



RESEARCH ARTICLE

Section: *Literature, Linguistics & Criticism***New trends in the development of modern Saudi woman fiction**

Einass Abashar Ahmed Mohammad

¹College of Arts and Science, Prince Sattam bin Abdulaziz University, Kingdom of Saudi Arabia*Correspondence: ei.ahmed@psau.edu.sa**ABSTRACT**

Saudi women Novel has gone through distinctive literary trends until it reaches its present form. Fictions have experienced variety of topics from the past through the present to the future. The present study aims to investigate the new trends in the development in Modern Saudi Woman fiction by presenting models of Saudi women's writing within the horizon of the vision of 2030. The study follows the qualitative descriptive interpretive method to explore the trends of women's literature in the contemporary Saudi fiction. The historical approach is used to reveal the development in the narrative discourse of Saudi women. The content analysis method is used for textual analysis for sample novels in accordance to the study hypotheses. In order to trace the new trends in the women's fiction, the study analyses narrative styles, language, and themes in selected works of five contemporary Saudi women authors; Raja Alem, Raja Al-Sanea, Amal Alfaran, Omaima al-Khamis and Najwa Alotaibi. These women writers are distinguished by their narrative styles, language, and themes. The study hypothesized that the Saudi female fiction addresses radical changes in the Saudi personality under the influence of globalization and the 2030 Kingdom's vision. Saudi Women writers expand their personality's horizons and keep pace with globalization and modernism in a manner that preserves the authenticity of their belonging.. The study concludes that the 2030 Vision has encouraged the Saudi female fictionists to reimage themselves as active participants in the society. Saudi women writers address the human relationships, emotion, conscious, and modern life and reveal their other sides as nation builders in addition to their traditional roles. The study has also found that the levels of Saudi female's fictional discourse have raised significantly in terms of quantity and quality. The study recommends conducting studies on individual female writers to explore more on the hidden sides of Saudi female fictionist.

KEYWORDS: Saudi, fiction, gender, theme, female, 2030Vision**Research Journal in Advanced Humanities**

Volume 7, Issue 4, 2026

ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

ARTICLE HISTORY

Submitted: 28 June 2026

Accepted: 23 August 2026

Published: 06 October 2026

HOW TO CITE

Ahmed Mohammad, E. A. (2026).
New trends in the development
of modern Saudi woman fiction.
*Research Journal in Advanced
Humanities*, 7(4). <https://doi.org/10.58256/j8vhev57>



Published in Nairobi, Kenya by Royallite Global, an imprint of Royallite Publishers Limited

© 2026 The Author(s). This is an open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Introduction

Literature of women all over the world has gone through winding turns until it becomes acceptable and the same is for Saudi female novel. Matkovic and Habrle (2015: 69-76) states that,

In 19th century, European society was strongly patriarchal, and a phenomenon which confirms this is the fact that many female writers published their works under a male pseudonym.

Alwuraafi (2026: 1-18) clarifies that the novel, is considered a new genre in the Arabic literature it emerges in the twentieth century with humble beginnings. Critics consider the first Saudi Arabian novel is the novel 'Al-Tawaman' (The Twins) in 1930 by Abdul-Quddus Al-Ansari (1906–1983). As for the Saudi's first female novel according to Al-Matrafi (2023: 177-171), it emerges the middle of the 1950s as a result of the formal education of woman and Samira Khashoggi is the first woman novelist who publishes 'Wadda 'tu Aamali' (I Farewell my Hopes) her first novel in (1958). It is worth mentioning that this novel is published outside Saudi Arabia and under the pen name "Sameera bint Al-Jazeera".

Problem of the study

The Saudi novel which is written by women, is constantly evolving to keep pace with the local and global changes in the recent time. The emergence of diverse themes, narrative style and literary techniques is evidence of this hypothesis. there is a need to investigate the reasons behind the rapid change in the literary trends that lead to the development of women literature. Therefore, studying the contemporary feminist novel in the Kingdom of Saudi Arabia is essential and key to social criticism.

The objectives of the study

The present study aims to investigate:

- 1- the new trends of the development in Modern Saudi female fiction by highlighting models of Saudi female literary figures and their contribution in transforming the Saudi female literary works to the international level.
- 2- the reasons that lead to the new trends in the development of the female's fiction in the Kingdom of Saudi Arabia.
- 3- the prominent literary works that determine the new trend in the modern Saudi female fiction.

The questions of the study

The present study attempts to answer the following questions:

- 1- Who are some female Saudi literary figures and what are their contribution in transforming the female literary works to the international level?
- 2- What are the reasons that lead to the new trends in the development of the female's fiction in the Kingdom of Saudi Arabia?
- 3- What are the prominent literary works that determine the new trend in the modern Saudi female fiction?

Literature Review

The chronology, of the development of female fiction in Saudi Arabia has gone through three distinctive periods each of which includes prominent novelists.

The recent period (from 2001- up to now)

In the 3rd Phase (2000–Present), Alsanea has reshaped of themes and narrative technique Saudi women's novels; She the society as a whole. She deals with themes that are considered taboo, including gender discrimination, gender equality, desires of females and even including some religious issues and teachings. Amehaidly (2020) called it 'The Golden Age of Women's Empowerment'. During this era the Saudi female Novel has reached distant extent spheres.

This study reveals that during the last three decades the Saudi female literature has kept up with modernity local, the social the Saudi female novel has reached outstanding place. "Between 20 and 25 novels have been published annually since 2003" Independent Arabia, At Taweel (2020). The thematic and narrative analysis have revealed that issues in the Vision 2030 related to gender equality and women's empowerment

of woman constitute one main aspect of the new trends which are reflected in the contemporary fiction. The education and the vision 2030 has paved the way for an independent and strong female. Themes and motives of independence, equality women's rights. This shows the profound social and cultural change. Alwuraaf (2026: 1-18) and Al-Ghadeer (2011: 269) state that the distinctive female novelists of this era are Laila Aljohani who is famous for the novel 'Jahileeah' (Days of Ignorance); which written in 2007 and translated to English in 2014. The novel is about the suffer of inequality and prejudice. The second novelist is Rajaa Alem who wins the 'International Prize for Arabic Fiction' for her novel 'Tawq Al-Hamam' (Collar of the Pigeons) in 2010. The third is Rajaa Al-Sanea who writes 'Banat Ar- Riyadh' (the girls of Ar-Riyadh) in 2006 which is translated into more than 40 languages". Then comes Al-Juhani who writes 'Hammond' (2007) which is banned in Saudi Arabia and other Arab countries.

The middle period (from 1960 to 1979)

The Saudi socio-cultural context is very rich and essential in the developing various themes the Saudi female's writing. Al-Matrafi (2023: 177–191) divides the history of the female writing in accordance to the themes into three phases. The 1st phase includes theme related to the 'pride for Islam and Arab identity' and other emotional themes. The novel is considered a new genre in the Saudi literary scene in the twentieth century. (The 1950s-1980) The themes of early Saudi female writers are emotional outside the Saudi context.

Alwuraaf (2026: 1-18) mentions that the middle period witnessed the transition and the new development in the women narrative and the new translations of international literatures. This among the female writers of this era are Hind Ba Ghafar, Aishah Ahmad and Huda Al-Rashid who are known as the first Saudi women novelists. In this period the female fiction in Saudi Arabia has seen remarkable development in the novels' structure besides, they highlight sensitive daring themes that has not been addressed. This reflected social changes and challenges in the Saudi society.

The period before 1980 up to now

The 2nd is the phase which has witnessed examining new styles and themes with special respect to oppression and dark. The works of 'Samira Khashoggi (1958), Huda Al-Rasheed (1973) and Hind Baghaffar (1972)' represent reality and dilemmas of Saudi women. In 1980s, opportunities for women are given in education even abroad. Amehaidly (2020:1) in the 1990s, writing rich and, the Saudi female novels such as Khashoggi's 'Qatarat min Al-Dumu' (Drops of Tears) in 1973 so, females have distinguished themselves with rich in themes and styles. Although many cultural and intellectual changes were devoted to raising awareness of the importance of better recognizing women and their gender roles and identities, the patriarchal hegemony prevailed as a core narrative. Al-Nuami (2004: 9) and Al-Manasira (2008: 22) argue that Saudi women's fiction before 1980 has neither presented thematically the nature of their society nor they present the reality of the Saudi female, these novels are considered far from the culture, society, and doctrine of Saudi Arabia.

According to Al-Rasheed (2015:133 -134) the new novelists know only the modern life both locally and internationally and they have family networks. They code mix Arabic and English, their language is affected by the internet, e-mails, Facebook and other applications. They, as well their heroines, are products of capitalist economy that creates materialistic and symbolic means for gratification of commodities. These young women writers according to Kanie (2017:290) are assertive, innovative and critical, women speaking for themselves, shaping their perspectives and developing a language that is their own.

The new generation of female writers discuss negative social experiences which are not to be exposed and they used the novel as a means and as a voice for their rights. Kanie (2017:290) explains that the women characters in these novels are looking to lead their lives away from the domination of man. These works are significant as they show the will, courage and ability of woman to confront the society; to express themselves. The social message dominates these works and goes beyond their literary weight and the spirit of protest goes beyond the aesthetics. These women novelists of the new millennium gain international experience from the world's women writers and call for change for the Saudi women. Al-Rasheed, 2013: 176) states that those female novelists use the novel as a strategic bridge to deal with the domination that prohibit the civil social organizations, promote conservatism and enforce constant supervision on women in the public places. Many of these women according to Kanie (2017: 284) have made attempts of re-articulating Islam as a religion

for women empowerment but they never challenge the norms and rules of Islam. The factors behind the rapid development of novel written by Saudi women according to Al-Rifa'i (2009: 55) include the eleventh of September attacks in the USA, the communication technological, of communication that bring the western writing at the hand of Saudi female writers. Besides, the growth in the number of readers who are interested in the writings of Saudi women, in the Arab world and in the west. . Puspita (2018: 657-662) claim in the different cultural contexts the purposes of the women novel are shading light on their existence and the views of their world.

These Modern Saudi female's fictions are characterized by a daring style of narration which structure is a fragmented and of an epistle format that uses magical realism. They mix the traditions of Islam with the techniques of modernism in the face of patriarchy and they document the rapid transformations of the urban, social, and cultural life.

Alharbi (2022: 62-73) mentions that there is an expanded variation of themes in the fiction of Saudi female writers and new and pressing issues are included.

Relevant studies

Some previous studies related to the topic of the study deal with contemporary Saudi women's fiction. Some studies highlight Saudi female novelists individually; others cover certain elements in the female's novel in addition to the inspiration of 2030 vision. Very few papers deal with group of female writers but from different perspectives. These studies include Al-Rashdi (2026), Amehaidly (2024) Al-Matrafi's (2023), Alharbi (2022), and Hezam (2018).

Al-Rashdi (2026: 633 – 646) discusses the reflections of the Saudi transformations in the output of the novel during (2016–2022) a survey of six published novels by five women novelists, accompanied by an analytical reading of the representative samples is conducted. The descriptive and historical methods have been used to trace the transformations concerning the narrative discourse, themes and techniques. It is found that there is a remarkable growth in the women's novelistic output in terms of diversity of themes and concerns, new narrative tendencies, imaginary narration, science fictions, and linguistic experimentation. The study concludes that the Saudi women's novel, as a social and cultural product, is up to the standard, couple with the Saudi transformations and reflects them in the narrative representations.

The study of Amehaidly (2024: 550-563) discusses the shifts in feminist discourse within the female novels published during the Vision 2030 era. Women empowerment initiatives impact societal norms and expand opportunities in the different walks of life so, novels of Saudi women adopt notable societal change. The study analyses work of six women authors and compares novels written before the announcement of Vision 2030 with novels written after. The literary works are contextualized within the broader societal changes and initiatives of gender equality in Saudi Arabia. The study identifies thematic changes, characterization change, and strategies of narration in discourse of female.

Al-Matrafi's (2023: 177–191) paper explains that it has taken a long for the Arab woman in general and the Saudi woman in particular to break the silence in the literature. Her paper has taken into account the development and progress of the voice of the Saudi female novelists. She traces chronologically the writing of novel as a tool for self-expression showing the changes that have occurred in the novel since its beginning up to the declaration of 2030 Vision. The vision has empowered the women novelists individually and collectively to express themselves with full freedom. The study demonstrates how Saudi female novelists have been fully aware of the significant influence of the novels as one artistic platform of expression. They find the opportunity to express their silenced ideas and feelings. The study shows the remarkable contribution of the female writers alongside remarkable development and progress in the Kingdom of Saudi Arabia. Alharbi (2022: 62-73) States that Saudi women's novels have powerful reflections on the social and cultural transformations in the Kingdom. The plan of KSA 2030 Vision has great impact on the feminist discourse. There are various changes in the themes of characterization, and strategies of narration that reflect the change in the feminist fictional discourse before and after the announcement of the 2030 Saudi vision. The literary themes of the recent women writers after the announcement of 2030 Vision include a wide horizon of experiences of Saudi society. It explores the various aspects of the individual Saudi in an evolving local society. The novel addresses themes such as empowerment, identity, and gender interplay in relation to the identity.

The Saudi women's fictionists who are selected in the present study have shifted the novel from a female-centered and self-orientalist one to an open new space for the female writing. They have various feminist discourses covering a wide range of new topics in different styles, new characterization methods and adopting new perspectives regarding the Vision 2030. The initiatives of women-empowerment have shifted the themes within female's literary works from relying on the limited themes of weakness and complaint to the themes of strength and facing the challenges.

With regard to the short stories as a form of fiction, Hezam (2018: 152-163) mentions that the studies in English that have been conducted to explore the Saudi women short stories are few. Hezam's study selected some short stories of Saudi women writers to find-out about their thematic perspectives. Hezam (2018) examines the woman's use of the western literary forms to describe the realities of the country, to draw the bright picture of the social themes and allow the non-Arabic speakers to have insights about the writings of the Saudi female in the last few decades. The stories draw the social reality and the challenges facing the women in addition to female writers' participation in debates concerning the females in Saudi Arabia. The study discussed the ways how those writers encourage social change regarding gender and society and how they empower the Saudi women.

Discussion and results

The female writers have dealt with critical issues which address doubts in the patriarchal society by renewing themes such as the past and present conflict, modernity and globalization and extremism. The following section deals with some prominent individual Saudi female writers and their notable contribution to the development to the modern Saudi female fiction. They constitute the pillars on which this study is based. They are Raja Alem, Raja Al-Sanea, Amal Alfaran, Omaima al-Khamis and Najwa Alotaibi. They are selected for their remarkable novels and brilliant themes that attract the critics in and outside Saudi Arabia.

Rajaa Alem

Raja Alem is a prominent contemporary Saudi female writer whose works are surreal yet realistic; they embody a transforming cultural identity. Her novel "Tawq Al-Hamam" (The doves' necklace) won the IPAF¹.

²Rajaa Alem has published her novels over a period around three decades. In 1995, she released her second novel titled "Silk Road" in Beirut, followed by "Sidi wahdanah" in 1998, then "Hobba" in 2000, "Mawqid al-tayer" in 2002, "Sitr" in 2005, "Khatim" in 2007, "Tawq Al-hamam" in 2010. She published two novels in English "Fatma" and "My Thousand and One Nights." she has also published three books in theatrical literature they are 'Thoghoub fi Al-dhahr' (Holes in the back,), Al-raghs ala sin ash-shawka' (Dancing on the tines of the throne), and ' Al-maout Al-akheer lil-mumath'il' (The final death of the actor).

Rajaa Alem for example is against the traditional views and her stories raise the voice of women and those who are silenced or ignored and encourages them to be independent and socially active. She is not against modernity and has efforts in fighting heritage erosions. . She calls for a real type of education suitable for her generation of women that enriches and broadens the perspectives of the people. 'Alem's work is especially important in Saudi Arabia and the Arab world, when sociocultural rules prevent people in general and women in specific to speak out. The way she writes is unique She uses her language and style to send her message the people of the world locally and internationally. Nurullah (2025: 2320-2882) states;

Her work is respected not only in the Arab world but also internationally. With her bold voice and artistic talent, she continues to inspire readers and writers and has become a major figure in Arabic literature.

Mu'jib Al-Adwani³ in an interview about the experience of novelist Rajaa Alam entitled; "Rajaa Alam's novels did not only draw inspiration from traditional texts, but also from certain writing techniques". He said that Raja Alem has gone through three phases of creative writing directions the first phase starts by her theatrical, the second phase constitutes the general direction of Rajaa's writing and the third phase is the direction in Rajaa's writing. These phases represent the novelistic experience of Rajaa's unique production which is distinguished by the suitability for the in-depth critical research, these phases intersect with many various texts and open to many

1 International Prize for Arabic Fiction

2 "Rajaa Alem". Saudipedia, 2021, <https://saudipedia.com/en/raja%22a-alem>. Accessed 12 Jun, 2026.

3 Dr. Mu'jib Al-Adwani in an interview about the experience of novelist Rajaa Alam. In Riyadh newspaper: Thursday, 27 Dhu al-Hijjah 1429 AH, corresponding to December 25, 2008, Issue 14794 <http://www.alriyadh.com/2008/12/25/article397492.html>

others. He says that Rajaa's works extend beyond the mythical to the wondrous dimension. Her writings also draw the inspiration from the modern writing which appears in many visual frameworks. The works of Rajaa Alem rely solidly on heritage. Al-Adwani states that Abed Khazendar's⁴ perspective is that Rajaa's book is needed to be read for achieving enjoyment before sleeping but needs a considerable effort for connection. According to Mu'jib Al-Adwani⁵ The interest of postmodernist movement – the “marginalized traditional forms” – has given rise to the breaking of the conventions of modern narrative. With reference to her texts, Raja Alem belongs to this trend. Adopting the feature of transcending the literary genre, Alem's texts have broken the constraints of the genre of literature. This leads to a type of writing with no specific genre and free from the constraints of writing from the individual word to the literary genre laws. The lack of commitment to the dominant narrative patterns has made her texts belong to different genres. Raja created rules in her short story collection ‘Mawqid Altair’, ‘Saeedi wahdana’, then ‘Rihlat Almuraqib’, and ‘Nahr Al-haywan’ and the pre-mentioned phenomenon goes in parallel with the so-called Arabic prose that she looks to accomplish. She has founded new textual systems of blending genres, so, she creates a new genre. This open genre is suitable for ‘the novel’ so it represents a genre. Al-Adwani mentions that all the writings of Rajaa are within the form of femineity the novel ‘Khatim’ is a female pen, ‘Tarique alharir’, ‘Sidi wahdana’, ‘Masra ya raqib’, and ‘4 Sifr’. In these works, the main characters and concerns are womanist. As for ‘Masra ya raqib’, it is the story of the princess ‘Jawahir bint Al-Abed Al-Nariyah, who is surrounded by the hairdresser ‘Anbara’, the seamstress and other women. Rajaa's narrative career is directed towards femininity, and her departure from the ‘masculine’ novelistic forms cannot be ignored by breaking those forms and producing a different form. The novel “Sitr” seems to the critics who notice her previous works, a break with mythology and an attempt to touch the recipient's affection by the engagement with the moment “Sitr” and returning to it. Raja's previous works do not exclude the present moment; rather, the moment is very clear in all her works. Nurullah (2025:936- 944) explains that as a result of the developments in the different knowledges, the modern era has witnessed an important development in the Arabic novel, story and play. By following the novelists in various countries, they have preoccupied themselves by the novel creativity in different aspects. The Saudi novel has gone through many stages before it becomes mature. Rajaa Alem is one of the foremost leading modern Saudi novelist who has offered glimpses and insights into women's lives who experience pressures and some social restraints, and emotional issues which are objectionable. Alem deals with the problem of women identity. Alem's style is unique because she uses the modern literary elements to cover traditional themes. According to Nurullah (2025:936- 944), Alem's language is close to the Sufi's texts that are characterized by spiritual depth and coding. Alem gains much experience on culture from her travels and she looks to change stereotypes of life. She strives to create bridges between people in fiction and in real life to make the individuals live in harmony and to forward cultural rapprochement.

It is stated that in <http://www.alriyadh.com/2008/12/25/article397492.html> Rajaa belongs to the latest generation of Saudi novelists and is considered among the important prominent writers since the time of emergence of the Saudi novel. Her novels are distinguished by mystical symbolism within an open, universal vision.

According to <https://www.lahamag.com/article/11324> Rajaa lives the dialectic of existence at the human level and at the metaphysical one. Rajaa is not drawn to realist literature but she chooses the other path, she rebels against reality and refuses to be a part of it for fearing its many obstacles. The dreamy side of her personality always emerges behind words; she deals with literature as a dream. Her literary world moves from the rational to the irrational, from the logic to the illogic and this fact is confirmed by most of her critics. Her novel ‘Khatim’ which has been published in 2001 is one of her most controversial ones and considered the most daring novel in terms of delving into the “unspoken” in Mecca's political and social history. It also deals in a clear and direct literary style, with the issue of masculinity and femininity <https://www.jadaliyya.com/Details/27605> Rajaa Alem in an interview with Ibtisam Azem⁶ says that she studied English literature and she

4 Saudi writer, critic and journalist

5 Dr. Mu'jib Al-Adwani in a dialogue about the experience of novelist Rajaa Alem: Ar-Riyadh newspaper Thursday, 27 Dhu al-Hijjah 1429 AH - 25 December 2008 AD - Issue 14794 <http://www.alriyadh.com/2008/12/25/article397492.html>

6 <https://www.jadaliyya.com/Details/27605> Interview with novelist Raja Alem, by: Ibtisam Azem. This interview took place on the sidelines of the 2011 Berlin Literature Festival.

likes reading - especially reading the literature of other cultures- which nourishes her intellectually.

Swaleh (2018:130-169) discusses Rajaa Alem's narrator's game technique in the novel 'Tawque al-hamam'. This technique allows the novel to control the indicative places, and characters to express their worlds and concerns. It also helps considering religious and historical multiple concerns at the same time being aware of its reality and issues. In 'Tawque Alhamam' she has benefited from the memory of the sacred city, Mecca, and tries to document the historical events. Mekka is the center of the novelistic context of the novel's world. The creative game is well mastered in a **marvelous** and attractive style, full of miraculous liveliness. It correlates the concrete and the imagined, evanesce boundaries between the real and imagined in identifying the narrator's location. It has surpassed the bonds of the multiplicity of sounds, locations, and the narrative world, till the reality dominate the imagined. The novel is excellent in the imagination and in the reality. Aghaei (2020: 120-142) mentioned that in the novel of "Tawque Al-Hamam" by Rajaa Alem, the social and religious events occur in the holy Mecca the place of the holy Kabba the center of the novel and in Madrid. The characters in the fiction emerge from the writer's existence to the fiction and the story comes from reality but mirrored in the mind of the author. Rajaa uses her own technique to present the characters and the events in the novel using logical and chronological orders. She has divided the structure of the story into two parts according to the location. She uses different methods including dialogues and descriptions, to represent the characters who are mostly complementary. The readers are attracted by the atmosphere of the story and its controversial structure. In his article Al-Sharqi (2016:58-71) investigates Alem's novel "Fatma" (2002) with respect to the realist techniques used by Alem to serve her project of feminism, to criticize the patriarchal practices in the contemporary Saudi society. Arab and international critics credited Alem as a major Saudi fantasy, but the novel 'Fatma' introduces her as a prominent writer of magical realist. The article provides an analysis for the use of **magical** realist techniques in the novel to create a mysterious universe where times and spaces are merged to question women and social related issues which constitute central themes in the Saudi contemporary fiction to give voice to 'Fatma' the marginalized female character.

Rajaa Alem is against the traditional views and her stories raise the voice of women and those who are silenced or ignored and encourages them to be independent and socially active. She calls for a real type of education suitable for her generation of women. 'Alem's work is especially important in Saudi Arabia and the Arab world. The way she writes is unique She uses her language and style to send her message. Nurullah (2025: 2320-2882) states;

Her work is respected not only in the Arab world but also internationally. With her bold voice and artistic talent, she continues to inspire readers and writers and has become a major figure in Arabic literature.

Rajaa Alsanea (1981-)

⁷Alsanea is the dentist whose novel 'Banat Ar-Riyadh receives much attention and has been shortlisted for the Dublin International Literary Award (IMPAC) in 2009. In addition to its translation into many languages, it sells three million copies. The novel costs Al-Sanea six years to complete in which she mixes classical colloquial dialects of Arabic and blends them with English, incorporating them with Arabic scripted English writing.

Rajaa the author of 'Banat Al-Riyadh' is ranked the 37th on the list among the 100 most powerful influencing Arabs under forty years⁸. Al-Gosaibi⁹ said about the novel (Banat Riyadh), Al-Sanea undertakes a great adventure, she removes the veil from the exciting world of girls in Riyadh¹⁰.

¹¹The novel is published in eight editions but lawsuits are filed against Al-Sanea accusing her for invitation to vice, insulting religious beliefs. They also claim that the novel contains "typographical, linguistic, and grammatical errors" but she faced that with bravery and remarkable calm. 'Banat Ar-Riyadh' causes international sensation. This novel portrays women navigating in a rapidly changing society. Al-Wadhaf (2025: 1-23) explains that 'Banat Ar Riyadh' offers a view into the private aspects of Saudi society or the so-called

7 https://ar.wikipedia.org/wiki/%D8%B1%D8%AC%D8%A7%D8%A1_%D8%A7%D9%84%D8%B5%D8%A7%D9%86%D8%B9%D8%A7%D9%84%D8%B3%D9%8A%D8%B1%D8%A9

8 <http://www.alwasatnews.com/news/983477.html>

9 Ghazi Al-Gosaibi a Saudi poet, writer, diplomat, and minister

10 Dictionary of Literature and Writers in the Kingdom of Saudi Arabia, Part (2), King Abdulaziz Foundation, Riyadh, 1435 AH, p. 928

11 <https://web.archive.org/web/20141104055229/http://www.hiamag.com:80/>

“velvet class,”. Alsanea portrays the hard experiences of women in and outside Saudi Arabia, various conflicts related to religion, culture, society, politics, tribes, and postmodernism are engaged in her discourses. In addition to defining the identity and rights of the Saudi female she asserts that such women identity is legitimate according to Islam and the Sharia. The structure of the narrative is built around a series of emails by a writer using a secret name. Based on Bakhtin’s theory of “The duality of sound”, the study examines Saudi issues like gender, marriage, love, divorce, education, and female identity. The article also goes beyond the novel “The Girls of Riyadh” to discuss broader transformations in the contemporary Saudi Arabian society. Ichsan (2021: 23-32) clarifies that the effect of globalization on Saudi Arabian society is clear in Alsanea’s “Banat Ar-Riyadh 2005”. The novel is about four girls who are known through email conversations on an online subscription list. Rajaa Alsanea leaves to live in the US and the novel has been published in Lebanon. “Banat Ar-Riyadh” discussed the issue of identity in relation to the globalization and some other Saudi perspectives. “Banat Ar Riyadh” attracted those who are concerned with analyzing and criticizing it. Raid Qusti, discussed the remarkable circulation of the novel in Saudi bookstores in 2006. In another occasion Ware and Booth in (2010) delve into the translation on the novel, Ware has reached several questions on the book, its subject matter, style, translation, even the marketing, and Booth on the other hand studies the English translation of the novel into as a case study for “the politics of translating Arabic”.

El-Ariss (2010: 533–548) states that the genre of ‘Banat Ar- Riyadh is techno-narrative which looks for changes and transformations at the different levels in the Saudi society and seem to be radical. El-Ariss (2010) argues the novel and the novelist are regarded as a distinctive contribution to a Saudi project of feminism for the social and cultural reform. Saudi feminists’ writers have struggled and use the social media to be heard. Writers such as Manal Al-Sharif, Wajeha Al-Huwaider and Fawzia Al-Uyouni step to resist the masculine conceptions on women. They call for natural and legal rights. According to Al-Huwaider in El-Ariss (2010), Rajaa Alsanea is one of these voices of resistance, she draws on the theme of the body as an active agents of this change. A new generation of women writers with new cultural landscape benefit from the virtual space and the internet has come to light. El-Ariss (2010: 534) states, they join the fight against the traditional forms of power that violate the women rights and the privatization of the Arab publishing industry. One important reason by Alwuraaf (2026: 1-18) is that, women novelists have encouraged by male novelists such as Ghazi al-Gosaibi, who wrote the introduction to Rajaa’s novel Banat Al-Riyadh. Even the state of Saudi Arabia has given them a considerable chance.

Amal Alfaran

According to <https://www.amalfaran.com/>, Amal Al-Faran who is Saudi storyteller and novelist is a BA graduate in Education and specialized in Arabic Language. She has worked in public education for twenty years. She published a collection of short stories, entitled “Whadi fi al-manzil” (At home Alone,) in 1999. Her first novel, “Rouhaha almawshouma bih” (Her Soul which is tattooed with him) won the SAAC¹² was published in 2004. The second novel is, “Ka’inat min tarab” (Beings from delight) was published in 2008. The third novel is “Ġhawaṣu Al-Ahgaf” (Divers of Al-aḥqaaf) was published in 2016 and a second edition in 2025. The second collection of short stories, “Al-fatatu lam ta’ud takabar fi Album as-sowar” (The girl stops growing in the photos’ album) was published in KSA in 2019. Then the fourth novel, “Hujra” (Room) was published in KSA 2021. The fifth novel “Bint atsha” (A Thirsty Girl) was published in Egypt in 2025. Her TV series ‘Al-Zahriyah’ was shown on Saudi TV and Shahid platform in Ramadan 2022. She has written various articles in a number of Saudi newspapers at different periods and participated in some cultural evenings and activities.

¹³Alfaran also works in the literary writing, she has written the cultural column for two years to Al-Jazirah newspaper in Saudi Araia. Al-Faran has articles on women’s issues in light of the Holy Quran in Ash-sharq newspaper. Some short stories in Al-Hayat and As-sharq newspapers. She has writings in her website and various online and literary forums such as “Shazaya Adabiyah” and “Jasad Al-thaqafa”. Alfaran is one of the women who are considered icons in the female literature and one cannot study the female’s literature in Saudi Arabia without paying attention to their existence as images in the novel. According to Al-Rashada (2022 : 89 – 104) the females may exist in negative or positive appearance and Al-Rashada’s study has chosen to pursuit

the positive image of women in Al-Farran's novel "Ġhawaṣu Al-Aḥqaaf" (Al-Aḥqaaf Divers). The study aims at finding out the positive image of women and how the positive image of female is embodied in the novel. The study basically uses the thematic approach but the descriptive analytical approach is present. An intensive reading of the Saudi female narrative work is conducted to portrait the reality of both women and men and their relationships to explore social issues experienced by women and reveal their manifested strength. Al-Rashdi A. M. H. (2026: 633-646) explains that the dwellers of Al-aḥqaaf practice the craft of diving for pearl, when the season ends they leave to the desert; this duality (water and desert).

Al-Aboudi (2023: 1066-1104) mentions that the novel "Ġhawaṣu Al Aḥqaaf" has created an imaginary world that simulates the one found in 'Wadi Al-Aqiq' which events are set in an early period. The story revolves around greed and lust for power that separate the relatives. The people of 'Wadi Al-aqiq are divided into three subgroups who are the descendants of the sons of the father who founds "Wadi Al aqiq". The descendants of these ancestors live in the valley, each in a district according to their blood-line but they are in continuous conflicts and battles with their next of kin. Throughout the novel, there is a detailed description about the people of the valley, their thoughts and values. The material and metaphysical powers are fundamental in the narration and in the life of the people. This is present in the novel; they intensify the narrative style and adds a realistic effect to it. Through reading the text of the novel and analyzing it thematically, it is found that Al Faran technique in representing the metaphysical elements determine the actions of the roles and actions of the characters and the narration of the entire novel.

<https://www.alriyadh.com/2148180>,¹⁴ The novel "Hujrah" (Room) by Amal Al-Faran begins with sentences of deep meaning that encourage the philosophical thinking as well as the existential, the psychological, and the scientific thinking. From the very beginning of the novel, Al Faran leans on what is literary unexpected. She uses the unfamiliar to open the space of the narrative so as to make it different in terms of foundations, regardless the common people, the elite, and critical tastes, to her credit in terms of boldness. In the foreshadowing there are two statements that encourage the person to reflect for a while with a sense of awe that is covered by wisdom; ' *"aljunun kalmawt tadhkirat dhahab faqat, kuli ma yuqal eamaa wara'ahuma aiftira'at 'aw tkhrrsat mutabajihatun"* which means :Madness, is like death, it is a one-way ticket, everything said about what lies beyond is mere slander or boastful conjecture." The other is *"wa'sa'uqamir fa'aqul 'iinana nisaab bi'ahadihima (almawt 'aw aljununi) hin ntdhkk almustaqbala"*." meaning: (I will take a chance with words and say that we are afflicted by one of them (death or madness) when we think of the future). Al Faran's novel demands a reader with courage and patience, a reader who carries on until the very end of the novel. The novel deliberately forces the spectrum of the strangeness to attract the reader from different openings and perspectives, to touch intangible issues. Al Faran's novelistic product is pioneering and strikes the reader unexpectedly. The narration includes details and descriptions for example 'Maryam stands completely naked before a corpse', by drawing this image the author tries to overcome some taboos and boundaries in the fiction. Al-Farran starts the novel with a mosaic of fragmented details that form images, and negative feelings that draw the reader into the narrative and beyond. At the beginning of the darkness, there is a hidden suspense, woven by the thread of events and an elaborated description which is divided into sentences separated by colons; it is Al-Farran's stylistic breath. The novel contains circles of textual artistic image that captivate the reader with simplicity, because they are not based on the art dazzling or constructed on the weaves of its complex claims.

The narration style sequences and flows with great flexibility, captivating the reader who is involved in the dramatic tension of carefully organized in artistic framework. Al-Rashdi (2026: 633-646) states that in the novel "Hujra" Maryam's character is going through two conflicts; an internal one inside the room that is between her and the lover whom she is possessed by and an external one between her and her relatives.

Maryam, the character of Amal Al-Faran, has a vivid, insightful imagination possessed by emotions and fate paradoxes. "Hujra" symbolizes a limited space that reflects broad horizons.

Amal possesses courage, great talent, and ability to join the realm of the farther and the difficult to reach. Her novel 'Hujra' is a promising fictional work. Full of literary passion, Al Faran wrote her novel carrying the characters on her back, not only on the papers. She carried the readers on the wings of the pain, the honesty, and the transparency of confession which is free of masks and literary flashiness. Asma Alzahrani¹⁵ (2018)

14 Hala Nahra, a writer and a poet 30/8/2025

15 <https://asmasaleh.net/%D8%B1%D9%88%D8%AD%D9%87%D8%A7-%D8%A7%D9%84%D9%85%D9%88%D8%B4%D9%88%D9%85%D8%A9-%D8%A8%D9%87/>

states that the narration itself, for Amal Al-Faran , represents the subject matter of the novel. The multiple levels of interpretation are referring to the multiple levels of storytelling. The interpretation of life is through the symbols of dream, then reinterpreting it through the narration of the dream; there are multiplicity of voices of interpretations. The production of language and its interpretation form the plot of the text -although it is short-creates a dynamism that holds the attention of the reader. The novel, “ Rouhaha almawshouma bih “ (Her soul which is tattooed With him), discusses deeply the crisis of the womanhood existence in the absence of action, even in her personal life, without transferring the text into excessive discursal language.

Omaima Al-Khamis

¹⁶Omaima Abdullah Al-Khamis is a Saudi woman novelist whose historical and cultural narratives touch the contemporary reader. She is shortlisted for the IPAF for her work ‘The Book Smuggler’. Al-Khamis is a Saudi novelist (1966) born in Riyadh in (1966) and has been educated there. She holds BA in Arabic Literature and a diploma in English language from Washington University. She also holds a MA degree in Education. She starts writing at a young age. Her short stories collection has been published in (1993) entitled “Wa ad-dil’u heen stwawa” meaning’ (The Rib, when it is straight), followed by others, including; “Majlas Ar-rijal Al-kabeer” meaning; (The great council of Men), “Ayna yathab hadha addaw” meaning (Where did this light go,) and “At-tiryaq” meaning (The Antidote). She is a recipient of Abha prize for story and Naguib Mahfouz prize for Literature in 2018. The works of Al-Khamis include; The Novel “Albahriat”; (The sea-women),” in 2006. Her novel “Alwarifa”; (The Verdant) has been published in (2008) is shortlisted for the ¹⁷IPAF in 2010. The novel “Ziarat Saja”; (Saja’s Visit), is published in (2013). The novel “Marsa Al Gharaniq fi Mudun Al Aqiq”; (*The Flight of the Cranes in the Cities of Agate*), is published in (2017) and has won Najib Mahfouz’s prize. “Alghzala: Ghisas najat min kahf al-uzla”; (The Gazelle: Stories that survived the cave of isolation), is published in (2021). The novel “Amat Al Mashreq”; (The Aunt of al-Mashreq), is published in (2024) and it is shortlisted for the IPAF (the Arabic Booker Prize) in (2026). Al-Khamis has also written children’s stories.

Hafiz (2025: 91-122 paper examines the of space and time representation in Al-Khamis’s novel “Marsa Al-Gharaniq fi mudun al-Aqiq, within the horizon of modern narrative forms that are influenced by travel literature. Centered on the journey of the protagonist, ‘Mazeed Al-Hanafi’ from al-Yamamah has gone through various cultural cities including Baghdad, Jerusalem, Cairo, North Africa, and Al-Andalus. The geographic map in the novel is not only an artistic background but also share drawing the character and show its intellectual transformation. The study traces how the narrative space is built and highlights temporal structure of the novel that allow time to operate in the events to interact with the conflicts of ideology and tensions of reason and authority. The study found that Al Khamis uses the spatial mobility and the historical time as interdependent engines in the narrative and that deepens the aesthetic value of the novel and reinforces dimensions related to the culture and intellectuals. Al-Juhani (2023: 4178 – 4212) investigates the repetition, and lexical accompaniment in Omaima Al-Khamis’ novel ‘Marsa Al-Gharaniq in Al-Aqiq Cities’, the study is based on the description and analysis with regard to the places of the novel, the verbal repetition represented high textual coherence in the semantic structure and aesthetic dimension. The study concludes that correlation represent a prominent lexical relation in the coherence of “Masra Al-Gharaniq fi mudun Al-Aqiq”.

Al-Rashidi and Balfas (2025: 399-415) aim to uncover the metanarrative and focalization relationship in Al-Khamis short stories, here metanarrative which is a postmodern literary phenomenon insures the self-awareness and reflection in the narrative. This study uses the structural narrative approach The study has concluded that meta-narrative is related to focalization in which the narrators restrict the narrative text by restricting the story they with characters and events so self-reflection and reference to the narrative text’s procedures are clear in the story. Al-Khamis short stories are distinguished by the narrative text openness to the other narrative texts and conscious reference to narrative writing procedures through focus. The appearance of the deconstruction of the reality illusion in Al-Khamis’ short stories via various types of focalization.

Najwa Al-Otaibi

Najwa Alotaibi is a Saudi novelist, she published her first and only literary work “Raf Alyawm” in (2002).

¹⁶ https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%8A%D9%85%D8%A9_%D8%A7%D9%84%D8%AE%D9%85%D9%8A%D8%B3

The Saudi society is opened up to technology, modernism and globalization, and life change people into hybrid; half-human/ half-machine as Alotaibi's novel "Raf Alyawm" shows. Alotaibi's novel addresses radical transformations in humans under the influence of AI. The fiction deals with the hybrid identity where humans are digitalized; they are not given names but they are given numbers. The main character for example is (9k) or the (Mr.) and the human emotions are also mechanized. Alotaibi's *Raf al-Yawm* (Shelf of Today) stands as an evidence for this the shift in the subject, theme and narrative style. This means studying the KSA feminist novel is very important for the literary and social criticism. Najwa draws attention to the impacts of technology in the present and future of the people. Technology affects all aspects of people's life and endangered their existence but still there are some aspects that remain unreachable; these are related to feelings; pain and love. Al-Khamisi (2025: 19-25) discussed Al-Otaibi's novel 'Raf Al-Yawm' as a post-human digital dystopia related to artificial intelligence that focusses on the issues of autonomy, morality and authenticity. The study investigates the effects of technology on human; identity, relationships, and ethics. The themes in "Shelf of Today" include the algorithmic control of human behavior and memory and emotions, and the suppression of an individual's will. 'Raf Alyawm' shows that the Arabic Saudi fiction copes with the global issues and reflect cultural, social and ethical views. The study concludes that the novel shows how technology influences and controls human life. the novel puts Arabic and Saudi literature in response to the international social and ethical challenges brought by the fast-growing world and the technological changes brought about.

Najwa poses questions about technology and existence of humans.

The study of Almehaidly (2024: 1904–1911) investigates the influence of the IA in "Raf Alyawm" mentioning that the novel is a literary form that looks into the near future of humanity taking into account some philosophical and ethical issues. Humans in the novel 'Raf Al-Yawm are seriously engaged in technological activities, artificial intelligence and digital revolution. The novel is unique in its voice, theme and literary style it is an artistic work related to the un-known future of humanity. The current active social issue is that, the influence of technology and media play a big role in dehumanizing the human relations. The analysis of the novel's text reveals that AI is a central theme in the novel that redefines the traditional style of narrating and motivates the readers to reconsider concepts related to humanity in a dynamic and self-operating world. The novel introduces modern and insight views into the literature of Saudi Arabia in general and women literature in specific. Najwa created the terms "recycling the hanging bodies", "old friends recycling unit", the "new production line for children", "parent production line", "the Internet of the body" and the "machine intuition", "digital water", "machine language", animal and plant production and "friendly product". The use of these expressions demonstrates a creative linguistic talent. Masali (2024: 122-137) aims at knowing the dystopian mechanisms employed by Al-Otaibi, their effects on the content of the novel, and what A-Otaibi aims to achieve through that. She also looks for the extent to which the dystopia affects the form and vision of the novel. "Shelf of the Day" genre is a science fiction literature which is coincided with the corona pandemic, and the rumor that the corona pandemic is nothing but a global conspiracy which is aimed at controlling humans. It seems that Al-Otaibi wants to declare that the vaccine has nothing to do with the epidemic, but it is to control people and their minds. Masali (2024: 122-137) mentions that science and technology influence and transport the female novel to the future world. The dystopian direction is clear in the context Corona and the writer wants to send messages to say that all the precautions done has nothing to do with the disease, and that they planted chips to direct the mind of the people. Globalization has made the life easy in the one hand but dangerous in the other one. The mechanisms employed by Alotaibi achieve creativity with distinction at the levels of form and content and make the novel different from the others. Al-Mukhdhab (2022) states that Al-Otaibi's novel puts the person in a race, the case of trying to catch up and reach the protagonist and coupe with the events. The rhythm of the events quickens and slows down according to the rhythm of the character. The author successfully drags the reader to live in a fascinating dystopian world at which the person does not want to stay where the present and the future are melted in a skillfully interwoven plot. The novel follows science-based framework fiction but the death remains undeniable truth. Al-Mukhdhab (2022) explains that the narrative style is captivating and effective. The events resemble the breakout of the pandemic COVID-19 and its consequences. Many important messages about the advanced technologies and their influence on the nature and choices of humans are sent. Rajaa explores the relationship between the consciousness and the emotion. Al-Mukhdhab (2022) concludes with the words of the publisher, Abdullah Al-Gabeen, who said about the novel; it is a novel that moves the

heart. Without being fully aware and conscious such a wonderful work cannot be created. He said that he couldn't imagine that it is Alotaibi's first novel, adding; discussions about the novel will go on for a long time.

Conclusion

The present paper focuses on some Saudi female writers and their significant contributions in shaping the new trends in the female fiction in Saudi Arabia. Women in Saudi Arabia use literature as a tool to express themselves and to plan for their future.

The developmental shift has reached its high levels in the last two decades of the 20th century and rapid changes have taken place all over the world influencing all walks of life. In the beginning of the 21st century the female novels have broken the record; they have become bold, innovative, and influential. Mohammad (2024) states that the sense of uncertainty and anxiety has led to a sense of uneasiness in the people at various levels. Living in a world of contradictions and complications simply lead to the fragmentation of self and mind.

Direct and indirect contact with Western culture has had significant impact on the social relations, life style, and religious, cultural and political views. Abd Al-hakim (2016:40) mention that since the second half of the twentieth century The Arabic short story with special respect to the Saudi short story has gone far beyond the traditional narrative style which is based on the logical order of the events. It has gone beyond the traditional classic structure, the chronological order towards experimentation. Alhazmi (2019: 37-43) called it the period of maturity, modernization, prosperity and diversity. New models of short stories have come into existence. These models are characterized by the experimentation in writing the narrative text in terms of rebelling against the traditional methods, breaking the stereotype writing, time fragmentation and free association, delving into the personality, loss of identity, the feeling of being lost, fragmented, confused and alienated. Though the Modern Saudi fiction offers real insights into female and provide them with the required tools for self-discovery. Their novels Break away from the historical stereotypes and explore new themes of modernization and globalization, and represent dynamic literary landscapes. The subjects and themes of women literature are shifted to new ones. Women get opportunities in education and employment as equal as men, and this has affected the social discursal narrative issues. the Saudi 2030 vision has become an icon and essential leading and inspiring issue in Saudi women literature. The Saudi society has witnessed a shift due to leadership that is open to globalization, modernity, and fulfilling women's rights. Chances are provided for Saudi women to tour the actual world and have access to the digital world. The themes of female's literature include establishing their identity and social dignity in addition to their traditional roles. The new generation of female writers have raised voices against patriarchalism and open new horizons for themselves to practice their rights as wise beings aware of their religious beliefs. They write on the Saudi woman concerns and uprising against some social deeds and discuss issues concern females in Saudi Arabia. The works of Saudi females have attracted big numbers of readers and critics.

According to Al-Matrafi (2023: 177–191) there are some prominent female fictionists whose role in the development in the Saudi female novel cannot be ignored. For example, Badriah Albeshr is a novelist and social commentator who deals bravely with expectations related to the society and patriarchal system. Another prominent figure in the Saudi female literature is Laila Aljohani who is famous for acclaimed writing; her book "Alfirdaws Alyabab" (The Waste Paradise -1999) critically explore the network of tradition, identity, and urban life.

Contemporary writing discusses the issues on womenism that break the silence and re-evaluate their own desires. The central themes of the modern literature of Saudi female are urbanism, globalization, and the conflict between modern and traditional life as well as the conflict between the East and the West. The stories and novels offer real insights into womenism and self-discovery.

Since the 1930s The Saudi female novel has gone through remarkable trends; the topics of the novel cover various social, political and economic transformations. The fiction is affected by local and global issues. In the last three decades Saudi female writers have presented remarkable output that contribute quantitatively and qualitatively to the development of the Saudi novel in general and Saudi female novel in specific. The subjects, themes, narrative styles and characterization are shifted from female-centered to an open new space. Saudi female fictional writing gain international experience from the world's women writers and use western literary forms within an open, universal vision. The state of Saudi Arabia has given the females a considerable chance

to express themselves and even male novelists have encouraged their efforts. The Vision 2030 empower woman and equip her with education and this is reflected in the female's literary works. Fiction has been shifted from relying on the traditional themes to the themes of strength and facing the challenges. Women fictionists express themselves in complete freedom and some of their works are characterized by a daring style of narration but they never challenge the norms and teachings of Islam. Some novels are written in English language, new genres such as theatrical literature, techno-narrative, dystopian and TV series are written by women. Al-Rashdi (2026: 633-646) mentions that the number of novels written by females in Saudi Arabia in a relatively short period is more than five hundred and this number exceeds the number of female novel since they have begun. Besides the number of the readers of Saudi female literature has increased remarkably, for example the book "Banat Ar Riyadh" has sold three million copies and translated into forty languages. As for the themes explored by the Saudi female writers, they can be summarized as follows. In the Saudi modern fiction Characters frequently navigate, negotiate, and redefine themselves within active, rapidly modernizing Urban Spaces. The Novels often deal with the tide and flow of the globalization, to balance between the influence of the West and heritage of Islam. The present study is based on five selected female novelists and their novels; it is recommended that future research should explore other authors and other texts

Funding

“This research was funded by Prince Sattam bin Abdulaziz University deanship of scientific research”

Acknowledgments

The author extends her appreciation to Prince Sattam Bin Abdulaziz University for funding this research work through the project number (PSAU/2026/ 02 /42004)

Conflicts of Interest

“The author declares no conflict of interest.”

Disclaimer Statement

This work is not part of a thesis submitted to a university for award of any degree.

Author Biodata

Dr. Einas Abashar Ahmed Mohammad, Assistant Professor of English Language Literature in Sattam bin Abdulaziz University- Kingdom of Saudi Arabia. Her research interest was the literature written in English and her researches are in American, British and African literature in addition to literary criticism and feminist literature. She was also interested in Shakespeare's works. She used to teach at the tertiary level in Sudan since the year 2002 and in Saudi Arabia since 2013 till the date. Dr. Einas got her Ph.D. in 2012. She taught courses in British, American, African literature and literary criticism for more than seventeen years.

Authorship and Level of Contribution

The paper was conducted by one corresponding author only.

References

- Abd Al-hakim, Sh. (2016). *Experimentation in the art of the short story*. Amman: Al-waraq institution for publishing and distribution.
- Aghaei, M. (2020). Narrative Structure and Characterization in Raja Alam's *The Ring of Pigeons*. *Studies in Arabic Narratology*, 1(2), 120-142. (In Arabic) ISSN: 2676-7740 eISSN:2717-0179
- Al-Aboudi, Siham Saleh. (2023). Representations of the Unseen Worlds in Amal Al-Faran's Novel "The Divers of Al-Ahqaaf": A Thematic Study. *Taif University Journal of Humanities*, Vol. 8, No. 36, pp. 1066-1104. <https://search.emarefa.net/detail/BIM-1639709>
- Al-Ahmadi, A. (2011). *Ishkalliat althat asaridah fi arriwayah anisaiah Asuudiah min 1999 2012* [Problems of the Self Narrator in the Saudi Female Novel from 1999 to 2012] (H. Al-Matrafi, Trans.). Beirut: Arab Scientific Publishers Inc. 2020.
- Al-Ghadeer, M. (2011). Review of *Jahiliyyah: Riwayah* by L. al-Juhani. *Journal of Arabic Literature*, 42(2/3), 269–271.
- Alharbi, M. (2022: 62-73). Kingdom Vision 2030 and the Women's Empowerment in Saudi Arabia: An Empirical Investigation. *International Journal of Islamic Thought*. 6. 62-73. 10.24035/ijit.21.2022.226.
- Alhazmi, H. (2019). *The short story in the kingdom of Saudi Arabia*. Tanta: An-nabiqa house
- Al-Juhani, A. (2023) Casting in the Novel "The Joy of the Gharaniq in Madin Al-Aqiq" Omaima Elkhamis. Vol 4. No. 27. ISSN: 2356-9050. MD: 1408685
- Al-khamisi, F. (2025). The Posthuman Dystopia: Algorithmic Control and the Erosion of Memory in Saudi Science Fiction, a Case Study of Al-Otaibi's *Today's Shelf*. *International Journal of Linguistics, Literature and Translation*. 8. 19-25. 10.32996/ijlt.2025.8.9.3.
- Al-Manaşira, H. (2008). *Dhakiratu Riwayat al-Tisinat: Qira'a fi al-Riwaya al-Arabiya al-Saudiya* (Memory of the Novel in 1990s: Readings in the Saudi Arabian Novel). Beirut, Lebanon: Dar al-Farabi for publishing and distributing.
- Al-Matrafi, H. (2023). The Power of the Saudi Woman's Novel From Silence to Empowerment. *International Journal of Language and Literary Studies*, 5(2), 177–191. <https://doi.org/10.36892/ijlls.v5i2.1267>
- Almehaidly, M. (2020) *The Search of a 'Room of One's Own': Gender and Space in Saudi Women's Fiction*. PhD thesis, University of York. <https://etheses.whiterose.ac.uk/27977/>
- Almehaidly, M. (2024). Exploring AI, human experience, and literary expression in Saudi fiction: *Raf al-Yawm (Today's Shelf, 2022)*. ESIC, Article 1685. pp. 1904–1911
- Al-Mukhdhab, Khaled: *Al-Riyadh Newspaper*, Al-Yamamah Press Group, Riyadh. Saturday, 9 Jumada Al-Ula 1444 AH, December 3, 2022 AD
- Al-Nuami, H. (2004). *Raja al-Başar: Qira'at fī al- Riwaya al-Saudiyya* (The Return of Vision: Readings in the Saudi Novel). Jeddah, KSA: The Cultural Literary Club.
- Al-Rashada, M. (2022) Positive Image of Women in Ġawwaşuu Al-Aḥqaaf "Al-Aḥqaaf Divers" by Amal Al-Farran. *Journal of Arts*. King Saud University. College of Arts. Vol 35. No.1. ISSN 1018-3612. MD: 1362232. DOI: 10.33948/1300-035-001-004
- Al-Rashdi, A. (2026: 633 – 646) Contemporary Saudi Transformations and Women's
- Al-Rashdi A. M. H. (2026). Contemporary Saudi Transformations and Women's Novelistic Production (2016–2022). *Humanities & Natural Sciences Journal*, 7(2). <https://doi.org/10.53796/hnsj72/39>
- Al-Rashdi A. M. H. (2026: 633-646). Contemporary Saudi Transformations and Women's Novelistic Production (2016–2022). *Humanities & Natural Sciences Journal*, 7(2). <https://doi.org/10.53796/hnsj72/39>
- Al-Rasheed, M. (2013). *A Most Masculine State: Gender, Politics, and Religion in Saudi Arabia*. Cambridge: Cambridge University Press
- Al-Rasheed, M. (2015). Deconstructing Nation and Religion: Young Saudi Women Novelists. In Özdalga, E. & Kuzmanovic, D. (Eds.), *Novel and Nation in the Muslim World: Literary Contributions and National Identities*. (pp. 133-151). Hampshire: Palgrave Macmillan.
- Al-Rashidi, S and Balfas, A. (2025: 399-415). Metanarrative and Focalisation in Omaima Al-Khamis's Short Stories (A Narrative study) *Journal of Arts, Literature, Humanities and Social Sciences*. 399-415. 10.33193/JALHSS.127.2025.1603.
- Al-Sharqi, L. (2016). *Magical Realism as Feminist Discourse in Raja Alem's Fatma: A Novel of Arabia*. English

Language and Literature Studies. 6. 58-71. 10.5539/ells.v6n2p58.

- _Al-Wadhaf, Y. (2025: 1-23) Girls of Riyadh Narrating the Velvet Class in Saudi Arabia, 2025, Journal of Arts and Social Sciences <https://doi.org/10.53542/2522-2279.1432>
- Alwuraaf, M. (2026) The Rise Of Saudi Novel: Origins, Evolution and The Formation of Literary Identity. Studia Humanities Journal, 2026, 6(1), e162 ISSN: 2792-3967 DOI: <https://doi.org/10.33732/shj.v6i1.162>
- Alwuraafi, Ebrahim. (2026). The rise of Saudi novel: origins, evolution and the formation of literary identity. Studia Humanities Journal. 6. e162. DOI: <https://doi.org/10.33732/shj.v6i1.162>
- Amehaidly, M. (2024). Shifts in the Feminist Discourse in Saudi Women's Fiction During the Era of Vision 2030. Journal of King Abdulaziz University-Arts and Humanities. 5. 550-563. 10.4197/Art.32-5.18.
- Attaweel, K. (2020, September 22). Gadaia almaratu alsuudiatu kama tajalat fi riwayat nisaiatu [Saudi Women's Issues as Reflected in Women's Novels]. Independent Arabia. <https://www.independentarabia.com/node/153666/>. Tuesday 22 Dec. 2020
- El-Ariss, T. (2010). Hacking the modern: Arabic writing in the virtual age. Comparative Literature Studies, 47(4), 533–548. <https://www.jstor.org/stable/10.5325/complitstudies.47.4.0533>
- Hafiz, A. (2025) Space and Time in the Novel Masra Al-Gharaniq Fi Mudun Al- aqiq. Alturath Aladabi. Volume 3: Issue 2: December 2025 AD. ISSN (P): 3005-7426 ISSN (E): 3005-7434 <https://alturath.numl.edu.pk>. DOI : <https://doi.org/10.52015/al-turathal-adabi.v3i2.554>
- Hezam, A. M. M. (2018). Social Themes in Saudi Women Short Stories: Making the voice of Women Heard Arab World English Journal for Translation & Literary Studies, 2 (4). 152-163. DOI: <http://dx.doi.org/10.24093/awejtls/vol2no4.11>
- Ichsan, H. (2021). Building Identity in Global Reality: A Postcolonial Study on Rajaa Alsanea's Banat Ar-Riyadh. Poetika. 9. 23. <https://doi.org/10.22146/poetika.v9i1.63956>.
- Kanie, M. (2017). Young Saudi Women Novelists: Protesting Clericalism, Religious Fanaticism and Patriarchal Gender Order. Journal of Arabian Studies, 7(2), 283-299. <https://doi.org/10.1080/21534764.2017.1499227>
- Masali, L. (2024). The Objectification of Man: When Digitalization Turns into Dystopia: Najla Al-Otaibi's Novel "The Shelf of Today" as a Model. Al-Mi'yar, Vol. 15, No. 2, pp. 122-137. <http://search.mandumah.com/Record/1542640>
- Matkovic, R. and Habrle, Ta. (2015). Female Authors under the Mask of a Male Pseudonym - Some Approaches to Revealing Authors' Gender. European Journal of Language and Literature. 3. 69. 10.26417/ejls.v3i1.p69-76.
- Mohammad, E. A. A. (2024). A journey of self-discovery through the unconscious: A study of Kazuo Ishiguro's The Remains of The Day (1989). Research Journal in Advanced Humanities, 5(2). <https://doi.org/10.58256/jxcm9593>
- Nurullah, Sk. (2025) Contribution Of Raja'a 'Alem In Arabic Novel. International Journal of Creative Research Thoughts (IJCRT) www.ijcrt.org. 2025 IJCRT | Volume 13, Issue 12 December 2025 | ISSN: 2320-2882.
- Puspita, Y. (2018). The life struggle of female characters in the novels of Abidah El Khalieqy (A feminism study). KNE Social Sciences, 3(9), 657-662. <https://doi.org/10.18502/kss.v3i9.2730>
- Swaileh, A (2018:130-169) Narrator's Game and Location Transforms: A Narrative Read in Raja Alem's Novel Collar of the Pigeons. Vol 18 No 2. UAE MD num. 970362

Websites

- Riyadh: Thursday, 27 Dhu al-Hijjah 1429 AH, corresponding to December 25, 2008, Issue 14794. <http://www.alriyadh.com/2008/12/25/article397492.html>
- <https://www.jadaliyya.com/Details/27605> Interview with novelist Raja Alem by: Ibtisam Azem

Primary references

- Alam, R. (2010). Tawq al-hamam. Casablanca: The Arabic Cultural Center.
- Al-Faran, Amal (2016). *Divers of Al-Ahqaf*. Beirut: Dar Jadawel, 1st ed
- Al-Faran, Amal (2021). *Hujrah*. Dammam: Athar Publishing House
- Al-Khamis, O. (2017). *The Flight of the Cranes in the Cities of Agate*. Beirut: Dar Al-Saqi, 1st ed.

Al-Sanea, R. (2005). *Banat Ar- Riyadh*. Beirut: Dar Al-Saqi Publishing House

Najwa Al-Otaibi. (2022) *The Shelf of Today: What the Master Could Not Get* 1st Edition. Saudi Arabia: Athar Publishing and Distribution House.