



## *Saudi Drama: Commencements, Efforts, and Progression (5)*

Yahya Saleh Hasan Dahami

Al Baha University – KSA

[dahami02@gmail.com](mailto:dahami02@gmail.com)

[ORCID](#)

Received: 08 /01 / 2023

Accepted: 30 /10 / 2023

Published : 31 /10 / 2023

### **Abstract:**

Drama is one of the means of social enlightenment, and its presence positively affects the building of public awareness of the needs of society. The benefit of collective arts such as drama and theater is that they enhance the spirit of the community and perpetuate the concept of the need for others so that social cooperation is embodied in its best form. This investigation, as part of a series exploring Saudi drama and theater, makes an effort to shed light on the foundation of Saudi drama and its challenges and to provide a brief outline of its progress. An analytical-critical method is used in the analysis. After a brief introduction, the paper discusses significant literary issues such as the formation and growth of Saudi literature in general and theater in particular. The study moves to skim the nature of one of the Saudi plays as an example of Saudi drama as well as its dramatist. In this episode, the play is "The Doctor with the Manifold Stick" by Ibrahim Al-Hamdan. The study comes to a culmination with a brief discussion, some suggestions, and a conclusion.

**Keywords:** Al-Hamdan, Arabic drama, development, Kingdom of Saudi Arabia, Saudi drama, Saudi dramatists, Saudi literature, Saudi theater.

## I. INTRODUCTION

Drama is a festive social ritual. It contains elements that are not repeated but improvised to create a new life every day. Drama is a state of universal human ecstasy, an ecstasy that transcends all boundaries. Drama unites and does not divide, whether through laughter or tears. It makes a person more aware and more critical of himself and his relationships. Drama is able to adapt itself and wear the costume of any character or nationality with elegance and harmony because what is important is not the appearance but the essence.

Whenever the dramatist's sense and paper style are truer to a feeling in what he writes, the theatrical work infiltrated the depths of the conscience, touched the passions of hearts, and became accepted in society as if it were real. In order for the dramatic work to be effective and influential in society, the dramatic writer must promote all the elements of the play. The writer has the responsibility to raise the level of the play with the utmost sense and linguistic, moral, and visual sophistication.

In good drama, nationalities dissolve, classes dissolve, languages dissolve, celebration remains, and essence remains. The man comes out to reality anew to enter into his class, into his language, and his nationality. I do not mean that drama is an escape from reality or a false illusion, but rather a stage through which self-discovery takes place. The self seeks to serve society through a mirror on the stage. As one of its functions, drama aims, in its exhibition of objectives, to raise the taste of the recipient and respect his/her general taste.

The reader is aware that drama positively affects people and society, whether at the level of consciousness and behavior or the level of education and culture. In the same way that the theater has a magical impact in connecting the present with the past and imparting new knowledge of the old legacy, it is the mirror of society, bearing people's troubles on its stage, treating them, and returning them to the audience dressed in joy.

The reader or the viewer does not read or watch the play, just for fun, humor, and laughter, as most Arabs understand it in common sense. Rather, he watches it to participate in the human intellectual and emotional experience. He was able to pour his ideas into forms of literary expression. We also find in the prose he writes features of poetry, poetics, sensitivity, and imagination that elevate them above the level of ordinary dramatic writing.

### Objectives of the Study

One of the objectives of this research study series is to investigate and establish the uniqueness and exceptionality of the beginnings and development of one of the important literary genres. It is drama in the Kingdom of Saudi Arabia, which pays a special focus on the comedy play *The Doctor with the Manifold Stick* by director-dramatist Ibrahim Al-Hamdan.

## RESEARCH METHOD

A detailed inspection of the literary constructs would have revealed the knowledge obtained via this type of inquiry. These are important, particularly when they are presented analytically. It demonstrates the validity of genuine methodical research that assesses both the integration of portraits and the usage of visual metaphors in the chosen play. The critical-analytical method can be useful in this situation since it illustrates how the analysis will be influenced by both the predicted social models and the traits that fit the current sorting approach to analysis.

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 literature in general and Saudi drama in particular while providing information on how it commenced and was cultivated. The second point is about a terse introduction to the director-dramatist Ibrahim Al-Hamdan, who composed and directed the comedy *The Doctor with the Manifold Stick* as one of the first attempts. The remaining issues covered by the recommendations and conclusion are reported in the fourth part.

### 1. Saudi Literature: Outline

The concept of culture in our present era has become inclusive of all knowledge from literature, art, and science, where culture has taken an integrated interest in human intellectual activity.

Literature has social functions that it can only perform by traversing its subject and experiencing the realities of contemporary life in society. This is what gives social experiences their special importance in all modern literature" (As-Sebaei, 2019; Mandour, 2006, p. 78). If the construction of factories and the construction of bridges is as easy as possible, human construction will continue to be a difficult undertaking. "Literature here is used in its broad sense, which comprises more than the expression of the best thought and highest emotion of a people in poetry and prose" (Safārah, 1951, p. 41). Hence the growing importance of culture in the building of man, the wealth that no other wealth denies nations. If the goal of preparing human beings everywhere and at any time is to be useful members of their society, then culture, like food, water, and air, is no longer a luxury but a necessary requirement of life.

Saudi literature, particularly drama, is a principal literary genre in the kingdom and most Arabic countries. Consistent with this indication, it can be true that the fruition of drama writing in modern Saudi literature is a progressive step. Haywood (1971), declares that "Saudi Arabia, too, with the prosperity brought by oil, the expansion of education, and the sending of numerous graduates to the west to take research degrees, may soon become known for its modern literature" (p. 218). Modern Saudi literature is typically considered a vital, imperative, and central part of Arabic literature. Drama in the Kingdom of Saudi Arabia is a meaningfully noticeable field of literature.

The literary production of the Kingdom of Saudi Arabia has considerably improved during the past seventy years, principally in the areas of drama, poetry, autobiographical works, and novels, which dictates continual investigative exploration in the study of the literature of the kingdom. "Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations. This transformation is because of what media institutions, publishing houses, and literary communication movements provide" (Dahami, 2022e; Alsanani, 2021). Moreover, "several papers opened their gates to intellectuals and writers to contribute to the literary movement's progress. Many writers, critics, and literary figures availed themselves of this excellent opportunity to bring inert notions into the public" (Dahami, 2020a). The structure and content of Saudi literature differ from those of other Arab nations in a variety of ways, which should be taken into consideration when analyzing it. Additionally, Saudi literature has undergone a huge transition that is likely the most significant in the movement of cultural revolutions, especially drama and theater. Since Saudi Arabia has never been colonized, its literature is unadulterated and faithfully reflects the country's culture. The literary works may not reflect the viewpoints of the colonially oppressed Arab neighbors.

If the Kingdom of Saudi Arabia is experiencing real development in all spheres of life, this development is in keeping with the requirements of the times and has its effects and evidence. The Kingdom is witnessing a political, economic, and social renaissance, while at the same time experiencing a cultural upheaval born of the circumstances surrounding it, which affect and are affected simultaneously. When we look at culture by following and reflecting on local cultural realities, we can recognize the image of this reality through the most prominent features identified in many literary aspects such as radio and TV broadcasting.

Saudi Television worked to discover the talents offered by the Culture and Arts Association through several programs, including "From Every Flower Orchard." These programs have been witnessed by a number of television talents who have contributed to several plays on stage. These were successively showcased by works such as *Under Chairs*, *Fake*, *Doctor with the Manifold Stick*, *illusion*, and *trifecta*. These types of plays inaugurated the concept of theater and tried to create a special course of memories of the Saudi theater at the beginning of its inception.

The primary objective of audio and video broadcasting is not only to convey news but also to achieve and disseminate culture among the wider audience of its different types. Audiovisual broadcasting in the Kingdom is competing for serious cultural programs such as "Book of the Week," "Word Beats an Hour," and "Television Magazine." These important cultural programs do not occupy sufficient space-time, as there are few hours of cultural programs compared to the

total hours of transmission. We see the expansion of cultural programs in both the audiovisual and visual spheres so as to provide greater cultural service to recipients.

Daily newspapers, weekly or monthly magazines, and periodicals are a milestone in the cultural march, identifying another hint. Perhaps the most comprehensive magazine is *Al-Manhal*, the *Oil Caravan*, *Arabs*, *Al-Faisal*, *Read*, the *Arab Magazine*, *Al-Yamamah*, and others. There are specialized periodicals such as *The Circuit*, *The World of Books*, *Construction*, and others, in addition to cultural, literary, and artistic supplements published weekly in daily newspapers and weekly magazines. Abundant "Saudi journals and newspapers contributed to widening the circle of writing for the broadness of the kingdom's literary movement" (Dahami, 2020a). These cultural windows overlook the kingdom's intellectual children with their poems, stories, articles, studies, paintings, and research. Arab intellectuals participate in publishing their products in these open-chest periodicals.

Books serve to introduce the characteristics of local culture. There is an active movement in the field of publishing literary, artistic, and scientific books, most of which are printed in printing presses and publishing houses located in the Kingdom after previously being printed in Arab countries, although the cost of printing is high, thus making their prices high. Particular attention is paid to the publication of heritage books after they have been investigated, to local exhibitions, and international writers' exhibitions. Please, if the local book goes out to the Arab countries, make it accessible to Arab readers everywhere. Translation from other languages into Arabic is not a prominent activity in this area at present.

Contemporary literature represents the bright face of cultural realities in the Kingdom. "Contemporary Saudi Arabian poetry conveys a sense of identity and belonging based on the situation of the kingdom. It represents the current civilization as well as the recollections and aspirations for the future" (Dahami, 2022b). The poetry is dominated by literary artists such as Mohammed Hassan Awwad, Mohammed Fagi, Ahmed Gendeel, Hassan Al-Gurashi, Tahir Zakhshari, and many others. There is no doubt that poetry is the first literary art form in Arabic and for Arabs. "Additionally, it is true to state that "Saudi poetry is comprised among contemporary Arabic literature" (Dahami, 2022c; 2022d). The younger generation is more inclined to renovate. The short story is then sophisticated by some young people who tend to renew; some of its writers are Mohammed Alwan, Abdulaziz Mushari, Jar Allah Al-Hamid, Ali Al-Safi, Fawziah Al-Bakr, and several others.

Criticism, or the equivalent of literature, includes studies of its leaders, including Abdullah Abdul-Jabbar and Abdullah bin Idris. The writings of the following generations of pioneers tend to be analytical and in-depth: Mansour Al-Hazmi, Abdul-Kareem Al-Odeh, and Yousef Al-Quilet.

Nasser Al-Khateeb indicated in a research project he conducted entitled "Introduction to the Study of Theater in the Kingdom of Saudi Arabia" that the Saudi theatrical act had its complete pillars in terms of the availability of text, theater, actors, and directing in 1973. The play "Doctor with the Manifold Stick", which was directed and composed by Ibrahim Al-Hamdan, is the real starting point for the Saudi theater, both in presentation and in text. Although the text of the play is adapted from the play by the French writer Molière, "The Doctor in Spite of Himself," al-Hamdan worked to make it Saudi (Muthaffar, 2020).

While the Kingdom is new to theater, there are promising theatrical attempts by young art aficionados and scholars. The theater in all the world's countries initially took care of issues emanating from the local environment. The Saudi Theatre also paid attention to local issues, whether in theatrical works composed or developed from foreign works. It was suited to the environment, for example, in Molière's play *The Doctor in Spite of Himself*, which was called "Doctor with the Manifold Stick." Plays such as "Train of Luck", "Last Walk", "House of Leaf", "Rest of Laundry", "Fall of Account," and other performances by the Saudi Arabian Society for Culture and Arts, the University Theatre, and the School Theatre.

Al-Hamdan declares that drama is part of social life in different societies, and we have failed here in trying to make theater take root in our society and become part of our social life. Dahami (2021), also illustrates that "Drama ... is one of the most beautiful literary arts and the most acceptable expressive means; a person can convey his message by presenting a play." The Saudi drama has faced challenges from parties that reject it because it was launched like drama in other countries, and it has succeeded in curbing other opinions and confiscating cultural platforms, which has led to a lack of cultural balance (Kashghari, 2020, p. 45; Al-Othaim, 2004).

## 2. Saudi Drama: a Perusal

The prevailing idea was the fact that Saudi drama is a male art. This is the image that has become known about Saudi drama outside the country and in many parts of it. The idea of women participating in the theater was socially rejected, and now they face the challenge of existence and self-affirmation. This is what makes her appear as a voice in the Saudi theater or as a spectrum (Jebreen, 2011, p. 40), "but recently Saudi women were able to enter the theater through the gate of the women's theater. They found ample freedom in it to discuss issues, so they established teams through which they could perform in public performances (attendees were women only)" (Al-Bagmi, 2014). Furthermore, 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, 2020b).

Many Saudi researchers and critics have been interested in the theatrical movement in the Saudi world for years, despite their differences of opinion regarding the growth of Saudi drama and theater in history, prospects, and viewpoints. "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" (Dahami, 2022a). Despite its spread in far-off countries and its various diameters, the Saudi drama has common traits and similar qualities that make it one in its diversity. These traits are built on the fundamental foundations of their diversity. It is interesting to notice that in short plays and other current Saudi drama forms, the central issue of the country's social landscape frequently broadens to reflect a social appeal.

Sami Al-Jama'an states that in terms of historical monitoring, we can certainly talk about a phased march in the Saudi drama. Nevertheless, it is about overlapping eras, some of which slip away from each other. and some of them accumulate on top of each other, meaning that there is no stage of refractive, sudden, and amazing transformation if the name appeals to me. The stages of Saudi theater are usual in terms of confusing beginnings, like all the usual beginnings in the formation of a very simple theater. It started in schools and then in scout circles, crystallized at a later stage in the incubators of sports clubs, and began to take on its official character in the stage of the emergence of culture and art associations with the first mass performances, groping for their way. In addition, this stage explores the talents, and this case remained, which characterized the approach of the Saudi theater to the people, its representation of social issues, and its expression of its environment. Furthermore, it is a very important stage because it witnessed the impact of social theater (Badie, 2022; Al-Jama'an, 2020, p. 41).

Only dramatic experiences that did not go beyond sporadic performances were on offer; these performances were more interested in trade and entertainment than the idea of value. Some critics contend that drama festivals were transparent organizations from which we could learn and that they actually gave us a chance to develop our theatrical culture. In addition, "theater festivals really allowed us to extend our theatrical culture" (Alotaibi, 2013, p. 188). In local cinema festivals, writers were the most prominent and involved, but when festivals were not there, teams dwindled and actors and directors did not show up. Instead, some of them started producing recreations of events that were not all that memorable and couldn't be relied upon to excite the crowd.

As the political situation stabilized, administrative and organizational bodies, ministries, and directorates for foreign affairs, education, health, and other fields were established. The country's economy started to grow after its oil was discovered. The kingdom began to understand the causes of sophistication and the development of modernity as it entered a new phase of construction and refurbishment. Thinkers, intellectuals, academics, and scholars in Saudi Arabia are motivated. Young people used their pens to fuel their desires for thought, change, and reconstruction. According to several commentators, the drama that was on display did not immediately have a qualitative impact.

Social, economic, and political circumstances contributed significantly to many of the shifts. We can find instances of the transformation, particularly with the emergence of numerous and diverse alternatives and contemporary and severed media, where the theater had its luster. If we look back to the 1960s and compare the situation with what is happening in the 1970s and 1980s, then we look forward to the new century.

The first play, Dialogue between the Ignorant and Uneducated, was played in Al Qassim in front of King Abdulaziz, marking the beginning of theatrical activity in the Kingdom of Saudi Arabia in the third decade of the 20th century. Additionally, a lot of critics and historians who have looked into the development of Saudi Arabian theater concur that the country's history of drama began with scholastic endeavors in the Gulf States as well as throughout the Kingdom of Saudi Arabia.

Even though the Saudi government began to regulate scholastic theater in 1954, several Saudi citizens looked for other opportunities and locations to perform theater outside of the country's purview. Abdulaziz Al-Hazza launched this movement in the early 1950s, and it was particularly popularized by Ahmad As-Sebaei in the early 1960s and the Arts Club in Al-Ahsa in 1971. In addition, between the 1930s and the early 1970s, a few Saudi playwrights produced several plays.

The dramatic performances given by students in various schools over a large portion of the nation contributed to the development of Saudi drama, among other things. Following the founding of the Culture and Arts Association, drama flourished. Universities and groups started organizing contests, hiring academic directors, offering training sessions on this significant literary genre, and fostering the artistic abilities of writers, intellectuals, readers, and even audience members. The important thing to take away from this is that Arab creative genius typically prefers to target a wider Arab audience when writing in the major literary genres of poetry, fiction, story, and drama, and Saudi creative genius is the same.

Even though it originated elsewhere, drama spread throughout Saudi Arabia on soil that was perfectly suited for its growth. Despite this, it thrived, matured, and eventually assumed its well-known ultimate form. Many important writers have contributed to the development of Saudi drama, which has helped it move forward. They were able to fabricate spectacular representations in different Saudi counties, across all eras and locations of the kingdom.

Whatever the analysts may say about the origins of Saudi drama, it is true that all Saudis today cannot help but read Saudi drama, owing to those who gave up their comfortable lives and battled for the genre with their words, their finances, and their struggles. They significantly influenced Saudi drama's ability to compete in the global literary scene.

Furthermore, all the arts come together in the theater. Drama is a deeply ingrained art form that has generated live seeds, which Ahmad As-Sebaei, Abdul Aziz Al-Hazza', Saadallah (Sa'ad Allah) Wannous, An-Naqqash, Al-Gabbani, and many other Saudi pioneers have sown. As is common in other languages, a few Saudi dramatists composed their plays in verse and others in prose. Al Hamdan is one of the pioneers who, among other things, mastered Saudi drama.

Drama is one of the oldest literary genres ever, evolving through several stages before taking on the shape that we are familiar with today. Saudi drama has not received much attention in the literature on Arabic theater and drama since the development of the kingdom's

star. The Saudi Arabian Society for Culture and Arts is recognized as having made contributions to modern Saudi theater. The development of Saudi theater and theater was also significantly influenced by this literary relationship. The Saudi theatrical movement, in particular, as well as literature in general, have deteriorated noticeably during the past forty years, despite the presence of numerous significant aesthetic aspects.

It is challenging to claim that one person is responsible for the drama's leadership in Saudi Arabia. As a result, a whole generation of dramatic innovators—including authors, performers, and directors—who set the way for the generation that followed the route of a drama movement throughout the 1970s are responsible for the success of the drama movement in Saudi Arabia. This movement is the result of the Kingdom of Saudi Arabia's diversification and regional diversity, which caused a large number of pioneers to live in multiple regions, particularly the Eastern Region (Al-Ahsa) and the Central Region, exemplified by the city of Riyadh.

One of the theatrical innovators is Ibrahim Al-Hamdan, who struggled with many dramatists and actors to defend Saudi drama, which has been subjected to immense injustice. The Saudi drama involvement is different from those of its counterparts in Gulf or Arab nations. This view might fall short in terms of the availability of suitable social settings and the desired theatrical atmosphere. Nevertheless, we ought not to alienate this experience from its legitimate historical milieu.

### **3. Doctor with the Manifold Stick by Ibrahim Al-Hamdan**

Ibrahim Al-Hamdan, one of the pioneers of drama in the Kingdom of Saudi Arabia, was born in Riyadh. Al-Hamdan obtained a diploma in TV directing from the United States. He wrote many dramatic works and directed many TV series at the dawn of dramatic production on Saudi TV. Al-Hamdan authored and directed the first play for the Saudi theater, which was broadcast on Saudi television from Riyadh to the general public (Al Jazirah, 2009; Karohat, n.d.).

Ibrahim Al-Hamdan held a number of literary and cultural roles, including that of a member of the Board of Directors of the Culture and Arts Association in Riyadh. He was also the head of the theater committee for the association from 1975 until 2007. He represented and led the Kingdom's delegations at numerous festivals, forums, and literary and theatrical conferences.

At the time Ahmed Al-Sebaei attempted to establish a theater band, there were also persistent attempts by the Saudi Ministry of Information to develop the Saudi theater. In a gesture regarded as a beginning, the public saw plays on Saudi television, including the play, *Doctor with the Manifold Stick*, which was performed in 1974 in Riyadh (Al-Jumaei, 2022; Al-Hajrawi, 2022).

The play *The Doctor with the Manifold Stick* can be seen as a literary work that represents a reflection of what was forbidden in Saudi Arabia in terms of content at one time. As for the form, it can be referred to as the writer's ability to transform the French text into an Arabic model that is socially and culturally equivalent to Saudi society. Through this play, Ibrahim Al-Hamdan revealed to the spectators the hidden significance of their live interaction. He made their childish consciousness, representing (the father) with a powered reflection. For this, Ibrahim Al-Hamdan made the spectators of the play "Doctor with the Manifold Stick" representatives of the "father," who produces the one idea in society.

Ibrahim al-Hamdan then came to write a text devoid of many interactions except for the production of the single idea of literary form, which is associated with behavior resulting from the father. In the concept of a literary institution, the father will be the publisher. The dramatist, in this play, is able to make the actors and viewers have interactions and visions of the history of Saudi Arabia by simulating the literary side of the facts and events at the time.

Here, too, is the intelligence and acumen of the dramatist, who sent implicit messages to a wide range of intellectuals in Saudi society. The depth of significance and the essence of the meaning that these words carry, whether at the level of social presentation or intellectual projection, relate to the topical topic in Saudi society, which is the dialogue between many

parties and the intellectual orientations that are close or far apart for the people of the kingdom. Therefore, the watcher of the events with the eye of the critic of the play will find a production that goes beyond the automatous reflection based on, according to Al-Hamdan, the empty literary institution.

In 2015, YasirMadkhali wrote that "comedy," or as Ibn Rushd translated it, "comedy," or as it is known among people today as continuous laughter or "humor," takes various forms such as mime, imitation, and jokes, and that the playwrights call it among themselves "edification" through projections or reactions and physical reflections. All this is a development of connotation and pronunciation from time to time and from one place to another, old, new, and innovative. Therefore, I think that if we want to talk about the comedy in Saudi Arabia, we have to know that all these meanings are in circulation among the Saudis, especially since the Kingdom of Saudi Arabia is characterized by a vast geographical area and different popular legacies. It is rich at the same time, adheres to clear ideologies, and falls under a historical series full of events and personalities, but the stage in Saudi Arabia is still tense.

Doctor with the Manifold Stick is estimated to be the first Saudi play with all its elements of acting, authoring, and directing on Saudi television (Theeb, 2022). The popular vernacular vocabulary also formed a beautiful thread in the fabric of Al-Hamdan texts, through which the social environment emerged. The play is interspersed with many situations and comedic ironies that fall into situation comedy and comedy that reveals the bitterness of many aspects of social relations. Al-Hamdan produced it in 1973. The play was written and directed by Ibrahim Al-Hamdan, who echoed Molière's play *The Doctor in Spite of Himself*. A number of actors, such as Mohammed Al-Ali, Ahmed Al-Hutheel, Ali Ibrahim, Abdur-Rahman Al-Khateeb, and Mohammed Ad-Duawyan, acted in the play.

We find the play of Molière is based on the relationship between the male and the female. The indication of the play made Al-Hamdan drop the female role and turn the text into a male text. His attempt was more complicated than Arabization or translation. Because in translating the French text into its translated form, Al-Hamdan searched for the social, psychological, and dialectical equivalents for the Saudi spectator and reader (Al-'Athmah, 2008, p. 285; Al-'Athmah, 1992, p. 93).

## II. Recommendations

The researcher faces a significant drawback in the lack of sources and literary references to the dramatist and his literary works. A challenge is a shortage of written or documented materials about Ibrahim Al-Hamdan. Al-Hamdan is a well-known Saudi author. He produced some outstanding plays, including "The Doctor with the Manifold Stick," which is thought to be one of the most popular comedies in the Kingdom of Saudi Arabia. His writings ought to have been collected, published, and further studied. Supporting and promoting the release of these literary masterpieces as national treasures is advised. Al-Hamdan's literary output, particularly the plays, must also be preserved, compiled, and published in both Arabic and English. Several studies on this subject are also necessary since it is critical to look at the range of English-language drama from Saudi Arabia, which reveals an untapped well that has not yet been looked at. There is an urgent need to establish higher theater institutes in which the new generation can specialize in the different areas of theater literature.

## III. Conclusion

Saudi drama is undoubtedly regarded as a flourishing literary genre by all Arabs, as evidenced by the admirable assistance of many official and non-governmental sectors. Saudi dramas and plays, despite being limited in number, have significantly influenced the contest between other literary genres in the Kingdom of Saudi Arabia and the Arab literary realms. There have not been many assessments of the theater scene, and the ones that have not been done do not match the growing literary scene in Saudi Arabia. Nevertheless, that is only the outset. Contrary to



what detractors may think about the genre's origins, it has taken the first necessary step and needs to go even further.

The drama in Saudi Arabia pays respect to several pioneers who toiled to establish a climate that allowed the theater to flourish on a national scale despite several challenges. One of the pioneers who has worked hard to provide Saudi Arabia with modern drama is Ibrahim Al-Hamdan. Whatever the critics' opinions of the genre's origins, it is undeniable that Saudi drama has evolved into a literary genre from the perspective of all Arabs with the help of those who sacrificed their comfortable lives and fought for it with the power of language. The drama is performed and shared throughout the entire kingdom, despite its beginnings being elsewhere, which is ideal for its expansion.

In conclusion, we can summarize by saying that the play Doctor with the Manifold Stick represents an important artistic and literary document for a social stage full of social and cultural changes that Saudi society is going through, which is covered by great comic elements in dealing with many serious societal issues.

## References

- Al-'Athmah, N. (2008). The Poet Doctor Natheer Al-'Athmah, Silsilat Al-a'lam, Arab Writers Union.
- Al-'Athmah, N. (1992). Al-Masrah Al-Saudi: Dirasah Naqdiyyah, California: the University of California
- Al-Bagmi, N. M. (2014). Contemporary Saudi Theatre, The Narrator, Research and Articles, The Literary and Cultural Club in Jeddah, Vol. 28, Pages: 87-91. <https://search-mandumah-com.sdl.idm.oclc.org/Record/630771>
- Al-Hajrawi, A. (2022). Opinions differ on the origins of the Saudi theater and agree on the stages of its development. <https://www.independentarabia.com/node/307761/أراءتختلفحولنشأةالمسرحالسعوديوتتفقعلىمراحل تطوره>
- Al Jazirah, (2009). The Saudi Playwrights Association nominates Al-Hamdan for honor at the Gulf Theater Festival. <http://www.al-jazirah.com/2009/20090105/at5.htm>
- Al-Jumaei, R. (2022). The Saudi theater plant: the attempts of the last century are now reaping fruit. <https://roayahnews.com//نبتةالمسرحالسعودي-محاولاتالقرن-ال>
- Alotaibi, N. K. N. (2013). A Historical Study of Saudi Theater with Reference to the History of Theater in the General Presidency for Youth Welfare, Ph. D. thesis, the University of Exeter.
- Al-Othaim, M. and Al-Nuaimi, H. (2004). Ibrahim Al-Hamdan: Drama faces many challenges. <https://www.alyaum.com/articles/210871/ابراهيمالحمدان>
- Al-Jama'an, S. (2020). Constant and changing challenges, Al-Faisal Magazine: Issues 519-520, Riyadh: King Faisal Center for Research and Islamic Studies.
- Alsanani, B. M. D. (2021). The Impact of the Cultural Component on Modern Saudi Poetry, AbdAlrahman Saleh Alashmawi, and Muhammad Althubaiti as a Model, Yearbook of the Faculty of Islamic and Arabic Studies for Girls, BeniSuef, 13(13), pp.751-797.
- As-Sebaei, F. F., Al-Shamali, N. M. (2019). Traditional patterns in the Saudi Novel (a cultural approach). Journal of the Faculty of Arts, Port Said University, 14(14), 63-104. doi: 10.21608/jfpsu.2019.56371
- Badie, N. (2022). Witnessing growing interest, will Saudi Arabia return to its position on the map of the Gulf Theater? <https://hafryat.com/ar/blog/شاهد-اهتمامامتر ايدأ-هل-تعود-السعودية-إلى-موقعها>
- Dahami, Y. S. H. (2022a). Saudi Drama: Commencements, Efforts, and Progression (1), *Alorooba Research Journal*, 3(3), pp. 1-11. <https://www.alorooba.org/ojs/index.php/journal/article/view/29/54>
- Dahami, Y. S. H. (2022b). Home in the Poetry of Saudi Arabia Poets: Abdus-Salam Hafeth an Example of a Distinguished Arab (2), *Aksara: Jurnal Bahasa dan Sastra*, 23(2), 115 - 130. <http://dx.doi.org/10.23960/aksara/v23i2.pp115-130>

- Dahami, Y. S. H. (2022c). Home in the Poetry of Saudi Arabia Poets: Abdus-Salam Hafeth an Example of a Distinguished Arab (2). *ELS Journal on Interdisciplinary Studies in Humanities*, 5(2), 328-336. <https://doi.org/10.34050/ejsjsh.v5i2.21569>
- Dahami, Y. S. H. (2022d). Home in the poetry of Saudi Arabia poets: Mustafa Balilah an example of a distinguished Arab (1), *International Journal of Humanities, Arts and Social Sciences*, 8(1), 1-8. <https://dx.doi.org/10.20469/ijhss.8.20001-1>
- Dahami, Y. S. H. (2022e). Home in the Poetry of Saudi Arabia Poets: Mustafa Balilah an Example of Distinguished Arab (2), *HNSJ Humanities and Natural Sciences Journal*, 3(9), 275-287. <https://doi.org/10.53796/hnsj3918>
- Dahami, Y. S. H. (2021). Arabic Contemporary Poetic Drama: Ali Ahmed Ba-Kathir: A Pioneer, *Arab World English Journal for Translation and Literary Studies (AWEJ-tls)* 5(1), pp.40-59. <http://dx.doi.org/10.24093/awejtls/vol5no1.3>
- Dahami, Y. S. H. (2020a). Modern Saudi Poetry: Mohammad Hasan Awwad's 'Night and Me' in Balance, *International Journal of Applied Research in Social Sciences*, 2(5); pp. 130-143. <https://doi.org/10.51594/ijarss.v2i5.177>
- Dahami, Y. S. H. (2020b). Contemporary Drama in the Arab World: Commencement and Evolution (1), *European Modern Studies Journal*, 4(6), 248-258.
- Haywood, J. A. (1971). *Modern Arabic literature, 1800-1970: an Introduction, with Extracts in Translation*, London: Lund Humphries.
- Jebreen, A. A. (2011). *The Saudi Women's Essay*, Vol. 13, Book of Al-Arabiya, Riyadh: Ministry of Culture and Information.
- Karohat, (n.d). Ibrahim Al-Hamdan: acting, directing, and composing. <https://karohat.com/Person/إبراهيم-الحمدان/>
- Kashghari, H. (2020). *Al-Faisal Magazine: Issues 519-520*, Riyadh: King Faisal Center for Research and Islamic Studies.
- Madkhali, Y. (2015). "Comedy" and the procession of Saudi Drama. <https://yassermadkhali.com/الكويميديا-ومسيرة-مسرح-السعودية/>
- Mandour, M. (2006). *Literature and its arts*, Cairo: NahthatMisr for Printing, Publishing and Distribution.
- Muthaffar, H. (2020). We need commercial theater for entertainment, but without neglecting the creative theater, that reflects our human consciousness, *Al-Faisal Magazine: Issues 519-520*, Riyadh: King Faisal Center for Research and Islamic Studies.
- Safārah, S. A. (1951). *The Kingdom of Saudi Arabia*, Volume 1, Washington, D. C.: Royal Embassy of Saudi Arabia.
- Shamrekh, (n.d). From the old Saudi theater (tabeebbilmisha'ab) The Doctor with the Manifold Stick. <https://www.youtube.com/watch?v=Bx4c4shldKg>
- Theeb, A. (2022). (The first) in Saudi art and literature. <https://sahmnews.com.sa/?p=160483>