshadowed by rhetorical and grand language. Teachers from neighboring Arab countries, particularly Egypt, the Levant, and Iraq, may have sponsored, supported, and encouraged such activities and run representative sections. However, Saudi educators are not less interested in the theater. History shows that King Abdulaziz visited the city of Ennizah as part of his numerous visits to the kingdom's regions and attended a school ceremony. The ceremony included a scene from a play entitled "Khosrow and the Arab Delegation."

The writer, director, and playwright Abdur-Rahman Al-Khateeb, who was born in 1949, participated in literary works that varied between Saudi Arabia and Kuwait, and Al-Khateeb produced many literary and artistic works that exceeded 120, which varied between series, television evenings, theatrical works, and others. Abdulrahman Al-Khateeb is an expert actor and the owner and general manager of Asateer (اساطير). His great fame began with the work of Abu Musameh (أبو مسامح). He began his literary career with the program "Security and Safety," which was presented on the first Saudi channel, and then he participated in the play "Doctor with the Manifold Stick" which is written by Al-Hamdan. Among the most notable works in which Al-Khateeb participated are "Unforgettable Days," "The Adventures of a Giant," "As-Sahara," "Al-Oud," "The Return of Asweid," "A Family Over a Hot Oven," "Dreams Do Not Know Tears," "We Are All Village Children," "Ibn Gazman," and "Abjad Hawaz".

The Saudi poetic drama appeared in the early years of the appearance of Saudi literature in general. The poet-dramatist Husien Abdullah Siraj was a pioneer in this field, whose approximate beginnings were in 1936 when Siraj was mature in theatrical and poetic composition. Elizabeth Loizeaux (2003), says that "Yeats's career as a playwright, ... is inseparable from his career as a poet" (p. 88). The matter is the same; we cannot isolate Husien Siraj, the dramatist, from the poet. He has the opportunity to sit with many Egyptian writers, including Ahmed 'Allam, Mahmoud Taymour, and Aziz Abathah, while also studying Arab history and receiving a postgraduate degree at the American University of Beirut. Husien Siraj is influenced by the Emir of Poets, Ahmed Shawgi, so he turned to poetic plays, although there was no official interest in theater or literary work at the time. He wrote and released the poetic plays "The Unjust to Himself" in 1933, "Jamil and Buthainah" in 1942, and "The Adoration of Walladah" in 1952.

Lyrical poetry is sentimental poetry, but lyricism fused into drama and merged historically in several stages until it anchored in theatrical acting poetry, which critics called poetic drama. This type of literature opened other horizons for the development of the Arabic dramatic poem, which was driven by aesthetic needs. With the change of times, the lyrical poem turned into something compatible with the developments of the modern situation, so it was the dramatic poem or the theatrical poem, and one of its pioneers in the Kingdom of Saudi Arabia is Husien Abdullah Siraj. Thus, "Saudi Drama proudly acknowledges the rich and intricate history of numerous innovators who, through their unwavering determination and artistic vision, bravely confronted a myriad of challenges to lay the essential groundwork for a vibrant and flourishing theatrical scene within the nation." (Dahami, 2025).

2.3. Husien Siraj and Poetic Drama: Gharam Walladah (1)

Husien Abdullah Siraj, poet and writer, is a Saudi theater pioneer and one of the few men who have combined their love of literature with their types of theater and poetry. Thanks to his literary works and poetry, he is one of the giants and founders of Saudi theater, having presented the first written theatrical text in 1932. Husien Abdullah Siraj was the first to enter long series on Saudi Radio after being limited to short dramas.

Husien Siraj began his fondness for the theater in his days at the university, where he read many books about the theater. He was also attending plays. After first starting and attempting to write plays and stories when he was about eight years old, his first play, "The Unjust to Himself," was published in 1943, after the play "Beautiful and Prosperous, or Virgin Love." Thereafter, he elevated his writings to poetic plays, where they drafted the play "The Adoration of Walladah," published by the House of Knowledge in Cairo in 1952.

In 1912, in Taif, the literary figure and Saudi playwright Husien Abdullah Siraj was born. He grew up in a house of science and in a family of educated people. He continued his education while traveling between Taif, Mecca, Jordan, and Lebanon. He was a member of the American University and received a bachelor's degree in Arab sciences and literature. During his studies at the university, he had the opportunity to communicate with a number of writers, poets, and theatrical artists in Lebanon. However, he had a close relationship with Lebanese disciplinarian Maron Abboud, about whom Siraj stated in his memoir: Love for the Arab sciences and their literature grew and taught me the beginnings of poetry, verse, and prose.

His love of literature and poetry refers to Husien Siraj in literary circles as the founder of theatrical poetry and dean of theater since the New Era of the Arabian Island, as he presented the first written theatrical text in 1932. His literary and theatrical work followed, including the 1943 play "Jamil and Buthainah" and the play "The Self Unjust". In Cairo, it was reprinted in 1982 by Tahamah Foundation. He also produced a beautiful play, "Longing for You." Dozens of plays have also been produced for the radio's long-running account. A series entitled "Tears and Candles" and a radio program entitled "From the Koran" were produced. His most famous production was a poetic play, "The Adoration of Walladah," (غرام ولاده), which was released in 1952.

Siraj wrote a theatrical script titled "Jamil Buthainah" in 1943, followed by "Gharam Walladah" 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 (Dahami, 2022).

The poet-playwright Siraj reaches the height of quality in the situations in which Ibn Zaidoon (also Ibn Zaydun) takes the place of chanting, as if he were attended by the angels of his poetry, who radiated the splendor of the poem. The revivalists tried to follow the approach of the great ancient poets in caring for the beginning, the elegance of the pronunciation, and other things that were usual in Arabic poetry in the Abbasid era and in the Andalusian age. "Andalusia was the connecting link between the Islamic world – from the Arabic peninsula and North African countries – and the European countries" (Dahami, 2015). This emulative feature in contemporary Hijazi poetry is more used in comparison with other Arabic poetry, so the poetry departed from its era. For example, the poet Husien Siraj simulates the famous poem of Ibn Zaidoon (Karimi, 2021). It is the art of response, and the sincerity of inspiration deserves the highest appreciation (Banjar, 2020). In addition, the truth is that the poem named "Nuniyyah*," which begins with:

أُمَسَّتْ لِيَالِي الْهَنَاءِ حُلْمًا تَنَاجِينَا

The nights of bliss have become a dream that calls us

It is the one with which Siraj parallels the famous Nuniyyah of Ibn Zaidoon, whose verses almost delude the reader into thinking that it is a continuation of the original that was hidden from people. Husien Siraj says through the mouth of Ibn Zaidoon:

أُمَسَّتْ لِيَالِي الْهَنَاءِ حُلْمًا تَنَاجِينَا وَأَصْبَحَتْ ذِكْرِيَّاتِ الْحُبِّ تُشَقِّينَا (Siraj, 2005)

The nights of bliss have become a dream that calls us, and the memories of love make us miserable.

The poet presents an elegant, romantic description. The speaker is Ibn Zaidoon, who chants his courtly love state with Walladah bent Al-Mustakfi b-Allah. The poet portrays the sentiment of Ibn Zaidoon, who imagines great time spent, particularly at night, but both of them are far away. It is virtuous or courtly love that has a limit. The limit is talk and imagination only. The love was shared only in a dream, which became a memory. This memory is about love, but its result is misery since the two lovers are far away.

In this verse line, we easily discover some poetic and musical devices, such as the contrast between evening and morning. The evening is represented by the word (أُمَسَّتْ) 'amsat, and morning is denoted by the word (أَصْبَحَتْ) 'asbahat. Concerning meaning, there is a relationship, which shows perpetuity. Love is perpetually happening, morning and evening. It is like a circle that is not detached. Concerning poetical devices, we find rhythmical alliteration in the first sound (a) and the final sound (at) in both words.

وَأَصْبَحَتْ ذِكْرِيَّاتِ الْحُبِّ تُشَقِّينَا
'amsat layalia alhana' hulmaan tnajyna

أُمَسَّتْ لِيَالِي الْهَنَاءِ حُلْمًا تَنَاجِينَا
wa 'asbahat thikryat alhubu tushgina

كُنَّا خَلِيلَيْنِ فِي دُنْيَا الْغَرَامِ وَقَدْ أَصَفَتْ عَلَيْنَا مِنَ النِّعَمِ أَفَانِينَا

We were friends in the world of fondness, and the world has bestowed upon us many bounties.

The speaker, as in a dream, recalls a situation of affection between him and Walladah. The situation is an event in the past in which the controlling word of the line is the first word (كُنَّا) were. Therefore, the event is no more than a memory, whatever the action is. Ibn Zaidoon discloses the virtuous love that once occurred in which the world was a banquet full of bounty, prosperity, and fortune but all the blisses of the secular world. The poet uses one of the greatest Arab poets of the Western Arab civilization of his time. Ibn Zaidoon was not only a great poet; he was also a vizier (وزير) wazeer, which means that he was of great fortune.

kuna khalilayn fi dunya alghram waqd adafat alayna minalnaemaa afanina

Poetry is what distinguishes this play. This line has hints to support the rhythmical tone of the line as well as the whole play. The sound (na) is reiterated respectively in the words (كُنَّا) kuna, (عَلَيْنَا) alayna, and (أَفَانِينَا) afanina.

نَسَقَى حُمَيَّا الْهَوَى فِي الْكَاسِ مُثْرَعَةً مَمْرُوجَةً بِخَنَانٍ كَانَ يُحْيِينَا

We were quenched the feverish passion in the cup, mixed with tenderness, that used to revive us

Like all great poets, Siraj presents us with a magnificent portrait of dramatic poetry. "In the middle decades of the 20th c., dramatic poetry provided a critical code for imagining the work of dramatic writing as instigating new forms of performance" (Cushman et al. 2012, p. 379). The poetry has the quality of drama and retains itself as great verse. In this verse line, we find personification. The poet adds the quality of humans to non-humans when he says, 'we have quenched the feverish passion in the cup' declaring that passion is the water of life. It is an allegorical portrait to be understood with the second hemistich that consolidates the personification when Ibn Zaidoon sings that the 'tenderness is used to enliven him and Walladah.

The virtuous love appears in this line when Siraj depicts Ibn Zaidoon talking about his feelings and love but in the past. The second word of the verse line (were) is pivotal since it is a reference to the past. Not only that but also the

phrase 'used to' is another indication of the past. We should not forget that the speaker is Ibn Zaidoon and the poet is Husien Siraj, who produces such meaningful words. All such elegant usage of profound and meaningful words might confuse the reader into thinking they are the words of Ibn Zaidoon. This situation makes it clear that both Ibn Zaidoon and Husien Siraj are great Arab poets, but the first is from the west and the second is from the east. The first is ancient, and the second is contemporary, but both bear the same Arabic poet. This point also reminds us that east or west, ancient or modern, poetry is the Diwan of Arabs (الشعر ديوان العرب). Through this play, Siraj could make a good poetic drama. "Poetic drama is a great achievement of the modern age. It is a mixture of high seriousness and colloquial elements. It is the combination of tradition and experiment, of the ancient and the new" (Nemika, (n. d.).

وللصَّبَا فِي قَشِيبِ الْبُرْدِ رَوْعَةٌ وَلِلْعَيُونِ نِدَاءٌ كَادَ يَغْرِينَا

And for boyhood in the gray of hail its magnificence, for the eyes, a call that almost tempts us

The poet Siraj, in this poetic line, deliberately used the conjunction (and) to indicate that this line is related to the previous one and the idea is the same in both lines. Ibn Zaidoon is still in a trance of passion. We find in this line another description of the past but without a verb; the noun 'boyhood' (الصَّبَا) is the indication of the past. It is only a memory of when he was young and handsome, wearing magnificent garb.

It seems that the Saudi poet, Siraj has read the poetry of Sami Al Baroudi. We find a similar use of the phrase and meaning. Al Baroudi says:

قَشِيبُ الصَّبَا كَهْلُ النَّدَائِيرِ جَامِعٌ صُنُوفُ الْعُلَا وَالْمَجْدُ فِي صَدْرٍ جَارِمٍ (Musa, 1999, p. 87; Abu Ash-Shabāb, 1988, p. 185)

When in boyhood used to wear an elegant white dress but being old have fewer measures - types of supremacy, glory in a firm chest

There is no doubt that Siraj has taken from the poetry of Al Baroudi since the second is older than the first. Sami Al Baroudi died in the decade that Siraj was born. Siraj has loaned the words (قَشِيبُ الصَّبَا) but he formulated them differently in the structure of the wording; however, he maintained the meaning, which tells about the young handsome one in an inelegant dress. Readers might contemplate that a tringle of poets has great status among Arabs. They are Ahmad Ibn Zaidoon (Al-Andalus), Sami Al-Baroudi (Egypt), and Husien Abdullah Siraj (Kingdom of Saudi Arabia).

These lines of the play suffer from the lack of theatrical action, but the meaning is compensation. "Eliot has thus evolved a form of poetic drama in which the lack of action is compensated by the power of words and rhythm. And the kind of verse that should be flexible enough to convey ideas and action through characters" (Saju, 2020; Rehana, 1972). If we find a negative point concerning the weakness of the action among characters, we find a satisfactory compensation, which is represented in the power of meaningful terminology. The meaning, so to speak, "provides a deeper significance. This is ... one of the advantages of poetic drama over prose drama" (Zhang, 1993, p. 140).

Husien Siraj, like James Elroy Flecker, "expressed himself very well in poetic drama and made his personality noticeable to his contemporary critics" (Dahami, 2017). On the theatrical side, he had his poetic interests, and in 1983, he issued a book of poetry with the name "To Her." It had numerous pieces and texts, some of which were published in the book "The Desert Revelation," which was produced in 1936 by symbols of Saudi literature such as Mohammed Said Khoja and Abdullah Belkheir. They collected models of the poetry and prose of twenty-two Saudi literary figures and poets from Al-Hejaz. The poems of Siraj, then 24 years old, were received with texts by great poets such as Ahmad Al-Ghazawi, Ahmad Gandeel, Husien Sarhan, Mohamed Hassan Faki, and many others.

After his resignation from the Association of the Islamic World, he found time to write daily morning and evening issues to be presented in the radio programs. He decided to throw a bucket in the field of theater and poetry or both and hoped that his work would be as successful as the Shawgi poetic plays Cleopatra and Majnon Laila, which had been well received in Arab circles. In his playwriting, he wrote a poetic play about the story of Walladah bent Al-Mustakfi b-Allah, the last successor (المستكفي) in Andalusia, and her beloved famous poet Ibn Zaidoon, entitled The Adoration of Walladah (غرام ولادة), which was printed in the Egyptian House of Knowledge Press. The Dean of the Arabic Story, Mahmoud Taymour, gave a nice introduction to the work because of its importance. The play succeeded and ran out of its first edition in seven months, encouraging Siraj to move forward with another poetic play entitled "Longing for You," which was presented by the Tahama Saudi Printing and Publishing Foundation and also printed a poetry desk titled "To Her."

Saudi Radio began presenting long series after being limited to short dramas, which Siraj added and introduced to Saudi Radio. His literary writings also adopted the Saudi newspaper Al-Balad; his first series was entitled "Tears and Candles," and then the series "Girl and Destiny." A radio program entitled "From the Revelation of the Holy Quran" began, taking a verse from the Holy Quran and containing a play in which a dialogue concludes with the Quranic verse indicating the title. This program worked well.

In 2005, Abdul Magsoud Khojah made a great help to Siraj, who was pleased to see his literary, theatrical, and poetic products in print and accessible because of khojah. The complete collection of works was produced in ten volumes, and published by Abdul Magsoud Khoja through the publisher Al-Ethnainiah Association. The first volume is on poetry, the second is on prose, and the rest is on dramas. Husien Siraj died in 2007, two years after the printing of his works. His theatrical works will remain as long as the Saudi theater remains. It would be commendable if the theatrical community continued Husien Siraj's work of restoring the theater's luster and influence.

3. Discussion

There is no doubt, that the poetic play titled "The Adoration of Walladah" is a masterpiece by the poet-dramatist Husien Siraj, who cherishes its achievement. He was able to walk through a historical Islamic literary theater in the biography of the creative Andalusian poet Ahmed ibn Zaidoon. The play is subjected to his famous love for Walladah bent Al Mustakfi b-Allah. However, Husien Siraj shifts the focus to the poetess Walladah, despite the fact that the play complains about the lyric's control over the elements and aspects of drama.

Many writers and critics also say that Siraj was able to work his talent into historical material and produce a poetic play, contributing to the development of the wording of the Arabic dramatic poem. The author was also able to expand it so as to express the dramatic subject as well as the consciousness, the singing, and the poetry, as Ahmed Shawgi and Fikri Abathah did around the same time. Husien Siraj entered the field of serious Saudi competition over the crown of Arab poetic drama during its inception and development.

The philosopher and critic Mahmoud Taymour, Dean of the Story in the Arab World, declared about this poetic play that it is the Siraji beam: a poetic play inspired by history. Passion is the theme of Walladah Gharam, that princess who represents to us a picture of love with her eastern character and Arab traits. The theme of this play was looked upon by the literary pens of the prose and poets. Nevertheless, I reckon with him that the Siraj play is full of emotion and luckier with the tender hymn.

The whole atmosphere is full of love and tender monologues that shake emotions, stirring up a stream of arrogance and nostalgia. The play with these advantages—the torment of expression, the breadth of romance, and the vitality of the lyrical style—is valid to manifest itself on a stage among composers known by the art of acting as operas or among singers known as operas, in which the fragrance of a singing theater must enrich the stage. The music is available and finds delicacy in poetry.

4. Conclusion

Many factors and personalities have played an important and constructive role and have made a valuable contribution to the emergence and evolution of the Saudi theater's presence and its entrenchment in the Saudi literary arena. Ahmed As-Sebaei put forward an idea to create a theater in Mecca. Essam Khokir also contributed to making theater literature a feature of Saudi literature in the vicinity of short stories, novels, essays, and poetry. Ibrahim Al-Hamdan then contributed to the realization of the idea of a theater for the first time at a mass level across the Kingdom of Saudi Arabia. Husien Siraj created the success of poetry theater in Saudi literature and reached the peak of perfection with his poetic drama, "Longing for You."

Skillfully, Husien Abdullah Siraj could make a great long line of Arabic literature connecting some Arab pioneers such as Ibn Zaidoon from the far Arab west, passing through Egypt (Mahmoud Taymour and Sami Al Baroudi) until he reached the far Arab east, symbolizing himself. The selection of the title The Adoration of Walladah also bears the significance of the great connection among Arab literary figures from the east or west because, so to speak, they bear the same nature.

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Note:

* Nuniyyah (النونية) refers to the rhyme of the poem, which ends in N sound.