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Saudi Novel:

Commencements, Efforts, and Headway (2)

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Abstrak

*The Saudi novel has undergone notable changes in both subject matter and creative growth. The Saudi novel, through a variety of stages in its evolution, might help readers comprehend the nature of aesthetic improvement carried out at each stage. The study seeks to illuminate the significance of the important genre of literature; it is Saudi fiction by displaying the onsets, growth, as well as its development. In keeping with the nature of the literary investigation, the researcher applies the analytical-critical approach in this paper. It begins with a brief introduction to the Arabic novel before moving on to discuss the following topics: the Saudi Literacy Movement, Saudi Novel: A Glimpse, and an instance of the early challenges to Saudi narratives. It is *The Resurrection*, the Second Saudi Novel by Maghrabi. The investigation comes to an end with the discussion and the conclusion.*

Keywords: Arabic Novel; Arabic Literature; Growth; Kingdom of Saudi Arabia; Maghrabi; Saudi Fiction; Saudi Novel; *The Resurrection*.

1. Introduction

For generations, novels have attracted readers' imaginations and transported them to fictional realms. Romance, science fiction, fantasy, mystery, thrillers, and other genres are only a few of the many novel subgenres. The topic is one of the literary works that we will come across with analysis and assessment. Fiction can be authored by one or more writers, is written in prose, and has a much wider scope of progression than stories do. A widely read and significant literary form is the novel. It is often far longer than either a short story or an epic. The novel typically deals with societal concerns and actual life and human interactions. It has been one of the most significant literary genres and has had a significant impact on society and culture.

The novel is a type of literature that is characterized by fiction written in prose language and told by a narrative character. Many critics have stated that there is no comprehensive definition of the

novel because it is a literary form that can evolve and continue. The novel is also a series of events told by a long prose narrative describing fictional or realistic characters and events in the form of a serial story. It is the largest anecdotal race in terms of size, personality, and diversity of events. Many critics, even though not accurate, declare that the novel emerged in Europe as an influential literary genre in the eighteenth century. The novel is a story based on the narrative, including descriptions, dialogue, and conflict between personalities, as well as the inherent crisis, controversy, and feeding of events. As in drama, it is the character in the novel that attracts the reader or listener, so the right choice for it is very important. To make the right choice, characters must be as human as the rest of life: people with fears and hopes; people with weaknesses and strengths; and people with one or more goals in life.

Critics, historians, and those interested in this literary science hardly come together to acknowledge that the novel, as it is now known, has emerged in society globally. It is thus the way in which modern society has expressed its values and lifestyle. However, the views on the explanation of the specific causes of this moral genre in modern times have been too numerous to vary. The novel has numerous kinds, such as social, historical, fantasy, romance, political, classic, realistic, commercial, science fiction, and autobiography, that require a narrator to list events.

Several critics such as Wazen (2021), Ibn Ash-Sheikh (2016), As-Sarayrah (2013, p. 1), and Abdul Ghani (1994, p. 22) opine that the Western novel reached the Arabs, who were impressed by it when they directly contacted the West after the mid-nineteenth century. They translated many French and English novels into Arabic. The first attempt to transmit the Western novel is an Arabic translation of Rafah al-Tahtawi's Arabic language 'Finelon'. In the twentieth century, the Arabic novel began to develop remarkably and rapidly in terms of innovation and production. Critics agreed that the emergence of the 1914 novel *Zainab* by Mohammed Hussein Haikal was the beginning of the novel as a literary art form. "There is no doubt that here the Arabs contributed a number of masterpieces to descriptive art" (Dahami, 2021; Dahami, 2019; Motoyoshi, 2004, p. 4). After the First World War in the early 1930s, the novel began to take on a new, more artistic, and more profound character, where its basic rules and elements emerged and it had writers who were influenced by it and contributed to its maintenance and development, such as Tawfeeq Al-Hakeem, Taha Hussein, Al-Mazny, Mahmoud Taimur, and many others.

When compared to other genres like poetry, essays, or short stories, novels are more formal, rigid, and lacking distinguishing literary qualities. This might be because the book 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 Arab literary tradition, the novel has analogs in the ancient epistles and writing. The novel is basically a product of the modern period, with all its struggles and tensions. History becomes history only when it is in its field for which it exists and once it enters into narrative writing until its first truth has passed. It becomes conditional on the narrative system, with

which the novel is an industry of vital paths in which it is included. Historical realities within an imagination give inspiration to objective truths that are not important, except in terms of the profound expression of a moving moment in history (Al-Wafi, 2016). Several changes that laid the path for the novel's success were linked to the novel's debut in Arab societies.

The novel's development and the creation of a temporary phase to study the nature of the Renaissance and its social and political foundations were made possible by the vitality of the Renaissance in Arab societies. See more at (Abbad, 2017, p. a; Al-Aggad, 2014, p. 74; Luebering, n/d). The first intellectuals discovered that books and stories were the best vehicles for communicating their thoughts. Also, "The press, radio, educational institutions, libraries, printing presses, and other general effects on the growth of literature were just a few of the factors that contributed to the renaissance of" (Dahami, 2022d) Saudi literature in general and the novel in particular. The rise of the press and magazines sparked interest in this literary genre as the press began publishing anthologies of stories in various Arabic journals, newspapers, and magazines starting in the second half of the nineteenth century.

Dr. Megdad Raheem (2016), states that if time spans a little while, we will find that important fiction has emerged and been circulated by people, such as Tales of Kalaylah and Dimnah Tales, which is narrated by Abdullah Ben Al-Muqafah, the deceased in 106 H.C. In the Hijri third century, tales of Shahrazad are taken from A Thousand Nights and One Night. It was heard by every tongue. It then spread to the prospects of the West, and the Westerners stopped and accepted it. Translated into most of the world's languages, Western school libraries and universities are not free of the book 'A Thousand Nights', which has become the most famous book to be transported from Arabic to other languages for the pleasure of its subjects and proximity to souls, the sweetness of its style, its different atmosphere, and its stories, which enjoy a lot of imagination.

There are many books and tales in Arabian literature. The Thousand and One Nights is a well-known book around the globe. One Thousand and One Nights, often known as the Arabian Nights, is one of the most well-known works of ancient Arabic literature. This book recounts well-known tales and numerous adventures. In addition, Hayy ibn Yagthan, a book about a youngster raised by a gazelle after losing both of his parents, was published. Several Western novels served as inspiration for this book. The name Hayy Ibn Yaqthan is Arabic for the living, son of the enlightened. Ibn Duufayl's novel Hayy Ibn Yaqthan illustrates how Arab Muslims contributed to the literary Renaissance in the late 12th century in Andalusia, the civilized Islamic state that connected Arab Muslims with Europe.

The novel named Hayy ibn Yaqthan (also written as Yaqdhan, *Yaqzan*) is written by Ibn Duufayl in the 1100s. After fourteen centuries, this innovative novel was translated into various European tongues and made a huge impact and impression on different cultures. The chief "philosophical and religious ideas of Hayy Ibn Yaqzan and to suggest that this twelfth-century Spanish-Arabic book has a far-reaching influence on Modern European Thought, and on the Enlightenment

movement in Europe in particular” (Attar, 2010, p.38). Probably it was translated into the main European literary language, Latin, in 1671, then to English in 1708. Hayy ibn Yaqthan "is, without doubt, a classic of medieval Arabic philosophical literature” (Conrad, 1996, p. 52). (Dahami, 2021).

Among the most well-known figures are Jasmine, Ala Ad-Din, and Sinbad. The city of Baghdad serves as the book's focal point and is one of the Old World's many settings. Therefore, the novel has become one of the most important literary genres in contemporary Arabic literature. It can compete with poetry, which is a genre that no other craft could compete with (Attiah, 2021). In addition, the novel is "a significant literary genre, which has its value in the literary world" (Ismaeil, 2019). Arabic literature is superior in literary form to the bizarre recitals of the coffee house and bazaar and more evocative of high moral ideas.

2. Result

2.1. Saudi Literacy Movement

The influence of Saudi literature can be seen in the rhetorical, literary, and poetic works of numerous Saudi and Arab authors. Historical, didactic, and educational factors can be seen as the main influences and sources of Saudi Arabia's revival. As the wellspring and fountain of knowledge and culture, the nation paid close attention to its constituents. Arabic literature predominately serves as the basis for all other literary forms in the Arabic-speaking world, and the Kingdom of Saudi Arabia occupies a significant position within it.

Madkhali (2021), indicates that it is natural that the Kingdom of Saudi Arabia is a pioneer in the framework of the novel, as it is the largest among not only the Gulf countries but also the Arab countries. It is the most comprehensive area, location, and status with its vast areas representing various terrains, climates, and social environments, and the savings in its human, economic, and cultural wealth, as it includes the largest area of the Arabian Peninsula. In line with this notion, it is possible that the development and success of contemporary Arabic literature is a positive development. The same would be handled for current Saudi literature at that point because it is unavoidably thought to be an essential, preeminent, and crucial component of contemporary Saudi literature. Literature, which may be categorized into genres including love, lament, irony, sarcasm, religion, praise, heroic literature, and many others, is a major literary form in Saudi Arabia.

King Abdul Aziz assumed leadership as soon as the Najd and Hejaz, the two central territories, were merged and amalgamated with other nations into a single, powerful nation. The newly established nation had the advantage of establishing a powerful administration that

was dedicated to fostering civilization and stability by supporting some essential elements of the country's development. The intended goal may be attained through factors like fostering literary and cultural periodicals and newspapers; learning; education; and knowledge acquisition; as well as culture.

As a result, the monarchy raced to open and support educational institutions, including schools, universities, community colleges, and newspapers, as well as cultural and mass media. “Numerous publications and newspapers welcomed thinkers and authors who wanted to advance the literary revolution. Many authors, reviewers, and literary leaders took advantage of this wonderful chance to introduce uninteresting ideas to the public” (Dahami, 2020). Each of these cultural and educational components made a major contribution to the general renaissance of Saudi literature. “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). The dominating nation is the one that controls the resources and elements of advancement, which is why the Kingdom of Saudi Arabia has been supporting free public education and schooling in accordance with all of its beliefs and laws.

The fact that the kingdom regularly awards all academics in the field of higher education is a white page in the history of education. There is complete prosperity as a result. The Kingdom of Saudi Arabia has also been looking for the best ways to quickly strengthen and modernize education. In terms of distinctiveness and upholding the standard, it serves as a dominant representation for others because there are many different literary genres.

Saudi Arabian literature advanced and developed as a result of the Kingdom of Saudi Arabia's development in all spheres of life, taking into account social, economic, and cultural changes. The media, the press, radio, educational institutions, libraries, printing presses, and other general effects on the development of literature were just a few of the factors that contributed to the revival of literature. Additionally, there were significant literary revival influences from the Holy Qur'an, Prophet Muhammad's hadiths, and ancient literature, where Saudi literary figures drew perception, creativity, thought, and symbolism from that literature. “Those literary figures had great occasions and chances to start writing in diverse fields of literature, for instance, criticism of its different types, and many other varieties of thought, intelligence, and literature” (Dahami, 2022a).

It also covers current literature, which reflects the influence of all the ideologies, literary movements, and fashions that appeared in the Arab world following the Modern Renaissance, including free verse and migratory literature. In writing from the Arab world and Saudi Arabia, the impact of all these movements is clear. Two broad categories have been established for this material. The first is referred to as the conservative movement, and the second is the regeneration movement. "This movement is due to the expansion of the geographical area of the Kingdom of Saudi Arabia and the variance of some regions, which led to the presence of many pioneers in more than one region, especially the Eastern Region Al-Ahsa, and the central region represented by the city of Riyadh" (Dahami, 2022c).

2.2. Saudi Novel: A Glimpse

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. "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" (Dahami, 2023). Three key phases have altered the structure and level of activity in the Saudi novel. Because Arabs are mistakenly characterized as a monolithic group with the same language, religion, and culture, critics typically focus on Arabic literature.

Saudi novels fall under the umbrella of Arabic novels. Arabs, however, have a wide variety of cultures and traditions. The goal of the book is to present two distinct educational systems—Arabic and national—and the ways in which they influence morality and customs, in particular. Famous critics and others share their passion for the Arabic book and its historical development, despite the fact that Saudi narratives have not gotten much critical attention. The Saudi literary canon is rarely mentioned in the discussion.

The elderly's lifestyle is exaggerated in the Saudi book, which also praises its customs and traditions at the expense of the younger generation, which is typically shown poorly. Saudi literature also tends to favor rural life over city life, possibly because the majority of novelists are from small towns and still yearn for this simpler, more practical way of life. Societal relationships are one of the many social concerns, especially those that affect the Saudi family. The social affluent has an impact on Saudi society, and Saudi authors have felt compelled to

address these socioeconomic issues in a number of literary works. The novel's introduction to Saudi Arabia was delayed due to the nation's initial level of public education because the book is primarily written to be read, which requires a high degree of education.

One illustration of how social narrative discourse has been impacted by economic position is the developing social issues in Saudi culture. It is demonstrated that Saudi Arabia's social changes parallel significant social changes, beginning with the country's unification. People's awareness and interest in addressing and emphasizing social issues in many contexts and through various media, including the social novel, have also expanded as a result of the economy's success. As with the Arab novel in general and the Saudi novel in particular, the characters interact with the events and the medium in which these events interact in order to ultimately accomplish a social, intellectual, or ideological consequence.

According to several critics, the Saudi novel has gone through various stages in its growth, stages that can help us comprehend the type of aesthetic development that has been done at each step. Boufalakah (2018), in his perspective, mentions that the Saudi novel is a parallel text to reality, taking from reality as much as it returns to its questions, assumptions, and interrogations. It is the text of the literary future and the area of dialogue intersections that people need. In addition, it is characterized by being a text that accepts pluralism, allows interpretation, and accepts transcendence and difference.

Despite its significance, a study of this kind will examine the book through the evolution of the aesthetic setting of each narrative stage rather than paying much attention to the discourses that shaped their experience or attempting to explain their absence or presence from one stage to the next. The Saudi novel has seen major changes, both in terms of creative construction and subject matter. The enormous shifts in the region and Saudi society as a whole have coincided with these changes.

The presentation of the numerous narrative issues, the aesthetics of the narration and how it changed from one stage to the next, the employment of specific topics, and the amount of audacity with which particular stages of the novel's development were handled, all served to illustrate this transition. 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. On the other hand, the novel from this perspective becomes a literary genre born of social experiences and the extent of its depth and important modifications due to the usage of certain issues and the extent of the boldness of dealing with various stages of the book's growth. Instead, its aesthetic and cognitive makeup evolved.

The Saudi novel has traveled a long path from its inception in 1930 via establishment, experimentation, and renewal. Before they reached the adolescent stage of the topics and changed from local to globalism, novels went through a variety of stages, from humble traditional beginnings to artistic and traditional alternate phases to good sorts of renewal. The Saudi novel underwent more than two stages of development in the twentieth century. Because literary works frequently mirror social events in some way, some critics contend that the social novel acts as a reflection of society. The novel is seen as a social expression or product that is amenable to the analytical examination just like any other tangible item in society. In this way, the novel is a reflection of reality, a product of reality, and a subject of study. The social novel is frequently discussed alongside the relationship between literature and society, which comprises a sizable percentage of critical studies. Several other critics have brought up their tight ties.

According to several critics and reviewers of the literary genre named the novel, the first novel in the Kingdom of Saudi Arabia is called *The Twins* by the historian, novelist, and writer Abdul Guddus Al-Ansari which was published in 1930. The novel deals with the story of the conflict between the twin protagonists, who were different in their attitude to life; between conservative and traditionalist; and between unreservedly open to Western culture. The success of Al-Ansari's novel was followed by several corrector novels, such as *The Resurrection*, published in 1948 by the novelist Muhammad Ali Maghrabi. *The Resurrection* as a novel aims to contradict *The Twins'* novel, which is the second Saudi novel. After the publication of *The Resurgence*, many novels followed that began to take the correct structural level of the novel, particularly the elements of the novel.

2.3. The Resurrection: the Second Saudi Novel by Maghrabi

Historian and writer Mohamed ibn Ali Maghrabi, born in Jeddah, received his initial education in its schools and then attended and graduated from Al Falah School. He spent his entire life in the Kingdom between journalism and writing books in literature and social history, and then full-time trading, and society, culture, and the economy kept turning his mind, and most of his writings went around. For less than two months, Maghrabi founded Al-Balad newspaper in 1930 and assumed the editorial chair of *The Voice of Hijaz* newspaper in 1941, for less than two months. He was the chairman of Makkah Mushaf's Board of Directors. His journalistic work contributed to political, social, and cultural activities at the time, and he

was a member of the founding council of the Jeddah Literary Club in 1395 H, corresponding to 1975. Maghrabi had also written for Manhal magazine.

The Arab magazine devoted its pages to talking about Muhammad Ali Maghrabi, the historian and writer, who said that he competed with the novelist leadership of Abdul Guddus Al-Ansari and Ahmed As-Sebaei and showed great interest in the development of Saudi literature in his theories and reflections. In addition, he was able to write about social history figures such as Muhammad Hussein Zidan and Ahmed As-Sebaei. As-Sebaei “became prominent in the fields of literature and journalism in the Kingdom until he was named Sheikh of the Arab Media in the Hijaz.” (Dahami, 2022e; Abdul Hakeem, 2018). According to the magazine, Maghrabi's writings are a model of his time, although it is noted that most of his writings have an encyclopedic character and the method of transmission with the omission of sorting, and he prevailed in his writings.

Maghrabi succeeded in combining his work in commerce with work in literature, history, poetry, research writing, and human, critical, and literary studies. He is a historian of Hijazi culture, but he is only interested in it. Maghrabi used literature, narration or poetry, and the art of the article with its different types, such as impressionism, descriptive, or analytical, to write the history of Hijaz, whether in its prosperous era, the Islamic era, or the fourteenth-century AH.

The novel “Resurrection (البعث) by Muhammad Ali Maghrabi (1914 - 1996), was published eighteen years after the publication of The Twins” (Al-Ateeq, 2010, p. 13) by Abdul Guddus Al Ansari. This novel is the second Saudi novel" (Al-Rasheed, 2022) to contribute to laying the foundation stone for the narrative in the history of Saudi fiction literature since its inception. Furthermore, Al-Muzaini (2011), states that the novel, The Resurrection, adopts the vision of the need to benefit from the other, symbolizing Osama Az-Zaher's search for a cure outside the country. There he discovers the civilized world that he enjoys from the progress that his country lacks, which is an early symbolic call for the need to learn from other societies and transfer their tools of the renaissance. The author of this important novel in the course of the Saudi novel is the well-known Saudi writer and novelist, Mohammad Ali Maghrabi. The novel The Resurrection by Muhammad Ali Maghrabi is characterized by a standout style and description and is about a Saudi young man and his journey for treatment to India and his success in trade.

Generally, modern Arabic fiction has shifted attention to human issues, problems, and daily concerns. It has been linked more to reality, and its artistic methods have changed, its expressions have evolved, and its cognitive tribes have expanded, benefiting from other narrative races from the narration heirs (Boudjemaa, 2021). The events of the novel are simple and easy and can be understood by a simple learner. The novel is not complicated in the way it is written or in the contrivance of its terminology. From the aesthetics of the novel, it's going according to a chronology, but it lacks the growth of events. The novel deals with many social, political, economic, and religious topics. They are subjects that the writer wanted to combine with an artistic link. Undoubtedly, these subjects are thoughts that are primarily in the writer's mind that he tries to pass on the tongues of many characters that most often coincidentally come together. These topics are dealt with in a quick narrative by some characters.

In this novel, we find that the comparative vision between the two characters depicts the different visions and realities of the place between the visitor and the resident. While Osama, as a visitor, looks at India as a beautiful and wonderful country, the Indian citizen Abdul Gahar Sahib believes that the situation is very different. The same thing happens between the two characters, but the opposite. Abdul-Gaher, who had already gone for the pilgrimage, wished to migrate to Hijaz for work. He says that from the perspective that it is a better place, but Osama is trying to convince him to renounce this idea. The situation in Al-Hijaz is not positive at all.

Hence, the novel begins with some insights in order to change reality. These visions look well ahead of when the novel was written, and some of them have come true, half a century later. That is what Osama thought when he learned that Abdul Gaher was thinking of going to Al-Hijaz to work in the trade. In his view, the country's economy and trade would be in the hands of people like Abdul Gaher. He is a foreigner who may not be thinking about the country's welfare or the means of its advancement. He wanted to mention the restrictions imposed by governments on foreigners residing in their country on arrival in order to protect citizens from the creep and crowding of residents. At the same time, his country did not have such laws. Talking about residents takes a stronger approach at the end of the novel when Osama directly expresses his dismay at the reality of trade in Al-Hijaz.

The novel ends with Osama meeting his Indian-Muslim fiancée, of a strange name, Kitty, during the Hajj season and then marrying her. Here the novel ends with a successful conclusion. It does not carry any of the difficulties that the popular hero usually faces. Here,

again, the readers understand one of the weaknesses of the work of fiction, which contributes to the weakening of its literary position. It is noted the exaggeration of events and the description of the main character. Osama, the central character, in a short time, particularly in just three pages at the end of the novel, is transformed from an ordinary individual into a big businessman, who fulfills all his wishes without facing any difficulties at all. Consequently, it can be said that it is a failure work concerning managing time. Time is an essential element of the novel. We cannot imagine the narrative process without it, as it highlights the life and events of the character within the text (As-Saeed, 2021).

An example of his style from the first pages:

لم يكن يعنيه من أمر صحته شيء، ولم يكن يعنيه من أمر نفسه شيء، بل لم يكن يعنيه شيء في هذه الحياة. كما كان دائماً. سوى أن يلهو بالساعة التي يعيشها، فهو يحب اللهو والضحك، وهو يحرص على المتاع بالحياة والتذاذها، واستخلاص كل ما يمكن استخلاصه من أسباب المتاع واللهو والسرور، لا يبالي أكان هذا المتاع حلالاً أم حراماً. ولا يعني بأن تكون هذه المسرة بريئة أو منكرة، وأن يكون هذا اللهو مقبولاً أو ممنهجاً، لا يأبه لشيء، ولا يخفل بشيء؛ طبيعة منطلقة من كل قيد إلا قيد اللهو والمتاع إذا صح أن يكون للهو قيد والمتاع ضوابط أو حدود. ولهذا أسرف على نفسه في كل شيء؛ أسرف في لهوه ومتاعه، وسهره ولذته، حتى فנית صحته وحتى آذن شبابه الريق النضر بالانحلال، وهو لم يتجاوز العشرين، واخترمته العلة وهو في أوج شبابه، وفي جمال فتوته، واكتمال حيويته، وتسلسل إليه الداء وهو هو الفتى المدلل الجميل. (Maghrabi, 1948, pp. 4-5)

He did not care about his health or anything else about himself. However, he did not care about anything in this life. He always does nothing except having fun with the hours he lives. He loves to have fun and laugh and is keen on the pleasures and tastes of life. He is careless about whether it is legal or prohibited and only enjoys all that can be derived from the causes of pleasure, fun, and pleasure. He has no sense of whether this pleasure is innocent or denied, and whether this pleasure is acceptable or unstable. He does not care about anything and is dismissive of anything. He has a nature that has no restrictions except the restriction of fun and pleasure if there are really limits to fun and pleasure controlled.

That is why, at the age of twenty, he wasted himself in everything; he wasted his fun and pleasures, his nights and his pleasures until his health was destroyed and even his bright youth was soaked in empty decay. The illness penetrated him at the height of his youth, in the exquisiteness of his power, and the completeness of his vitality. Illness crept up on him when he was still a handsome, spoiled lad

3. Discussion

The novel, *The Resurrection* by Maghrabi, fell into some mistakes that the writer could not avoid. For example, Osama indicates that he missed his mother's vision for three years. In another situation after his return, Osama says that "I was in India for two years". This is contrary to what he mentioned earlier. The novel is entirely based on the narrative; there are none of the novel's familiar techniques or elements. The narrator does not encourage the characters to interact but rather acts as a mediator to convey to the reader any dialogue between the characters. Dialogue is a fundamental technique in fiction, but in this novel, the writer transforms the characters from interactive talking characters to mere narrators, who do not produce any interaction. The narrator does not let the characters interact but rather enters as a mediator to convey to the reader the mere dialogue between the characters.

4. Conclusion

The Saudi novel has achieved its presence at the local and Arab levels through the efforts of many creative Saudi writers. Many critics and authors consider the narrative genre, as part of Saudi literature, to be one of the modern literature that has emerged in the Kingdom, like many Arab countries. However, the presence of this literary genre has become remarkable and clearly indicates an unprecedented literary awakening in the cultural and literary centers of the Kingdom. This momentum heralds a fruitful literary movement that contributes to the development of literary aspects in the Kingdom of Saudi Arabia.

For more than seventy years, the novel *The Resurrection* by the novelist Mohammad Maghrabi has been among the first symbols of the novel in the Kingdom of Saudi Arabia. *The Resurrection* is the second Saudi novel, after 'The Twins' by Abdul Guddus Al-Ansari, that has contributed to laying the foundation stone for the narrative in the Kingdom of Saudi fiction literature since its inception. The birth of this art at the hands of the first generation of literary pioneers such as Maghrabi, Al-Ansari, and As-Sebaei had a clear impact and an effective contribution to the development and growth of the Saudi novel on a regular basis with other literary genres such as poetry, theater, and other genres.

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