

Saudi Novel: Commencements, Efforts, and Headway (5): 'Salma' of Ghazi Al-Gosaibi as an Epitome

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ABSTRACT

This study explores the evolution of the Saudi novel, highlighting the aesthetic advancements achieved at each stage of its development. By tracing the growth and significance of Saudi narratives, the research underscores the literary contributions of the esteemed novelist Ghazi Al-Gosaibi. Utilizing an analytical-critical-descriptive method, the study addresses key literary issues pertinent to the Saudi novel. It begins with an examination of the novel as a concept and its broader significance in literature, setting the stage for understanding its adaptation and transformation within Saudi Arabia's unique cultural and historical context. This foundational overview is crucial for appreciating the subsequent discussion on the specific developments within Saudi literature, particularly as they relate to the broader trends in global literary practices. The main focus of the study is Ghazi Al-Gosaibi's "Salma," a work that epitomizes the Saudi novel's journey towards literary maturity. Through a detailed examination of "Salma," the research delves into the narrative techniques, thematic concerns, and stylistic choices that characterize Al-Gosaibi's writing. This analysis not only showcases Al-Gosaibi's contribution to Saudi literature but also illustrates the novel's role in reflecting and shaping societal values and cultural identity. The study concludes with a discussion that synthesizes the insights gained, emphasizing the novel's significance as a literary form in Saudi Arabia and its potential for future scholarly exploration.

ARTICLE HISTORY

Published June 24th 2024



KEYWORDS

Arabic novel; Arabic literature; Ghazi Al-Gosaibi; Kingdom of Saudi Arabia; Saudi novel.

ARTICLE LICENCE

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1. Introduction

Because it is an ever-evolving literary form and is told by a narrative character, the narrative stands out as a literary genre. Many reviewers assert that the novel has no conclusive solution. The work also includes a lengthy prose narrative that tells the story of the events as a serial story while describing both real and imaginary persons and events. In terms of size, temperament, and possible outcomes, it is the anecdotal race that is most common. Many observers claim that the novel became a significant literary form in the seventeenth century, even if they are incorrect.

In terms of size, personality, and variety of events, the novel is the largest anecdotal race. The idea is supported by Tawfiq & Khodari (2021), who declares that the novel is prosperous in ideas and various information about well-known major events and personalities, whether they are political, intellectual, or scientific figures. The novel is a cultural encyclopedia filled with diverse and quick information about people whose names the reader may have heard but not had the opportunity to know.

When compared to other genres like poetry, essays, or short stories, novels are more formal, rigid, and lacking in distinguishing literary qualities. This might be because the novel requires a certain amount of tolerance and patience for others, in addition to the novelty and challenge of the literary genre. Even if poetry has a long history in the literary heritage and essays and short stories have counterparts in the ancient epistles and rhythmic writing, the novel is basically a product of the modern period, with all its struggles and tensions (Rahman, 2018; Suma et al., 2023; Rahman, 2024). The novel is a social literary product with special features. It is uncontested that the novelist is its designer, with intellectual, imaginative, linguistic, cultural, and social abilities that cannot be dispensed with during the process of creating the prototype that lives and suffers for the cause of all people (Talimat, 1979, p. 79).

History does become history if it is employed in the field for which it was created; once it is being used in narrative writing, the first truth has already been realized (Ostling et al., 2023; Rahman, 2016; Junaid et al., 2024). It becomes dependent on the narrative framework, which is an industry of crucial trajectories that the novel is a part of. Objective truths are inspired by imagined historical realities, which are unimportant unless they profoundly depict a dynamic historical moment. The publication of the novel in societies was associated with a number of developments that paved the way for its success.

I might agree with (Al-Muhanna, (2020), who opines that the novel as a literary genre is of particular importance, being able to disintegrate and present ideas more comprehensively as well as being one of the broadest and most containing literary genres. The point of this analysis is to study and find out the distinctiveness of the junctures and modification of the Saudi narrative, with an attention on the pattern novel *Salma* by the novelist Ghazi Al-Gosaibi and his experienced virtues and literary talents.

2. Methodology

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-descriptive 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. The manuscript is made up of several divisions. The first proposes a succinct summary of some analytical approaches, thoughts, and estimates on the concept of novel as a genre of literature. The next point deals with the central issue of assessing the novel, *Salma* (سلمى) by Ghazi Al-Gosaibi (2) as an example of the growth of the novel in the Kingdom of Saudi Arabia. The last concerns cover discussion and conclusion.

The novel often addresses social issues as well as real-world issues and interpersonal relationships. It has been one of the most important literary subgenres and has made a big difference in culture and society. This point is crucial to examining the novel *Salma* as a social novel. As taken for granted, the novel is a narrative-based story that features descriptions, dialogue, and personality conflict, as well as the underlying crisis, controversies, and feeding of events. Consequently, many critics, commentators, and observers claim that the Saudi novel became a significant literary form in the kingdom during the last four decades. Making the appropriate choice for the character in the novel is crucial since, like in drama, that character is what draws the reader or listener in. At this point, the matter is similar to the novel understudy. It is challenging for the novelist, Al-Gosaibi, to deal with *Salma*, the main character. Characters must be as human as the rest of life in order to make the proper decision. This means that they must have goals in life as well as fears and hopes.

3. Results and Discussion

3.1. Ghazi Al-Gosaibi and *Salma* (2)

The prosperous literary achievement of Ghazi Al-Gosaibi, which is represented by his vast and creative authorial legacy in both its novel and poetic parts and what was associated with them or revolved around them, is the fruit of literary life experiences that extended the length of Al-Gosaibi's entire life. In addition, the Saudi novel has seen considerable changes both artistically and thematically.

Ghazi Al-Gosaibi, a writer, novelist, and poet, was born and raised in Al-Ahsa town before moving to Bahrain's capital city of Manama to attend school there. He graduated from Cairo University with a law degree and from the University of Southern California in Los Angeles with a master's degree in international relations. He was forced to study international relations because he could not find the necessary specialization there.

According to the followed systems at the time, Al-Gosaibi acquired his education in the first levels. Early in the old school, known as Al-Kuttab, the Qur'an was memorized. Then he started enrolling in the public schools that were then beginning to open. The increase in education in the Kingdom occurred at the same time as indicators of economic expansion, such as oil discoveries and their effects on the economy and society. "In his book *Authority and Identity Aspects of the Formation of Saudi Society*, Shehbi presented a few illustrations that exemplified the Saudi religious leaders' animosity toward their rivals. The first was how some of Ulama (علماء) felt about some of Ghazy Alqusaiby's theories and perspectives, which challenged some of Al Ulama's theories" (Dahami, 2022a; Alotaibi, 2013, p. 93; Shehbi, 2011: 15, 60, 62).

Ghazi Al-Gosaibi is a novelist and poet. He has published novels and stories. Other books and essays by Al-Gosaibi cover topics including politics, development, and other subjects. The best-known of his works is the book "Life in Administration." He talked about his work history and administrative background. He has authored more than sixty books. Al-Gosaibi wrote several lovely and interesting poems. Because Salma is one of his best-known literary creations, she takes center stage in the novella of the same name.

Because of his vast cultural and literary legacy, some critics have referred to Ghazi Al-Gosaibi as the great Arab intellectual. Al-Gosaibi opened the Saudi Embassy in London when he served as ambassador to that city so that Saudi intellectuals, literary leaders, immigrant Arabs, and refugees might fulfill their moral, intellectual, and cultural obligations. The literary figure Ghazi Abdur-Rahman Al-Gosaibi was committed to fostering a shared understanding of and culture of Arabic literature. For many philosophers, Ghazi Al-Gosaibi paved the route to new perspectives and opened the door for them to explore social issues. Especially in his fictional works, where he touched on political events and social phenomena as he did in several of his literary works, he was the first to address them in his writings frankly and explicitly. As in his novels, he always handles these topics from a literary perspective.

A number of writers and intellectuals confirmed that Al-Gosaibi gathered minds in one head and that he is composed of a group of talents. If he spoke on an intellectual and literary topic, then he is a thinker and writer. His literary presence was exceptional wherever he went. His fingerprints are known and tangible. Ghazi Al-Gosaibi is a prominent scholar in the Kingdom. He has well-known and tangible imprints on the level of literature of all kinds and on the level of cultural and creative experience. He is one of the pioneers in this field. The Saudi novel was written decades before him, and when he entered its door, a new breath lit in it. See more at (Hajji & Rahman, 2010; Zain, 2010; Al Muharib, 2006).

Ghazi Al-Gosaibi is a man who served his country wholeheartedly, starting with the reign of King Faisal. Whoever reads Al-Gosaibi's biography will find in it a fragrant biography that reeks of honesty and loyalty to the homeland and its rulers. Homeland "is the charming word, the dewy voice, and the deep, delirious love" (Dahami, 2022b), so it was for Al-Gosaibi. His work in every ministry he assumed is an example of integrity, honesty, fair dealing, and his eagerness to serve the citizenry. He is a minister who brings back memories of what is almost erased, like the minister Ibn Hubair, who collected exploits in reason, wisdom, and literature.

Fiction deserves aesthetic value since it may even create reality or enhance its significance. James, among others, insisted that fiction is one of the fine arts and deserves all the accolades and remuneration previously reserved for the lucrative fields of music, poetry, painting, and architecture. By elaborating on why and how he did so, James reflected on a turning point in the history of narrative. Critics advanced the idea that fiction might compete with life, improve upon it, and capture life for finer reasons rather than just being an entertaining portrayal of life due to its imaginative intensity and exquisite examination. The advent of the modern novel was largely due to this exaltation, this new purpose for the fictional imagination, which implied that literature might improve, amplify, or enhance life. Like drama, the novel "is one of the most common, unique, and fascinating of the literary forms. It emphasizes and highlights the most disastrous and the most amusing flashes of people's lives" (Dahami, 2020). The novel would change from a well-known form of amusement into a platform for fresh realities as more people began to concur with James or arrive at similar conclusions in other ways. Ghazi Al-Gosaibi has strived to attain in his narratives, particularly Salma.

Ghazi Al-Gosaibi is both a poet and a writer. His works include novels and short stories. He published collections of poetry, including "The Sunset Garden," "Poems from the Pearl Islands," "For the Martyrs," and "A Battle without a Flag." He has made numerous contributions to journalism, but "The Eye of the Storm," a collection of essays that appeared in Al-Sharg Al-Awsat during the second Gulf War, is his most well-known work. Ghazi Al-Gosaibi's literary and cultural production is divided into thought, culture, poetry, and the novel. He has a number of books in the fields of novel and story, such as "The Freedom Apartment", "Abo Shalakh Al-Barmai", "Al-Asfouriya," and "Salma" (Ba-'Amir, 2010).

It usually falls to the writer to choose his title carefully because it is the first hurdle faced by the receiver. The title is the first step on which the writer builds his/her horizon of expectations. It is an integral part of the structure of the text itself. It is the interface of the text and its key to the receiver. Moreover, the title relates to the whole text. It is like the main threshold that forces the receiver—reader or listener—to examine and question it before entering the depths of the text. Therefore, the writer pays great attention to the title, giving it a large share of his thought and time to come out in harmony with the text (Al-Jabri, 2022).

The author began the text by describing the nature of contemporary totalitarian regimes that rely on the unilateralism of political legitimacy based on one man and the situation in which they find themselves, in which they

cannot do without this one man - because there is no alternative - and it is sufficient for enemies to come from this man's side to defeat or bring down the regime.

Salma's novel, according to Ghazi Al-Gosaibi, is the woman as she should be. It is the woman as she is supposed to be. Salma is a symbol of every woman who represents the wisdom that says, "Behind every great man is a woman." Here, Al-Gosaibi puts women in a prominent position to play an influential role in life. At the same time, the character of Salma, as portrayed by Al-Gosaibi, condemns the deviant woman who abandons her creative role and is preoccupied with trivia and triviality, turning her into a tool of defeat or playing an influential role in defeat.

This novella stands out for having a well-thought-out and original concept at its center. Salma, the elderly and lonely woman, enjoys and passes the time by listening to the radio. She finds historical programs fascinating, but she did not get very far before she mistook their personal histories for official histories. She is hence accustomed to mentally replaying various historical occurrences. She fabricates a new past that is more in line with her desires, dreams, and aspirations.

The novelist formulated Salma, the organizing character in the novel, and freed her from the constraints of time and space (An-Nuaimi, 2004, p. 55). Al-Gosaibi was able to catch two links linking the main character to the field of fiction. One of the links is external, which is radio, and the second is internal, which is the dream. With the writer, the dream is not explicitly mentioned, but we understand it from the whole work. Salma represents the conscience of the nation and goes to the ambiguous or pivotal point in the historical incident, playing the role of revealing or rearranging events in a new way to be an objective equivalent of what happened in reality as imagined and understood by Ghazi Al-Gosaibi.

The abrupt conclusion of the novel validates the narrator's conception of his work and its survival in a society that blurs the lines between fact and fantasy and between reality and imagination. The coincidence between Salma's fictional death and Salma's actual death was what caught everyone off guard first. Salma's hand pushes the button and sparks the imagination, but in reality, the elderly Salma passes away close to her son and the doctor.

Cultural criticism works to trace the relationships between reality and imagination, linking history to the narrative by clarifying the text's living social contacts, as the literary text is open to politics. The theory of the autonomy of the text has faded, and the separations between narrative and history have even faded. The literary text here is a symbol of the community's local system of symbols (Hamdan, 2007, p. 7).

The chief element that apprehends the attention of the readers of this novella is its literary building, which is comparable to that of orally spoken anecdotes. It is worth mentioning here that the novelist himself indicated to the aspect of the writing out of the indication that opens the novella: "To the little Salma Suhail Al-Gosaibi, something of the tales of her great nation" (Al-Gosaibi, 2009, p. 510). The heroine travels over a variety of time periods to assume different scenarios and different identities, and the structure of the novel is characterized by conflict between the past and the present at the time level. The goal of this is to create a sense of great convergence between what the hero is living in his present and what he was in his past. This results in the creation of two contemporaneous temporal structures that are identical.

In subsequent chapters of the novella, Salma becomes the character of the wife of Abo At-Tayyip Al-Mutanabi. Salma, Al-Mutanabi's wife, was kept by the writer without a presence or name. Through it, the narrator reveals the patterns of powers, intrigues, and controversies that prevailed and caused the failure and decline of the nation. After calling attention to a number of dark aspects of history, the balance had to be restored to the bright side. It is the battle of Hattin, evoking the image of Salahuddin's massive rational effort to reclaim Al-Aqsa Masjid from the hands of crusaders. Salma intervened at the epicenter of the event, including with the swords she spent the night in a tent with (Richard Lion's Heart), but victory was eventually achieved.

Was Abo At-Tayyip Al-Mutanabi the visionary and missionary he aspired to be? Was he a political entrepreneur? Al-Mutanabbi's life path does not support this. In addition, when was poetry a ladder to power and the presidency? Do people accept poets as rulers? Can they hand him over to a ruler just because he is a poet? Moreover, is it possible for them to give their lives to a poet-ruler? The totality of possible answers is no. History has spoken its word, and the lines of its judgment on Al-Mutanabbi have been drawn. Everyone knows that Al-Mutanabbi was killed because of his poetry, as his poetry was a scourge to him. In contrast, Al-Mutanabbi ascended the throne of Arabic poetry, perhaps forever. It is what fulfills his statement: "What is important is to remain in the memory of history as long as history remains" (p. 34).

It may be said that poetry is not worth reading without him; Al-Mutanabbi is always in the foreground. There is no poetry without Al-Mutanabbi, just as Al-Mutanabbi is nothing without his poetry. S. T. Coleridge ratifies, in *Biographia Literaria*, that "the nature of poetic expression and its depth can be better achieved in verse than in prose. Some prose plays are more limited in their depth and intensity of expression than verse plays because poetry will greatly intensify the expression" (Dahami, 2021; 2016). Also,

Allah made poetry a cheap thing to buy and a
simple thing to understand (Dahami, 2017; Flecker, 1922, p. 85).

Salma with Abo At-Tayyip Al-Mutanabi is the focus of the third scene. Al-Gosaibi admired him to the point of love. Ghazi Al-Gosaibi's literary works are rarely found without reference to Al-Mutanabi's verses. Rather, Ghazi Al-Gosaibi has a complete dialogue that embodies and relies on Al-Mutanabi's poetry. No wonder Al-Gosaibi considers Al-Mutanabi a literary pioneer not surpassed in Arabic history. Despite the importance of Al-Mutanabi, his leadership, and his accession to the throne of Arabic poetry, his defeat and death do not constitute historical events since he played his role fully irrespective of the unstable events. Al-Gosaibi's literary status rises with that of Al-Mutanabi since Al-Gosaibi estimates Al-Mutanabi as a pioneer for him. Furthermore, Al-Mutanabi's significant impact and contribution to Arabic literature are notable and are not shared by many literary, political, and military figures. Al-Mutanabi was an incomparable poet, and he was a man of war and its knight.

The novel's conclusion begins with the first lines and ends with the last, as if there were a link between each stanza, represented by Salma, the painful present. Salma is a symbol for everyone, a symbol for every Arab Muslim who hates defeat resulting from conspiracies and deceit. Salma is a symbol for every Arab Muslim who yearns for peace through the right approach, and that is why the writer chose this name, Salma.

The choice of the name has more than one indication, as Selma is derived from peace and calm. As a result of her many roles, the writer made the transition from one role to another and from one event to another, depending on the type of radio. That is, each radio station is dedicated to a specific event, its symbol is drawn by Ghazi Al-Gosaibi, and its performance is carried out by the character of Salma, the Arab woman who longs for calmness and peace, but true peace is based on justice and clarity. She requests a radio every month to make the new radio an expression of a time separate from the previous one during an epoch of the Arab Islamic nation.

Salma's novel, for Ghazi Al Gosaibi, makes a range of assumptions about a range of important events. It could be said that a critic would say, hypothetically, if that were the case. However, the wheel of history cannot be turned back. Historical events are realities that cannot be changed or altered with certainty but can be changed and altered in the space of literature. In a given perception, a defeat in a position can be a victory. An intellectual writer has the ability imaginatively to change defeat into victory like Tennyson in his poem *The Charge of the Light Brigade*.

The novella, *Salma*, is full of many profound connotations. It was a genius idea for the writer Ghazi Al-Gosaibi to formulate the novella and make it comprehensive in its coverage of historical events. In this novel, Selma's character was embodied to represent the struggling Arab woman who was covetous of her religion and originality. Despite its short size, the novel is an epic tale of history. Salma, as a multi-character, is the woman who appears to Abdun Nasser during the 1967 lapse. She is the same woman who appears next to Salah Ad-Din Al-Ayyubi. She is the woman who despises and glorifies literature and poetry. She is also the woman who appears in front of Al-Mutanabbi, and in another scene, she appears in front of Ahmed Shawky as another character with another role. Salma is not just a novella but an incarnation.

As Al-Gosaibi phrased it, this novella is found to address the feelings of each of these characters. Thus, drawing and literary and historical formulation will never be defeated. The Islamic nation will not fall into the past's mistakes. In the novella and literary creativity of Ghazi Al-Gosaibi, he drew a symbolic picture of history for his nation. As usual, the novelist Ghazi Al-Gosaibi transports us from event to event and from the end of one activity to the beginning of another. Al-Gosaibi was able to highlight facts that are contrary, but in a way that inspires hope, draws attention, and leads to success.

The novel tells a series of stories about the heroism of this woman on a radio whose brand changes from time to time about an old woman who fiddles with her fingers with its buttons to listen to the upside-down stories of history. Then you sleep, and the recipient listens to the stories over the radio in a description created and mastered by the novelist Ghazi Al-Gosaibi. The novel passes until life ends with this human being, whose only pastime was to hear what was

broadcast on the radio about history that was lost in vain without retrieving it. At the same time, Al-Gosaibi gives this woman the name Salma in order for her to carry some of her country's great stories with her.

This is how Ghazi Al-Gosaibi wanted to embody something of the features of the Arab nation in the features of a woman he named Salma. All these women were woven into the same character, but with different roles depending on the event. It is as if Al-Gosaibi, in this novel, hands the flag, as some believe, to the creatures to explain the knot of mysteries in frequent stories. In this novel, Al-Gosaibi recounts the most important role played by a woman because of his belief in her and her abilities. The most difficult of these mysteries is the dream of the Arab nation to achieve all its victories and ambitions. In the novel, Al-Gosaibi recounts his desires and ambitions through the character of Salma, passing through the corridors of time.

3.2. Discussion

More than one critic explains that what is taken against the novel is the lack of correlation between the events that shaped the structure of the novel. If the fall of Baghdad coincides with the defeat of June 1967 and the expulsion of Muslim Arabs from Andalusia, it cannot correspond to the victory of Muslims in the Battle of Hattin. The novelist Ghazi Al-Gosaibi was creative in depicting the impeccable history of Muslims in Hatin, led by Salahuddin Al-Ayeiobi, but ignored the battle of Ain Jalut, which restored Arab Islamic honor and dignity from Egypt to Baghdad after the brutal and barbaric Tatar violation of Baghdad. If Ghazi Al-Gosaibi had referred to the victory of the Muslims in the battle of Ain Jalut, he would have done justice to Baghdad against the plot of traitors like minister Ahmad ... and the weak military leaders.

Some critics comment on weaknesses in this literary work. Nevertheless, these points may be the strengths of others, as weakness can turn into a strength full of creativity. Whoever looks at the weakness in the novella can explain that in one scene he/she notices the writer's resort to a specific phrase to convey to us Salma's surrender to the abundance of remembrance, where the verb 'remember' is used more than seven times in a single piece. Such as, "she remembers how Saladin refused," "she remembers her gentle response," "she remembers how her smile widened," and "she remembers the Sultan's giggling" (Al-Gosaibi, 2002, pp.45). This repetition could have been avoided because it weakened the linguistic structure of the narrative.

I say the opposite, that this repetition enhances and strengthens the novel from a certain answer, if we look at repetition from the angle of language and its artistic aesthetics, repetition is not only important but also very significant. Repetition is a poetic device. Consequently, poetry, as stated by Mohammad (2022; Shumai'ah, 2018, p. 151), is a genre that shares both novel creativity and its function. This division is an ancient heritage inherited by Al-Gosaibi as he inherited prose. The traditional forms of stories arise with a kind of consensus that speech is best when it is poetry. Furthermore, Cuddon (1999, pp. 682-683), and Dahami (2018), declare that poetry is a broad term that can be taken to cover any kind of metrical composition. However, it is usually employed with reservations, and often in contradistinction to verse. The implications are that poetry is a superior form of creation; not necessarily therefore, more serious.

After his poetic experience was saturated with contemplative vision, Al-Gosaibi sought to approach the social contexts, and he did not find anything more than the novel that could meet his needs. Al-Gosaibi's experience does not fall under the experience of the realistic novel, as it is a fantasy vision that creates its own reality to cast a shadow on reality (Abo Nethal, 2006, p. 113). His speech is sarcastic, and its effects are more inciting questions. Al-Gosaibi writes with digressions and does not believe in the centrality of the text. What he writes about are realistic issues, but their context adds more significance than the size of the problem that exists in reality (As-Sumairi, 2017; Alwan, 2013; Ad-Dakheel, T. 2013, p. 36).

The novelist Ghazi Al-Gosaibi being a poet could not forget that he is a poet, and you, the method of repetition has the distinction in poetry, including the necessary that gives an attractive melody that compensates for the linguistic meaning. In addition, repetition helps to draw the attention of the reader or listener to the homogeneity of sounds and their proximity to the rhythm and to the activation that equals the reader with a high sense, who tastes the beauty of the voice and the beauty of the word. We observe reactions when contemplating the following sentences:

تتذكر كيف رفض صلاح الدين، في البداية، أن يأذن لها بالتسلل إلى معسكر العدو،
تتذكر كيف صاح في وجهها:

سلمى! أنت زوجتي، زوجتي المفضلة. المرأة الوحيدة التي أحببتها. كيف أتركك
تغامرين بحياتك؟ كيف أسمح لك بالذهاب إلى العدو في عقر داره؟ وتتذكر ردها

الرفيق العنيف:

سيدي -السلطان! لأنني زوجتك يجب أن أشاركك الجهاد.

منذ سنين وأنت تدخل معركة، وتخرج من معركة. تعود إليّ مثخناً بالرماح والجراح (Al-Gosaibi, 2002, pp.45-46).

She remembers how Saladin refused, at first, to give her permission to sneak into the enemy's camp. She remembers how he shouted at her:

Salma! You are my wife, my favorite wife. You are the only woman I have ever loved. How do I let you risk your life? How do I let you go to the enemy in his own backyard? She recalls her soft, violent response:

Sir, Sultan! Because I am your wife, I must share al-jihad with you.

For years, you have been entering battle and getting out of battle. You return to me with wounds and injuries. (Al-Gosaibi, 2002, pp.45-46).

5. Conclusion

The Saudi narrative has become well-known on a regional and Arab level thanks to the efforts of several great Saudi authors. Many critics and authors consider the narrative literary form to be one of the contemporary literary genres that have emerged in the Kingdom, along with many other Arab countries. The emergence of this literary genre, however, has gained notoriety and adequately illustrates an exceptional literary awakening in the Kingdom's cultural and literary centers. This impetus is the start of a fruitful literary movement that improves the Saudi Arabian literary scene. *Salma*, a novella, has unquestionably improved the standing of Saudi literature in general and the Saudi novel in particular. This novella can be regarded as one of the founding and essential pieces of Saudi literature. *Salma* has demonstrated the brilliance of a great Saudi author who purposefully gave the protagonist's voice in his narrative a female one. As a result, Ghazi Al-Gosaibi clearly impacts and contributes to the contemporary Saudi novel. What accounts for the novel's success is that it raises a number of historical, political, and literary issues. Al-Gosaibi succeeded, through his novel, in creating a state of brainstorming, even at the level of intellectuals, to reach convincing answers to the thorny topics and issues that the novel produced. Perhaps this is what Al-Gosaibi aims to do in general.

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