



## SAUDI NOVEL: COMMENCEMENTS, EFFORTS, AND HEADWAY

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### ABSTRACT

The novel is a formation of life, and this formation depends on human habits through the characters. The characters interact with the events and the medium in which these events interact in order to eventually reach a social, thoughtful, or ideological result, and so is the Arab novel in general, and the Saudi novel in particular. The study is an attempt to shed light on the importance of Saudi novel by analytically displaying the onsets, growth, and development. The paper follows an analytical-critical methodology. It starts with a terse introduction, then moves ahead to deal with the next divisions, such as the initiation of the Saudi novel and evolution, as well as the subtitles Saudi Literacy Movement, Saudi novel. An instance of the early attempts at Saudi novels is Abdul Guddus Al-Ansari and the first Saudi Novel 'The Twins'. The task comes to its end through a short discussion and a conclusion.

**KEYWORDS:** - Abdul Guddus Al-Ansari, Arabic novel, Arabic literature, Development, Kingdom of Saudi Arabia, Saudinovel, The Twins.

### INTRODUCTION

The novel is a literary art based on a long prose narrative in which the writer reviews hypothetical or real-life fictional events and characters. The novel also reflects events in the form of a sequential story, which is the largest of the narrative genres in size. The novel is intended to have its own influence on reality as well as reflect or manifest it. The best creative writers are not merely observers of reality or those who simply write to convey their innermost struggles in order to feel cathartic. Their exceptional receptivity to the deep human yearning and the battle for a free and just world has always been the key to their greatness.

Genuine and enduring literary works result from the author's awareness of the issues that the public finds most troubling and from his capacity to incarnate those issues in concrete characters and human fates. It, as a literary form, appeared in Europe during the eighteenth century, but its roots extend deep into history, as it is Greek, Roman, and Arabic. It "is a wonderfully restless, shifting genre, each individual example of it striving with varying levels of vigor and artistic subtlety to reflect, and, in some cases, to advocate, the relentless process of change" (Allen, 1995, p. ix). The novel appeared with the emergence of the legend, passing through the European novels in the

middle Ages, the English novel, and the novel of the nineteenth century. Then the twentieth-century novel appeared which represents one of the forms of modernity and development.

The best literary genius is committed to novels, which is drawing the most attention as it is the literary genre in which the history and culture, thoughts, and lifestyles of the times are being documented. The objective analysis of fiction is becoming more and more popular. So Professor Warren's history of the early novel is, then, a book that couldn't have come out at a better time. Students will appreciate it and find it valuable for three specific reasons, despite the fact that the general public who enjoys reading novels will have little time and interest in it.

### **THE ARABIC NOVEL**

Gibb (1974), in his book *Arabic Literature: An Introduction* goes with the notion that says: "Classical Arabic literature is the enduring moment of a civilization, not of a people. Its contributors were men of the most varied ethnic origins who, nevertheless, under the influence of their Arab conquerors, lost their national languages, traditions, and customs and were molded into a unity of thought and belief, absorbed into a new and wider Arab nation" (p. 1). Regarding the history of the emergence of the novel in the Arab world, a number of critics and those interested in this genre of literature state that there is a discrepancy between critics about the emergence of the Arabic novel. They differed in terms of its association with the international genre of the novel that Europe knew.

There are those who say that the novel is an authentic Arab work that came as an extension of major narrative forms that appeared in Arab literature, such as folk tales, stories on the tongues of animals, and Arabic *Al-Magamat*. "Each *maqama* forms an independent whole, so that the complete series may be regarded as a novel consisting of detached episodes in the hero's life, a medley of prose and verse in which the story is nothing, the style everything" (Nicholson, 2018, p. 217; Nicholson, 1956, p. 329).

Nonetheless, partially Peyre (1968), mentions that "the novel, unlike poetry, is a very recent development in Arabic literary expression. About fifty years old, the Arabic novel is largely the product of the modernization or Westernization that had begun some fifty or seventy-five years earlier. Its first authors were, in the main, young expatriates who suddenly found themselves face to face with the modern ways of Europe and America" (p. 60).

Historians and critics differ in their knowledge and experience. Consequently, it is natural to find diverse opinions on the birth of Arabic novels. Johnson-Davies (2006), opines that the start "of the Arabic novel is dated to 1929" (p. xiv). Therefore, there are those who say that the Arabic novel is a genre that is quoted as a result of the interaction of Arab novelists with writers from around the world, especially in the twentieth century. There are others who say that it oscillates between these two positions. It is the result of external influences, including translation, which allowed for the adoption of the other's thoughts and literature or access to it. However, there are no historical records or documentation that prove all or any of these arguments.

The story-telling habit is as old as civilization itself, and ancient Arabic literature is no exception. The Arabs of the pre-Islamic era traditionally related tales portraying their tribal life and embodying many aspects of their social behavior, such as generosity, self-praise, courage, group feeling, erotic love, and revenge (Mousa, 1983, p. 7).

The majority of these triumphed after the advent of Islam and were repeated, especially to Arab warriors during the early Islamic conquests, to inspire their tenacity. Al-Jamharah, attributed to Umar ibn Shabba al-Numayri of al-Basrah (789–875), was likely the first anthology to include certain legends of the Arabs and their wars with surrounding countries before the introduction of Islam, even though the precise date of its compilation is unknown. Another historical evidence of the advance of the Arabic novel appeared in the Abbasid Islamic era, when the seeds of the Arabic novel, or what was known as the story, grew.

The Arabs knew Al-Magamat (المقامات), which means what is said about adventures. The Message of Forgiveness (رسالة الغفران), written by Abu Al-Ala Al-Maari (died 1059), appeared, and it is a journey that he imagined in which he presents many critical issues. There is one of the most famous ancient Arab novels, known as One Thousand and One Nights, translated under the title Arabian Nights. This novel tells popular stories and various adventures. "The literature of Arabia is indeed rich in novels and tales. The Thousand and One Nights is of worldwide reputation" (Wilson, 1971, p. 3).

Among the most famous characters are Sinbad, Ala Ad-Din, and Jasmine. The setting of the novel is various places of the Old World, and the city of Baghdad is the centerpiece of the novel. Arabic literature is "more expressive of high moral principles and certainly superior in literary style to the fantastic recitals of the coffee house and bazaar, in which Sinbad and Morgiana figure. A true picture of Bedouin society, in the centuries before Mohammed" (Wilson, 1971, p. 3). In addition, the novel Hayy ibn Yagthan appeared which tells the story of a child who grew up without parents and was raised by a gazelle. This novel was inspired by a number of Western novels, such as Tarzan and The Jungle Boy.

Hayy Ibn Yaqthan is an Arabic name that means 'the living, son of the awakened. The novel Hayy Ibn Yaqthan by Ibn Duufayl shows the contribution of the Arab Muslims to the renaissance of literature in the late twelfth century in a very crucial location, Andalusia – the connecting civilized Islamic State linking Arab Muslims with Europe (Dahami, 2021b).

Novel writing is distinct from other genres in that it is more reserved, less flexible, and devoid of distinctive literary elements than poetry, essays, or short stories. This may be due to the novelty and difficulty of this literary form, as well as the novel's potential requirement for some level of patience and tolerance for others. The novel is essentially a product of the contemporary period, with all its conflicts and tensions, even though poetry has a long history in the Arab literary heritage and essays and short tales have counterparts in the ancient epistles and rhythmic writing (Al Magamat).

Al-Omari (n/d), and Barakat (1984, p. 362), propose that the emergence of the novel in Arab societies was linked to several transformations that paved the way for its prosperity. The dynamism of the Renaissance in Arab societies helped the growth of the novel and paved the way for its emergence, especially after the collapse of the Ottoman regime and the establishment of a transient phase to research the nature of the Renaissance and its social and political foundations. The first thinkers found that the most appropriate method for disseminating their ideas was the novel and the story. The emergence of the press and magazines, in turn, called for interest in this literary genre, as the press took upon itself, since the second half of the nineteenth century, to publish collections of stories in Al-Muqtataf, Al-Ahram, and Al-Hilal.

Saudi Arabia is an integral and inevitable component of the comprehensive and sizeable Arabic nation. In Arabic-speaking nations, the novel in particular is a significant literary genre. This review suggests that it is possible that the development of the novel in contemporary Arabic literature is a promising blossoming. The same would therefore apply to contemporary Saudi literature, which is widely regarded as a fundamental, crucial, and essential component of Arabic literature. As a result, the novel is a very distinct literary genre in Saudi Arabia.

### **SAUDI LITERACY MOVEMENT**

If Saudi Arabia's anthology movement is still going strong and dealing with a variety of literary and intellectual themes today, it is actually continuing what has been going on for centuries without any form of interruption or break. Its situation is similar to that of the majority of the Arab nation in this regard, and if certain contemporary works are distinguished by clarity, nuance, impartiality, and educational methodology, these traits are recent tendencies discovered in them. The literature in the Kingdom of Saudi Arabia, with its poetry, stories, and novels, is among the world's literature, and its trends were influenced by various factors such as education and journalism, and Saudi writers discussed various topics of culture, the economy, society, and various types of literature.

The novel in Saudi literature emerged and developed largely as a result of economic factors. Haywood (1971), mentions that "Saudi Arabia, too, with the prosperity brought by oil, the expansion of education, and the sending of numerous graduates to the west to take research degrees, may soon become known for its modern literature" (p. 218). The largest economy in the Arab world and one of the biggest exporters of petroleum is Saudi Arabia, which has seen changes in many facets of society. There are several telltale markers of Saudi Arabia's rapid change, including a noteworthy decline in death rates, a noticeable increase in population, and cutting-edge services in education, health care, and building.

Among the reasons contributing to this is what the Arabian Peninsula witnessed, which included radical transformations that began in the thirties of the twentieth century. Whatever the reasons, it was quick and amazing, and the region became a magnet for the world's attention, not only because of its possession of good economic oil reserves but also because of the presence of other fertile factors represented in the human being who is capable of creativity and achievement. The human being is the entity capable of influencing and being affected by Arab culture in general and Saudi Arabia in particular, and in different magazines and levels of writing in the branches of literature.

The Kingdom and its literature were also affected by these changes and influences, with their originality in literature and prose since the pre-Islamic era. Subsequently, "the kingdom hurried to inaugurate and support schools, universities, communal colleges, educational establishments, cultural and mass media, newspapers, and many others. All such cultural and educational elements significantly contributed to Saudi literature's revival" (Dahami, 2021a). Consequently, Numerous Arab critics were drawn to the emergence and growth of the Saudi novel in order to study the variables that contributed to the novel's emergence in Arabic literature in general and in Saudi literature specifically. Many critics cite a number of causes for this emergence. The press, printing, publishing, and the educated class are examples.

After schools, newspapers rank among the most significant educational resources. It occasionally succeeds when others fail. Speaking about trends, progress, and journalism on the Arabian Peninsula is a difficult endeavor. It can be realized through several challenges. The majority of newspapers and magazines published during the Turkish and Al-Hashemi administrations have been lost, and government institutions such as public libraries and information departments no longer have access to comprehensive collections of the earliest Saudi Arabian publications that were published. Second, most individuals are not interested in this type of printing. In addition, if any of them were available at all, it was only because they were essays, poems, thoughts, or anything that had affected them deeply, whether they were nearby or far away. The third issue is a scarcity of historians for journalism, despite the fact that only a few writers in the country have written on the subject. One of them is Abdul Guddus Al-Ansari. All of their studies appeared to be alike.

According to (Dahami, 2022b; 2020a) "Several papers opened their gates to intellectuals and writers to contribute to the literary movement's progress. Many writers, critics, and literary figures availed such an excellent opportunity to bring inert notions into the public". It was the press that changed the face of Saudi literature into its most stunning and brightest because it played a great role in promoting the various parts of literature in Saudi Arabia. Numerous "Saudi journals and newspapers contributed to widening the circle of writing for the broadness of the kingdom's literary movement" (Dahami, 2020a).

From 1932 to approximately 1960, as historians mention, everyone who saw that he had the ability and competence to publish a newspaper submits an application and a form to the government, and the government grants him a license, but only some of the newspapers were able to continue in this field. Among those newspapers are "Al-Yamamah" in Riyadh, "Umm Al-Qura" and "Hira" in Makkah Al-Mukarramah, "Sawt Al-Hejaz" issued from Makkah Al-Mukarramah, Al-Madina Al-Munawwarah newspaper issued from Al-Madinah Al-Munawwarah, "Akhbar Dhahran" from Dammam, and 'Arafat.' In Jeddah, 'Al Qassim' is published in Buraidah, and Okath is also published in Taif and many others.

The Kingdom of Saudi Arabia underwent several significant new changes in the 1950s and 1960s, which aided in the development of the novel as an artistic genre separate from the didactic book of the earlier era. In the realm of education, there were a growing number of schools, as well as

colleges and universities. On the social front, the Kingdom came together, and the major towns started to draw in a lot of Bedouins and villagers who had not previously been acclimated to city life.

The majority of the Arabic-speaking nations' literature was written in Arabic, and the Kingdom of Saudi Arabia is a notable and important member of the Arabic world. In line with this idea, it is possible that the advancement and completion of novels in contemporary Arabic literature is a positive development. The same might be said of current Saudi literature in that reasoning since it is unavoidably regarded as a fundamental, preeminent, and essential component of Saudi literature today. The novel is a very noticeable literary form in Saudi Arabia.

The influence of Saudi literature can be seen in the rhetoric, writing, novels, and other literary creations of numerous Saudi and Arab authors, as well as literary characters. Historical, didactic, and educational factors can be seen as the main influences and sources of Saudi Arabia's revival. The nation paid close attention to its constituents as the wellspring and fountain of knowledge and culture. Many historians have claimed that Saudi Arabia's new educational system, which was implemented following the establishment of numerous educational institutions, universities, and schools, has contributed significantly to the development of Saudi culture and has had an impact on literature in general. Dahami (2022a), supports the notion that revival is seen in the writings of different literary genres by various Saudi writers and literary individuals. Several young and old people activated their hunger for thought, renovation, and revitalization via their pens under the king's sagacious sustenance. 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.

### **SAUDI NOVEL: COMMENCEMENT**

The Arabian Peninsula saw a literary renaissance during Saudi rule, especially after the region was united under the name The Kingdom of Saudi Arabia in 1932 AD. This resurgence was attributed to the region's thriving press, printing, and openness to the outside world. When His Majesty the late King Abdul Aziz marched with his armies and the reformer imam crept and altered the course of history, life began to alter its perception in the minds of our writers. As a result, the Arabian Peninsula is now united after being split apart, strong after being weak and striving for joy after experiencing dejection and despair. He established the nation's literary and intellectual renaissance because his leadership extended beyond just the political and military realms to encompass all other areas essential for a nation's renaissance. King Abdul Aziz promoted free speech, established science's importance, dispatched envoys abroad, carried out numerous aspects of social, economic, and religious reform, and so forth. Consequently, "the social transformations in Saudi Arabia are shown to parallel major transformations in society, starting with the unification of Saudi Arabia as a country" (Al Harthi, 2015, p. 12).

Since the majority of Saudi writers, particularly those who come from the first generation of Saudi authors, are men, education plays a significant role in molding the mindset of Saudi novelists. Because the novel is primarily written to be read, which demands a high level of education, the

novel's introduction to Saudi Arabia was delayed as a result of the country's initial level of public education. The rising social issues in Saudi society are just one example of how economic status has affected social narrative discourse. The economic thriving has also increased people's knowledge and education and has piqued their interest in addressing and emphasizing social issues in various contexts and through various media, including the social novel. Whether men or women write them, the majority of Saudi books portray Saudi males as absolutely chauvinistic at work and in the family, regardless of whether they are a parent, husband, son, or brother.

The critic Hassan An-Nuaimi (2012), states that the Saudi novel has gone through different stages in its development, stages that can provide a measure of understanding of the nature of the artistic development accomplished at each stage. However, a study of this kind—despite its importance—will look at the novel through the development of the artistic context of each narrative stage, without focusing much on the discourses that formed its experience or trying to explain its absence or presence from one stage to another.

From her perspective, Howayda bint Saleh (2014), shares and supports the notion of An-Nuaimi, declaring that both in terms of creative construction and subject matter, the Saudi novel has seen significant changes. These changes have coincided with the region's and Saudi society's significant changes in general. This change was depicted throughout the novel in the presentation of the various narrative topics; the aesthetics of the narration and how it evolved from one stage to the next; the use of particular topics; and the degree of boldness with which certain stages of the novel's development were handled. Although its growth is a significant metamorphosis, it also modifies the aesthetic and cognitive makeup of the organism.

An-Nuaimi adds, what could be a vision, I do not say an alternative, but rather a different one that adds and does not contradict the existing studies, is to evoke the contexts and transformations of society as the soil that nourished this experience throughout. Hence, any transformation in the course of the novel can be read within the context of transformations.

Whether this shift in the course of the novel is in the way the different narrative topics are presented or the aesthetics of narration and its development from one stage to another. On the other hand, in terms of the use of certain topics and the extent of the boldness of dealing with some stages of the novel's development, the novel through this perspective becomes a literary genre born of social experiences and the extent of its depth and major transformations. Rather, it changed its aesthetic and cognitive composition.

Saudi fiction also exaggerates the benefits of the older generation's lifestyle while praising its traditions and practices at the expense of the younger generation, which is frequently shown negatively. Saudi fiction also favors village life over city life, maybe because most novelists originated from villages and still harbor a longing for this easier, more convenient way of life. Social concerns include social ties, particularly those that concern the Saudi family. Saudi authors have felt driven to address these societal difficulties in works like Abdul Guddus Al-Ansari's *Twins*, which depicts how the social affluent have affected Saudi society.

From its inception in 1930 through its establishment, experimentation, and renewal, the Saudi novel has journeyed a lengthy route. Nearly 200 novels were published during this seventy-year span, with varying artistic, aesthetic, and thematic levels. They ranged from modest traditional beginnings to artistic and traditional alternating periods to good kinds of renewal before they reached the youth stage of the topics and transitioned from local to globalism. More than two stages can be identified in the evolution of the Saudi novel in the 20th century.

Critics frequently concentrate on Arabic novel, partly because Arabs are incorrectly categorized as a single group with the same language, religion, and culture. Arabic novel effectively encompasses the category of Saudi novel. However, there are many different cultures and traditions among Arabs. The novel's purpose is to paint a picture of two different educational systems, Arabic and national, and how they affect morals and traditions in particular. Although Saudi narratives have received little critical attention, prominent critics and others share their enthusiasm for the Arabic novel and its historical growth. The topic barely touches on the Saudi literary canon.

Since many people view fiction as a great source of material for translation, the interests of translators have contributed to the spread of Saudi novels. It doesn't seem wise to write off current publishing just because it's one explanation for why critics could overlook the importance of the Saudi novel. The absence of translations is blamed for the small number of Saudi literary works that have been published. Non-Arab readers continued to be mostly unaware of Saudi storylines.

Saudi novels have been examined in isolation, as if they were issues that only affected the local or regional area, ignoring their global significance. A brief history of Saudi fiction's evolution is useful for understanding it better. The structure and amount of activity in the Saudi novel have changed as a result of three major phases. According to some critics, the social novel serves as a reflection of society because literary works often reflect social events in some way. "The novel is conceived of as a social product or manifestation that lends itself to analytical study like any other concrete objects in society. In this sense, the novel reflects reality, emerges out of reality, and constitutes an object of study" (Barakat, 1977, p. 3). The discussion of the connection between literature and society, which makes up a significant portion of critical studies, usually includes the social novel as well. The close ties between them are noted by several other critics. Every literary work "serves as a universal mirror of life. Nations share and trade civilizations in a mutually beneficial way. Every civilization and culture influences and is impacted by others in some way. Over the millennia, literature has had a concrete and tactile impact on cultures in different countries and on different continents" (Dahami, 2022c). They speak of literature as a social activity and as a mirror of society, such as the first Saudi novel called *The Twins* by Abdul Guddus Al-Ansari.

### **ABDUL GUDDUS AL-ANSARI AND THE FIRST SAUDI NOVEL 'THE TWINS'**

Abdul Guddus Al-Ansari was born in Medina in 1906, where he also attended school and held a number of occupations. In 1936, he published *Al-Manhal* magazine. He published several works, including those on the history of Jeddah, the Dhamma of Jim of Jeddah, the history of Al-Madinah, Mr. Ahmed al-Faiza Abadi, and numerous stories and poems. *The Twins* (التوأمان), the first novel, was released in 1930, marking the start of the beginning and establishment phase. Researchers and



historians have all agreed that the Saudi novel's creation dates back to 1930. (Al-Muzaini, 2011; Ba-Gais, 2010; Al-Ḥāzīmī, 2006, p. 28), supports the idea by saying that the first novel published in the Arabian Peninsula is the novel of the Saudi writer and pioneer Abdul Guddus Al-Ansari (The Twins) in 1930.

Al-Ansari is Abdul-Guddus ibn Al-Qasim ibn Mohammad ibn Mohammad Al-Ansari Al-Khazraji, a writer and journalist. Al-Ansari is also the founder of Al-Manhal magazine. He is considered one of the most prominent pioneers of the Saudi novel, and his novel, *The Twins*, is the first novel to be published in the Kingdom of Saudi Arabia. See more at (Mousa, 1997, p. 109; Fawzān, 1981, p. 916). According to the authors who covered the novelist movement in the Kingdom of Saudi Arabia prior to this year (1930), no novels had been published in the Kingdom of Saudi Arabia, according to the authors who covered the novelist movement in the Kingdom of Saudi Arabia before this year. In terms of storyline and events, setting the scene, illustrating the characters, examining their interiors, embodying conflict and dialogue, and other aspects of the novel, the aesthetic structure of the book lacked strength. The author concentrated most of his emphasis on the fundamental problem he addressed in this work, which is the struggle between the unified Arab civilization and the materialistic Western civilization, but it is strong in idea and conservative in vision.

*The Twins* is the first novel written by the Saudi novelist Abdul-Guddus Al-Ansari. It was published in Damascus in 1930. "Dating back to the 1930s, the publication of *al-Taw'amān* (*The Twins*) in 1930 by Abdul Guddus Al-Ansari (1994) is considered the first emergence of novel writing in Saudi literature" (Al Harthi, 2015, p. 47; Al-Gashami, 2014). *The Twins* is the only novel in Saudi literature at that time, and it was written on its cover at the time that it was the first novel in Al Hijaz because it was published in the days of the dual ownership of Hijaz and Najd. With it, the Saudi novel begins.

The Saudi novel began its path with the publication of the novel (*The Twins*) by Abdul Guddus Al-Ansari in 1930. This means that this novel preceded the first novel issued by Naguib Mahfouz entitled (*The Absurdity of Destinies*) published in 1939. It may be due to the living situation and the culture of the society at the time, or because the technical defect in the novel, '*The Twins*', which chronicles the Saudi novel, played a role in its failure to spread well. See more at (Al-Muzaini, 2011). Furthermore, Albalawi (2022), states that the novel "did not have much impact locally or regionally due to its didactic tone, unsophisticated narrative, and minimal character development."

Al-Ansari regarded himself as a social reformer and was a graduate of the Medina School of Sharia Sciences. According to Dr. Muhammad Saleh Al-Shanti, the central theme of "*The Twin*" is the developing link between the approaching civilization and the increasing socioeconomic strata. Al-Ansari discusses the negative effects of foreign institutions. Rasheed and Fareed, twins from a Muslim family in an ancient Arab city, are the subjects of the story *The Twins*. Their father was committed to giving them a solid Islamic upbringing, teaching them the tenets and admirable virtues of the true religion, and allowing them the freedom to choose whether to attend the local public school or the foreign institution that is recognized as having diplomatic status in the nation.

After enrolling in the National School, Rasheed demonstrates that the National Institutes have implanted in him a love for his country, a yearning for religion, and respect for Islamic accomplishments. Rasheed later attends the Faculty of Law and earns a doctorate. Rasheed rises to prominence as a lawyer, becomes Speaker of the Parliament, and eventually is awarded the honorary title of Pasha. That represents the height of achievement, development, honor, and dignity for a man in that period. Fred, on the other hand, decides to attend the foreign school because several guests at his father's house overstate the praise of international educational institutions.

Fareed is freed from religious restrictions and lax in prayer, and after obtaining a bachelor's degree, he moves to Paris, the land of civilization, science, and beauty, to obtain a higher degree in philosophy and literature. Fareed is influenced by brilliant European culture, deviates from the right path, indulges in pleasures and passions, drinks wine, visits places of entertainment, and is dismissed from the university. He falls in love with a girl named Marie, one of the famous French actresses. Finally, she disavows him, expels him, and leaves him alone. He finds wiping shoes on the sidewalk a source of income, and one evening he and a pub-goer have a violent fight that leads to his death.

In fact, despite being the first Saudi novel to be published, little attention was given to *The Twins*. Additionally, the work's extremely flawed structure drew scathing criticism from the author's peers. Scholarly research into the emergence of novel writing in Saudi literature has, nevertheless, sparked a renewed interest in the work. Despite the fact that *The Twins* is a pedagogical work, many reviewers concur that it constitutes the first stage in Saudi novel writing.

## **DISCUSSION**

Like any beginning, this novel dealt with the conflict between its two twin heroes, who differ in their vision of life according to their education and culture. The novel spoiled the naivety of the proposition revealed by its complexity, represented in Rasheed's victory with his tradition and the failure of Fareed, educated in foreign institutes. By shedding light on the damages and negative effects of foreign schools and the benefits and praiseworthy effects of national schools, Al-Ansari tried to raise the issue of the Arab Islamic self in the face of materialistic Western civilization.

This was the viewpoint of the novelist, Al-Ansari, at the time. However, Al Harthi (2015), opines that “some critics reject the notion of linking the emergence of Saudi novel writing to the publication of *The Twins*, due to the marked differences between the work and the novel in structure, as it is known in Western literature” (p. 48). It is expected that the Saudi novel will witness a huge rise in the number of novels to be published over the next few decades, attributable to a better economy as well as the educational and cultural revolutions that better change the face of Saudi society.

The events of the novel *The Twins* (التوأمين) do not proceed according to a logical ascending time but are controlled by the forced event element, which agrees with the goal of the novel without looking at the logic of the sequence of events. The writer, it seems, has marked the end of the biography before its beginning. Therefore, the plot of events became jumpy quickly until it reached its end.

What is clearly noticeable is the slow growth of events in the greater part of the novel. Towards the end, some events are fading, and the results that were in the mind of the author are satisfying.

## CONCLUSION

It has been seen that the Saudi novel reflected a profound interest in social, communal, and mutual concerns from the commencement. There is consensus among critics, historians, and Arab novelists that the account of the emergence of the Saudi novel dates back to the year 1930. It is the year in which the novel *The Twins* by Abdul Guddos Al-Ansari was published. It means that *The Twins* is the first novel to appear in the Kingdom of Saudi Arabia and likely all over Arabia. There are those critics who say that the novel by Al-Ansari, *The Twins*, did not find popularity among the literary classes. The reason for that, as some say, is that it is devoid of some of the elements of fictional literature. However, it is a valuable Saudi literary work that attracts souls and pollinates minds with the depth of its human purpose, the strength of thought, and the importance of societal issues.

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