



Saudi Drama: Commencements, Efforts, and Progression (8), Mohammed Al-Othaim and his play "As-Seneen Al-Ejaf"

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Abstract:

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, thus best exemplifying social collaboration. The lack of thorough academic and scholarly investigation into Saudi theater is the impetus for this work. Saudi Arabian theater and drama have not been well discussed in literary works on Arabic theater and drama. As a result, the fundamental challenge posed by this endeavor is the lack of resources for researching Saudi drama. This study is an effort to elucidate the significance of Saudi drama and theater. The paper is an analytical-critical scheme. After a succinct overview of the concept of drama and theater, the study deals with remarkable divisions such as the standing of Saudi drama and its progress. The main point of the study is to present an instance of Saudi attempts at drama, such as Mohammed Al-Othaim and his play "As-Seneen Al-Ejaf." The study ends with a final summary of points like discussion, recommendations, and conclusion.

Index Terms: 'As-Seneen Al-Ejaf, Evolution, Kingdom of Saudi Arabia, Mohammed Al-Othaim, Saudi drama, Saudi theatre.

Original Research

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I. INTRODUCTION

Drama and theater mean much more than just a play. A play is only one aspect of drama. Drama makes the internal significance and relevance palpable. Drama is thought to have more ability to convey sentiments, situations, moods, and atmosphere. The plot's harmonious sequential happenings arouse, stimulate, and sharpen the audience's senses while also appearing to pull the curtain back on a deeper meaning that is concealed by action. Drama is said to deal with the soul and spirit of life, according to critics.

The drama is a reflection of society; it displays people's issues on stage, attends to them, and then returns them to the spectator beaming. The theatrical work enters the roots of the conscience and stirs the passions of hearts in the same way that it has a magical impact, uniting the present with the past and

providing a new understanding of the old inheritance. Drama has the power to inspire the audience's imagination while also conveying the voice of the soul, stirring the heart, and releasing the soul. Drama is thus as universal and natural as a mirror. Also, as Dahami (2024) declares, "Since its gloomy origins on the banks of the Nile in ancient Egypt some six thousand years ago, the theatre has mirrored the life, customs, manners, and general living habits of the people. It is the most advanced and user-friendly method of documenting human effort. It is meant to be both educational and entertaining". Drama develops behavior within a specific cultural level through what the individual learns and watches in different theaters, what he reads between the pages of books, and what he follows in the audio and visual media. The basis is that it is targeted in order to reach the

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best levels of cultural and social maturity (Al-Jaberi, 1998).

Drama affords greater delight; the spectator of a play will enjoy several things, such as a story with its plot, events, action, wisdom, knowledge, and culture. In addition, “theater scholars differed in their definitions of theater, despite the seeming simplicity of its concept. It is, in the broadest sense of the word, a form of expression of human feelings, ideas, and sensations. And the means of theater in this are the art of speech and the art of movement, with the help of some other auxiliary effects” (Bey, 2002, p. 10).

Drama is a worldwide notion, and the settings for these occurrences are referred to as drama. “It is so deeply associated with and dependent upon the whole material world of the theatre, with its thronging crowds and its universal appeal; it lies so near to the deeper consciousness of the nation in which it takes its rise” (Dahami, 2016; Allardyce, 1969, p. 9). The study of drama and theater draws its inspiration from ceremonial festivities, religious and sacred festivals, and songs, as well as from historical processions. Moreover, “early dramas draw upon the sacred instincts of all individuals. It found its language in the incantation and singing of the clerics and warriors” (Dahami, 2018).

Drama is an instrument for cultural progress, and its presence makes people more conscious of society's issues. Collective arts, like drama and theater, are valuable because they foster a sense of community and sustain the notion of others' needs, making them the best examples of social collaboration. “Drama has echoed the customs, manners, and general life since its early stages more than five thousand years ago. It has had a significant communal purpose and impact” (Dahami, 2016). In addition, “With the progress of human life and civilization, drama shifted from its abstract ritual function to carrying out social, political, moral, and educational burdens and functions” (Nassar, 2005).

Furthermore, drama “is one of the most well-liked, unique, and captivating literary genres. Drama highlights the most humorous and terrible times in our lives. It stands for life in all its beauty and suffering” (Dahami, 2023a). Moreover, drama contributes to the formation of an integrated, homogeneous individual personality in its various mental, social, cultural, and religious aspects, leads to concepts of improving human relations, and provides society with a basic and scientific culture in the widest range (Sulaiman, 2010).

II. OBJECTIVES OF THE STUDY

One of the objectives of this research study series is to critically examine and show the uniqueness and originality of the beginnings and development of one of the most important literary genres. Drama and theater in the Kingdom of Saudi Arabia put a certain emphasis on Mohammed (also Muhammad) Al-Othaim and his play "As-Seneen Al-Ejaf."

III. RESEARCH METHOD

This assignment uses the critical-analytical method as a measuring tool for the study's occurrences because it is a literary analysis. The critical-analytical approach can be useful in this situation since it demonstrates how the study will be impacted by the qualities that fit the current sorting strategy to analyze as well as the projected social models. Three sections make up the study. The first section provides details on the growth and advancement of Saudi theater, along with a synopsis of certain critical attitudes, viewpoints, and considerations. The second point is an examination of Mohammed Al-Othaim, a master playwright who produced more than forty plays. One of these is the As-Seneen Al-Ejaf play, which is an example of a popular Saudi drama. The final section contains a report on the concerns that the discussion and conclusion did not address.

IV. RESULT AND DISCUSSION

A. Saudi Drama

Drama as a genre of literature has had a place in every nation throughout the ages.

One of the great civilized nations of our time is the Kingdom of Saudi Arabia. "With its crowded audiences and enduring attraction, the theater's entire material realm is so closely linked to and dependent upon drama" (Dahami (2022a; 2020; 2016); and Chandler, 1968, p. 9). There are some important studies on Saudi drama and theater however in each one there is a limitation. One of the books on theater is the one written by Abdur-Rahman Al Khoraiji. The book is titled (نشأت المسرح السعودي) *The Emergence of Saudi Drama* that was published in 1986. Although Al Khoraiji's study stops at the doors of the mid-eighties, however, it does not go beyond giving general historical evidence about drama in the Kingdom of Saudi Arabia.

A thorough examination of Saudi theater's development since its debut in 1928 is warranted. Covering the growth of drama in this key region of the world as well as the various facets of Saudi drama demands additional work. Saudi drama has existed inside a variety of organizations, including the Saudi universities, the General Presidency for Youth Welfare, and the Ministry of Education. Different types of drama have been formed as a result of the diversity of these organizations in terms of their goals and personalities. I agree with Naif Khalaf N. Alotaibi (2013), who says "the international community of theatre has not been able to access information about theatre in Saudi Arabia owing to the absence of studies of Saudi theatre in different languages, especially in English; this lack plays a key role in preventing readers from understanding Saudi theatre" (p. 3).

Dahami (دحامي) states that "Saudi literature should be treated through a number of aspects that set its construction and substance apart from other Arab regions. In addition, Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations" (Dahami, 2022b). Furthermore, in his contemplative yet realistic view, the Lebanese writer Obeido Pasha portrays the Saudi theater's quest to establish

its footing in Saudi literature. He declares, The playwrights extended their hands in order to drag out the ancient slowness of the theater (as I always say to myself), which led them to quickly jump into action as if they were on wheels. In both cases, the playwrights faced increasing cruelty towards them when they tried to build a secondary age for the theater based on their age and then when they transformed the theater into an age they feared would not come again if it passed. This fear of existence, again on the paths of nothingness, or the retreat of the theater to the stage of metaphysics prompts the playwrights to come to a fruitful understanding of it. On the other hand, to improvise it in the event that it suffers from the pain of difficult moments. They ask what to do with failure if the theater returns to the site of the abandoned friend. See more at (Pasha, 2022, p. 169).

According to Abdulaziz Al-Ismail, the public sense of playwright Mohammed Al-Othaim is the foundation of his artistic and literary experience, whether it is in his plays, stories, or poems. He was able to differentiate himself from other members of his generation through them since he authored more than forty plays in both classical and popular dialects. He wrote several well-known books, some of which were published in various Arab nations, including "The Dome of Rashid," "Tarajee," "The Blue Watermelon," "Al-Hayyar," and "The Lean Years." Al-Othaim produced a large number of lyrical works, but sadly, they were never collected in a book (Al-Ismail, 2018, p. 94).

While other scholarly works have relied upon a few historical works that were produced by Saudi researchers, one of the primary sources on the origins of drama in the Arab region, "Theatre in the Arabic World (المسرح في الوطن العربي)," written by the Egyptian theorist Ali Alrai in 1979, did not consider drama in Saudi Arabia. Even though these works are significant, this attempt focuses on a few crucial elements of the growth and development drama.

There have been many inventors who have worked hard to introduce contemporary Saudi theater and drama to their nation, the Kingdom of Saudi Arabia. Although drama originated elsewhere, it is now duplicated, distributed, and completely ready for development throughout the kingdom. Saad Ath-Thaqafi says in an article about the drama that the message of the drama is an important message, as drama can introduce us to social and cultural patterns (Ath-Thaqafi, 1996). However, the drama grew and evolved until it took on its ultimate, well-known shape, but it still sought more progress and advancement. "It is difficult to say that the leadership of drama in Saudi Arabia is the result of one person. Consequently, the movement of drama in Saudi Arabia owes its credit to an entire generation of theatrical pioneers, both writers, actors, and directors, who, during the seventies, upraised the first building blocks and paved the way for the generation that followed the path of a drama movement" (Dahami, 2022a). "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" (Dahami, 2025). For the Saudi entrepreneurs, authors, and inventors who helped to shape the Saudi literary resurgence, drama, and theater were essential. One such pioneer is Mohammed Al-Othaim.

"Among the theatrical works that are recorded in the history of modern Saudi drama, we find the play "The Lean Years," written by Mohammed Al-Othaim and directed by Semaan Al-'Ani" (Shehab, 2009, p. 483). Mohammed Al-Othaim, in an interview about Saudi drama, says that the Saudi theater began to adopt international plays with cultural and literary associations. They did not exceed the number of fingers on the hand, but later there were writers like Rashid Al-Shamrani and others who wrote many texts. Many accuse the text of being absent, but the text is not absent; just give it importance and give the book a chance, and you will see that many texts will flood the country. The text is never absent and never

will be. Because it is possible, we just have to ask the writers to nominate their great literary works and write them in a theatrical style. See more at (Ad-Daghfaq, 2018, p. 173).

B. Mohammed Al-Othaim and his Play As-Seneen Al-Ejaf

Mohammed Al-Othaim is a Saudi writer and playwright who obtained an MA degree in print journalism from California State University in 1985. He worked as a lecturer in the Department of Media at King Saud University in Riyadh (Salam, 1999, p. 47; Musa, 1996, p. 1016). In addition, he worked regularly as a professional writer for the press regularly for more than 30 years. Furthermore, he shared in evaluating, reviewing, and implementing a lot of television literary works. He received a reward for merit, such as the Abha Cultural Award for the text of the play *Al-Hayyar* (الهييار).

Mohammed Al-Othaim worked in journalism until his death and wrote for several local and Arab newspapers (Mousa, 1997). He presented television, radio, and theatrical works, most of which were introduced in local and foreign ceremonies representing the Kingdom of Saudi Arabia. He was also honored at several Saudi, Gulf, and Arab festivals with rewards and certificates of appreciation. In addition to that, he was a first-class theater critic. His critical essays on theatrical performances had a unique flavor (p. 155). Mohammed Al-Othaim also practiced and studied media, working as a lecturer at a university. His plays were presented on the catwalks inside and outside the kingdom. However, his plays did not receive sufficient and appropriate premises for academic and scientific research studies.

One of the most important writers to emerge from the Saudi theatrical scene is the late writer Mohammed Al-Othaim; may Allah have mercy on him. His theatrical experience was valuable in the topics he touched upon, through which he was able to convey the individual's questions about changing reality, and is distinguished by its ability to synthesize

the old village, with its people, places, details, and narratives, in the heart of modern civilization, with its hustle and speed of change (Al-Ghamdi, 2022).

Al-Othaim believes that it is inevitable to return to the roots of culture in (anthropological) studies to understand the idea of presenting successful theater from the roots of Arab ritual. The reason is that the heritage is full of many rituals that we are ignorant of. Resorting to imports from the West and the East stands in the way of the required integration with the weather as this import translates its impact on the limited audience, the elite, who are susceptible to cultural diversity (Al-Othaim, 2013).

Al-Othaim writes in classical Arabic as he writes colloquially. He was preoccupied with heritage but without falling into its superficiality, deepening his reading of heritage and presenting it within his intellectual dimension and philosophical magnitudes (Al-Ittiḥād, 1992). Al-Othaim addresses contemporary issues and topics related to local realities. Even in his resort to history and myth, reality and heritage had a place in his thinking, which is reflected in his plays. One of them is the play under study, "The Lean Years", in which the writer recalls the events of Al-Bassous War. The matter is the same in his play "Blue Watermelon" in which he highlights a legend from the land of Najd. In the play "Al-Matareesh" (المطاريش), his thoughts were obsessed with the issue of land usurpation. "Mohammed Al-Othaim is considered one of the few playwrights in the Arab world who dealt with the legend consciously and engaged in research and experimentation at all levels, Arab and popular" (As-Saeed, 2018).

The journalistic critic Ahmed Al-Tihani depicts Al-Othaim by saying that Al-Othaim is not only familiar with the theater from all its sides but also that he is himself a whole theater. He is a critic and a playwright. That is what has been met for him and by him as a real gathering. No one denies Mohammed

Al-Othaim's creativity as a playwright. In addition, no one can detract from Al-Othaim's critical theatrical tools. Rather, the mixing of two characters in Al-Othaim—the critic and the playwright—is apparent even in his theatrical texts, during which the critic appears in a dialogue or another. The reader of the text sees the "theory" between one scene and another, or between one act and the one that follows it, which means that Al-Othaim the critic is mixed with Al-Othaim the writer, a mixture that does not make one of them dominate the other. This is a characteristic of such talent: those who are able to communicate through creativity, not through abstract "theory" only. See more at (At-Tihani, 2014).

Director Sama'an Al-'Ani said of him, "With Al-Othaim, the association (the Culture and Arts Association in Riyadh) produced 10 plays, including *The Lean Years* (السنين العجاف), *Rashid Dome* (قبة رشيد), and other literary works. Al-Othaim's dialogical language is characterized by poetic and haunted by theatrical connotations. He is adept at using the element of conflict, drawing characters who grow on differences and contradictions, which helps them to launch and influence" (Al-Enezi, 2022; Gajah, 2005, p. 392; Gajah, 2001, p. 615).

His plays were performed on the theatrical platforms of several universities, such as King Saud University, King Abdulaziz University, and King Fahd University of Petroleum and Minerals, as well as the Saudi Arabian Society for Culture and Arts. "The modern Saudi theater is qualified with having been created by the Saudi Arabian Society for Culture and Arts, which also played a significant role in the growth of Saudi theater" (Dahami, 2023b). The plays of Al-Othaim were also performed by other literary entities outside the kingdom. He has published four books, three on theater and criticism, and the fourth is a novel. His major field of writing is drama, in which he has written forty-five plays and two series.

Many playwrights admired his constructive and positive presentation because of his thought and cultural enrichment, which generated new horizons for him and many other writers. The contributions of Al-Othaim as a critic were a clarification to correct errors and try to correct them artistically at the levels of essay writing and theatrical composition, as well as theater and television directing. All these faculties qualified him to be an arbitration member in several festivals, such as the Janadriyah and Gulf festivals, on the Arab theater and its issues, notably the Gulf theater. See more at (Idārat al-‘Alāqāt, 1998, p. 40).

Al-Bassous War is the time period the dramatist of the play chooses for the play's events to take place. The forty-year conflict between the renowned Arab tribes of Taghlib and Baker is known as Al-Bassous. It was the deadliest war in Arabic history. Although the dramatist uses this account as the historical backdrop for his play, the Al-Bassous war is not mentioned in the play; instead, it occurs during the conflict, and the dramatist invents a fictional tribe that is encircled by the fighting. He uses historical facts as the basis for his own drama and narrative by presenting them.

Al-Othaim also incorporates Al-Muhalhil, a well-known character who took part in the Al-Bassous conflict, into his drama and gives him a part in his own made-up narrative. There are three acts in the play. Al-'Araf, whose name can be rendered as a fortune-teller and alludes to the ability to predict the future, is one of the key characters in this drama. (Al-Shaikh): A tribe's leader is known by this title, and the entire tribe obeys him (Subh), a warrior knight. A man named (The Stranger) is in the tribe in order to sell nuclear weapons.

A combat between the two knights, Subh and Jahsh, opens the first act. Al-Shaikh, the tribe's leader, and several knights are present. One of the spectators notices that the sun is setting in the middle of the combat, signaling that it must end. The spectators react angrily as soon as Al-Shaikh proclaims the end of the combat. As he is ready to win, Subh walks to Al-Shaikh and begs him not to end the combat.

Subh and Omairah argue about who they believe will prevail. You recognize that my brother purposefully delayed his triumph for reasons that are unknown to us, Omairah tells Subh during their disagreement. You are not concluding the duel. Another disagreement about this combat between Subh and Al-Shaikh emerges in the scenario. Al-Shaikh is of the opinion that Subh is not the warrior who was predicted to arrive based on the secret paper that the tribe's fortune-teller is holding, despite Subh's insistence that he is the greatest fighter in the tribe.

This is the first instance in the text where the dramatist uses secret paper. The hidden paper does not specifically allude to anything that is well-known via the tradition of the Arab country or its culture and is clear from the outset, but rather to something that the dramatist invented. It might, however, be understood to refer to the beliefs of the Arab tribe described in the passage. It might also be seen as the result of Arab history or as the ideas and justifications amassed across the broad scope of the historical record of Arab culture and people.

The fact that the fortuneteller is in possession of the secret paper is its most important aspect. Given that the fortune-teller's work is based on legend and myth and is entirely his own invention, it may indicate that the dramatist believes that the tribe's history is solely dependent on legends and myths. As is evident from his dispute with Al-Shaikh on the secret paper, the persona of Subh appears to represent the voice of opposition to both this circumstance and the holding of the secret paper.

In response to Al-Shaikh's reactions regarding the combat, Subh expresses his displeasure: "I am asking you, why you do not extend the time so that I can end this duel." Al-Shaikh: Because the knight has not arrived and we are waiting for him in accordance with the game, the attendants seem interested in this. Subh: The game might not be this. Omairah: He is uncertain. Are you aware? Do you question the certainty of the game's regulations, Al-Shaikh asks Subh (Al-Othaim 2009, p. 44)?

Al-Shaikh puts a stop to the disagreement by claiming that the fortune-teller can determine whether Subh's doubts are valid as the guests voice their ire over Subh's mentality toward the game. However, it appears that the entire tribe puts their trust in the fortune-tellers' skills and wisdom.

The appearance of Hassim (the stranger) marks the conclusion of the first act. The appearance of (the stranger) might be seen as a sign that foreign people, cultures, or countries have interjected themselves into Arabic affairs. Al-Shaikh instructs the tribe to wait since the fortuneteller will soon appear, and they decide to execute the stranger as a penalty for approaching the cave. Al-'Araf has extensive authority over the tribe's members. This was apparent from the manner in which he sprayed water on those who responded by remaining still. Al-'Araf also has authority over Al-Shaikh personally. This is clear from the conversation below:

Al-Shaikh: We are ready to kill him; I'm sorry to Al-'Araf. Al-'Araf: (punching Al-Shaikh) You are rubbish and unbelievers. Why didn't you come to me first? (To the stranger) (To the crowd): Do you want to assassinate my guest, the twentieth equivalent of a fortuneteller?

Al-'Araf approaches the stranger and inquires as to whether or not he has located the right individual as he orders the people to slaughter some camels for his visitor. The visitor, who goes by the name of Hassim, claims he has not and tells the people to get ready for him in his own place. The tribe vanishes from the scene in the play, and a chic, contemporary office takes its place. According to the dramatist, there is a design of a nuclear rocket in the center of the office, and Hassim's secretary is seated behind the desk. This sequence describes the nature of Hassim's job as a nuclear weapons dealer and his involvement in the conflict.

It tells how Hassim is taking part in the conflict by assisting Al-Muhalhil in their conflict with the opposing tribe. It's important to note that the support for the war is constrained and dependent on assurances that Al-Muhalhil will reimburse the international bank. The sequence also demonstrates how the dramatist blends the past (the site of the tribe) with the present (Hassim's current office).

The following scene depicts Hassim questioning Subh over the nature of the fight. According to Subh's response, there will be a combat between the tribe's warriors to honor the name of the howdah's protection, which is stated in the four-rule secret paper. Subh and Hassim go on with their discussion as follows:

Hassim: That's hilarious. Do you still think there are four game rules? They are four. Hassim: If you want to win, you must follow these five guidelines. Al-'Araf and Asheikh, however, claim that there are four. Where is the secret paper, Hassim? (p. 47)

The remainder of this talk is spent by Hassim pleading with Subh to fetch the hidden document from Al'Araf's cave. Here's an illustration of this persuasion: "Hassim: If you bring the paper, I'll beg Al-Shaikh and Al-'Araf to allow you to refight, and we'll allow you to triumph over your foe. Then we'll arrange a bank loan, and you'll continue to fight like Al-Muhalhil for the rest of your life" (pp. 47-48).

Subh consents to what Hassim requests, and Al-'Araf realizes that Subh has been anointed to be the tribe's hero and will guide his people in a protracted conflict that will be advantageous to Hassim. In this act, the playwright depicts a dialogue between Hassim and Al-'Araf in which they discuss the notion of purchasing tiny nuclear bombs and selling them to their clients (similar to Hassim's fantasy, in which he is manufacturing tiny nuclear bombs the size of apples). Hassim clarifies that the consumers only require short-range weaponry for their areas and do not require long-range weapons.

This demonstrates Hassim's motivation and indicates that one of his goals is to start a battle in the area, which encompasses the tribe and its surroundings.

The dramatist uses Al-Muhalhil in the second act as an illustration of the Arabic knights who came before Subh in dealing with Hassim in an attempt to keep the influence of Arabic history in the play. Subh is informed by Hassim about how he supported Al-Muhalhil in his conflict for forty years, either by enabling loans from a global bank or by supplying him with arms. However, the playwright included an intriguing monologue from Hassim in his office that exposes some crucial details about the kinds of individuals this person in this play represents.

Subh is concerned about the delay in commemorating the guarding of the howdah and his marriage to Alia, as shown by the stage directions and the first few lines of the third act. Al-'Araf carries the howdah as Al-Shaikh enters. Subh is informed that the delay was brought on by the loss of the secret paper, which contained the ceremony's procedure. It appears that the tribe's traditions and history are contained in the hidden paper. The dramatist gives it cultural significance for the tribe by claiming that the hidden paper provides the celebration procedure.

As soon as he takes the platform, Hassim declares, 'The ceremony is not necessary. Subh will take over as the howdah's guard, and he commands you to raise funds and get the tribe ready to join the Al-Bassous-Al-Muhalhil conflict'. Hassim's remark is cut off by Al-Shaikh, who goes on to convey another crucial playtime concept. He claims that the tribe's affiliation with Al-Harith, who is engaged in combat with Al-Muhalhil, cannot be broken. Hassim now makes it abundantly obvious that the alliance with Subh must be taken into account because it is Subh's turn.

The final scene of the third act takes place at Hassim's office, where Al-'Araf, a

member of the tribe, is serving as the secretary. Al-Muhalhil and Subh are among the individuals who walk onto the stage. The stage directions specify that noise must be used to distinguish this scene. Subh accuses Hassim of breaching his pledge to install Subh as the head of Rabiah, one of the biggest and most illustrious clans in Arab history, as the scene opens. Al-Muhalhil keeps arguing with Subh about all of this because he is a member of Rabiah's family.

Speaking to everyone in the office, Hassim announces that he has made the decision to found a new, transnational tribe that will be distinct from the other clans. He also identifies Al-'Araf as this tribe's fortune teller. The audience is reportedly dozing off or not paying attention throughout Hassim's address, according to the stage directions. The head of the tribe enters the stage and requests an explanation from Al-'Araf for the dream he experienced early in the play and continues to have every night regarding the minute root that Al-'Araf and Hassim did not remove when they felled a massive tree. In their discussion about Al-Shaikh, Hassim, and Al-'Araf make the suggestion that Al-Shaikh could be a good candidate to lead the new tribe. Hassim responds that he appears unfit for the job since he daydreams often.

C. DISCUSSION

A number of critics describe the creative talent of the playwright Mohammed Al-Othaim, including Abdulaziz Al-Ismail, who painted a literary picture of the playwright Al-Othaim by saying: The popular sense of Mohammed Al-Othaim is the backbone of his artistic and literary experience, whether in his plays or in his stories and poetry. Through them, he was able to be unique from his generation in his experience, as he wrote more than 40 plays in colloquial and classical dialects. Among the most prominent books he wrote are "The Dome of Rashid," "Tarajee'," "The Blue Watermelon," "Al-Hayyar," and "The Lean Years," some of which were presented in a number of countries in the Arab world. Al-

Othaim wrote countless poetic texts, but unfortunately, they were not printed in a book.

Mohammed Al-Othaim and the Saudi theater are inseparable, like Shakespeare and the British theater, but Al-Othaim was wronged in terms of defining his creativity and theater for a wide segment of Saudi and Arab society. Whoever mentions the Saudi theater cannot exceed the name of the dramatist Mohammed Al-Othaim, who carved his name on the rock with his creations in an environment that was not concerned with this literary art and literature in previous years. In previous decades, the theater did not have a bosom to accept. Mohammed Al-Othaim was the most prolific of his fellow playwrights in Saudi Arabia. He was the most controversial with his confrontational and argumentative standpoints. His serious views made him as many enemies as friends. A number of young playwrights rallied around Al-Othaim, who saw in him a conscious playwright with a distinct culture and thought.

V. RECOMMENDATIONS

One of the most important recommendations made by the researcher is to give the literary works of Al-Othaim, especially the theatrical ones, an appropriate position of study. There should also be analysis and criticism through research work and graduation projects from the departments of drama criticism, theatrical institutes, and specialized colleges. The process of study should not be limited to the Arabic language, but it is assumed that the international languages, including English, are the languages used to deliver the theatrical voice of Al-Othaim to the world as a symbol and pioneer among the pioneers of Saudi Arabian drama.

VI. CONCLUSION

Saudi Drama pays tribute to a number of trailblazers who put in a lot of effort to build a climate that allowed the drama to flourish on a national scale. Many more Saudi pioneers and innovators, including Mohammed Al-Othaim, Sami Al-Jama'an,

Fahad Al-Harithi, Saleh ibn Saleh, Abdul Aziz Al-Hazza, Rashid Al-Shamrani, Hussein Abdullah Siraj, Issam Khufeer, Ahmed As-Sebaei, Mohammed Malibari, Abdel Nasser Al-Zayer, and others. Such pioneers have put a lot of effort into bringing modern Saudi theater and drama to their country. Drama developed and changed until it assumed its final, universally recognized form. Drama and theater were crucial for the Saudi pioneers, playwrights, and creators who contributed to the Saudi literary renaissance.

It would seem, then, that research that is limited to a certain period cannot succeed in giving a whole image of Saudi drama; yet, it can help clear the way for further research and inquiries. It is legitimate to assert that additional research is necessary to fully explore the history of drama in the Kingdom of Saudi Arabia, which covers such a wide diversity.

The play *As-Seneen Al-Ejaf* by Al-Othaim serves as an illustration of historical drama. Al-Othaim offers a fresh approach to using history as a basis for drama in this play, as well as a representation of drama in the Kingdom of Saudi Arabia. In order to investigate a contemporary issue that affects the Arabic world, he weaves historical events into the present. The topic covered in the play is an important analytical topic.

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