

Saudi Novel: Commencements, Efforts, and Headway (4)

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Abstract:

Thematically and artistically, the Saudi novel has undergone significant transformations. Readers may benefit from learning the types of aesthetic developments made at each stage by going through the Saudi novel's several stages of development. The study intends to offer insight into the rise and significance of Saudi fiction by tracking its beginnings, development, and significance as a notable literary form. The study applies the analytical-critical method to the assessment of a literary issue such as the Saudi novel. The study opens with a summary of the notion of the novel. Then it moves on to talk over the areas: an outline of the Arabic and Saudi novels. The next area deals with the concept of women in the novel. The main area of the study is centered on the Saudi novel *Salma* by novelist, critic, poet, and diplomat Ghazi Al-Gosaibi. Discussion, recommendations (if any), and a conclusion end this task.

Keywords: Ghazi Al-Gosaibi; Kingdom of Saudi Arabia; *Salma*; Saudi fiction; Saudi novel.

INTRODUCTION

Arabic literature is full of considerable literary genres through which writers express their human experiences, whether through the approach of poetic writing or the approach of prose writing. There were many in the modern era, so there was the article, the story, the rhetoric, and the novel. The latter, which has come to compete with other creative arts and impose itself on the spectrum of society, has sparked controversy in the literary community about its origin, development, and the overlapping of genres in it, which generates other literary genres.

The novel appeared to be most closely related to the temporal and spatial environment and the most capable of absorbing the reality of society and addressing its issues, problems, concerns, and aspirations. The Arabic novel monitored social transformations, cultural changes, environmental developments, and their reflections on the lives of the individual and society, including thinking patterns, behaviors, and the expression of society, its values, and traditions.

The novel has a prominent place among modern literary genres in terms of abundance, prosperity, and proliferation, but criticism in the field of the novel is somewhat scant if measured by criticism of poetry. Therefore, the novel remains in dire need of criticism, especially if we realize that the novel leads us to view it as an alien literary form. That is, many of its critical issues are also foreign (Wadi, 1994, p. 5). One of the most important and stable forms of

narrative literature is the novel. The short story in its narrative form belongs to the art of the novel.

For decades, novels have sparked readers' imaginations and transported them to exotic places. Romance, science fiction, fantasy, mystery, thrillers, and other genres are just a few of the numerous novel subgenres. In one of the literary works we analyze and assess, we will come upon the topic. Fiction is written in prose, can be produced by one or several authors, and has a far wider range of development than stories do. A well-known and significant literary genre is the novel. Often, it lasts a great deal longer than a quick story, a play, or an epic.

Along with addressing contemporary challenges and individual connections, the novel frequently discusses social themes. The Arabic novel began to grow astonishingly and swiftly in terms of innovation and productivity. The 1914 publication of Mohammed Hussein Haikal's *Zainab* was widely acknowledged as the beginning of the Arabic novel as a literary genre. It is one of the most significant literary subgenres and has had a significant impact on culture and society.

The novel stands out as a literary genre because it is a literary form that can keep evolving and is told by a narrative character. According to many critics, there is no complete answer to the novel. The work also has a long prose narrative that depicts fictional or real characters and events, narrating the events in the form of a serial story. It is the most prevalent anecdotal race in terms of size, temperament, and range of possibilities. Even if they are wrong, a lot of

commentators assert that in the eighteenth century, the novel emerged as an important literary genre.

The novel is a kind of literary expression based on a lengthy prose narrative in which the author analyzes imaginary or actual fictional people and events. The sequential story, the greatest narrative form in terms of length, also summarizes the novel's events. The book's narrative-based plot includes character descriptions, dialogue, and personality conflict in addition to an underlying issue, disputes, and the feeding of events. In a number of literary genres, such as social, historical, fantasy, romance, political, classic, realistic, business, science fiction, and autobiography, a narrator must list events. Choosing the right character for the novel is essential since, like in a play, that character is what captures the reader's or listener's attention. For characters to make the right choice, they must be just as fallible as the rest of us. This implies that people must have aspirations, fears, and hopes.

Objectives of the Study

The purpose of this study is to examine and find out the uniqueness of the early junctures and modification from the early commencement to the present age of the Saudi narrative, with an attention on the pattern novel *Salma* (سلمى) by the novelist Ghazi Al-Gosaibi and his knowledgeable merits and literary aptitudes.

Research Method

The information discovered 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. 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.

As a literary analysis, this study uses critical and analytical techniques as measuring tools for the study's occurrences. The manuscript is made up of several divisions. The first proposes a succinct summary of some analytical approaches, thoughts, and estimates on the Saudi novel as a genre of Saudi literature, proposing material on how it commenced and matured. The second division is about a succinct consideration of women in novels and their significant roles in literature. The next point deals with the central issue of assessing the novel, *Salma* (سلمى) by Ghazi Al-Gosaibi as an example of Saudi novel. The last concerns cover discussion and conclusion.

2. Saudi Novel: Synopsis

Commencing with the publication of *The Twins* in 1930, the Saudi novel underwent a protracted process of beginning, establishment, experimentation, and renewal. Over the course of eighty years, more than 700 novels were written, roughly at the levels of their artistic, aesthetic, and thematic content. The progressive tale, which the novel employs to reflect events, is the narrative style with the largest scope. Many Saudi literary figures realized at the beginning of the literary renaissance that writers in neighboring Arab countries were writing fictional works. They also

realized that poetry does not allow for as much disclosure and expression as the prose of its various types does in dealing with social phenomena, consolidating Islamic customs and traditions, and fighting heresies and false delusions. Therefore, many writers called for writing novels of all kinds that contribute to raising the literary level in the Kingdom. They also revealed the importance of the novel in carrying many beliefs, ideals, and values.

The Saudi novel was inspired by the publication of the novel *The Twins* by Abdul Quddus Al-Ansari in 1930. Like any beginning, as a number of critics say, this novel was weak in terms of its literary level. Its main theme was the civilizational relationship between East and West. Also “There have been studies that have taken the Saudi novel into account, but these have consisted of general works that have dealt with all aspects of Saudi writing” (**Al-Gahtani, 1994, p. 1**). Despite the importance of the subject, the conflict was resolved by the narrator, who explained the greatness of the east, represented by the Arab-Islamic civilization, whose rays of light reached the ends of the earth. However, as a number of critics point out, there is a lack of literary components in the novel that do not take into account the growth of characters according to the principles of fictional literature.

The novel's course varies from one Arab state to another in terms of quantity and sequence. This is because of geographical and political factors such as censorship and others. This difference resulted in a diversity of narrative patterns. That is desirable, considering the large area occupied by the Arab world. The Kingdom of Saudi Arabia has rapidly become a global center of heft with its great moral and

cultural inventory, one of the most important moral sources of this era. This is in addition to being the center of the Muslim tendency. This global openness has had an impact on the recovery of the social, cultural, and moral movements in particular. Creative work followed, and the novel's art flourished. This necessitates consistent monitoring of both critical and creative work. See more at **(Allen, 1982, pp. 48-49)**. In addition, the novel is a social, literary product with special features. It is uncontested that the narrator is the creator with intellectual, imaginative, linguistic, cultural, and social abilities. It is required during the process of developing a model that lives for all people and suffers for their cause **(Ar-Ramadi, 2017; Talimat, 1979, p. 79)**.

The Saudi novel went through a long journey of beginning, establishment, experimentation, and renewal, starting with the novel *The Twins* in 1930. During this period, more than seven hundred novels were published, approximately at their artistic, aesthetic, and thematic levels, spanning eighty years.

When looking at books that deal with Saudi literature, the reader finds different points of view. "Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations. This is because of what media institutions, publishing houses, and literary communication movements provide" **(Dahami, 2022b; Alsanani, 2021)**. Reviewing these views can lead to a new vision. One of these opinions indicates that the first of these novels was by the writer Ahmed As-Sebaei and was entitled *Fikrah* (فكرة). The story is about a shepherd known as 'Fikrah', who lived for her ideas and condemned what she believed.

The author, in *Fikrah*, does not refer to his most famous novel, "The Twins," or any other.

Another claim is that there is nothing worth mentioning between 'The Twins' (1930) and the novel 'The Price of Sacrifice' (1959) except for two novels published in the same year (1948): "The Resurrection" by Muhammad Ali Maghrabi and "Fikrah" by Ahmed As-Sebaei. According to another viewpoint, nothing in the world of the novel that could be called a novel in its true sense appeared after Al-Ansari's "The Twins" until 1947, when Ahmed As-Sebaei published his novel 'Fikrah.' All those interested in the origins and development of the Saudi novel agree, metaphorically, that three works of fiction were published at that time. These works are 'The Twins' of Abdul Guddus Al-Ansari, which came to light in 1930, followed by Ahmed As-Sebaei's 'Fikrah', which appeared in 1948, and Muhammad Maghrabi's 'Ba'ath' in 1948.

Nevertheless, when we look at other references, we find mention of another work after *The Twins* and before 'Idea' and 'Resurrection'. Muhammad Al-Shamekh points out in his book 'Literary Prose in the Kingdom of Saudi Arabia' under the title 'The First Attempts to Write the Short Story' that the first attempt in the field of the modern Saudi novel did not come until 1930. "Among all genres of literature, the short story and the novel are the arts that seem to dominate the modern and contemporary literary scene in Saudi Arabia" (Aboud, 2015). It is after Abdul Guddus Al-Ansari published his short novel, 'The Twins.' The next fifteen years saw the emergence of another novella, *Natural Revenge* by Mohamed Noor Al Gohary,

and here we notice a mistake in the family name of the novelist, as the correct name is Al Jawaharji, and its production was in 1954.

Furthermore, the emergence of the novel in the Kingdom of Saudi Arabia at the beginning of the twentieth century is considered a fantasy in a world dominated by poetry (Diwan Al-Arab) in the Arabian Peninsula. Despite this, some of the writers were trying to write the story and organize the narrative and fictional prose in the manner of literary nights and Al Magamat. All these attempts were made in order to preserve the Arab heritage. The period was suffering from the spread of ignorance and moral decay throughout the Arabian Peninsula.

The Saudi novel exaggerates the lifestyle of the elderly and praises their traditions and practices at the expense of the younger generation, which is often depicted in a negative light. Due to the fact that the bulk of Saudi novelists are from small towns and still long for this easier, more straightforward way of life, Saudi literature likewise frequently prefers country life to urban life. In addition, “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-Sebaie, 2019; Mandour, 2006, p. 78). One of the major social issues is interpersonal interactions, particularly those that affect Saudi families. Saudi authors have been obligated to address these socioeconomic difficulties in a number of literary works because of the influence of the socially wealthy on Saudi culture. Because the novel is primarily written to be read, which demands a high level of education, the introduction of the novel to Saudi Arabia was delayed

due to the country's initial level of public education. Saudi literature's impact is apparent in the rhetoric, writing, poetry, and literary works by various Saudi and Arab writers, along with literary figures. The foremost effects and inspirations of Saudi resurgence or revitalization can be comprehended as historical, didactic, and educational (Dahami, 2021). Furthermore, novel

in Saudi Arabia begins with educational and instructional works -- what might be called 'improving' literature. The composition of a prose narrative, often of considerable complexity, was practised for some time before the time was ripe for the injection of the 'artistic' element that raised it to the level of 'novel' (Al-Gahtani, 1994, p. 19).

The upswing in education in Saudi Arabia led to the presence of learned expats who contributed to the development and prosperity of education. They have also contributed to enriching the literary and cultural arenas with essays and literary symbols. One of these is the diversity of the stories, both translated and created by intellectual writers. Education, on the other hand, has contributed to a complementary and reverse process of allowing home students to learn from a variety of sources and cultures so that innovators can return and contribute to the country's development and prosperity.

3. Woman in Novel

The modern Saudi novel is one of the most Arab novels concerned with the issues of self-proof and self-identity assertion. Women play a significant role in the work of the novel, as they are the beating heart of the novel, which brings life to it as the bearer of the

event and the one who is excited by it. The conservative Saudi society welcomed the Saudi woman and gave her a great place to perform. This may be due in large part to the nature of Saudi society's large and sprawling structure.

The nature of the demographics is different from most Arab societies; it is a society that opens its doors to each other's shutters in areas of the Kingdom while refusing to open up in other regions. There are areas of complete enclosure, where the individual is eager to exclude and marginalize the other. Society seeks to see the individual in the coming of its culture in all areas of openness. The Saudi novel, which is interested in identity-proof conflicts, distinguishes itself from the unfamiliar topics of Arab novelists' achievement, which is led by women attempting to save their identity from extinction. Also, in order to preserve itself from ejaculation within societies such as deserts, highlands, valleys, or urban cities, there are many Saudi novels on the subject of the role of women in Saudi society, which has diverse cultures. There are novels aimed at dealing with the preservation of identity from the angle of self-proof. See more at (Biomi, 2013).

When reviewing the stages of the development of narrative in the Arab Kingdom of Saudi Arabia, it will reveal important points in this course that are important to women in these narrative works, which have documented their attendance to women in these works. A man's shadow or those subordinate to him shall not be chosen for president roles, nor shall he be chosen for his personality or actions, but shall she play minor roles, such as pain, sisters, or daughters, that

is, roles that must be completed in the work of fiction. "Woman formed a central theme in the Saudi novel and an important issue that empowered her to ascend to a high status in literature as an effective person who is capable of expression, to be a raw material for which both novelists, the man, and the woman, compete in writing" (Muqirish, 2020, p. a). With the evolution of the women's narrative, which develops everything about women in the novel, women share roles with men in many of these works. And it was from here that the woman in the yard discovered the heroine's deeds. As in many narrative works, women have even taken starring roles in man-written novels, as in Salma, Ghazi Al-Gosaibi's novel.

4. Ghazi Al-Gosaibi and Salma (1)

Ghazi Al-Gosaibi is a Saudi poet and writer. He spent his early years in the city of Al-Ahsa, and then moved to Manama, Bahrain, to study there. He obtained a bachelor's degree in law from Cairo University and then a master's degree in international relations from the University of Southern California, specifically in Los Angeles. He did not find the required specialization in it, so he was forced to study "international relations." As for her doctorate in international relations from the University of London, her thesis was on Yemen, as he explained in his famous book "A Life in Administration."

Al-Gosaibi received his education, in the first levels, according to the system used at the time. The Qur'an was memorized early in the old school, known as 'Al-Kuttab'. Then he began to enroll in public education schools that were in the process of opening at that time. The

development of education in the Kingdom coincided with the emergence of signs of economic growth in the Kingdom, including oil discoveries and their economic and social impact (**Al-Thafiri, 2018**).

Ghazi Al-Gosaibi is a novelist and poet. He has published novels and stories. In poetry, he wrote collections such as "A Battle Without a Flag," "Poems from the Pearl Islands," "For the Martyrs," and "The Sunset Garden." He has made various journalistic contributions, the most famous of which is a series of articles called "The Eye of the Storm," which was published in *Al-Sharq Al-Awsat* during the second Gulf War. Al-Gosaibi has other books and articles on development, politics, and other fields. The book "Life in Administration" is the most famous of his publications. In it, he discussed his career and administrative experience. More than sixty books have been written by him. Al-Gosaibi has pleasant and varied poems. *Salma* is one of his most famous literary works, which made her the most prominent character of the novella with the same name as the title.

Since the late 1990s, the Saudi novel has begun to confirm its strong presence in the field of contemporary Arabic literary production. "*Salma*" by Ghazi Abdur-Rahman Al-Gosaibi belongs to these new Saudi novels. It is a distinct novel for several reasons. "Al-Gosaibi is a liberal Saudi politician, diplomat, poet, and novelist, who has become one of the prominent intellectuals in Saudi Arabia, the Gulf area, and the Arab world. He published nearly 40 books in poetry, non-fiction, autobiography, and novel" (**Aboud, 2015**).

Al Harbi (2015), opines that (Salma) is a symbol of the Arab woman who is calm in her nature, strong in her thoughts, and resolute in her mind, and who should remain like this for life, no matter how harsh conditions she went through or compelling ordeals (P. 2257). The scene is very ordinary and is repeated every week. It is followed by a dialogue between the two main characters of the novel, Salim, and his mother, Salma. As usual, Salim comes to visit his elderly mother at her home. Bring a gift: the radio you recommended. The first reference to the intervention of the absurd is reflected in the interrogative sentence located at the end of the page, a reference raised by the novelist Al-Gosaibi to link the plot of the novel with threads that give it permanence and continuity. The sentence is: "Why does his mother want a new radio every month?" (**Al-Gosaibi, 2002, p. 8**).

Hence, the reader realizes that he is not in reality but is instead roaming a volatile world that lies between reality and fiction, between fact and fiction. This is one of the skills of the novelist—drawing with a creative pen. "The old woman is lying on her bed, the radio is next to her, the stations change between sleep and wakefulness, and the indicator rotates between the radios. Suddenly, the reader found himself with President Gamal Abdel Nasser. Salma is standing in front of him."

A distinguishing feature of this novel is that it is built around an intelligent and creative idea. Salma, the old and lonely woman, listens to the radio to soak up and pass the time. She is fascinated by historical programs, but she hardly begins until she confuses official history with their personal history. That is, she is used to rehashing

some historical events in the unconscious. She creates a new history that is more compatible with her wishes and dreams.

The main element that catches the attention of the reader of this novel is its structure, which is similar to that of an orally told tale. It is worth mentioning here that the author himself alluded to this aspect of his writing through the dedication that opens the novel: "To the little Salma Suhail Al-Gosaibi, something of the tales of her great nation" (**Al-Gosaibi, 2009, p. 510; Manasrah, 2008, p. 134**). Furthermore, The structure of the novel at the time level is characterized by conflict between the past and the present, and the heroine travels over varying periods of time to adopt different scenarios and different identities, the purpose of which is to create a sense of great convergence between what the hero is living in his present and what he was in his past. In doing so, it produces two simultaneous and identical temporal structures (**Al-Ghamdi, 2022**).

When she discovers that the news and information broadcasted by the radio are completely different from her dreams, she abandons this device and recommends that her son brings her a new one. In her conviction that the new radio may broadcast the news that she wishes to hear. This is how the scenes follow, in which Salma assumes the reincarnation of several characters. Readers may appreciate the novelist Al-Gosaibi's inventiveness in describing her steps.

At the beginning of the novel, Salma's character appears in the features of President Jamal 'Abdun-Nasser's Director of General Intelligence. A dialogue with the Egyptian president takes place just

before the outbreak of the 1967 war. During this dialogue, Salma tries to warn 'Abdun-Nasser that there is a very dangerous plot against Egypt. Here comes Al-Gosaibi's ability to read historical events in an attempt, as a politician, to send a message to the Egyptian President at the time, Jamal 'Abdun-Nasser.

By listening to another radio show on a new device, the author transports us to the history of the Arab Muslims in Andalusia, where Salma became the wife of the last Arab king in Granada. Dahami (2022a; 2020; 2018; 2017), opines that

The influence of literature among nations, from a country to another and from continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West. It started since the middle ages until the renaissance period and likely after, with witnesses of Andalusia, Constantinople, Holy Mecca and Al Medina El Monawara, Baghdad of Iraq, Al Quaraouiyine Masjed of Morocco, Great Masjed of Kairouan in Tunisia, Al Azhar of Cairo, Umayyad Masjed in Damascus, and many other beacons of learning and knowledge in Arabic Islamic world.

In her new role, Salma wants to make her husband the hero who restores the conquests of the caliphs Ad-Dakhel and An-Nasir.

In subsequent chapters of the novel, Salma becomes the character of the wife of Abo At-Tayyip Al-Mutanabi. In another

scene, Salma becomes the wife of Caliph Al-Musta'sim. When Salma realizes that the Caliph is unable to lead the state, narratively, she gathers the strands of power in her hands. The writer's desire to re-describe events and develop solutions to them is evident here, where Salma took control from behind the curtain. Al-Gosaibi wishes to have a hand in the subject and therefore develop solutions through the character of Salma, who works to counter the danger of Tatar. At the end of this chapter, the Islamic armies triumph over the Tatar armies, and Baghdad triumphs over Holako.

In another role for the dreamy old woman, Salma, Al-Gosaibi takes us to one of the most beautiful Arab and Islamic periods. It is the period of King An-Nasser Salah Ad-Din Al-Ayyubi. Here, in this creative fictional situation, Salma plays the role of Salah Ad-Din's wife. The reader can recall the timeless Arabic saying, "Behind every great man is a woman" (**Al-Jabali, 2016b, p. 45; Al-Jabali, 2016a, p. 12; Al-Lathigani, 2011, p. 132**). Therefore, Salma's role, mixed with historical imagination, is to penetrate the ranks of the enemy army to spy on the King of the Franks, the Lionheart. Through her work, Salma contributes to the victory of the Muslims over the Franks in the Battle of Hattin. However, in this situation, we should understand that it is just fiction.

In another standing of weaving the fiction of the novelist Ghazi Al-Gosaibi, we find Salma taking over the chair of literature in the company of Ahmed Shawgi, Prince of modern Arab poets. We also find her in the company of Arab singer Mohammed Abdul-Wahab as well as Om Kolthoum.

مع شوقي كانت سلمى تتحدّث عن الشعر، وعن الشعر وحده. وكان شوقي مأخوذاً بالفتاة الحسنة التي تحفظ الكثير من شعره، والكثير من أشعار الشعراء الآخرين. كان أكثر ما يسعد شوقي أن يستمع إليها وهي تنشد شعره ثم تغنيه بصوت هامس. كان شوقي يقول لها أنها سوف تكون أعظم مطربة في مصر لو احترفت الغناء. وكانت سلمى تؤكد له أن ظروفها العائلية لا تسمح لها باحتراف الفن. وكان أكثر ما يسعد سلمى أن تستمع إلى شوقي يحدثها بحب عن الشعراء الآخرين، الأمر الذي لم يكن شوقي يفعله إلا معها. حدّثها عن شاعره الأثير، البحترى، وكيف كان يحس بروحه ترفرف فوقه، وتملي عليه بعض الكلمات، وهو يكتب قصيدته السينية التي عارض فيها سينية البحترى. وحدّثها عن شاعره الأثير الثاني الحسن بن هاني، أبي نواس، الذي بلغ من إعجابه به أن سمى قصره باسمه. وحدّثها عن شاعره الأثير الثالث، ابن زيدون، وكيف كان يشعر بوجوده اليومي معه عندما كان شوقي منفياً في الأندلس. (Al-Gosaibi, 2002, pp. 54-55)

With Shawgi, Salma talked about poetry and poetry alone. Shawgi was taken from the good girl who kept so much of his poetry and that of many other poets. Shawgi was most happy to listen to her seek out his hair and then sing it in a whispered voice. Shawgi would tell her that she would be Egypt's greatest female singer if she performed. Salma would have assured him that her family circumstances did not allow her to professionalize art. Salma was most happy to listen to Shawgi talk lovingly about other poets, which Shawgi would only do with her. He spoke about his ethereal poet, Al-Buhteri, and how his spirit fluttered over him, dictated by some words, as he wrote his ce-poem (القصيدة السينية), in which he imitated the ce-poem of Al-Buhteri. He spoke of his poet, Al-Ather II, Hassan ibn Hani, and Abo Nawas, whom he

admired and had named after his palace. He spoke about Ibn Zidoun, his third Al-Ather poet, and how he felt his daily presence with him while Shawgi was exiled to Andalusia (**Al-Gosaibi, 2002, pp. 54-55**).

An important question we can ask Al-Gosaibi is why he insists on mentioning Andalusia. The retort is delivered by the European critic Nicholson (2004), who declares in his book, *A Literary History of the Arabs*

Although it was an age of political decay, the material prosperity of Spain had as yet suffered little diminution, whilst in point of culture, the society of this time reached a level hitherto unequaled. Here, then, we may pause for a moment to review the progress of literature and science during the most fruitful period of the Muslim occupation of European soil. Whilst in Asia, as we have seen, the Arab conquerors yielded to the spell of an ancient culture infinitely superior to their own, they no sooner crossed the Straits of Gibraltar than the roles were reversed (**Dahami, 2019; Nicholson, 2004, p. 414**).

Al-Gosaibi then takes his readers to the final scene, which takes place in Gaza, Palestine. Salma stands in the uniform of an IDF captain before carrying out a suicide attack and killing General Ariel Sharon.

It is noticeable that this novel relies on repetition, which is one of the literary techniques used in many literary genres. In Salma's novel, we find the repetition of the same scenario and the repetition of certain phrases and vocabulary; for example, Old Salma listens to radio programs and sinks into the subconscious. After an indefinite period, she wakes up and discovers a truth that does not suit her, so

she turns off the radio and refrains from using it again. Her son Salim has to give her another device, of a different type, made in another country. The old woman receives the new radio and wishes every time that he would only convey the facts and not lie to them.

Ghazi Al-Gosaibi played an important and visible role in opening new horizons and paving the way for many thinkers to delve into societal themes. He was the first to address it in his writings boldly and clearly, especially in his fictional works, in which he touched on political events and social phenomena, as he did in some of his literary works. He always approaches these matters in literary terms, as is the case in his novels (Jabo, 2010). Some critics have dubbed Ghazi Al-Gosaibi "the great Arab intellectual," referring to his extensive cultural and literary legacy. When he was ambassador to London, Al-Gosaibi opened the Saudi Embassy in London for Saudi intellectuals, literary figures, immigrant Arabs, and displaced persons to play their moral, cognitive, and cultural roles. The literary figure Ghazi Abdur-Rahman Al-Gosaibi was keen to create a common Arab literary knowledge and culture (Al-Khattaf, 2020).

5. Discussion

The sudden end of the novel confirms the narrator's establishment of his novel and its survival in a world bordering on reality and imagination. The first surprise resulted from the synchronization between Salma's fictional death and Salma's old death. While Salma's hand presses the button and invokes the imagination, the old Salma actually dies next to her son and the doctor, in fact.

After that, a second surprise awaits the reader: on the penultimate page, he thinks he has found a logical explanation for past events when Salim says that his mother "recently, has begun to confuse history with reality." Nevertheless, the next moment, the doctor's sentence brings the reader back to his confusion: "The strange thing, Professor Salim, is that the nurse found the bed full of stains of blood, even though there was not a single wound on her body."

In the novel, Salma, Al-Gosaibi is able to make the heroine move between multiple times and places, embracing diverse characters. The writer's ability to make this character build her stories according to a regular historical chronology. In this vein, the significance of both the writer's and the reader's historical methodology for connecting events and people becomes clear. Such linkage is highlighted in the text, and its sequence is revealed in the narrative's stories. In the context of the narrative, the heroine's personality passes through more than one stage, from the formulation of the same to its complexity, in addition to its disturbance, anxiety, fear, and fragmentation. This demonstrates the novelist's skill in addressing the psychological methodology in studying the heroine's various stages.

CONCLUSION

In the novella Salam, the novelist, Ghazi Al-Gosaibi, is aware of the fact that the narration techniques are the most effective way to attract the attention of the reader and makes maximum use of the opportunities offered, carefully using the existing narration techniques and trying to find new, unique narration techniques. Ghazi Al-Gosaibi

skillfully sets out Salma to reflect the inner world of the individual as well as reveal social issues and phenomena in the most visible way and thanks to the method he follows, he fulfills his mission in the most successful way possible

Through the efforts of numerous talented Saudi authors, the Saudi novel has established itself on regional and Arab levels. The narrative literary genre is regarded by many critics and writers as one of the modern literary genres that have developed in the Kingdom, like many other Arab nations. However, the existence of this literary genre has grown to be notable and amply demonstrates an exceptional literary awakening in the Kingdom's cultural and literary centers. This momentum signals the beginning of a productive literary movement that advances the literary landscape in the Kingdom of Saudi Arabia.

The novella, Salma definitely has contributed to increasing the status of Saudi literature in general and Saudi novel in particular. It can be stated that this novella is one of the literary and fundamental stones in the Saudi literature. Salma has proved the intellectuality of a great Saudi novelist who intentionally made the protagonist's voice of his narrative a woman. Thus Ghazi Al-Gosaibi has a clear influence and contribution to the advanced Saudi novel.



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