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Saudi Drama: Commencements, Efforts, and Progression (11) Death of the Author by Sami Al-Jama'an as an Epitome)

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Summary:
Human beings have always tended to assemble according to their own habits and traditions consistent with their own nature and group tendencies. One of the oldest literary forms known to man is drama, which went through many stages to reach the form we know today. Saudi Arabian drama has not received much attention in the literature of drama and Arabic drama. Therefore, the main obstacle to such a study is the lack of enough research data on Saudi theater. This study is part of a series of studies on theater and drama in Saudi Arabia that attempts to illuminate the foundations of Saudi theater and its challenges and progress. An analytical-critical method is used in this investigation. After a brief introduction, the paper discusses significant literary issues such as the formation and growth of Saudi theater. After the introduction, a brief examination of an example of early Arab dramatists, and a general glimpse at Saudi literature and Saudi drama, the study moves to the play Death of the Author by Sami Al-Jama'an in its third part of the series. The study comes to a close with a brief discussion, some recommendations, and a conclusion.

Keywords: Death of the Author, Kingdom of Saudi Arabia, Sami Al-Jama'an, Saudi drama, Saudi literature

INTRODUCTION

As critics, historians, and commentators declared, Greek is the root of the word drama, meaning to perform or act. It is derived from the action-related Greek verb 'dran.' Drama is a multifaceted form of creative expression that primarily relies on the nuanced gesturing of actors and their verbal articulation to convey complex emotions,

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intricate narratives, and profound themes. Through a carefully choreographed interplay of body language, facial expressions, and vocal delivery, actors bring characters to life, allowing audiences to experience the full spectrum of human emotions, from joy and sorrow to conflict and resolution.

This dynamic medium serves not only as a means of storytelling but also as a powerful vehicle for exploring societal issues, cultural nuances, and the intricacies of human relationships. In essence, drama transcends mere entertainment; it becomes an evocative dialogue between performers and spectators, fostering a shared experience that resonates deeply within the communal consciousness. It is a narrative that should be performed. In the past, the drama was considered the best way to tell a story, depict a circumstance, or set up a lyrical notion. Drama has drawn the interest of literary critics, actors, and others interested in dramaturgy as a literary genre.

Furthermore, one of the most well-liked, unique, and captivating literary categories is drama, which highlights the most humorous and terrible times in our lives. It stands for life in all its beauty and suffering. Dramatic goals can include social, political, and religious ones. It might appeal to a wide range of people for a wide range of reasons. In addition, LOUALICHE (2019), believes that drama is a literary type composed by playwrights or dramatists and performed by actors on stage. It is based on real-life or imagined events, reflects society, and allows people to express their sentiments and emotions. (p. 9). Early drama transformed popular ancient festivals and traditional dance and song routines into plays.

As time went by, drama developed roots. Certain secular artists made attempts in the areas of action and performance. By producing their plays in local dialects, several secular playwrights attempted to gain the support of the audience, viewers, and spectators. According to Dahami (2022b; 2020b; 2016); Allardyce (1969, p. 9); and Chandler (1968, p. 9), the theater's whole material world is so intertwined with and reliant on drama because of its packed crowds and timeless appeal. Drama thus depicts an ongoing struggle between good and evil and instructs and nudges its audience to side with interest in opposition to evil.

Regardless of their differences in opinion regarding the development of Arabic drama and theater in history, prospects, and perspectives, a number of Arab researchers and critics have been interested in the theatrical movement in the Arab world for years. They are split into two groups: Farhan Bulbul (2001), a critic and playwright, affirmed that Arabic drama has developed since the middle of the nineteenth century, contradicting the claim that Arabs did not recognize creative theater before the nineteenth century (p. 42). The concept is comparable to Ghuneem (2011, p. 162).

The other mashes theatrical terms and conceptions together in such a fantastic and remarkable fusion that the lines dividing one period from another are blurred. This is because of the way in which the theatrical activities—or, as some might put it, the quasi-theatrical activities—are thought of. So, "Arabic drama seemed likely to remain a problematic genre in the 21st century, but one fulfilling an important cultural function" (Sarder, 2009, p. 320).

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. These pioneers navigated the complexities of societal expectations, cultural traditions, and often restrictive environments, daring to push the boundaries of creative expression. Their relentless pursuit of artistic excellence and their commitment to storytelling not only paved the way for future generations of playwrights, actors, and directors but also sparked a cultural renaissance that revitalized the performing arts in Saudi Arabia.

Through their innovative works, these trailblazers have inspired a new wave of talent, fostering an environment where creativity can thrive and where the theater becomes a platform for dialogue, reflection, and social change, ultimately transforming the landscape of Saudi drama into a dynamic and influential force within the broader Arab cultural context.

These innovators put in endless effort to foster an atmosphere that encouraged creativity, pushing limits and dismantling obstacles to deliver

engrossing tales to viewers and readers across the country. Their steadfast dedication and tenacity have inspired both audiences and artists by opening the door for a new generation of storytellers to keep pushing the limits of Saudi theater. These pioneers have greatly influenced the dynamic literary scene in the Kingdom of Saudi Arabia, for which the literary community is incredibly appreciative.

2. Objectives of the Study

This study seeks to delve into the origins and evolution of Saudi drama and theater, placing a particular emphasis on the contributions of Sami Al-Jama'an, a pioneering figure in this artistic domain. By analyzing his renowned figurative play ‘Death of the Author’, the research aims to unravel the complex interplay between traditional and modern influences that have shaped Saudi theatrical expression. Al-Jama'an's work serves as a pivotal case study, offering insight into how symbolic narratives have been employed to explore themes of identity, authority, and cultural transformation within the Saudi context.

Through an in-depth examination of the textual and performative elements of his play, this study endeavors to highlight the broader socio-cultural dynamics that have underpinned the emergence of Saudi theater as a medium of both artistic and intellectual discourse. Additionally, the research situates Al-Jama'an's contributions within the larger trajectory of Saudi drama, tracing its development from its nascent stages to its current form, thus providing a comprehensive understanding of the field's historical and cultural significance.

2.1. RESEARCH METHOD

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

writing Saudi drama. The fourth main part covers the final areas represented in the discussion, recommendations, and findings.

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

3. The Result and Discussion

3.1. Saadallah Wannous: an Example of Early Arab Dramatists

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

According to the author of Gush of Blood (1963), the Arab world was deeply divided, and in particular, its nationalist regimes were at war with one another in a brutal manner. This dire scenario made the emergence of resistance nothing more than a hope or a desperate wish. El Guabli (2011), opines that there are no other playwrights or thinkers like Saadallah Wannous. He is a special kind that is "governed by hope." He is of the type of thinker who thrives on difficult tasks and perseveres in the face of repeated setbacks.

Further, the Syrian dramatist, director, and theorist Saadallah Wannous was born in the town of Haseen Albahr in 1941. He finished his undergraduate studies in 1959 and moved to Egypt to attend Cairo

University to study journalism. There, he was exposed to the most powerful theatrical measure that existed at the time in the Arab world, which was mostly driven by Egyptian dramatists and thinkers. He immersed himself in the existentialism and absurdity of American and European authors' theatrical productions.

Critics like Al-Khateeb (2014), might believe that soon after, in the early 1960s, Saadallah Wannous began penning his own plays in Arabic, heavily influenced by existentialist authors like Jean Paul Sartre and Albert Camus. Thus, the existentialist doctrine signifies the beginning of Wannous' theatrical career, during which he composed several brief one-act plays that addressed the universal issues of the day while addressing the Arabic predicaments of the 1960s.

What's more, as identified by Jayyusi (2003), It's noteworthy to observe how the main focus of contemporary Arabic drama, especially short plays, often expands to show a worldwide appeal in light of the current social and political Arab environment (p. XI). Wannous proposed an Arab Festival for theater Arts in Damascus in 1969, accompanied by a group of playwrights; the festival was eventually held, and dramatists from all across the Arab world attended.

In the process of bringing about social and political change, he wanted the theater to have a more beneficial impact. He thought that theater on its own might be an instrument for change and could be successful in politicking popular culture to the point of winning elections. He opted to engage in the theater of war at a time when conventional political and military conflicts were ending in defeat. The pioneers of documentary theater as well as Western political dramatists like Brecht's experiences were invaluable to the new theatrical movement in the late 1960s.

With his first political play, ‘Night Party for June 5’ (1968), Wannous made a contribution to this new theater that successfully drew readers of poetry and novels to the theater in Damascus and Beirut. The same thing happened to Arab writers and artists. “Saadallah Wannous, whose courageously caustic plays and social criticism about the Arabs' political decline made him one of the Arab world's leading playwrights” (Miller, 1997). Wannous turned to "experimental theater," a genre that had

developed in Europe and was epitomized by the works of Brecht, for his new "project." He viewed experimentation as a study project to identify the theater that best meets the requirements of society. He aimed to produce realistic theater that worked well in socio-political settings.

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

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

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

3.2. Saudi Drama: Inception

The practice of theater in Saudi Arabia, however, has existed for more than sixty years. "Saudi drama, as part of '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, 2023; 2020b). Its brevity means it fails to give a wide-ranging picture of the years covered in this period of time, despite the subject's importance. It is fundamental to mention that even though the lack of resources, records, and documentation is linked mostly to resources written in Arabic, the indigenous language of the kingdom, there are other languages that have almost no resources or a paucity of resources. For instance, there are only a few articles and research studies about Saudi theater and drama in English.

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

Instead, these were lone actions taken by people driven by self-obsession, unrelated to matters of public concern. It is done with the intention of advancing oneself. The majority of performances in the realm of clowning for clowning's sake take place outside of a cultural framework. Even though many works' creators assert that they provide direction and instruction, the goal was to have them not be considered authentic Saudi drama.

Yaser Madkhali brings a true point of view that describes a picture of the Saudi theater before the last two decades. He declares that Saudi drama has suffered from weak authorship and is still to the extent that most of the plays were based on Arab authors, which made the Saudi plays lose a penalty of their identity and their societal characteristics. However, we do not deny the presence of Saudi authors who have appeared recently and whose work has emerged, but they were not lucky enough to advance a continuous

effort, and however we tried to describe those books, they remain below the Arab level (Madkhali, 2007, p. 37).

The history of theatrical activities in the Kingdom of Saudi Arabia dates back to the third decade of the twentieth century, when the first play, entitled "Dialogue between the Ignorant and Uneducated," was performed in Al Qassim in front of King Abdulaziz. In addition, many critics and researchers who study the history of theater agree that drama in the Kingdom of Saudi Arabia commenced with scholastic activities all over the country as well as in the Gulf States.

Furthermore, Althaqeel (2017), mentions that even though the Saudi government began to regulate scholastic theater in 1954, several Saudi citizens looked for alternative venues and possibilities to engage in theater that were not under its watch. Abdualaziz Alhazaa initiated this movement in the early 1950s, followed by Ahamd Alsubaie in the early 1960s and the Arts Club in Al Ahsa in 1971. Additionally, from the 1930s until the early 1970s, a number of plays were written by Saudi writers.

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

The practitioners who were involved with the scholastic activities confirmed that there were no signs of theater outside the activities of the schools. In several Saudi schools around the kingdom in the 1950s and 1960s, theatrical performances and sketches were performed. See more at (Al-Ali, 2019, pp. 51-52; The Second Arab Report for Cultural Development,

2009, p. 437). These performances resembled those that were supposedly performed in the thirties of the twentieth century to some extent. At the end of each year, the schools in the eastern region would typically hold celebrations that included speeches, songs, and plays. The plays portrayed significant moments and historical figures from Islamic countries. They also contained short plays that dealt with social issues. These ceremonies were probably identical to those that were held in other regions of Saudi Arabia.

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

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

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

of them began staging representations of occasions that were not very memorable and could not be counted on to stir the audience.

3.4. Death of the Author by Sami Al-Jama'an (3)

It comes out that the available witness date for the first dramatic endeavor in Saudi schools is in the late twenties. For that reason, it is worthy of starting with such an achievement in order to comprehend the nature of the inception of the scholastic theater in Saudi Arabia. Throughout the ages, literature has had a noticeable and enduring impact on nations, continents, and other countries (Dahami, 2020b; Dahami, 2017; Al-Jama'an, 2013). Consequently, Sami Al-Jama'an is influenced by Arab dramatists such as Saadallah Wannous and many others**.** Wannous is the main character and theme of the play under study in this concise analysis.

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

The writer sends a deep message about the suffering faced by Saudi theater. In this play, the writer presents the experience of benefiting from famous Arab theatrical experiences, such as the attempts of famous Arab writers, including Maroun Al-Madagaa, Saadallah, Ahmed Al-Sibai, Ahmad Abukhalil Al-Qabani, and Saqr Al-Rashoud. These theatrical experiences can

be used to bring them into line with contemporary issues, especially the issue of Saudi drama.

The play also poses important issues by attempting to review the challenging circumstances and challenges that these major plays have experienced at a time when the dramatists constructed and created their own theatrical experiences. Al-Jama'an said that the well-known Syrian writer Saadallah Wannous, a prominent figure in the theatrical script, had been chosen to detonate all the energies available through his theatrical experience. Through the character of Saadallah Wannous, the play raises a number of issues that were revived by other people after his death, including political and social issues.

The play 'Death of the Author' is open and direct, not symbolic. It moves through her presentation toward the surreal curriculum of the shows, and the games in them are based on tales and narratives, from different times and places. The author has conveyed the idea of the author's death. This component is the essential component that supported structuralism and concluded the author's work by composing the play's script. The play's creator character is centered on people's rebirth and gives it a throbbing sense of emotions and worries.

Through its personality ideas, the play is prosecuted by knocking 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 thought and approach, as well as by preventing those who are only guilty of creating and fulfilling it. The play ‘The Death of the Author’ begins with a view of a space in the depths of which appears an extended cemetery wall and, to the right of the stage, a signboard with the written phrase 'History is a large text.' Then the scene begins with a military shadow wandering around the wall of the cemetery from the outside.

The sound of the impact of his steps seems clearly audible, and then the voice of the storyteller appears from the outside to play the role of the

historian narrator and declares that in the year 1997—one thousand nine hundred and ninety-seven—many events took place, including several deaths. At the same time, something great happened, after which a river flowed, bringing tears and misery. The Levant was filled with howls, and the curtains of Damascus houses were closed in mourning for his absence. The author passed away from a terminal illness.

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

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

However, the playwright, Sami Al-Jama'an, proves the extent of the strong bonds between the author and the people of the plays by describing the tragedies that afflicted these people with his death. One of them is that characters felt their deaths after his death. How can these people forget the virtue of their master, the author, who created their characters in his plays,

shaped their mixing, and sought to sign them? After this realistic introduction, the play draws us to one of the literary images of the symbol, where the writer imagines that these people came out of the orbit of the text and expressed their sorrow at the death of the author. The writer has chosen different characters from the plays of Saadallah Wannous and made them the focus of the great event.

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

Sami Al-Jama'an goes on to recall, in an atmosphere full of symbolism and depth of perception, the characters of Saadallah Wannous's plays, describing the great sorrow and bereavement they have suffered at the death of their master, the author. By developing theatrical characters—some of which take on well-known personas like "storytellers" and "callers"—Saadallah Wannous teaches the reader and audience about his artistic methods. Some of them make reference to the characters that Saadallah Wannous created to add fresh approaches to his plays. For example, he used the figure of the "actor" who, in mourning for the author, condemned himself to silence for ten days.

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

to defend the theater? The result is known: the decline and death of theater and drama.

4. RECOMMENDATION

The history of drama in the Kingdom of Saudi Arabia, which traces its origins back to the pivotal year of 1928, embodies a rich and multifaceted narrative that reflects the complex interplay of cultural, social, and political dynamics throughout the nation's development. This storied past encompasses not only the evolution of theatrical forms and practices, but also the numerous influences that have shaped the artistic expression of successive generations.

To fully appreciate and understand such textile, one must engage in a level of academic inquiry and dedication that extends far beyond the scope of a single paper or even a handful of studies. The exploration of Saudi drama necessitates a comprehensive examination of its historical context, the key figures who have contributed to its growth, and the social concerns that have both inspired and challenged its practitioners over the decades.

This undertaking invites scholars, dramaturgy, and enthusiasts alike to delve into a wealth of primary and secondary sources, oral histories, and critical analyses, all of which serve to illuminate the profound significance of drama as a vital component of Saudi cultural heritage. Such an extensive investigation not only enriches our understanding of the artistic landscape of the kingdom, but also fosters a greater appreciation for the transformative power of theater as a medium for social commentary, identity exploration, and cultural dialogue.

This vast and evolving field demands a thorough and sustained effort to explore the complex historical, cultural, and artistic developments that have shaped drama and theater in this significant region of the world. Addressing Saudi theater's emergence and progression necessitates an approach that is both realistic and nuanced, recognizing the unique interplay of traditional cultural values and modern literary forms.

A comprehensive study should focus on how Saudi theater has evolved over time, examining its contributions to various literary dimensions, particularly its role in shaping the dramatic arts. This includes an analysis of its thematic concerns, stylistic innovations, and its relationship to broader socio-political and cultural transformations within Saudi Arabia. Such an endeavor not only enriches the understanding of Saudi theater's historical roots but also highlights its significance as an integral part of global dramatic traditions.

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

5. CONCLUSION

Many visionaries, such as the talented Sami Al-Jama'an, have dedicated significant time and resources to cultivating a modern Saudi theater and drama scene. Despite its origins lying elsewhere, this vibrant form of literary expression has not only been successfully replicated but also widely disseminated throughout the entire kingdom. With a strong foundation and the necessary support systems in place, Saudi theater is poised for continued growth and maturation in the years to come. The tireless efforts of individuals like Sami Al-Jama'an serve as a testament to the potential and promise of the country's flourishing literary landscape.

Despite any criticisms regarding the heritages of the genre, it is undeniable that Saudi theater has evolved into a recognized literary form within the Arab community. This transformation is largely due to the relentless dedication and sacrifice of individuals who chose to prioritize the development of the art form over their own luxurious lifestyles.

These pioneers courageously wielded the "sword of words" to challenge traditional norms and bring Saudi theater to the forefront of literary significance in the region. Their unwavering commitment and passion paved the way for a new generation of writers and literary figures to explore and expand upon the rich legacy of Saudi theater, ensuring its continued growth and relevance in the Arab world. Through their visionary efforts, Saudi theater has transcended its humble beginnings to become a respected and revered form of literary expression that resonates with audiences across borders and generations.

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