

SAUDI DRAMA: COMMENCEMENTS, EFFORTS, AND PROGRESSION (7)

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Abstract

Saudi literature in all its forms is of great importance in modern Arabic literature in terms of the abundance and quality of its literary production. Therefore, it is imperative for the academic researcher who lives on its land to rediscover creative texts in order to contribute to revealing and presenting the rightful place that the Kingdom of Saudi Arabia deserves. The present study is an attempt to trace the growth and development of Saudi drama and theater and to explore the contribution of Fahad Al-Harithi as a great Saudi dramatist with special reference to his poetic absurd play "The Station Don't Leave" (المحطة لا تغادر). This paper makes an effort to shed light on the place of modern Saudi theater and drama in the world of literature. An analytical-critical method is used in the investigation. After a brief introduction to the concept of drama, the paper argues for Saudi drama, particularly poetic drama and the Theater of the Absurd. Then, an analysis of Fahad Al-Harithi as a pioneer Saudi playwright and his short poetic play as a modern play in the Kingdom of Saudi Arabia. A brief debate, suggestions, and a conclusion bring the work to its conclusion.

Keywords: Arabic drama, Arabic literature, Fahad Al-Harithi, Growth, Kingdom of Saudi Arabia, Saudi drama, Saudi literature, Saudi theatre, the station.

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Introduction

Drama induces a mood of exhilaration in all people that transcends all barriers. Drama has drawn the interest of literary critics, actors, and others interested in dramaturgy as a literary genre. It 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. Various objectives, including social, political, and religious ones, may be included in the theatre. It might be appealing to a wide range of people for a wide range of reasons. Drama is a form of expression that mostly depends on the actors' gesturing and verbal articulation. It is a narrative that should be performed.

In the past, drama was considered the best way to tell a story, depict a circumstance, or set up a lyrical notion. A fun social ritual is drama. Creating a new existence every day has aspects that are not repeated but rather improvised. Whether it brings people together or divides them, drama either unites or does not do so. A person becomes more self-aware and self-critical of himself and his relationships as a result. Because the essence, not the look, is what matters, drama is able to adapt and wear the clothing of any character or nationality with grace and harmony. Literary critics, actors, and others who are interested in dramaturgy as a literary genre have expressed an interest in drama.

Drama is not specific to any one country; it has a worldwide appeal and exhibits one of the most basic human emotions. The desire to reenact sacred stories can be achieved through drama, as well as the desire of men and women to dress themselves in the likeness of attendants upon a divinity, even to take upon themselves the deity form in its distinguished supremacy. The latter desire of the peasant to place himself, if only for a fleeting moment, in the position of

a courtier, or of the courtier to forget for a time the intrigues and care These are all expressions of the same original emotion, which can be seen in Shaw's tragedies as well as in liturgical tragedies, folk music, and masquerades.

Dealing with drama is both more exciting and more challenging than studying nearly any other form of literature due to the universality of performing and drama. It necessitates, first and foremost, a careful examination of folklore and religious practices and, second, a similarly careful examination of the works of literature of other racial groups. Without mentioning the contributions of the early acts, the remnants of pagan rituals that are still present among the peasantry in partially fossilized forms, and the growth of dramatic activities in other lands, no description of theater can be considered complete.

Drama underlines the most tragic and the most comic moments of our lives; it symbolizes life in all its magnificence and depression. It is one of the most popular and enthralling literary forms. It aims at expressing a condition of existence in a given period of time and space. It is capable of expressing the voice of the soul, stirring the heart, and liberating the soul as it stimulates the imagination of the audience.

Objectives of the Study

Investigating and demonstrating the exceptionality of the origins and growth of one of the most significant literary genres is one of the goals of this research study series. It is drama in the Kingdom of Saudi Arabia, which pays a special focus on the poet-dramatist Fahad Al-Harithi and the poetic play *The Station Don't Leave*.

RESEARCH METHOD

This mission uses the critical-analytical method as a measuring tool for the study's occurrences because it is a literary analysis. The study is broken up into four sections. The first section provides details on the development and cultivation of Saudi drama while summarizing certain critical attitudes, viewpoints, and thoughts concerning poetic play. The second point is about a terse introduction to the poet-dramatist Fahad Al-Harithi and the poetic play "*The Station Don't Leave*", as an instance of the Saudi drama. The remaining issues covered by the recommendations and conclusion are reported in the fourth part.

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

Poetic Drama

Several critics, such as Eliot, seem to feel that poetry and drama are one and have a strong relationship with one another, contrary to the claims of many critics who claim that they are two distinct forms of literary expression. He believes that poetry and theater are complementary elements of a whole and are fundamentally the same kind of literary expression. Furthermore, theater can involve several genres of literature. "Theatrical literature is the literature in which all kinds of literature, such as story plots, poetry, singing, diverse kinetic performance, and other elements and components of theater meet" (Dahami, 2023).

Drama that uses poetry as its medium is referred to as poetic drama because feelings and emotions may be portrayed in verse more effectively than they can in any other form. Many people think that poetry is more concerned with the understanding and clarity of feelings and emotions. Dramatic poetry conveys the true essence and spirit of life. It has the ability to convey the soul's voice. In addition to inspiring the imagination of the audience, it has the power to stir the heart and liberate the soul.

Poetry serves as the vehicle for poetic theater. "Poetry escapes the bounds of place and time" (Dahami, 2021a; 2020a; 2016). It seeks to convey a state of existence in a specific moment and space. Poetry is a more effective way for the human mind to communicate than prose. "I say that it is poetry than prose, which is concerned with the analysis and definition of emotion and feeling." (Dahami, 2017, p. 10; Nye, 1963, p. 303). In his critical essay "The Social Function of Poetry," T.S. Eliot makes the argument that a specific people's vernacular language, which it has developed over many years for its own use, has in turn helped to shape the way in which its people feel. The structure, rhythm, sounds, and idioms of a language convey the personality of the race that speaks it; hence, it must basically be the language of all classes of that people.

Eliot's first great merit in respect of English drama is simply to have challenged a whole period by criticism and practice. The crux of the problem was the lack of poetry and style, and the degree of failure the continued adherence to false ideals,

made it necessary to search afresh for the foundations of the art. In "Rhetoric and Poetic Drama," "The Possibility of a Poetic Drama," "Dialogue on Dramatic Poetry," and essays on various dramatic poets, Eliot performed the task of restating with precision and authority some first principles (Peacock, 1960, p. 3).

The difference between poetic drama and prose drama is crucial. Dramatic poetry encompasses far more than just a play. In contrast to prose, where the significance is outward, the inner significance and relevance of poetry theater can be felt viscerally. In comparison to prose drama, poetic drama is said to have a better ability to communicate moods, moments, sentiments, and atmosphere. Our senses are awakened, stimulated, and quickened by the harmonious rhythms of its poems, which also appear to lift the veils covering deeper meaning concealed behind words. In so doing, drama and poetry are inextricably linked together, as a dramatic work can be considered from "a double point of view, how far it is poetical, and how far it is theatrical. The two are by no means inseparable." (Schlegel, 1809, p. 31).

The drama has always fascinated the man and his conflict with diverse forces. The portrayal of the internal and external battles that their heroes have gone through has been a major focus of various doctrines and trends. Due to the frustrations of wars and nihilistic beliefs, modern drama has, since the middle of the twentieth century, centered on monitoring human misery following man's revolution in its prevalent and known features. His sense of alienation and inability to communicate with the outside world was made worse by the elimination of religious and spiritual ideals, which led him to despair.

The relationship of performing art to literary language is embodied in the intermingling, overlap, and interaction of the two styles in one text. That is, the elements of the play, such as characters, dialogue, and internal conflict, are consistent with the elements of the poem, such as rhythm, rhyme, phrase building, and arrangement. What is certain is that the relationship between theater and poetry is old in Arabic literature in general.

The playwright deals with his poetic play in a way that leads him to a stage where the poetic play is actable on stage. This approach can evaluate the poetry of the text in a way that moves away from the sheer poetry and away from the prose. However, the poet dramatist begins to produce his text in a way that combines literary practice with artistic writing directed at actors on stage. Here the critic can recall the literary elements that emerged from this logic, which combines the poetic text with the text that can be performed on the stage.

Saudi Drama: A Consideration

Although Saudi drama is still looking for its position, which it has not yet reached; it is no secret to many that the Saudi dramaturgical text has reached a high position compared to the Arabic theater. The theatrical script has become the true leader of Saudi theater's flourishing. According to Al-Harithi (2017), the Saudi theater faces fierce competition from the Arab dramatic movement, where social, economic, and political factors contributed to many changes. If we look back to the 1960s and compare the situation with what was happening in the 1970s and 1980s, we look forward to the new millennium. We can find instances of the transformation, particularly with the emergence of numerous diverse alternatives and contemporary and severed media, where the drama had its brilliance (Aljoubah Cultural Magazine, 2017, p. 119). Despite the obstacles that impede the Saudi theater, there is a sign of hope that it will reach what it deserves, due to the recent works that contributed to its enrichment.

From a historical perspective, we find that the last period of the twentieth century witnessed great progress in the Saudi theater. This stopped many writers, playwrights, poets, writers in general, and researchers from reaching the factors of this development, analyzing it, and studying it. One of the factors that positively affected this theatrical field is theatrical literature.

In their theatrical productions, Saudi dramatists have expressed what can be the echoes of modernism and beyond in many ways. The difference between them depended on each writer's own vision. The difference was illustrated by the individual differences between them, which illustrated each playwright's different thinking paths and also varied according to his knowledge and tendencies. True, they benefited from theatrical doctrines and movements in a way that satisfied their theatrical and moral ambitions and aspirations, but the difference was obvious.

Saudi playwrights, each according to their tendencies and mental abilities, have taken from these movements and literary doctrines what suits them and left others. One of those who has emerged in this format is the writer Fahad Raddat Al-Harithi, who is one of the more serious writers in their search for something new and useful. His work shows his unbridled desire for change and his quest for innovative ideas with widespread connotation and depth of processing. Al-Harithi adds

We are facing a rapidly changing world that is running in multiple directions, and every day that passes makes us gasp to run after all these directions because you simply cannot stand still and everything is running around you. We are deeply in cycles of change, demolition, and construction of a new world, a world with its own thought, composition, and structure, and perhaps one of its biggest problems is that it is a moving structure that has no decision. It needs training capable of accommodating its rapid changes in all fields and every detail of life around it. I do not wish to be led behind political or technical analyses or the social and economic effects of these changes that affect the structure of the Arab person as a group and as an individual. However, I imagine that all this will carry with it a shift in theatrical discourse at all levels of the movement in form and content. It makes no sense for everything around you to turn while you remain a habitual static with no features to change you; otherwise, you would have turned into a static and motionless being (Al-Harithi, 2013).

Fahad Raddat Al-Harithi and 'The Station does not Leave

Fahad Raddat Al-Harithi is a distinguished playwright. He has the ability to put a different imprint on modern Saudi theater. Al-Harithi was able to color the Saudi theater with his brush, giving it a different color and taste than it used to be. Despite the emergence of many Saudi playwrights, they did not create the charisma that Fahad Al-Harithi made.

Al-Harithi, with the skill of a writer who loves his country, was able to paint the Saudi theater with a unique dye that made it overcome many of the known obstacles of theater and gave it a special content that expresses a new theater in terms of thought, method, and subject matter. Al-Buqami (2013), states that Al Harithi wrote more than forty plays. Many of them are printed or archived. The credit for preserving his creative output goes to his colleagues who preserved it. All his books are published in books or kept in files (p. 802).

The tragic dimension in Fahad Al-Harithi's drama is always present. There is no doubt that the seeds and circumstances of Greek tragedy are found in the so-called "Theater of the Absurd" and many modern currents and doctrines. Arab drama has been interested in making theater a reflection of what it has become as a human being. Al-Harithi worked through eloquent, simple, and spontaneous language to send societal messages that it is the man who can make a change, not the thing.

Al-Harithi left those laws and theatrical traditions that express traditions and customs to break with the norm. "This means that the playwright Fahad Al-Harithi broke away from the traditional themes that appeared in Saudi drama. He focused on renewal from within the language. Therefore, he gives the characters in his plays a wide space to move and express human ideas that are far from a specific culture or heritage" (Al-Qathami, 2022). In his plays, Al-Harithi tries to address the distraction, frustration, and alienation he feels for the individual because of the abandonment of his religious and spiritual practices as a result of the influence of frustration and despair. In addition, because of what was popularized by existential and nihilistic philosophies, which resulted in the isolation of man and his return to his individuality to take refuge in it.

Fahad Al-Harithi is a playwright concerned with the cause of theater. This is evident in his theater, which addresses societal problems through theater. Fahad Al-Harithi is the owner of a cause and is always concerned about the theater and its issues, problems, and achievements. We find that Fahad Al-Harithi did not penetrate the human being but rather dived to its depths, trying to find explanations for the many examples that have occupied the human being since time immemorial. Al-Harithi meant the human interior, his dialogue with himself, and his vision of the other and things through this human self. Monodrama appeared in many of his plays, including *The Station Don't Leave*. Fahad Al-Harithi has a different style in terms of his use of language and thought. Therefore, we find that his theatrical texts overcame the obstacles that the Saudi theater suffers from. Perhaps what draws attention to the Saudi theater are the texts of the playwright Fahad Al-Harithi, such as "The Station Does Not Leave."

It must have been supposed that Al-Harithi, as a man of the theater, has read a lot about the western genre of modern drama called "The Theater of Absurd". The play understudy has great hints of the absurd aimless theater, but Al-Harithi used his intellectuality to present a purposive Saudi theater of great contemplation.

Esslin (1969), opines that people allow themselves to be unexpectedly overrun by a new religion, ideology, or fanaticism because of its rapid evolution and contagiousness, which is comparable to an actual epidemic. We see a true mental mutation occurring in these situations. I do not know if you have noticed that, but when people no longer agree with you and you cannot communicate with them, it feels like you are dealing with monsters, like rhinoceroses, for instance. They possess a unique blend of openness and aggression. With all morality, they would murder you. Moreover,

during the past 25 years, history has demonstrated how people have undergone this transformation, becoming rhinos in both appearance and behavior (p. 150).

Western societies lost their time in their religious and social systems under the influence of war frustrations and the sense of futility and irrationality created by nihilistic philosophies, which made the well-crafted or classical play look a kind of canny and hypocritical. In addition, if the absurdists formulated their theatrical work in shocking contrast to critics and the public. Those actions reflected their perceived rejection of their reality and the absurdity of life, which they believe, and their sense of fragmentation and loss.

The absurdists as well as the optimists think that "the most significant disaster is that events pass without finding someone to record them. There will be neither a beginning nor a path that future generations can complete" (Dahami, 2022). This was a situation that Western societies entered after the tyranny of materialism, and their members abandoned their religious and spiritual values. The twentieth century turned out to be the age of transformation. The Theater of the Absurd was the product of that transformation (As-Sufyani, 2018).

Some critics and historians of literature have remarked that the Theatre of the Absurd symbolizes trends that have been prevalent in more occult forms of literature since the 1920s or in the visual arts since the first decade of this century. Certainly, this is true. Nevertheless, until these tendencies had a chance to permeate into a wider consciousness, the theater was unable to present these developments to its larger audience. Additionally, as this analysis aims to demonstrate, the theater may contribute in a very unique way to this new kind of art (Esslin, 2004, p. 16).

The concepts of "station" have been used frequently recently to express waiting on the one hand and, on the other, to reveal human suffering if he/she stays at that station, which is often attached to human beings as a result of harsh conditions that he/she may have caused.

The Theater of the Absurd focuses on the central points and scope in a fundamental lyrical, poetic pattern. By abandoning [the] subtlety of characterization and plot in the conventional sense, The Theatre of the Absurd gives the poetical element an incomparably greater emphasis. The play with [a] linear plot depicts a development that presents a special poetic image. The play's extension in time is purely casual. So it has a lot of differences with the traditional dramas on the personalities and peculiarities of characters. The characters always have inconstant words, capricious behavior and odd ideas in their minds (Zhu, 2013).

Talking about the plot in absurd theater suggests that this type of theater does not care much about it. Absurd theater does not count on the plot as in traditional drama. The logical sequence and the control of causality in plot making have been replaced by other options where the beginning and end in the theater of the absurd have become unimportant. In most cases, events and their developments take the form of an endless, or, so to speak, circular pattern. The starting point, after reaching the end, brings events back to the beginning. Things seem to be falling apart or something like a delusion. Events in absurd theater develop with collapse, instability, or a parallel approach, as in dreams. The spectator must realize that he is following the development of an incoherent event and that the plot is incoherent.

The events in the play "The Station Does Not Leave" seem monotonous and repetitive, as if nothing is happening. The two characters talk, and then the "actor" falls asleep for a while and wakes up, and the intermittent and unrelated conversation returns again. Then he falls asleep and wakes up, and the two return to intermittent talk and practice the same mechanism. It is expected that the mediocre viewer will feel somewhat strange about what he or she is watching, and it is inevitable that he or she will ask questions, trying to interpret what he or she sees but does not understand. This is the climax of the event, and it is intentional, as the action is supposed to evoke in us a sense of strangeness and an attempt to examine what is happening.

الحارس: سيدي أخشى أن تكون قد تأخرت عن صعود الرحلة.
(الممثل يغير مقعده ويلحق به الحارس)
الحارس: القطار غادر عليك انتظار الرحلة القادمة (الممثل يغير مقعده مرة أخرى والحارس يلحق به)
الحارس: لا تقلق هنالك رحلة قادمة بعد ساعتين.
الممثل: لم تكثر الكلام؟ **لن** أصعد القطار **ولن** أرحل لقد قررت أن أبقى **هنا** (يبتسم ابتسامة عريضة).
الحارس: **هنا!!**
الممثل: نعم **هنا!** هل لديك مانع؟
الحارس: ماذا تفعل يا سيدي في محطة باتسة، مثل هذه؟
الممثل: **هل** أضايقك بشيء؟
الحارس: لا طبعاً، لكنه مجرد فضول اسمح لي به.

الممثل: لا شيء مهم لا عليك مني!
الحارس: هل ترسم مثلا؟ هل تغني؟ هل تكتب قصصا، أعتقد أنك رسام أتيت لترسم هنا، مر عليا الكثير منكم.
الممثل: لا أرسم، لكنني أرصد حكاياتها أبحث عنها،
الحارس: أمر عجيبا لم يمر عليا فعل مثل هذا سابقا! (Al-Harithi, 2014)

The Guard: Sir, I'm afraid you're late for boarding.

(The actor changes his seat, and the guard follows him.)

The Guard: The train has left; you have to wait for the next trip. (The actor changes his seat again, and the guard catches up with him.)

The Guard: Don't worry, there is a trip coming up in two hours.

The Actor: Why do you talk a lot? I will not board the train, and I will not leave. I have decided to stay here (smiling widely).

The Guard: Here!

The Actor: Yes, here! Do you mind?

The Guard: What are you doing, sir, at a miserable station like this?

The Actor: Do I bother you with something?

The Guard: No, of course, but it's just out of curiosity, excuse me.

The Actor: Nothing important; don't worry about me!

The Guard: Do you paint, for example? Do you sing? Do you write tales? I think you're a painter who came to paint here; I've been through a lot like you.

The Actor: I don't paint, but I monitor its stories and looking for it,

The Guard: It's a wonder. I've never come across anything like this before!

The above lines represent the opening lines of the short play *The Station Does Not Leave*. These lines present three dimensions that tell about the skillfulness of the dramatist Fahad Al-Harithi as a modern Saudi dramatist. The first dimension is that the play is an example of absurdist theater. The lines start with the speech of the Guard talking with the Actor but in fact, he speaks to himself since the Actor does not respond to him or care about him. The actor is silent. When he speaks with the Guard he just interrogates and asks why the Guard insists on guiding the Actor about the trip and the train. In the opinion of the Guard, he is doing his duty by advising passengers and notifying them of the boarding time. However, the Actor thinks that it is not the business of the Guard to interfere with others' business. We realize the aimlessness of the chat between the two characters, which revolves around an endless circle of trivial situations. That is a picture of the theater of the absurd.

The second dimension indicates that this play has a lot to be called poetic. The language is simple, direct, and clear. It is meant to be understood by ordinary people because the playwright aims to share his thoughts with each person. "The control of Fahad Raddat over the scene is overshadowed by the language controlled by the" (Al-Harithi, 2012) dramatist. There are several examples of poetry scattered all around the play. *The Station Does Not Leave*, as a poetic play, "has enough flexibility to convey anything and is considerably more apparent and more profound than" (Dahami, 2021b). However, it is closer to being called a poetic melodrama, which depends more on the action of words than on the action of a body or a sword. In the fifth line above, we find some poetic devices such as "I will not" (لن), which is reiterated in a harmonious sound. Of course, we notice the difference in the number of words between the Arabic and the English translation. The Arabic phrase is one word, but it indicates three parts of speech: the first person I and the auxiliary will, and the negative not as it appears in the translation.

Another instance is the reiteration of the word "I" which is repeated three times in the same line as a hint of musical internal rhythm. In addition, the word "Here" is reiterated three times in the fifth, sixth, and seventh lines. In line 12, the phrase "Do you" (هل) is repeated three times. In lines 12 and 13, we find another poetic example such as the expression "paint/ painter" (ترسم، رسام، أرسم). If we imagine the situation, we might think that the situation indicates anger and disturbance, but on the contrary, the situation in this line ends happily when the Actor speaks with his face, "smiling widely" (بيتسم ابتسامة عريضة).

The third dimension portrays a picture of the involvement of Saudi drama as part of world drama, particularly that type of drama known as the Theater of the Absurd. The Kingdom of Saudi Arabia is a pivotal center in the world of literature. Several Saudi literary figures contribute to swimming in the theater of the absurd because they saw it as a means of indirectly conveying messages about some social problems, such as the disability of decision-making as well as

the perplexity that face people in this contemporary age. One of the contributors to this type of drama is the Saudi dramatist Fahad Al-Harithi.

In his play "The Station Does Not Leave," the dramatist Fahad Al-Harithi followed a strategy of condensation, resorting in most parts to The Theater of the Absurd and its mechanisms with some changes to make the play of one scene. The play "The Station Does Not Leave" takes place in a small train station. Two characters appear in front of the audience: the first is the "station guard," and the other character is called "the actor." There is no doubt that the playwright has a goal and a deeply meaningful goal by choosing this name. An actor is a generic name that encompasses any event in a diverse life. Al-Harithi wanted to send a message to people with minds that theater is the mirror of life.

Every human being has a role to play in this life. Life is a station that does not change. It is the life that does not move. It is the life that does not leave, but it is the human being who has many roles to play; he is the changer. The man is the one who leaves. As we expect from Al-Harithi, he wanted to make it clear that leaving is specific to humans. In addition, leaving does not mean leaving; it means changing. It may also be said that some of the actors are like inanimate objects that are not able to move effectively in their lives, and these are like the station that has no ability. On the other hand, it can be said that the playwright Fahad Al-Harithi wanted to arouse in those who are like inanimate objects a kind of sense and perception to have a positive role in life.

The dialogue between the two characters shows that the latter came to the station to stay there and not to travel, which surprises the guard. The "actor" has come in search of new tales, as he says, and to find the tales without specifying what they are or about whom. It seems to be aimless. Here's a simulation of Thomas Beckett's absurd play "Waiting for Godot." However, all the attempts by the guard to convince him to board the train failed. The "station guard" insists that he will not leave the station.

As the days go by, a friendly friendship develops between the two characters as they exchange conversations, revealing each other's dreams and disturbances in a contradictory and mysterious dialogue. At the end of the scene, the "station guard" surprises the "actor" with his intention to leave the station, leaving the actor to take care of it. Here, the actor's attitude changes, and he revolts, responding that he too will not stay in this miserable station. The scene ends with the actor, dressed as a guard, starting his work as a station guard.

A noteworthy example of The Theater of the Absurd is the play "The Station Does Not Leave" by Saudi author Fahad Raddat al-Harithi, which depicts the tragedy of contemporary man as he searches for a brighter future and triumphs over his setbacks while trapped in a waiting trap for an unanticipated moment. His spirit is torn between his desire to escape the station and his incapacity to do so as a result of this sense of futility and helplessness. Utilizing the techniques of ridiculous theater, the author employed the persona of "The Actor," who stops by the station, to highlight this internal conflict and isolation.

Fahad was successful in combining a complex theatrical treatment with a lot of art. He captured the predicament of modern man and what would happen if he gave in to his fantasies rather than trying to alter his reality and face challenges. The play 'The Station Doesn't Leave', written by Fahad Raddat Al-Harithi, discusses the concept of humanity. It also discusses the issue of absolute waiting in light of the lifestyle and the absolute or partial departure of those we are looking for. The play reviews different types of lives filled with the departed and perhaps those passing through the same road for different destinations. Metaphorically, some people go out in their youth and return as old men. Another migrates with his family and does not return. The same thing can be imagined for a girl going through the station and back at the same time every day.

Extrapolate what the circumstances will become if the inquirer of the object continues to wait and all the stations leave him to feel remorse. Perhaps this is what the playwright wants to convey to readers and audiences, except that exaggerating sitting somewhere without a horizon or change tightens the noose on this person who always hopes for change.

Through the character of "Station Guard," who found solace and companionship in the character of 'Passerby', the play tried to broadcast events that may, in their entirety, apply to the lived reality in Saudi Arabia in particular and perhaps in the world in general. Other events were intended as fantasy by the author, as it appears to the meditator in this play, which carries an implicit meaning of events, that it is 'the station does not leave.'

It can be said that the dramatist, Fahad Al-Harithi's knowledge of the worlds of space, time, and circumstances made the play harmonious in terms of text, as if the two fused with each other. It can also be said that the play is consistent in terms of the time when it was lacking for the dramatist to say a terrifying incident on the one hand; and a

surprising incident on the other about the reality of the Saudi citizen, who is "human" in origin. The play presents the man to the reader and the viewer as a case of getting out of the semantic and symbolic reservation of expression.

The curtain of the play, "The Station does not Leave" closes to the sound of the advice of the character 'The Guardian' to his friend, the character 'The Passerby' not to wait. He must leave the station at the earliest opportunity so as not to miss the train or the upcoming trip. However, 'The Passerby' remains surrounded by the trap of waiting.

There is a difference and distinction between the writings of Fahad Raddat Al-Harithi and those of other authors. Al-Harithi is an author who differs from the natural pattern of dramatic structure; although most of his plays seem to have a clear dramatic structure, sometimes he is far from the superficial dramatic structure to dive into the depths of the mind. "The stage provides an indispensable platform for poets who wish to be heard, but they do not necessarily make the poetic drama choice, they resort to a more accessible option of dramatic poems in which they can create a stage of their own" (Al-Zubbaidi, 2019). Therefore, so to speak, the dramatist Al-Harithi, is that poet who wishes to be heard on the stage of his own.

The play *The Station Doesn't Leave* is a qualitative Saudi fantasy experience par excellence. The play elevates itself and its idea in terms of the quality that seemed apparent through the work and that the audience did not get tired of, especially because it relied on hidden sarcasm. Sarcasm is an important part or type of drama but in poetry, it is more significant. "The prominent genres of Arabic poetry in the Kingdom of Saudi Arabia are love, praise, irony, sarcasm, lamentation, religious, heroic poetry, and several others" (Dahami, 2020b). It would be perfect if it were applied to a poetic drama such as *The Station Doesn't Leave*. The play, despite its brevity, illustrates an eloquent meaning in the difficulty of finding suitable conditions for booking a ticket for "salvation" and leaving for the better (Mokahl, 2012).

Conclusion

The play 'The Station Does Not Leave' by Fahad Al-Harithi is considered a distinct work of Saudi quality and fantasy because it elevates itself and its idea in terms of quality, which appeared to be evident through the work that the visionary reader did not get tired of as well as the presence on stage. Its artistic and social value comes especially from its reliance on protective criticism of many aspects of life. It is a play that deals with the profound connotations of the thinking man because the writer seeks, through it, to convey an eloquent meaning, which is the difficulty of finding conditions suitable for booking a ticket to "salvation" in order to leave for the better.

To bring modern Saudi drama and theater to their country, several innovators have put in a lot of effort. Even though drama has its roots elsewhere, it is replicated, spread, and fully prepared for growth and maturation throughout the kingdom. Drama nevertheless progressed and changed until it assumed its final, universally recognized form. Drama and theater were crucial for the Saudi pioneers, authors, and innovators who contributed to the development of the Saudi literary renaissance. One such pioneer is Fahad Al-Harithi.

There are no sufficient academic, educational, or historical books about theater in abundance, as the Saudi theater library includes a scant few books that show the history of Saudi theater, theatrical approaches, the pioneers of Saudi literature, or how to write theatrical text. The way is still open for many writers to enrich the theater library in Saudi society and the definition of the importance of drama and its value and usefulness in presenting social problems and solving them.

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