

Saudi Novel: Commencements, Efforts, and Headway (6)

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ABSTRACT

This article examines the literary success of Ibrahim Al-Humaidan's novel "A Hole in the Garb of the Night" and its significance in developing the Saudi novel. Employing an analytical-critical-descriptive method, the study traces the evolution of the Saudi narrative, highlighting the aesthetic developments and thematic modifications within the genre. By exploring Al-Humaidan's extensive and imaginative work, including novels and short stories, the article sheds light on the characters' interpretations of human behaviour and their interactions with events and mediums. The study emphasizes the social, philosophical, and ideological ends achieved through these interactions, showcasing the notable contributions of Al-Humaidan to the Saudi novel. Ultimately, this research offers valuable insights into the relevance and evolution of the Saudi novel as a significant literary genre.

Keywords: Arabic novel, Arabic literature, Garb of the Night, Ibrahim Al-Humaidan, Kingdom of Saudi Arabia, Saudi fiction, Saudi novel

ABSTRAK

Artikel ini mengkaji keberhasilan sastra novel Ibrahim Al-Humaidan "A Hole in the Garb of the Night" dan signifikansinya dalam mengembangkan novel Saudi. Menggunakan metode analisis-kritis-deskriptif, penelitian ini melacak evolusi narasi Saudi, menyoroti perkembangan estetika dan modifikasi tematik dalam genre tersebut. Dengan menjelajahi karya Al-Humaidan yang ekstensif dan imajinatif, termasuk novel dan cerita pendek, artikel ini menyoroti interpretasi karakter terhadap perilaku manusia dan interaksinya dengan peristiwa dan media. Studi ini menekankan tujuan sosial, filosofis, dan ideologis yang dicapai melalui interaksi ini, menampilkan kontribusi penting Al-Humaidan pada novel Saudi. Pada akhirnya, penelitian ini menawarkan wawasan berharga tentang relevansi dan evolusi novel Saudi sebagai genre sastra yang signifikan.

Kata Kunci: Novel Arab, sastra Arab, Garb of the Night, Ibrahim Al-Humaidan, Kerajaan Arab Saudi, fiksi Saudi, novel Saudi

BACKGROUND

The novel is one of the most difficult works of literature to construct (Lefevre, 2016). The novel needs a graceful style, a wide imagination, a great psychological study, penetration into the depths of the human psyche, and mixing with all different environments and classes. As every element of the novel is important, the character "hero" is one of the most important elements or units in the construction of the novel. The human personality is literature's central and fundamentally important theme, even in stories where the subject is the main characteristic. The closer the protagonist's character is to reality, full of elements of persuasion and full features, the more attractive and deeply affected he becomes.

The hero in a literary work, whether a story, a play, or an epic, embodies certain meanings or a symbol of a certain role in life, especially the public one (Bakhtin, 2014). Every story or tale has a hero, no matter what gender that hero is. In dictionaries and encyclopedias, let's look for the concept of "heroism" or "hero". It is certain that they all agree that "heroism" is the superior courage that few people possess. Few people are called heroes for their rare courage. Heroism has its own strict foundations, rules, fixed

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norms, and noble rules. Failure or departure from any of them means the absence of the championship and the champion.

The linguistic concept of "hero" may be confused in the terminological sense, as a hero is often a king or a leader (Fletcher, 2021). Royalty, commanders, and princes were the only ones who moved events and were called heroes. The hero is in control of the affairs of the state, and in his characters are the issues of age and society. In addition, the literary hero is the main character of a novel or play that plays an active role in an important event or era.

A real hero is known for courage and brilliant, noble deeds. He is the one who is seen as an example and a role model. He is pivotal and effective in history, close to the historical hero who had a pivotal role in his nation's history. The legendary hero is the brave one whose abilities are stronger than the ordinary hero's and whose imagination plays the most prominent role. In any case, we must realize that transcendence is not related to social status but mainly to the behaviour and actions of the hero.

The novel is one of the most prominent types of Arabic literature in general and narrative literature in particular. It "is the newest and least artificial of literary forms; it is also the most comprehensive—'the book of life'" (White, 2015). There has been an active critical debate around it throughout times and places, enriching the critical arena with multiple opinions, both proven in the arena of Arabic literature and unthankful for its existence. Some assert that the literature of the Arabic novel is ancient in the Arab world, and there may be other kinds of literature, such as poetry and jealousy. Some support the idea that the novel is a Western literary genre transmitted to us through translation and cultural openness to the West and the East, like modern literary genres.

Arabic literature receives much attention from critics, partly because Arabs are seen as a single ethnic group with the same language, religion, and culture. Gibb (1974) says, "Classical Arabic literature is the enduring moment of civilization, not of a people. Its contributors were men of the most varied ethnic origins who, under the influence of their Arab conquerors, lost their national languages, traditions, and customs and were moulded into a unity of thought and belief, absorbed into a new and wider Arab nation". Saudi novels fall under the umbrella of Arabic novels. Arabs, however, have a wide variety of cultures and traditions. The novel's goal is to present two distinct educational systems—Arabic and national—and how they affect morality and customs in particular. Famous critics and others share their passion for the Arabic novel and its historical development, despite Saudi narratives not getting much critical attention. The Saudi literary canon was rarely mentioned in the discussion for a long time. Dahami (2020) opines that "modern Saudi literature ... is typically considered a fundamental, imperative, and integral part of the Arabic literature". Apart from the ongoing debate, it can be said that the novel has proven itself in the arena of Arabic literature, and this has emerged in the form of fiction collections estimated at hundreds, spread over the entire Arab world, including the rich national arena of this literary genre, which is the Kingdom of Saudi Arabia.

This analysis aims to study and discover the distinctiveness of the junctures and modifications of the Saudi narrative. The purpose of this investigation is to analyze and ascertain the identity of the progress and growth of the Saudi novel, with a focus on a model novel, "A Hole in the Garb of the Night," by the Saudi novelist Ibrahim An-Nasser Al-Humaidan. A detailed inspection of the literary devices would have revealed the information this type of inquiry uncovered. Particularly when presented analytically, these are essential. It demonstrates the validity of an in-depth analysis that assesses the play's usage of both visual metaphors and portrait insertion. The critical-analytical-descriptive technique can be useful in this situation since it demonstrates how the study will be impacted by the qualities that suit the current

sorting strategy for analysis and the projected social models. The manuscript is divided into various sections.

The first section proposes a summary of some analytical attitudes, thoughts, and assessments of the notion of the novel as a genre of literature. The next section deals with the principal concern of measuring the novel, *A Hole in the Garb of the Night* (ثقب في رداء الليل) by Ibrahim An-Nasser Al-Humaidan, as an illustration of the progress of the novel in the Kingdom of Saudi Arabia. The last section summarizes the study through discussion, recommendations, and a conclusion.

Saudi Novel: Concise Overview

The Saudi novel has undergone significant thematic and artistic growth. The Saudi novel has been through many periods of development. According to Boufalakah (2018), the Saudi novel has undergone various stages in its growth; phases can help us comprehend the type of aesthetic development done at each step. In his perspective, he 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. The novel in the Kingdom of Saudi Arabia and all its stages was not limited to entertainment and entertainment, or just preaching or wandering in the world of dreams and imagination; all of this was considered secondary. Furthermore, The novel's form and content are arguably why it is more likely than poetry, drama, or essays to emerge as the artistic medium that will reflect the most profound ideas of emerging or revitalized nations (Gates, 2016). As for the fact, the novel was mostly concerned with observing reality and how to discover its negatives and support its positives, such as through a mirror through which errors are discovered and then corrected.

The novel is concerned with the troubled problems and issues of life and the impact of these events, these issues, and these problems on the human soul. It is also concerned with conveying human emotions in their general sense, recording all of this, and making it material for the novel. These are a number of characteristics of the novel in the Arab world in general and in the Kingdom of Saudi Arabia in particular.

A quick overview of Saudi literature is helpful for a better understanding of its development. Three key phases have altered the Saudi novel's structure and level of activity. Because literary works frequently mirror social events in some way, some critics contend that the social novel reflects society. Every moral critique has an impact on society. "This definition focuses on some aspects of the social novel, such as the intellectual aspect but completely neglects the literary aesthetics of the novel" (Al Harthi, 2015). Some literary critics assert that the social novel reflects society because literary works typically reflect social events in some way.

"The interest in a social novel, though it may seem to lie in its increase over earlier novels of individuation in character and event, actually arises from the affirmation that such individuation and variety entirely serve the construction of a single system of measurement, a single, common human world, a single system of historical and social explanation, and especially the assertion of society as a single entity (Ermarth, 1997)".

The novel is seen as a social expression or product amenable to the analytical examination, just like any other tangible item in society. In this way, the novel both reflects and emerges from reality, making it a study object. Since the development of the literary movement in the Kingdom of Saudi Arabia, it has become not limited to the traditional crafts of poetry and limited prose, as the literary movement in the Arab world as a whole, and in Saudi Arabia in particular, has witnessed the emergence of modern genres of literature such as the novel, story, and theatre. Furthermore, novels, short stories, poetry, and drama "can involve several genres of literature. [It] is the literature in which all kinds of literature, such as story

plots, poetry, singing diverse kinetic performance, and other elements and components ... meet" (Dahami, 2023a; 2023b). However, each of these arts takes up with society in developing its writing.

Moreover, (Abbad, 2017; Al-'Aggad, 2014; Luebering, n/d) declare that 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. In addition, the Saudi literary Renaissance is seen in the writings of different literary genres by various Saudi writers and literary individuals. Several young and older people activated their hunger for thought, renovation, and revitalization via their pens under the king's rational 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 wide other varieties of thought, intelligence, and literature (Dahami, 2022e).

Since the emergence of the novel as a modern literary genre in the Kingdom of Saudi Arabia, an active and conscious literary movement has prevailed in the cultural arena that carried thought by raising educational issues in the context of what was adopted from renewed reformist writing. This is indicative of an enlightened mindset characterized by sophistication. Hence their high-pitched writings, with a clear tendency to social criticism and ridicule of outdated traditions. Nevertheless, they knew very well that they were not prepared to write it because of their lack of appropriate cultural background and novelistic talent. In addition, "Saudi literature has witnessed a major transformation that can be considered the most prominent in the movement of cultural transformations" (Dahami, 2022d; Alsanani, 2021).

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The novel is concerned with the troubled problems and issues of life and the impact of these events, these issues, and these problems on the human soul. It is also concerned with conveying human emotions in their general sense, recording all of this, and making it material for the novel. These are several characteristics of the novel in the Arab world and the Kingdom of Saudi Arabia. Furthermore, the characters in the novel serve as the building blocks for the construction of life, which is dependent on human behaviour. To eventually arrive at a social, philosophical, or ideological end, the characters interact with the events and the medium in which these events interact, much like with the Arab novel in general and the Saudi novel in particular.

The social novel is frequently discussed alongside the relationship between literature and society, which comprises a sizable percentage of critical studies. Some other critics have brought up their tight ties. Every piece of writing serves as a global reflection of life. Countries exchange and trade cultures in mutually advantageous ways. "The influence of literature among nations, from one country to another and from a continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West" (Dahami, 2017). So, it can be stated that all civilizations have an impact on and are affected by other cultures. Literature has influenced societies in various nations and continents in tangible and tangible ways over the centuries. They discuss literature as a social activity and a window into society, citing works like Ibrahim Al-Humaidan's *A Hole in the Garb of the Night*, a Saudi novel.

A Hole in the Garb of the Night by Ibrahim Al-Humaidan

Ibrahim An-Nasser Al-Humaidan is one of the founders of the Saudi novel and one of its most important symbols since the beginning of his writings in the early sixties of the twentieth century. His novel "A Hole in the Garb of the Night" is the second important novel dedicated to the Saudi novelist experience. Al-Humaidan is considered one of the pioneers of the literary movement in Saudi Arabia since the spring of the young Kingdom. The novelist Al-Humaidan was born in 1930 in Riyadh, in the village of Al-Zubair. He obtained his preparatory certificate, and his artistic and literary interests began to appear as he searched for any dreamy romantic orientation, where he found his desired longing while wandering in the world of fantasy.

He contributed greatly to developing the Saudi novel and the Saudi story Ibrahim An-Nasser Al-Humaidan, a landmark of Saudi literature. However, he was one of the men who preferred silence and worked in silence. Therefore, he did not crowd out much but, in great humility, presented his literary works such as stories and novels, and his first beginnings were with short stories. 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 continents" (Dahami, 2022c). Al-Humaidan wrote in a fictional style, but he leads himself to realism, speaks spontaneously, and describes events with pristine realism.

According to Dahami – نحامي – (2022b), "In the present age, a large number of Arab writers of literature have made contributions to stories, novels, and plays, including Ibrahim An-Nasser Al-Humaidan". Al-Humaidan was named a novelist with the publication of his novel "A Hole in the Robe of the Night." He began his creativity with the story and the novel and continued his career with his contributions to the field of creativity as a novelist and storyteller. Al-Humaidan sees the novel as an outlet through which he could have a wide field in the Arab world. His name spread in the Arab world, especially in Egypt and other countries, because he used to provide some well-known literary magazines with his production of the story and his writings, as well as some studies in the field of the novel and story. But his ultimate passion was for his homeland, the Kingdom of Saudi Arabia. "Undoubtedly, the status of the homeland in contemporary Saudi Arabian [literature] expresses the sentiment of belonging to the land and identity. It is a symbol of the memories of the past, the civilization of the present, and the vision of the future" (Dahami, 2022a). Since the publication of his novel "A Hole in the Garb of the Night," followed by "Our Mothers and the Struggle," his works have continued in publications such as "Land Without Rain," "Ghadeer Al-Banat," and "The Ship of the Dead." See more at (Mejali, 2005)

Furthermore, when studying the Saudi novelist Ibrahim An-Nasser Al-Humaidan, we find that the critical evaluation of his first novel, published in 1961 and entitled "A Hole in the Night's Robe," is characterized by generality. He is also the second novelist whose production transformed the face of the Saudi novel from an educational novel to a modern novel based on the foundations of modern novel art (Khalifah, 2016).

In "A Hole in the Garb of the Night," the novelist shows the features of rebellion against society. Al-Humaidan portrays the novel's father as cruel in his dealings with children and women through the character of "Sheikh Ammar." The father exercises his authority through violence and insults against the mother and the children. They get scared whenever he comes home angry and even when they meet over food. Sheikh Ammar was keen that women should not leave the house at all. Al-Humaidan portrayed his society as steeped in superstition through fairy tales that frightened children. As the author intends, this resulted from excessive care for the upbringing of children, the preservation of women, and fear of society.

Tracing the novel's events, we notice that the result of power and violence is rebellion and disobedience. Issa neglected his studies, and Sheikh Othman's daughter ran away and married against her father's will.

The first and longest of Al-Humaidan's novels is *A Hole in the Garb of the Night*. It takes place in a village and depicts the way of life of the typical local Saudi family. The incidents take place between 1930 and the years following World War II. The main character, Issa, finds it difficult to fit in with the community and its established social norms, which restrict his aspirations. Even when the infrastructure and social norms of the hamlet undergo major changes, Issa continues to have urban aspirations. Imaginatively, Boyd (2022) delineates *A Hole in the Garb of the Night*, stating that "the novel begins as a heightened, almost obsessive, attention in narratives of various sorts to problems that cluster around issues of self-consciousness and social and moral authority" (p. 4).

The novel "*Hole in the Garb of the Night*": Ibrahim An-Nasser Al-Humaidan presented the novel "*Hole in the Garb of the Night*" in 1961. The novel represents the struggle of some expatriates from their homeland, Saudi Arabia, to another Arab homeland through the "Sheikh Ammar" family, whose father was keen to educate them and was an expatriate for his children to have a better education. However, they conflict with alienation, colonialism, and different customs and traditions. This was embodied in a key character, the eldest son, Issa, who fought in rebellion for love and freedom. Nevertheless, he returns laden with the torment of conscience and the reproach that he sees in the eyes of his beloved.

The novel deals with a crucial period that passed for the world in general and the Arab world in particular, namely the outbreak of World War II, which the Arab people suffered as a result of the lack of food supplies, the depression of trade, and the disruption of sea routes. In particular, it addresses a crucial period in the history of Saudi citizens in an emerging country. This is in the pursuit of formal education and the social and cultural challenges faced by the people to do so.

The city and village are two contrary portraits from the perspectives of novelists and critics. Batqah (2010), opines that the city in the Arabic novel constituted a large space for events, as the novelist was able to reveal many of the contradictions that the world of the city is filled with. When the family relocates to the city, the real conflict arises because Issa is torn between the advantages he gained from living in the village and the opportunities provided by the new, modern life in the city. As a result, he is forced to alter some of his attitudes and morals to fit in with the new civilization. He begins to skip prayers, pursues women, and tells his father lies. The love affair between Issa and Mofidah alters his perspective on life, and he begins to meet her in secret because the union is socially unacceptable. Issa experiences benefits from the city as he develops a greater interest in the social and political issues facing his community. Issa and his friends participate in student protests and are detained by law enforcement.

Issa and his companions leave the country after being freed from prison to hunt for work and begin new lives. While the pals attempt to cross the border without visas, Fouad is slain by the border patrol during this voyage. After losing their best friend, they return home. Issa, in particular, is devastated by his significant loss and is at a loss for words when speaking to his loved ones or his fiancée, who ended their relationship.

Issa and his buddies plan to leave the nation after being freed from prison to look for work and begin new lives. While the companions attempt to cross the border without visas, Fouad is slain by border patrol agents throughout their adventure. After losing their best friend, they return home. Issa, in particular, is devastated by his tragic loss and is at a loss for words while speaking to his loved ones and his fiancée, who ended their relationship.

Several of Al-Humaidan's novels make a significant historical point. For instance, the first chapter of "*A Hole in the Garb of the Night*" describes how the Arab nations were treated during World War II. The

events of the book "A Hole in the Garb of the Night" take place in a sleepy border village. "A Hole in the Garb of the Night" depicts how the war affected the populace, highlighting the justice of the conflict and the split in society over whether to support the Axis or the Allies during World War II. To garner support from all over the world, the media was crucial. Throughout the conflict, the Berlin-based radio station Voice of the Arabs repeatedly attempted to win over the Arab audience by airing promises about Arab issues. It portrayed Hitler as a friend of Arabs, which led to the propagation of rumours that he had converted to Islam, greatly increasing Hitler's popularity in various Arab groups.

In addition, "A Hole in the Garb of the Night" focuses on various social events that occurred at this time, including the social cohesiveness of the populace, the confusion around decision-making, and the rise in religious engagement throughout the conflict. However, Understanding these incidents contributes to a broader perspective of World War II historiography that is more concerned with society, particularly how people see the conflict and its effects on daily life. There is no question that the social narrative and the classic novel overlap. This is made clear by the social novel's historical component. Comprehending the novel, which includes historical events, therefore necessitates knowing the historical setting of those occurrences. According to certain critics, the word "social novel" should be used with a more limited meaning because it is broad.

It is significant to note that the majority of Arabic critical studies show little overt interest in defining the phrase "social novel." Additionally, some studies that aim to shed light on the Saudi novel's social image through its social novel use the word "novel" alone. Moreover, these studies frequently allude to "social novels" without mentioning their premise or, less frequently, "realistic" narratives. In a magazine interview, Al-Humaidan refers to the novel as narrating a human experience that needs to be examined and discussed further (Al-Humaidan, 2004c).

What is striking about the style of Al-Humaidan in writing this novel and other literary writings is the perfect language. It is the greatness of the language that the novelist is skilled in. He nicely adapts it to every situation he deals with. Al-'Awitha (2014) supports the notion by saying that perhaps what is most striking about the language of An-Nasser is its extreme fondness for similes, to the extent that one page may contain an analogy in each of its syllables by choosing artistic words and inventing new phrases that perform the meaning with strength and accuracy (p. 221).

Discussion

We note that Al-Humaidan, for his purpose, made the narrator in this novel an "external narrator," not an interacting narrator in the story. The narrator tells a story that happened, using the third person pronouns, and talks about the past. He is not satisfied with that, so he intervenes in the consciences and feelings of the characters and tells about them. Sometimes we find the narrator standing at the event, abandoning the character, commenting on the events, and making psychological and moral judgments about the characters. We find the narrator also relies on summarization in telling the story, and here it can be said that the novelist, for his purposes and objectives that he wanted to share with the reader, made the narrator in this way, where the narrator controls the characters and the emotions of events. At the same time, Hamdan controls the narrator.

The novelist chose a character for the narrator and wrapped it in some illusion so that he did not disclose its name, leaving the task of identifying it to the reader. He is a resident of the city where Issa lives, as is one of his friends who accompanied him, and he takes over the task of telling the story. However, he begins to speak of himself in the first person. The story continues with the description of this city and his

impression of it and its inhabitants until this preamble is interrupted by saying (Scientific Committee, 2001; Hazmi, 2000; Al-Humaidan, 1993):

لقد حدثتكم عن البلدة التي عشت بين أحضانها زما ليس بالقصير وذكرت لكم انطباعاتي عنها وما علق
في ذهني من ذكرى لها من زاويتي الخاصة، وما قصدته واستهدفته بهذه الصفحات رواية ما اعرفه
عن حياة شاب آخر ربطتني به زمالة طويلة حتى خيل لي اني لا اجعل اقل خصوصياته

“I have told you about the town in whose embrace; I lived for quite a long time, and I mentioned to you my impressions of it and the memory that stuck in my mind of it from my angle. In addition, what I meant and targeted in these pages is to tell what I know about the life of another young man with whom I had a long friendship. It seemed to me that I was not ignorant of the least of his privacy”.

This passage of the novel shows the beginning of the transition from telling about the narrator and his impressions of the town to beginning to tell about the story targeted in this novel. It is a character other than that of the narrator. This raises the question of the narrator and his character in the novel; perhaps he will be one of the novel's characters, and perhaps he is Al-Humaidan himself.

It is noticed that the narrative stops by including a personal story conveyed by the narrator, such as the stories of Issa's revenge against Sheikh Ibrahim. We also find the narrator recounting some of the stories of widespread superstition among the people in that town. These include the story of the thief entering the world of theft and the story that Issa wrote as a participant in the school competition.

The mediator may wonder why the narrator says "another young man" when he announces the purpose of the anecdote, as if he is pushing himself to doubt that this novel tells his own story. Not only that, but the narrator supports this doubt by trying to justify his knowledge by knowing the smallest details of the specificities of Issa, the target of his story. It is as if he wanted this illusion to create a trick in which the novelist wants to practice distance between the characters of the novelist and the narrator, as well as the protagonist.

No matter how much Al-Humaidan tries to distance the narrator's character from the novelist, closeness appears. We also glimpse it by asserting that Issa comes from Al-Hijaz, to mislead the reader and banish the illusion of correspondence between the narrative agents: the narrator, the novelist, and the hero. However, we do not catch a glimpse in his description of the manifestations of the Al-Hijazi environment except in a passing conversation with Fouad about the nature of the people of the Holy Land and their openness to acceptance of others. While he describes the people of his hometown back home, he also mentions other features that apply to what prevailed in Najd: restricting the movement of women, domestic violence, social cruelty, intolerance of others, and extremism in religion.

CONCLUSION

Thanks to the work of several outstanding Saudi authors, the Saudi novel has gained recognition on a regional and Arab level. The narrative literary form is one of the modern literary genres that have arisen in the Kingdom of Saudi Arabia and many other Arab nations, according to numerous critics and authors. However, the advent of this literary subgenre has garnered attention and serves as an apt illustration of a remarkable literary upsurge in the Kingdom's cultural and literary capitals. This spark marks the beginning of a productive literary movement that will enhance the Saudi Arabian literary landscape. The novel *A Hole in the Garb of the Night* has unquestionably improved the standing of Saudi literature in general and the Saudi novel in particular. This novel can be regarded as one of the founding and essential pieces of Saudi literature. *A Hole in the Garb of the Night* has demonstrated the brilliance of a great Saudi novelist. The novelist persistently spoke through the narrator's voice to send the lessons he wished people

to realize. As a result, Ibrahim Al-Humaidan contributes to the progress of contemporary Saudi innovation. What accounts for the novel's accomplishment is that it introduces several concerns, such as historical, political, social, and literary concerns. Al-Humaidan succeeded, through his literary works, particularly the novel, in creating a state of philosophy, judgment, and contemplation to reach convincing responses to the challenging topics and issues that the novel created. This is what Ibrahim Al-Humaidan's mind aims to achieve in his endeavour.

Many of Ibrahim Al-Humaidan's literary works did not receive the study they deserved. They were not given sufficient care to be presented, discussed, and studied. So, most of the works remained unstudied and unanalyzed. Hence, I call on researchers, critics, and academics not to lose sight of the study and analysis of the production of the novelist Al-Humaidan. It is not to study him only in the Arabic language. There must be another international means, such as English, to contribute to disseminating Saudi Arabian literature and raising it to the platform that befits it because a nation without literature is a nation without civilization.

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