



Saudi Novel: Commencements, Efforts, and Headway (8)

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Abstract: Thematic and artistic growth has seen significant modifications in the Saudi novel. Readers may be better able to comprehend the many developments that come after understanding the various stages of the Saudi novel's progress. Examining the origins, progression, and significance of the Saudi novel—a significant literary genre—has been done at every stage. The researcher uses an analytical-critical approach in this literary work in line with the goal of the literary analysis. After discussing a brief analysis of the Saudi novel as a literary work and an outline of the Saudi novel, the research opens with an overview of the contribution of Saudi women to the Saudi novel. The article's next portion offers a continuing analysis of the author Gimashah Al-'Elian's sketching of the novel, *The Female Spider*. The study ends with a conclusion and helpful discussions.

Keywords: arabic novel, arabic literature, gimashah al-'elian, kingdom of saudi arabia, saudi fiction, saudi novel, the female spider.

▪ INTRODUCTION

The novel appears more closely related to the temporal and spatial environment and is more capable of understanding the reality of society and addressing its issues, problems, concerns, and aspirations. One of the characteristics of the novel is that it monitors social transformations, cultural changes, environmental developments, and their reflections on the lives of the individual and society, thinking patterns, behaviors, and the expression of society, its values, and traditions.

The novel is the most adaptable and imaginative literary genre. The purpose of the novel is to encourage readers to experience life to the fullest. Many people claim to favor non-fiction over fiction, therefore they avoid reading it. However, the best method to understand society is through fiction, especially novels. Novels portray society in a very different light, which may not be extremely popular but is nonetheless significant. They demonstrate how a society runs in a specific setting and period of time. In a way, novels are autopsy or biopsy reports of the society they are set in. Despite the fact that many novels are built on imagination, they undoubtedly include truths expressed through allegories, metaphors, and others.

Nowadays, more writers are drawn to writing novels than to any other kind of innovative writing. Every type of novel has components that are common to all of them. These components include theme, plot, setting, characters, and intercharacter conversation. These components are utilized in various ways by different authors. Some people prefer to focus heavily on a topic or a place. Others begin with a character and tell a story by giving the reader information about that character. Although there are infinite ways that the elements might connect with one another, it is crucial that they all appear in a novel, are powerful, and function harmoniously with other elements.

A living dog is better than a dead lion, but a living lion is better than a living dog (Lane, 1865, p. 79). According to Lawrence, it is challenging for scientists and

philosophers to acknowledge the worth of living. Nothing but thoughts are important to the philosopher. The scientist has no need for a living being. He just desires a dead man whose glands he can examine and dissect under a microscope. A man is a heart, liver, kidney, gland, or tissue in the eyes of a scientist. However, a completely live human being is all that matters to the novelist. Lawrence rejects the idea that he is merely a physical being with no soul, brain, or neurological system (Ryan, 2012, p. 176). He views himself as a whole composed of all of these components, a whole that is bigger and more important than the sum of its parts. He thinks himself to be better than the saint, the scientist, or the philosopher because of this, which is why he is a novelist. So, "the novel is one bright book of life" (Rao, 2000, p. 21; Millett, 1963, p. 11). Books are simply tremulations in the ether; they are not life. Nevertheless, unlike poetry, philosophy, science, or any other book, the novel has the power to make a person shiver from head to toe.

The novel is regarded as a form of social expression or a product that can be examined analytically, just like any other tangibly present element of society. This makes the novel both a reflection of and an extension of reality. The novel is intended to have its own influence on reality in addition to reflecting or manifesting it. The finest creative writers are simply reality observers or people who utilize writing as a cathartic release for their deepest anxieties. Their unmistakable openness to the fight for a free and just world and their profound human longing have always been the keys to their excellence.

Objectives of the Study

By viewing the Saudi novel's various stages of development, viewers may gain insight into the kinds of aesthetic advancements made at each phase. By tracing Saudi fiction's origins, growth, and importance as a noteworthy literary form, the study seeks to shed light on its ascent and significance. Examining and identifying what distinguishes the transitions and changes in the Saudi narrative is the aim of this investigation. The objective of this investigation is to assess and pinpoint the growth and spread of the Saudi novel, with a focus on the example novel "The Female Spider" written by novelist Gimashah Al-'Elia.

▪ METHOD

A detailed analysis of the literary devices would have revealed the facts uncovered by this kind of investigation. Particularly when presented analytically, these are essential. It demonstrates the value of a comprehensive analysis that takes into account the play's use of both visual metaphors and portrait insertion. The critical-analytical-descriptive technique demonstrates how the features that match the current sorting strategy for analysis and the anticipated social models will both have an impact on the study. The work is divided into various pieces. The first section provides an overview of a few analytical stances, concepts, and assessments of the novel as a literary form. The author Gimashah Al-'Elia's artwork and analysis of the novel "The Female Spider" serve as an evaluation of the novel's advancement in the Kingdom of Saudi Arabia. The research is summarized with a discussion and a conclusion in the last stage.

Saudi Novel: Terse Evaluation

The problematic situations and challenges of life are addressed in the novel, as well as the effects that they have on a person's soul. Additionally, it is concerned with expressing human feelings in their broadest sense, documenting everything, and using it

as raw material for the novel. In general, and in the Kingdom of Saudi Arabia in particular, the novel exhibits a number of these qualities. In the Kingdom of Saudi Arabia and all of its manifestations, the novel was not only for amusement and delight, or just for preaching, or just for roaming in the world of dreams and imagination; all of this was regarded as incidental.

In actuality, the novel was mostly focused on watching reality and exploring ways to support its great aspects while also identifying its flaws, such as through the use of a mirror to identify defects that can then be fixed. As if they were problems that exclusively affected the local or regional area, Saudi novels have been studied in isolation, omitting their worldwide relevance. For a better understanding of Saudi fiction, a quick overview of its development is helpful. Three key phases have altered the structure and level of activity in the Saudi novel. The popularity of Saudi novels has been aided by translators' interests, who often consider literature a fantastic source of translation material.

The Saudi novel has traveled a long path from its inception in 1930 through establishment, experimentation, and renewal. It prefers village life to city life, possibly because the majority of novelists are from villages and still yearn for this simpler, more practical way of life. At the expense of the younger generation, which is typically depicted negatively, it also exaggerates the advantages of the older generation's way of life while applauding its customs and habits. There have been substantial developments in the Saudi novel's creative structure and subject matter. The enormous shifts in the region and Saudi society as a whole have coincided with these changes. Through the presentation of the numerous story topics, this transformation was portrayed across the entire novel.

Saudi Arabia's society has seen enormous and major changes and transformations that have allowed it to transition from a life in the desert to a contemporary one in a matter of decades. These enormous shifts and transformations affect not just the outwardly materialistic and economic aspects but also the intellectual, cultural, and social spheres (Dahami, 2023a).

The aesthetics of the narrative and how it changed as the novel progressed; the choice of topics; and the amount of audacity used to manage different parts of the novel's growth. Whether this change in tone over the course of the book is due to the presentation of the many story topics or the aesthetics of narration as it progresses from one stage to another. The Saudi novel has gone through a number of stages in its evolution, each of which can help us understand the type of aesthetic growth that was attained during that period. Because the work is primarily intended to be read, a high degree of education is required.

Due to the initial state of public education in Saudi Arabia, the novel's release was postponed. Novels passed through several stages before they reached the teenage period of the topics and transitioned from local to globalism, from simple traditional foundations to artistic and traditional variant phases to good sorts of renewal. In the 20th century, the Saudi novel went through more than two stages of growth. Some literary critics assert that the social novel serves as a reflection of society because literary works typically reflect social events in some way. The *Twins*, a 1930 novel by Abdul Guddus Al-Ansari, served as the model for the Saudi novel.

As many critics have noted, this novel's literary level was unimpressive, like any beginning. The link between East and West civilizations was its central focus. Additionally, "there have been studies that have considered the Saudi novel, but they have mainly been comprehensive studies that have covered all facets of Saudi writing. With its extensive moral and cultural heritage, one of the most significant moral sources of the

modern century, the Kingdom of Saudi Arabia has quickly emerged as a major global hub. In addition, this serves as the hub of the Muslim tendency. The revival of social, cultural, and moral movements in particular has been impacted by this increased openness to the world.

After that, the novel's artwork developed and blossomed. This calls for ongoing observation of both critical and creative work. The Saudi novel has undergone significant creative and thematic developments. Readers can learn about the kinds of aesthetic developments made at each level by reading through the development of the Saudi novel. The problematic situations and challenges of life are addressed in the book, as well as the effects that they have on a person's soul. Additionally, it is concerned with expressing human feelings in their broadest sense, documenting everything, and using it as raw material for the novel. These are a few traits of the novel in the Kingdom of Saudi Arabia and the Arab world at large.

The novel is regarded as a social expression or product that can be critically examined in the same way as any other material object in society. The novel serves as a study object because it does this by reflecting reality while also emerging from it. The literary movement in the Arab world as a whole, and Saudi Arabia in particular, has seen the emergence of contemporary genres of literature such as novels, stories, and theater. Therefore, "Saudi literature ... is typically considered a fundamental, imperative, and integral part of Arabic literature" (Dahami, 2020). In addition, "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" (Dahami, 2023c). As a result, it is no longer restricted to the traditional crafts of poetry and limited prose. Drama, poetry, short stories, and novels can all incorporate many literary forms. It is literature that brings together various literary aspects and components, including storylines, poetry, singing, various dynamic performances, and more.

In Saudi Arabia, the novel is a significantly conspicuous literary genre. The main literary form in the nation is narrative Arabic literature. A significant and sizable region of the Arabic world is represented by the Kingdom of Saudi Arabia. According to this opinion, it may be true that the novel's development and culmination in the modern era is a positive move. Naturally, it is believed that contemporary Saudi literature is a fundamental, important, and essential part of modern literature (Dahami, 2023b).

The Woman in the Saudi Novel

Since literary traditions are undoubtedly indebted to the authority of the creative man throughout the ages and fulfill most of the creative forms, women's creativity in the field of literature, despite its specificity, is a different object from the production of men to some extent. Nevertheless, it does not deny the connection of women's literature to men's literature because it is an essential part of society, and society cannot be established without both together. It does not harm women's etiquette in any way. It is certain that many men see themselves in women's literary creativity. Moreover, not to exaggerate when we say about the female figures presented by this creativity, because man transcends the categories of masculine and feminine, despite the necessity of going through them.

Arabic literature was not devoid of mentioning women and what was going on around them in all its historical stages, and it was dominated by poetry and prose, essays,

and stories. Women occupy a large percentage of all aspects of Arabic literature in general and Saudi literature in particular. "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; As-Sanani, 2021). Literature in all its forms is an extension of ancient history, whether it is tarnished by the colors of the ancient plain or still in the haughtiness of the immemorial past.

It is not possible to say that literary production in any country is isolated from the participation of women as an effective basic entity and an essential partner in all aspects of life, including literature and its writing.

Women have become one of the fundamental pillars of the construction and progress of society and civilization because they are able to participate in public opinion concerning communal issues. Their personality transcends history; the more they are given attention and care in the community, the more they become innovative and show their effective role in the construction of human civilization, as well as showing their contributions to the cultural and literary movements, resulting from their significant role in drawing the life of communities and the prosperity of civilization (Ariffin, 2013).

Many women writers have emerged in the fields of novels, poetry, drama, and criticism, which has contributed to the development of Saudi literature. Women in literature, especially contemporary literature and the novelist in particular, make women an important focus and an effective partner alongside men in formulating many axes in Saudi literature.

The novel is considered one of the types of contemporary literature that is active in terms of reading rate, turnout, authorship, and addressing women and their lived realities. In addition, everything related to women is in the novel, whether she contributed to it with her pen or spoke about it.

Then, far from the logical and fair narratives that dealt with women or described their "real" social reality with the beauty of the presentation, the sophistication of the letter, and the eloquence of the discourse, except that "many" hit the novel with the dagger of imagination, stabbing the Saudi woman and bringing down her reality and distorting it in a way that does not depict the beauty of her noble morals.

The novel is not required to address the problems, ignore them, or clothe them in an aura of exaggerated idealism, but demands in return that it not distort and abuse them. Some of them even dealt with something that has nothing to do with literature, unless, out of fairness, we take the aspect of literal creativity without content. Some of them sank into depravity.

Rather, the calamity is that this remarkable abuse of Saudi women in novels comes from the words of a narrator of the reality of girls of her gender, with a lot of prejudice, injustice, and deliberate distortion to stir up uproar, not the loftiness of the goal. Furthermore, "the appearance of Saudi women in Saudi works of fiction is much greater than their presence in reality. In the novel, they may not be marginalized, absent, or broken, while in reality, it is quite the opposite, so that the narrative work in general and in many cases is not convincing and has nothing to do with the truth" ('Abboud, 2015). How can the daughter of the Two Holy Mosques be described with so many fallacies when she is one of the world's most close women to the guidance of his Prophet, may Allah bless him and grant him peace, and adheres to the teachings of religion. Moreover, general conservatism is a reality that she lives with every day. Where is this usual image of prominence as an existing fact, not a fabrication?

The woman is not an angel. Yes, but it is not a demon of honorable and true reality. She is a daughter, a mother, and a wife. The woman is the preacher, the thinker, the intellectual, the doctor, and even the writer. The novel is a reflective image of society, and it is unfair that it contains distorting fallacies about the honorable reality of women.

Gimashah Al-'Elia and "The Female Spider" (2)

Gimashah Al-'Elia is a Saudi writer and novelist. The writer takes humanitarian issues as the subject of her novels, especially the issue of women in Gulf society in general and Saudi Arabia in particular. As the author describes it, we find the woman suffering from the oppression of the man and his control over all the different affairs of her life. This control restricts her freedom, robs her of her will, and confiscates her right to a free life.

Born in Riyadh, Gimashah Abdul Rahman Al-'Elia attended school there. She attended King Saud University to earn a bachelor's degree before working as a laboratory technician because chemistry is her area of expertise. Then, in addition to being a member of the Saudi Arabian Society for Culture and Arts, she worked as a teacher, student counselor, editor-in-chief of the journal "Our Healthy Life," and a teacher. It makes a definite contribution on the Arab level because it is regarded as a part of the Arab Writers Union. She is a participant in the World Assembly of Islamic Youth. Additionally, Gimashah belongs to a variety of women's organizations and narrative forums across the Arab world. See more at (Ash-Sheikh, 2020, p. 266).

Through the narration of the novel, we know that the writer calls for the liberation of women from oppression and injustice. It also calls for the need for women to enjoy all their rights in education and work—not only this but in all different aspects of life. Gimashah Al-'Elia's ambition is for the Arab woman to become an active element that contributes to the renaissance and development of society, but based on her personal opinion. Gimashah Al-'Elia, like Ba-Kathir, "is one of the pioneers who called for the reform of society through literature" (Dahami, 2021b).

In the novel *The Female Spider*, one plot emerges from the beginning to the end of the novel, represented in the story of Ahlam. The rest of her siblings' stories are aligned with the events of the main plot and nourish it at the same time. The novel consists of twenty-four chapters. Each seems concerned with presenting an independent event unit on its own. Nevertheless, there is interdependence, and you have a complementary chapter to what preceded it. The novel begins with an expressive energy charged with emotions that the main character, Ahlam, reached while sitting in prison. Ahlam wonders about the freedom that the search for her is tired of, so prison is the place that pushes Ahlam to relive her past biography through an internal monologue that she remembers from a young age.

Ahlam continues to remember events until her marriage when her husband kills her. She then recalls part of the despair of being placed in a mental institution. The whole novel seems to be a retrospective of previous events in the manner of narration. This retrieval can be considered a major narrative unit, and each minor unit constitutes a novel in its entirety according to the pattern of the narrative sequence that reveals several violations of the logic drawn by the writer, within which different narrative techniques are mixed with description and presentation.

Regarding the types of characters in this novel, the female spider, the follower, shows a description of a number of characters fixed in their roles. This expresses personalities who move according to firm convictions and postulates that are not subject to change no matter what happens in their path. They are characters that events affect

only to the extent that the narrative continues and pushes the narrative process forward. Fixed descriptive characteristics stand out in some characters. An example is the character of Ahlam's father, Abu Saleh, whom the novel presents as authoritarian. The father maintains his character with his family members one by one until he finally reaps the expected result at the hands of Ahlam. The father, Abu Saleh, "creates his own legislative norms like not marrying a widow and marrying a son to a cousin" (Al-Ateeq, 2010, p. 139).

The second character is Badriah (also written as Badriyah), who is characterized by submission and surrender in the face of fateful issues in her life. She lived with her drunken husband until he died, submitted to her father's desire to retreat from raising her children, and maintained her behavior despite the change of some physical characteristics due to age. As for Saleh, he is a unitary figure, unable to oppose his father even in his fateful matters, which gives his personality a superficial artistic quality.

One of the immovable and superficial characters in this novel is the mother of Badr (Um Badr), an autistic character who completely submitted to the will of her husband. I endured his mistreatment, which amounted to beatings and humiliation. Then each time she returns to practice her life with him in submission. A final superficial and consistent figure in his role is Abu Ali, who appears as an authoritarian figure who emerges as an old and helpless man. His only control appears to be over his young wife. This behavior is a reason why he ends his life on his wife in a scene in defense of herself from his assault on her.

Among the points that the novel touched upon was the issue of divorce as an important societal issue, but it was dealt with here from a woman's point of view. Divorce, as envisioned by Gimashah Al-'Elian, occurs as a result of the incompatibility between the spouses, which leads them to separate. One of the things that necessitate divorce in social custom is the woman's hatred of the man because of his bad morals, that he is a miser or a drunkard, or that he abuses her. Although divorce is permissible in such cases, the man's view of the matter considers it a stigma. A divorced woman is notorious. Divorce is a sin that should not be committed, whatever the circumstances.

This issue in the novel has been dealt with by the character "Badriah", who returned to her family's home after a full year of marriage. Badriah spent an entire year in worries, sorrows, humiliation, and brokenness. She tried to ask for separation from her husband, but her father responded decisively:

أشقائي كل منهم أبدي رأييه وأن تحفظ البعض، لكن الأغلب يناصرها في طلب الطلاق ... احتضنتها باكية
لبكائها وكانني أعلن عن أتحادي غير المعلن معها...
أبي كان رده صاعقا حاسما ومباغتاً..وجوده ألجم الأفواه حتى أنني توقفت عن بكائي .

قال بلهجته الواثقة:

ليس عندنا مطلقات في العائلة ولن يكون ... ستعيشين مع زوجك وتحلمي معه كل الصعوبات ثم تموتين
معه، فبناتي اللاتي أزواجهن لا يعدن أبداً إلى بيتي، هيا.. هيا انهضي لتعودي إلى زوجك (Al-
(Ghamdi, 2020, p. 12

"My siblings, each of them, express their opinion, and some reserve it, but most support her in her request for divorce... I hugged her, crying because of her crying as if I were announcing my unspoken union with her...

My father's response was decisive and surprising. His presence shut mouths until I stopped crying. He said in his confident tone: We do not have divorced women in the family, nor will there be. You will live with your husband and bear all the hardships with him, and then you will die with him. My daughters, who are married, never return to my house. Come on.. Come on; get up to go back to your husband.

As noted, the reasons mentioned expressing the point of view of the female, who is the writer of a novel based on the reality of her imagination. If it were assumed, for argument's sake, that these reasons are valid and that the divorced woman is seen as the woman imagined it, wouldn't it be possible for the opposite to be true as well? It is possible that the reason for the divorce is a result of the wife's bad manners or that she is wasteful and careless, and it is also possible that she is not honest with her husband's money. It might be said that "human reason can independently access scientific knowledge unaided by religion or society and its conventions, leading not only to the tenets of natural philosophy but also to the attainment of mystical insight, the highest form of human knowledge" (Dahami, 2021a; Ben-Zaken, 2011, p. 2). Alternatively, other societal issues are as much for men as they are for women.

So to speak, the acceptable issue in referral or subtraction is impartiality and not blaming a particular party for the crime in an indisputable manner. For example, if the man is the perpetrator and the woman is the victim in all cases, this is neither logical nor rational. He transgressed in judgment and transgression in subtraction. The question that arises is why did the writer appear to have this unfair bias toward society as a whole? The weaving of imagination does not mean unfair exaggerations in dealing with issues in society.

▪ **RESULT AND DISCUSSION**

The novelist Gimashah Al-'Elia, in *The Female Spider*, evokes the image of the spider to depict the situation of Badriah's character in her battle with life and investigates the struggles of the female who is attracted by neglect and alienation in her father's house. The novelist makes the spider a coded equivalent of the fragments of femininity subject to marginalization. Daughter Badriah hangs in nowhere after her father forbids her to marry after her husband's death, so she is condemned to live her life with her children as a female with the right to a decent life.

The language of sadness and defeatism is the language that has marked many of the novel's characters. The language of sadness appears in the expressions of pain and regret. It proves the creativity of the writer. In addition, "the creative writer continues to walk the language and carry it from generation to generation, reflecting the developments it has undergone and at the same time preserving its originality, innate nature, and personality, or special identity. This is what prompted the ancient Arab narrators to exert great care in collecting and surveying examples of fine literature" (Dahami, 2022a; Al-Maatouq, 1996, p. 107). This language stands out in the words of all female characters to express the alienation of each one from the harsh life she lives. In the novel *The Female Spider*, the language of despair and defeat emerged as a feature of the characters' speech in many incidents. The sadness in the novel *Female Spider* is present through Ahlam's grief for herself and her brothers and sisters. Instances of this feeling of sorrow are seen in the words of Ahlam's mother when she says, "I will go to the hospital and I will never come back." As for her sister Nada, Ahlam says that she "did not calm down my sister Nada, but slept intermittently interspersed with bouts of crying and screaming." Another example is Badriah, whose eyes were "filled with tears as she tried to stop her with great

force so that she would not look weak." (Ghamdi, 2020, p. 254, 89; Al-' Al-'Elia, 2000, p. 15, 20, 41).

There are those who believe, including the novelist Gimashah Al-'Elia, that most women's issues and problems are due to customs and traditions, which entrench the oppression of women and the dispossession of their being. Certainly, this persecution is not due to Islam or religion but is mainly due to the patriarchal caste systems in human society in a certain place and at a certain time.

The term patriarchy refers, explicitly and implicitly, to relationships in which the interests of society as a whole are supposed to be subordinated, with the interests of women intertwined with those of men. These relationships take many forms, starting with the division of labor based on ability and gender formation, including the social organization of the reproductive process, and also the internal standards of femininity within which one lives. In contrast, patriarchal authority is based on the social meaning that has been given to gender differences.

The main issue that Al-'Elia's fabric insists on in *The Female Spider* is the necessity of respecting the woman's being and her will as a human being who has her freedom and dignity in the first place. She is thus realistic in her perspective and her ambition. However, the portrayal of the man's reality towards his family, which the writer drew, is imaginary and illogical, and if it exists, it is only in anomalous and rare cases; it is likely the writer, Gimashah Al-'Elia has lived.

In the novel *The Female Spider*, the writer seeks to present the idea of getting rid of the traditional concept of femininity that restricts women's space and confines it to marriage, childbearing, and motherhood. Gimashah also emphasizes the need for women to be equal to men and to grant them the right to education, work, and a decent life, knowing that all of this is achieved in the reality of Gulf and Saudi life in particular.

One of the most important issues that prevailed throughout the novel was physical and psychological violence, and this concept is likely to have a Western origin due to the lack of a correct understanding of the directives of the true Islamic religion on love, respect, and care of the head of the family for his family. As for the concept of polygamy, no legislator will reach the level of Allah's legislation and ruling for His servants. Whatever the justifications or reasons raised by those who call for women's freedom, he or she calls, then, for the humiliation of women and their falling into the quagmire of immorality.

Islam deals with issues of sexual harassment, divorced women, widows, spinsters, female workers, and forced marriage in a way that puts women in a respectable, preserved, and honored position in their society. If there is anything else, then it is because of the misunderstanding of the true guidance of the great Islamic religion by a person who does not possess any Islamic concept except the name. This is from the societal side, but from the literary side, which in large part is the imagination of the writer, we find that each of these issues is presented in a non-independent way. It constitutes the main issue of the novel, which is connected to each other to form a holistic and comprehensive vision that can be called part of Saudi literature.

▪ CONCLUSION

Saudi female writers and novelists have been able to gradually reconcile the gains of their conservative society with the requirements of their social nature. Soon, some of them had what could be considered a kind of self-confidence in the face of their literary abilities and creativity. In addition, if we feel the impact of the novels produced at the

fingertips of Saudi women, we will find that they have prominent touches and tangible signs in modern Saudi literature. See more at (Geridy, 2008, p. 14; Ni'mī, 2007, p. 37; Owen, 1986, p. 83).

We can see that the Saudi novel was founded in its conventional form through this quick examination of its development. It gradually evolved throughout the course of the 20th century, with the help of numerous novelists, until it reached a modern level. It now belongs under the category of writer's fantasy mixed with neo-realism and symbolism. Such realism is constantly searching for a more inventive and clever shape that is motivated by tradition but not antagonistic toward modernity and the contemporary.

Gimashah Al-'Elia's *The Female Spider* has added to the headway of modern narrative in the Kingdom of Saudi Arabia. After the first generation of literary pioneers in Saudi Arabia, including As-Sebaei, Al-Ansari, Maghrabi, and many others, gave birth to the Saudi novel more than 70 years ago, new authors began to share their ideas on how to steer the Saudi novel, including Gimashah Al-'Elia, despite her prejudice against male. The fact that Al-'Elia clearly influences and actively participates in the growth and development of the Saudi novel is significant.

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