

**FRAGMENTATION OF REVELATION AND HIDING BEHIND THE WALLS OF THE DISTANT MARGIN IN THE SAUDI FEMINIST AUTOBIOGRAPHY: An Analytical Reading of the Novel *Madi, Mufrad, Mudhakkar/ Past, Singular, Masculine*<sup>1</sup> by the Saudi Writer, Omaima al-Khamis<sup>2</sup>**

**Dr. Hanan Bishara**

The Academic Arab College for Education, Haifa

<https://doi.org/10.59009/ijlllc.2024.0060>

---

**ABSTRACT**

If the biography is a narrative type with an unimaginable reference basis, the feminist autobiography is a narrative type with a reference basis, in which the author is a woman who admits and does not imagine, as if it were unnecessary to differentiate it from the masculine autobiography, or because the latter is the dominant and the more productive, or because the human being is a terrestrial being, that has no gender. The author can be a man or a woman. However, the work remains described as a non-specialized autobiography. It is not difficult to differentiate between a male autobiography and a female autobiography, but it would be in favor of the first, the second of which appears to be subordinate to it.

The autobiography was defined as a literary genre in ancient Arab literature more than a thousand years ago, and until recently it was a purely male literary genre, if we exclude some narratives of female autobiographies that we received mostly through oral narration. The autobiography in modern Arabic literature is not considered an extension of the ancient Arabic autobiography as much as a tradition of Western models of autobiography. In Saudi culture, the autobiography is still unknown as much as the novel or the story and the play, and to be common it took enough time to emerge from the cycle of contempt, whether as a produced text or a receptive text.

---

<sup>1</sup>Al-Khamis, Omaima (2011). *Maḍī, Mufrad, Muḍakkar/ Past, Singular, Masculine*. Beirut: al-Intishar al-‘Arabi

<sup>2</sup>Omaima Abdullah Mohammad al-Khamis, known as 'Omaima al-Khamis'. Omaima Abdullah Mohammed al-Khamis, known as Omaima al-Khamis is a prominent Saudi novelist, poet, critic and journalist. She was born in 1966 and learned in Riyadh. She is the daughter of historian and writer Abdullah bin Mohammed bin Khamis, whose mother is Siham al-Sarhi, a writer and intellectual from Palestinian roots. She was the first woman to write in the Al Jazeera newspaper founded by Author Abdullah Ben Khamis when it was a magazine, and the first woman to write in the Najd area at the time.

She is married and a mother to two sons and a daughter. She has a Bachelor's degree in Arabic literature from King Saud University, 1990, and a Diploma in English from University of Washington, 1992. She worked in the educational sector as a teacher and then a director of the Department of Educational Information in the Ministry of Education. She started her literary and creative activity in her early years through opinion articles in the press. She published her first collection of stories in 1993, under the title *Wa al-Dil‘ Hīna Istaw/When the Rib Became Straight*, followed by a number of stories including "The Big Men's Council," "Where Does This Light Go" and "Antidote." Some of her works has been translated into several languages including English, Italian, French, Japanese, Korean, and Urdu.

She has a book on her teaching career entitled *Madi, Mufrad, Mudhakkar/Past, Singular, Masculine*, which is the novel of the study here, which is considered as a documentary finding of her experience in education. In 2011, she won the novelist Najib Mahfouz Prize for fiction, for her novel *Masra al-Gharaniq Fi Mudun al-‘Aqiq*, which was awarded by the American University in Cairo in 2018.

After the expansion of ceiling of the Saudi woman's empowerment in public and private life, and the rise in the level of confidence in her role and her strong presence in the joints of life, indications regarding the unveiling of reservations about autobiographical projects began to loom and emerge. Decades ago, the Saudi woman writer's contributions to autobiographical writing could have been described as scarce, but in this and the coming period, the women writers will seek to engage themselves in autobiographical writing with conviction. They have introduced works that are worth reading. The autobiographies by Fawziya Abu Khalid, Khulood Al-`Ajab, Rim Al-Nakheesh, Amal Al-Tamimi, Huda Al-Dagfaq, Omaima Al-Khamis, Laila Jahni, Badi`ā Kashgari, Maram Makkawi and many others. However, the question of some of them resorting to writing their own autobiographies as separate texts is not exclusive only to the author but also the men writers, as the writer prefers to benefit from himself in the making of stories and novels on which to rely.

**Keywords:** Feminist Autobiography, Male Literary Genre, Male Sweep, Ecclesiastical Logic, Text Objects, Ceiling Empowerment.

## 1. INTRODUCTION

The literature written by the woman relates to the defense of their social, legal or political issues, their privacy, and their marginalized entity, compared to the man's dominance and control of the values of masculinity. It is a serious attempt by the woman to change her social, economic and political situations through organized collective action aimed at penetrating the feminist discourse in thinking on the daily level.

Asma al-Ahmadi defines the narrative text as: "A narrative text that represents the abused selves, and the unexpressed voice is included in the expressed voice in a constant scene of the narrator's words, and the movements of the characters, the cultural scene, and the mutual relationship between the man and the woman and the harmony or alienation between them, with the knowledge of the transferred scenes of alienation and oppression and the voice of the excluded humanity by virtue of the power of mutual support and cohesion in dumping the voice of the minority, which is represented in the woman's violated and blended voice in the context of inferiority, within the idea of alleged harmony. Thus, the novel had a rebellious dimension that brings out unrevealed silent facts into the revelation, declaration and non-acquiescence."<sup>1</sup>

Asma al-Ahmadi adds that: "Formulation of the novel from the perspective of the female novels and their orientation, including all their titles and other thresholds and texts, constitutes a meaningful literary product that calls for the woman to be free from injustice and marginalization, and recognition of her intellectual, scientific and life role in shaping herself and identity without interference of the other side that that got used to her confinement and suppression. By these meaningful novels, she probably places society before its moral and literary responsibilities regarding the necessary attention to giving the woman her rights, and otherwise, the consequences will not be commendable, and the models that are represented by some rebellious characters are a cry of the conscience of the decision makers that social justice must be pursued and alerted to strengthen the bonds of motherland, and not to foreign civilizations that support the woman's freedom and achieve for her what has not been achieved in her homeland."<sup>2</sup>

<sup>1</sup> Al-Ahmadi, Asmā` (2020). *Ishkaliyat al-`Dat al-Sareda fi al-Riwaya al-Nisa` iya al-So`udiya* (1999-2012): Dirasa Naqdiyya. Beirut: al-Dar al-`Arabiya li al-`Ulūm Nashirūn, p. 19.

<sup>2</sup> Ibid., p. 661.

The genre of the biography in Arabic literature does not take an advanced position among traditional literary genres in which both creative works and critical studies such as poetry, story, novel and essay are available. It can, therefore, be described as one of the non-centralized literary arts. The genre of autobiography has artistic characteristics that distinguishes it from other races. In its most brief definition, the genre of biography is a "human life", or a continuous narrative written by someone about his past life, or talking about himself. The author writes his own autobiography by himself, unlike a biography written about him by others. According to this concept, the autobiographical novel is a novel whose events can be interpreted as belonging to its owner, in addition to other autobiographical articles of travel literature.

By its modern conception, the autobiography is considered an art born of contemporary cultural development, which has swept the world since the nineteenth century, with all the new components of this culture and the steady growth in human life, such as the means of material technological production, scientific and medical prosperity, and the entry of new sciences, as such sciences has helped in understanding of all these sciences in all their conditions, and among the advantages of this perceived consciousness is people's widespread interest in what is known in modern literature as the art of autobiography. It did not depend on the codification and reading of this art, as it became the subject of interest of researchers and critics in all world literature, who gave it a great deal of appreciation. Not only did it hinge on the codification and reading of this art, but it became the subject of the interest of scholars and critics in all the world's morals, giving it the long hand of appreciation, especially after the second half of the twentieth century, after the increased confidence of writers in their output and their role in the life of their society, and after the relief of fear from the disclosure of the concealed or invisible hidden things, which have become ordinary things. It did not depend on the codification and reading of this art, but rather on the attention of researchers and critics in all world morals. They gave him the long hand of appreciation, especially after the second half of the twentieth century role in the life of their community, After the detonation of fear, from the detection of the geospatial phase or invisibility, which have become ordinary things. The private life of the writer or anyone wishing to write down their life biography is no longer surrounded by warnings of inhibitions or prohibition (taboo). People were warned of approaching them or even thinking about approaching them.<sup>3</sup>

If contemporary criticism has been able to know the generic sphere of autobiography, as a kind of writing about literature of the self, it has not been able to establish a clear definition of it. Autobiography, as its components have been established in universal literatures, has remained unbanked or fenced, overlapping with other genres without melting in them and taking from them, without losing its specific features. In its definition we see diversity, rippling and

---

<sup>3</sup> **Taboo** is a collective name that encompasses everything that is forbidden to touch. It can be a person, a place, an action, a thing, or a statement. Believers in this system think that anyone or anything touches or approaches it, or he does or says, must be punished, and he dies or suffers from disease or catastrophe, and he may be subjected to a social punishment, and the members of his clan kill him. Attachment to the taboo system is known in various human societies. For example, when a tribe believes that their leader is a "taboo" (haram), it means that people mustn't touch him or his property and everything that is related to him is a risk and should be avoided. See for example: Munir, Ba'labaki, *Encyclopedia of the Arab Mawrid*. 1st Ed., Vol.1. Beirut: Dar al-Ilam li Al-Malayin. 990. p. 97.

pluralism. The new autobiography expresses the origins of the Self<sup>4</sup> and its past<sup>5</sup>, and this conception of autobiography is considered the first of its components. When it is identified and established in the memory, the world of retrieval of the past begins. This retrieval is undertaken by "epiphany starting from the moment of death"<sup>6</sup>.

Even Lejeune's definition, which says: "The autobiography is a retrospective story by a realistic person of his own existence, as he focuses on his individual life and his personal history in particular"<sup>7</sup>, has seemed general and even ambiguous to critics and researchers because it does not bear in mind the historical stage of writing the autobiography, whose writing methods and presentation of its events are subject to the elements of time and place. This was confirmed by the English critic Elizabeth Bruce, who regarded the autobiography as a speech institution that was well understood only in the light of the topics it covered, as it is a text that is governed by time and place.

Lejeune, therefore, elaborates on his definition, saying: "This identification is based on elements relating to the author's attitude and its identification with the narrator, and the narrator's attitude and its identification with the main character, and the perspective of the text: retrospective narrative prose, and the discussed subject: a life of an individual or a character's history."<sup>8</sup>

In view of the above, we say that the autobiography presupposes a true match between the character of the author and the character of the narrator. Therefore, we agree with Philip Logon that most autobiographical texts rely on narrative and prose, and yet, there are a number of autobiographies that have been written in poetry, including that of the great French poet Victor Hugo, who introduces his book "Reflections" as his autobiography.

In Arabic literature, Mahmoud Darwish wrote the features of his autobiography in four of his compositions: "The Diaries of Ordinary Grief," "Memory of Forgetting," "In the Presence of Absence," and "Butterfly Effect". In some of these works, Darwish blended poetry with prose.

<sup>4</sup> Jaber 'Assfour divided the Self into three sections: active self for reflection, excited self, with a subject that is effective for itself. See for example, Jaber 'Assfour (1999). *Zaman al-Riwaya/The Time of the Novel*. 1st Ed., Damascus: Dar al-Mada for Culture and Publishing, p. 168.

<sup>5</sup> Al-Kakly, 'Abd al-Salam (1992). *Al-Zaman al-Riwa'i*. Maktabat Madbuli, p.145.

<sup>6</sup> Ibid., p. 145.

A. <sup>7</sup> In his book, *On Autobiography, Charter and Literary History*, Philippe Lejeune put the contract between the writer and the reader on the basis of honesty in literary work. Through this Charter, criticism has worked on reading many works of literature. Accordingly, the conformity negates the world of imagination. The literary work is dealt with on the basis that it is the truth of the writer. However, the criterion of conformity has also begun to shift, as literary works themselves have begun to move away from telling linear lives to interfere with renewal and imagination. In the face of this shift, critics had no choice but to consider imagination another fact of the autobiography. Philip Logon has noted that many lives are similar and the result is that the told description is similar despite its uniqueness, which prints every life. See: Lejeune, Philippe (1994). *On Autobiography: Charter and History of Literature*. Tr. By Omar Hilli. 1<sup>st</sup> Ed. Beirut: al-Markaz al-Thaqafi al-'Arabi.

B. <sup>8</sup> Lejeune, Philippe (1994). *On Autobiography (Charter & History of Literature)*. Tr. by Omar Hilli. 1<sup>st</sup> Ed. Beirut: al-Markaz al-Thaqafi al-'Arabi., p.72.

The same phenomenon appears in the works of the Yemenite poet Al-Shamrī, Jazza' Ben Farhan 'Abd Al-'Aziz al-Maqaleḥ, who published a series of texts with the title "Book", including "Village Book", "Friends' Book" and "Ṣan'ā' Book", all of which blend poetry and prose. 'Abd Al-'Aziz Al-Maqaleḥ admits that he dealt with his autobiography in them.

In this context, the context of emphasizing the history of the autobiographical text, there is consensus that it began with Taha Hussein's autobiography "Al-Ayyam/The Days", but it is striking that until recently this literary genre has been dominated by male writers who put its rules, draw its methods and formulated its styles of speech.

The autobiography may be based on the ecclesiastical logic of the church regarding the ecclesiastical confession in the Christian West, which is something that the Moslem culture didn't know. Therefore, many critics doubt the "revelations" and confessions of the Arab writers.

Shukri al-Mabkhout says: "The whole problem is attributed to the fact that the person's story about himself makes him recreate a world of imagination, whose shadows are words and indications. He moves the creatures of the text, puts in them something from his soul and dictates them his actions and words, reviving whoever he wants and kills whoever he wants. The autobiography is a game of showing and concealing, presenting and delaying. The Arab writer, as Ahmed Amin put it, does not like the denuding the whole soul, and if this is the case for writers, it will no doubt be more complicated for women writers."<sup>9</sup>

The trend of women's autobiography began at the beginning of the twentieth century, essentially in the form of personal essays. Yet, it was only in the 1950s that women's autobiographies became visible, and reached maturity in the 1980s.<sup>10</sup>

As for the first attempt at writing the autobiography in Saudi Arabia, Abdullah al-Haydari says: "It was Sultana al-Sadiri who started writing her autobiography in 1989, and it seems that she did not succeed because the author was forced by pressure from her family to abandon continuing writing her autobiography, which she had begun in the form of episodes published in al-Yamama magazine under the title "Memoirs of a Saudi Woman".<sup>11</sup>

Saleh al-Ghamdi says: "The situation in Saudi Arabia was somewhat different in rooting the date of the formation of the women's autobiography. He maintains that it was not until 2007, when Maram Makkawi wrote *On the Banks of the Hyde Park- Memoirs of a Saudi Student*<sup>12</sup>. Maram was followed by Leila al-Jahni in 2010, who wrote her autobiography,

<sup>9</sup> Al-Mabkhout, Shukri (1992). *Sirat al-Ġa'ib Sirat al-'Āti: al-Sira al-Datiya fi Kitab al-'Ayyam li Taha Hussein*. Tunis: Dar al-Janoub li al-Nashr, p.114.

<sup>10</sup> Al-Tamimi, Amal (2005). *Al-Sira al-Datiya al-Nisa'iya fi al-Adab al-'Arabi al-Mu'asher*. Al-Dar al-Baydhā': al-Markaz al-Thaqafi al-'Arabi, p.32-37.

<sup>11</sup> Al-Haydari, 'Abd Allah (2003). *Al-Sira al-Datiya fi al-Adab al-So'ūdi*. al-Riyadh: Dar Tuwaiq, p. 156-157.

<sup>12</sup> Makkawi, Maram 'Abd al-Rahman (2008). *Ala Dīfah Buḥayrat al-Hyde Park. Muḍakkarat Taliba So'ūdiya fi Britania*. 2<sup>nd</sup> Ed. al-Riyadh: Sharikat al-'Ubaykan li al-Baḥth wa al-Taṭwir. This book includes a recording of the thoughts, opinions and impressions of a Saudi student who lived a period of time in Britain to study. She expected these days to be full of many events. Hence, she was keen to register them and elect some of them for publication because of their indications of public affairs in her country or the world at large, especially that this historical era is of importance to the world.

*Forty... In the Sense of Being Older*<sup>13</sup>. After that a number of women autobiographies appeared, such as "Past Singular Masculine"<sup>14</sup> by Omaima Al-Khamis, and *I Crack the Veil... I See*<sup>15</sup> by Huda Al-Dağfağ and other autobiographies that have begun to emerge at a relatively rapid pace, owing to improved social conditions formerly restricting women, the relative freedom available to women to write and profess life, as well as to women's awareness of the importance of this literary genre in expressing the woman's Self and raising her multiple issues".<sup>16</sup>

The Saudi novel has witnessed this unprecedented momentum in Saudi woman's participation prominently in terms of quantity and quality as publications of novels ranged from 20 to 25 per year beginning since 2003.<sup>17</sup> This does not, of course, mean that Saudi women writers did not have other means to write about their lives and recount their own experiences as they employed multiple literary and writing genres to achieve this end, such as the novel, the message, the personal fragmentations, the creative testimonies, the press encounters, the essay, the autobiography, the short story and etc... in order to avoid clashing with certain religious and social constraints. Consequently, these literary genres were employed in the Kingdom as a mask to write the autobiography not only by women writers but also by male writers.

Several influences and conditions play their role in keeping up with the literary work of the Saudi writer. About this, Saudi author Huda al-Dağfağ says: "Writing an autobiography requires literary courage, an ability to confront with a self-proclaimed responsibility. Social education at an earlier stage often seeks to suppress these qualities in the feminine personality, and she says: "I believe that the personal and family observer is among the reasons that make a woman take care so much before writing her autobiography, because she will face rejection, anger and dissatisfaction from relatives. "I believe that the personal and family sergeant is among the reasons why a woman can count so much before writing her biography, because she will face rejection, anger and dissatisfaction from her relatives and her family. Autobiography obliges its writer to be of creative will, and therefore, she does not hesitate to reveal the details of her memories, attitudes, experiences and reactions to all of this, as the author's self must have exercised the skill of analyzing the events she tells. This means that the author of the autobiography has more than one role to be the writer of her Self once, again and Narrator of her Self. That is to say, to move between two opposite types of writing: her way of expression and her point of view about it. This duality in the structures of autobiography seems somewhat complex and requires literary expertise and the reading of multiple models of pre-printed autobiographies, and before all that the autobiographical writer has to have the will to confess in order to be able to accomplish her career with all the awkward, angry, traumatic, scandalous and similar attitudes."<sup>18</sup>

<sup>13</sup> Al-Jahni, Laila (2015). *Arba 'un... fi Ma'na 'An 'Akbūr*. 1<sup>st</sup> ed. al-Dammam: Dar Ather li al-Nashr wa al-Tawzi'.

<sup>14</sup> Al-Khamis, Omaima (2011). *Mađi, Mufrad, Muđakkar/ Past, Singular, Masculine*. Beirut: al-Intishar al-'Arabi.

<sup>15</sup> Al-Dağfağ, Huda (2011). *'Ashuqu al-Burqu... 'Ara*. Beirut: Jadawil li al-Nashr.

<sup>16</sup> Al-Ghāmdī, Şaleḥ, Ma'ed (2013). *Kitabat al-Dat: Dirasāt fi al-Sira al-Datiya*. Al-Dar al-Baydhā: al-Markaz al-Thaqafi al-'Arabi, p128-129; Bafaqih, Ḥussein Mohammad (2019). *'Abaru al-Nahr Marratayn: Qira'āt fi al-Sirah al-Datiya*. Kunūz al-Ma'refa. Jadd, p.65.

<sup>17</sup> Al-Ahmadi, 2020, p. 29.

<sup>18</sup> Al-Dağfağ, 2011, p.20.

Nazih Abu Niḍāl says that man's destiny is determined by his commitment to responsibility and here human freedom is achieved. The qualitative difference lies between the absurdity philosophy that leads to futility and the legitimate and achievable rebellion in a time to come; and this is what the woman has done, the woman who has been subjected to complex and terrifying forms of pressure and persecution over thousands of years, but who continues her individual rebellion against the masculine suppression, and against the value system and the legislation and laws he has drafted to support her alienation.<sup>19</sup>

The question of the Self in most women's writings is linked to the question of identity, to the extent that they are asked in tandem and unity. Since the dawn of history, the woman has written about herself, her femininity and her female identity through her female imagination, and pours all that in an imagined narrative code. She resorts to the imagination through her intention to escape the cruelty and bitterness of reality, and a desire to protest against the patriarchal system due to inferior identity that it imposed on her, as well as to address the social, family, educational, political and situation. In fact, the woman's going deep into her depths<sup>20</sup> - in the act of writing - in search of her own alienated identity, does not represent an anomalous phenomenon, because the characteristic of self-centering is not limited to women alone, because it is considered to be a characteristic of romanticism in literature, but yet, it remains an essentially dominant characteristic in women's writing.

Self-centering transforms the woman's narrative writing into a kind of confession literature that is based on recollection and associations in invoking and shaping the components of the autobiography in the act of writing through formats of expression ranging from reality and symbol, pronouncement and insinuation, advertising and secrets. All the subjects of the woman's narrative texts are about the woman and the story comes in a woman's tongue, making the woman and her novel revolve in the orbit of the story at the same time, as if borrowing in that the role of Shahrazad as she tells her story to Shahrayār.<sup>21</sup>

Besides, the woman's writings are based on the blowing up of the repressed and the hidden accumulated feelings across time to be advertised in her direct dialogue, in which she screams about being a woman because she aims to blow up all the cracks and ripples of her body. Yet, her writings remain far from her overwhelming desire to master the necessary language to formulate her desire in writing and to try to respond to the general existential oppressions that are exercised on her by social, moral and psychological relations. Therefore, the feminist novel becomes the focus of sensations whose aesthetics derive primarily from the richness of emotions and the momentum of sensations, and the focus of the narrative becomes the Self, whereas the focus of the man's novel is mostly on the world. Perhaps this explains the recurrence of the use of the Ego in the feminist novel as a kind of self-affirmation in writing, or because the woman sees the whole world concentrated in her Self, or because she is not reassured of anything in this existence other than that "Ego".<sup>22</sup>

Mohammad Mu'taṣim says: "The woman is the central issue in women's writing, because she writes about a subject that is intimate to her constitutes the focus of her entity; how to think, how to feel, her feeling of despair and frustration, or satisfaction and compassion,

<sup>19</sup> Abu Niḍāl, Nazih (2004). *Tamarrud al- 'Untha fi Riwayat al-Mar'ah al- 'Arabiya wa Bibliographia al-Riwaya al-Niswiya al- 'Arabiya* (1885-2004). 1<sup>st</sup> ed. 'Amman: Dar al-Faris li al-Nashr wa al-Tawzi', p.233.

<sup>20</sup> Al-Moudin, Hassan (2009). *Al-Riwaya wa al-Tahlil al-Naṣṣi; Qira'āt Min Manzour al-Tahlil al-Nafsi*. 1st Ed. al-Ribat, Beirut, Algeria: Dar al-Aman al- 'Arabiya li al- 'Ulūm Nashirūn. Manshurat al-Ikhtilaf, p. 33.

<sup>21</sup> Benmas'oud, Rachida (1994). *Al-Mar'ah wa al-Kitaba Su'al al- Khuṣūṣiyah/ Balaghat al-Ikhtilaf*. 1<sup>st</sup> Ed. al-Dar al-Baydhā': Manshurat Afriqia al-Sharq, p.94.

<sup>22</sup> Ṭarabishi, George (1978). *Al-Adab fi al-Dākhel*. Beirut: Dar al-Ṭali'a, p.10-11, 69.

when she is struck by certain behavior, and the hopes and desires of that she likes to fulfil for herself and other women.<sup>23</sup>

Mu'tasim also says: " Not only that, but he also sees that one of the qualitative characteristics that the woman has added to narrative writing is the feature of 'internalization' which refers to the woman writer's transformation of 'reality' into issues close to Self. Rather, major issues such as public freedom or personal freedom become a subjective issue and one of the author's aims." He adds that " He adds that the woman writer does not write unintentionally or without purpose. One of the most important purposes of writing is self-accountability, not in isolation this time, but in the furnace of life. The question you ask this time is related to women's "sex": what is it? Is it really different? How different is it from the man? Can the woman exist in reality or in inherited perceptions, traditions and discourses far from the value of organic differences?"<sup>24</sup>

So, in our view, we started reading novels that deal with novels that address pure feminist issues and suffering, whose discourses reach a level where the woman goes beyond the customary and traditional taboo of the Arabs, and move away from delving into issues that have been deeply discussed and vulgar contents that have been extremely consumed. The Arab woman writer began to compare with each other. The 'other' has open borders and developments. It can be a Western woman, a lover, ideologies, a religion, and most often the man. Therefore, the Arab woman started touching all taboos: religion, sex, politics in the Arab discourse, going beyond the forbidden and breaking the expected. So, sex, love, and friendship became concepts about which the female discourse addresses.

On the woman's writing, Sayyid Ḥamid Al-Nasaj says: "She is keen to be the "Narrator" and " The focal character", and perhaps the "Only Character". She is not satisfied with impartiality, nor does her voice calm down. This explains the intensity of the use of female writers/heroines' use of the pronoun of the speaker "I" in the formulation of literary discourse in general and narrative in particular, given that the link of compassion between the women writers and their heroines is not interrupted. The autobiographical element is quite clear, the passionate romantic singing is constantly flowing, and the spotlight is focused on the author's character, the heroine. This brings feminist literary writings so close to the autobiographical genre that it becomes difficult to distinguish between what is autobiographical or imagined, although such writers always intend to deny such a relationship between what they write and what they have experienced or experience. This subjective tendency that affects women's writing reveals the close relationship between the act of writing and feminist identity, which explains the phenomenon of "ego" inflation in feminist literature. through which the woman writer seeks to prove her existence, to emphasize the independence of her entity and to demonstrate her intellectual and aesthetic abilities, and the talents she possesses are not less than those of the man, who has always suspected everything that arises from her existence and surrounds it."<sup>25</sup>

According to author Halima Muzaffar, carefulness in autobiographical writing is not only expressed by women writers, but by male writers who have written their own autobiographies. She says: "The reluctance of female writers' to write their autobiographies as a life experience is expected, and even if the man in our society writes his life experience, he

<sup>23</sup> Mu'tasim, Muḥammad (2004). *Al-Mar'ah wa al-Sard*. 1<sup>st</sup>. Ed. al-Dar al-Baydha: Dar al-Thaqafa, p.235.

<sup>24</sup> Mu'tasim, Muḥammad (2007). *Bin ā' al- Ḥikaya wa al-Shakhsiya fi al-Riwaya al-Nisa'iya al-'Arabiya al-Mu'aşera*. Al-Ribat: Dar al-Aman, p.80, 132.

<sup>25</sup> Al-Nassaj, Sayyed, Ḥamid (1977). *Al-Adab al-'Arabi al-Mu'asser fi al-Maghrib al-Aqşa* (1963-1973). 1<sup>st</sup> Ed. Cairo: Dar al-Turath al-'Arabi li al-Tiba'ah, p.49.



does not reveal everything, as we see in the West's autobiographical literature, as the censor of these literary experiments is still in control and worried about society, which has not been accustomed to recounting his experiences with high transparency. What is more, if a woman writes it, and she writes everything in her life experience, she may be confronted by a stereotypical culture that will try her culturally and perhaps socially. Therefore, most women writers, who are not intellectually free from their experiences, prefer to be included them in the narrative as a method of escape from confrontation, in an indirect discourse, but it is the novelist's right to benefit from his life experiences in his narrative. What is important is that the man-writer or the woman-writer should be convinced of what he writes. In general, perhaps with the development of cultural taste, some women writers will tend to write their autobiography if it deserves to be narrated." <sup>26</sup>

Saleh Ma'id al-Ghamdi returns to the history of autobiography as a literary genre, and the emergence of the female autobiography and says: "Although autobiographies were known as a literary genre in ancient Arabic literature more than a thousand years ago, it was known till recently as a purely male literary genre, to the exception of some female autobiographical narratives, most of which came through oral narrative. Autobiography has returned to modern Arabic literature not as an extension of ancient Arabic autobiography as much as a tradition of Western autobiography."<sup>27</sup>

Amal al-Tamimi says: "The tendency of women's autobiography began in the early twentieth century, essentially in the form subjective personal articles. Yet, female autobiography did not appear clearly until 1950s, and reached maturity in the 1980s."<sup>28</sup>

Asma al-Ahmadi says: "The dominant characteristic in autobiographical writing is that its owner either categorizes it as structural that has no gender intentionality, or categorizes it as a general narrative as Laila Ba'labaki did in *I Live*, or she sees it as a creative coupling between the novel and the autobiography sovereign, and describes it as " autobiographical novel" as Hayat al-Rayyis did in *Baghdad At Midnight*, or she pulls the autobiography into the area of the novel, and she joins what is bigger to what is smaller calls it "A Fictional Autobiography as 'Ālia Mamdouh did in *The Foreign Lady* or she realizes that the autobiography whose purpose is historical is merely passages of the autobiography, as Radwa Achour did in *Heavier than Radwa*.

However, the greatest challenge remains in the imagination factor, and how to employ it in this narrative genre. Does the autobiographical writing that has one perspective have the right to make imagination a space? and what is the degree of honesty by which the writer controls integrating imagination with autobiographical writing?

Feminist autobiographies usually move in this post-modernist direction, and we mostly find feminist autobiographies that resist ready-made stereotypes, rebelling against masculinity, which essentially represent the symbolic violence that Bordeaux describes as a social variety, or a particular group, or members of a family group governed by a system of power relationships. By resisting the feminist autobiography to violence, feminism becomes a cultural capital, that is, cultural wealth that is too large to be subjected to an arbitrary cultural model.<sup>29</sup> Al-Shamrī poses a range of causes that relate to the woman's history and her nature, and says: "We find types of autobiography for women writers in Saudi Arabia, but they are few compared to Saudi men writers. This does not demonstrate the woman writer's inability to write or her

<sup>26</sup> Muzaffar, Halima (2013). *Ma Warā' al-Wujouh*. Al-Riyadh: Dar Madarek li al-Nashr, p.32.

<sup>27</sup> Al-Ghāmdī, Saleh Ma'ed, 2013, p. 211.

<sup>28</sup> Al-Tamimi, Amal, 2005, p. 45-49.

<sup>29</sup> Al-Ahmadi, 2020, p. 776.

weakness, because she shares the man in writing, and perhaps she is superior to him in many other literary genres. Besides, she shares him his in existence, destiny, life, death, and subjective needs, and other diverse needs of the self.

However, her lack of presence at the level of autobiographical genre of writing is probably due to a combination of causes, some of which are shared by the woman. One of these causes is that the sensory aspect in the woman writer is deeper than it in the man writer. Therefore, the woman writer is drawn to return to her childhood and past life, which may take to her childhood and her past stage of life, which takes her out of the narrative construction framework to the spontaneity, because she is more emotional and sensitive by nature.

There is also the historical aspect of the woman regarding her past and her individual and societal oppression, closure and individual alienation or, according to Virginia Woolf: "those dark passages of history". Consequently, it is difficult for her to express herself in a transparent manner, and therefore, she diverts in her discourse from the Self into another abyss.

Then, the narcissistic dimension in the woman's writing about herself, where she beautifies her image in the fabric of her own discourse. Perhaps her sensitivity and fear of falling into the religious or social taboo or norms, or customs and traditions, where she grew up towards the issues that she introduces made her resort to writing narrative and fictional texts, being her imaginary reference that enables her to reveal itself more freely, without taking into account the recipient's reactions and the embarrassment she may receive from them. Consequently, we see her avoid writing explicitly about herself, and does not stick it to her personal experience."<sup>30</sup>

André Maurois stresses that the most difficult thing to think of considering the autobiography a novel is the difference between a fictional being and a human being, denying that the autobiographical being a third being between the two, because of his precarious life.<sup>31</sup>

‘Ā’isha Al-Ḥakami, however, confirms the audacity that the autobiography requires to introduce the self. She argues that autobiography women writers have been able to do so. She says: "Autobiography is a narrative genre that is established on the restoration of the past by the writer and requires the desire and interest of the creator to put forward self to the other, and he relies on full conviction and sincerity of the importance of writing in this genre. He also needs a holistic view of the social and cultural environment, and if he adds a different footprint, or provides a vision that serves humanity now and in the future."<sup>32</sup>

To sum up, we can say that biography in general and autobiography in particular are not an example of writing a novel. Every novelist can be a biographer but not every autobiographer can be a novelist. The only thing that the autobiographer needs is a flexible memory that elaborates at any time he wants and at any place that he observes, as long as the charter between the writer and the narrator presupposes that their work is one within a literary charter in which the character represents them. It is the centerpiece of narrative writing, and

<sup>30</sup> Al-Shamrī, Jazza ‘ Ben Farḥan (2018). *Ajnasiyyat al-Sira al-Ḍatiya al-So ‘ūdiya*. 1<sup>st</sup> Ed.: al-Riyadh: al-Nadi al-Adabi, p.88.

<sup>31</sup> Maurois, André (1999). *Fann al-Tarajim wa al-Siyar al- Ḍatiya/ Aspects of Biography*. Tr. Ahmad Darwish. Cairo: al-Majlis al-Ala li al-Thaqafa, p.78.

<sup>32</sup> Al-Ḥakami, ‘Ā’isha (2015). *Al-Sira al-Ḍatiya ‘Inda ‘Udabā’ al-Mamlaka al- ‘Arabiya al-So ‘ūdiya – fi Marḥalat al-Ṭafra* (1390-1418 h.). ‘Amman: Dar Kunūz al-Ma ‘refa al- ‘Ilmiya, p.69.

hence, autobiography is included in the category of personal literature, whose reference is outside the text. If the autobiography is written by a man writer or a woman writer, it will be monitored and evaluated in accordance with the holistic societal vision that is governed by the mood of the family, tribe, disgrace and taboo. Some people may perceive it as an insignificant writing.

### **The Study of the Novel: "Past, Singular, Masculine"<sup>33</sup>**

All Shahrazad's heirs speak out and portray their world patiently and wisely, revealing the still muffled and concealed things, and telling their feelings, but these women not only raise their voices by protesting and condemning, suggesting that literature is a descendant of life. This is what their texts say openly, and because literature is the descendant of life, it means that literature contributes to the liberation, and in moving it from the field of necessity to the field of freedom. In fact, all women writers are extremely involved with reality, and autobiography for them is not only an expression of the facts of the soul, but an expression of the facts of reality, mixed with the facts of the soul. The sense of dysfunction is felt in most of these texts. Therefore, women's self-writing turns into a way to criticize life, and an attempt to repair what has gone wrong.

### **Significance of the Study**

Conflicts and contradictions have left their imprint on the Arab woman writer, led the female self to ensure that her identity and defend it. Hence the significance of the study to speak for the self. So, the importance of this study lies in its attempt to shed light on the self-image in the modern discourse of Saudi woman writer.

### **Methodology of the Study**

This study adopts the descriptive analytical approach, through which the researcher tries to reveal the image of "ego" and "self" in the modern discourse of Arab woman writer.

### **Objectives and Motives of the Study**

Writing about the self in modern Arabic novel is considered one of the issues that has received great interest by researchers. Many studies have discussed in detailed the entity of writing about self in order to know its most important features and influences. Many creative texts have addressed this issue in several contexts: colonial context, enslavement context, religious context, and gender context. This constituted a broad debate and extensive discussion among critics due to their divergence of views, diversity of affiliations, and diversity of views. Therefore, the most important reason why the researcher chose this topic is her interest in knowing the picture that the woman has drawn for the ego and the self in the modern discourse of the Arab woman writer.

The main objectives of this study are:

1. To reveal and demonstrate the image and status of the self/ego in the modern discourse of the Arab woman writer in general and Saudi woman writers in particular.

---

<sup>33</sup> Al-Khamis, Omaila (2011). *Maḍī, Mufrad, Muḍakkār/ Past, Singular, Masculine*. Beirut: al-Intishar al-'Arabi.

2. To explore the representation of feminist identity and self in the modern discourse of Saudi woman writers, with the aim of exploring the implicit discourses that drive the feminist narrative in the construction of its own portraits and representations of the self.

### Questions of the Study

1. Is it not the author's right to confirm her own autobiography, which is the feminist total she abbreviates in her work as a feminist autobiography? What degree of conviction is there in her autobiography as she proclaims herself and her life at the time of revelation and declaration, without the need for gender discrimination?
2. What harm can be done to the autobiography when written by the Arab woman writer?
3. How has self-image been reflected in the modern discourse of the Arab woman writers? How has the female ego been inspired by all the cultural and social legacies and historical backgrounds of this self with different milestones and specificities?
4. Has the Arab woman been able to depart from the intellectual, cultural and subjective orbit that was charted by the results of the institutions in their own approach of the self ?
5. What is the identity of the self that the Arab women's writings put forward? And is there a new turn in these subjects?
6. What tools does the Arab woman pen resort to use while she is expressing her awareness of her Self?

In order to illustrate and highlight the most important features of this relationship with the self, which have been represented in their two opposite dimensions once, the one dimension in the other, and in their multiple forms, the researcher relies in this study on the investigation of the female self and the bets of identity in the modern discourse of the Arab woman writer.

### Breakdown and Fragmentation in the Novel: "Past, Singular, Masculine"

Although the Omaima al-Khamis has expressed in various ways her desire to write her life and experiences, and there is ample evidence in her work to confirm the autobiographical charter, she has shown types of reluctance with regard to the gender nature of her work and the motivations that pushed her to write, as well as the goals she wishes to achieve in her career. Therefore, we didn't see her use the generic phrase "autobiographical" on the cover of her work title/novel, but rather she used a metaphorical title with no generic value: "Past, Singular, Masculine". Not only that, but she denies that she writes an autobiography in general, and we read what she says: "What I write is not an autobiography, because the autobiography may cover all the stage of life...".<sup>34</sup>

Hence, this cause, namely, the lack of inclusiveness in the work, is not sufficient or convincing, as inclusiveness in any autobiography, is generally relative. Inclusiveness in any autobiography is generally relative.

---

<sup>34</sup> Al-Jahni, 2015, p.7

Laila Al-Jahni says in her description of her work: "I am growing up, and yet my writing of this is neither a count nor statistics of my years,"<sup>35</sup> while Huda al-Dağfağ describes her work as: "My missing autobiography"<sup>36</sup>.

This reluctant attitude can be explained by their fear of a negative social attitude towards women writers who reveal their private ideas and feelings and sometimes intimate, or it is a proactive justification for any technical weakness or shortage that may appear in their autobiography.

This reluctant attitude can be explained by their fear of a negative social attitude towards women writers who reveal their private ideas and feelings and sometimes intimate, or it is a proactive justification for any technical weakness or shortage that may appear in their autobiography.<sup>37</sup>

Author Omaima Al-Khamis avoided in the novel study here, employing a retrospective coherent and continuous narrative structure in writing her life experiences, and instead, used a highly flexible and fragmented narrative method. Although this fragmented style has been identified by some critics as a distinctive stylistic feature of women's autobiography in general or as a feature of their poor technical narrative skills, this phenomenon can also be understood and interpreted in the context of the author's fear that there may be blanks and gaps in her autobiography that she can't or doesn't want to, for many reasons, fill them in or fill them out, if she had adopted a continuous narrative plot in her autobiography.

This fragmented method helped the woman writer to select and elect some of the experiences and events she deemed important and pressing, and avoided other experiences, whose recounting is likely to help in condemning her religiously or socially. This fragmentation, or at least a part of it, may have been caused by the fact that these autobiographies may have been written at different times, and then collected in one book. This may seem like a logical cause if we realize that the author has been writing and keeping her memoirs from an early age, and part of this fragmentation may have been due to the nature of some of the author's own fragmented experiences that she lived. She says, "But a dimple of shouting accumulated in my throat forced me to collect the fragments of my experience."<sup>38</sup>

- **Language**

The language of Omaima Al-Khamis is characterized by is torturous, and even the text of the title *Past, Singular, Masculine* adds a distinctive and rare knowledge. Omaima Al-Khamis narrates with a high degree of disclosure and transparency passages from a long feminist experience of a woman within a strictly clerical educational institution across multiple stages in her life as a student and then as a teacher and a person in charge. In her introduction, she says: "It was a weird experience that devoured a great deal of my life! All the while, I was growing and my body was getting longer than my clothes. I rebel against its rocky helmet and

---

<sup>35</sup> Ibid., p.37.

<sup>36</sup> Al- Dağfağ, 2011, p. 104.

<sup>37</sup> Al-Miqbil, Bader (2014). "Al-Sira al-Datiya al-Nisa`ya fi al-Mamlaka al-Arabiya al-So`ūdiya (Iradat al-Bawh wa Ishkaliyat al-Tajnis)". *Majallat al-'Ulūm al-'Arabiya al-Insaniya*. Jami'at al-Qassim. Vol,7; Issue 4., p.22-25.

<sup>38</sup> Al-Khamis, 2011, p. 11.

break through barriers and veils. I read forbidden books, and sometimes I bring them with me to school as a student and sometimes as a teacher."<sup>39</sup>

She says: "I fell in love with my man. I married him and had my sons, and wrote my inflammatory essays that challenge the traditional institutions and authoritarian structures, and I practiced all my attractions with a lurking surrounding, and I am in the courtyard of the belly of the beast."<sup>40</sup>

- **Events**

"Past, Singular, Masculine" is a light novel on the mind and reaches the mind of the recipient with surprising speed. Its events take place in Riyadh. Omailma Al-Khamis monitors scenes from her personal experience in education, a student in the three stages, and then a worker in the same sector, with critical and intellectual referrals and insinuations that are important and expressive. She provides the recipient with a clear picture of those closed castles called "girls' schools", what happens behind those high walls, and how schoolgirls and teachers coexist with those rickety buildings, crowded classes, systems and strict instructions that are so incomprehensible as the study novel here describes for us. It tells how the man broke the will of the woman and threw her into the distant margin where no one cares about her, and what kind of teachers' chat with the morning tea and sandwiches that are heated in the corners of the crowded cramped rooms, and who takes up the process of domesticating the woman against their own kind, and who helps them to do so, as if we were standing in front of a dramatic, tragic and comic cinematography presented by the Omailma Al-Khamis in her novel here.

We can consider the novel *Past, Singular, Masculine*, a lighting on one experience from the world of girls' education, that beleaguered and beleaguering world of the basics of her existence. When we read it, we become sure that the women have passed through the spots of hell.

Omailma al-Khamis writes in the middle pages of the novel: "There were no cognitive lectures other than religious awareness lectures of an intimidating preaching character, by preachers sent by the Department of Education to visit the schools... There were no cultural, poetry, literary, or theater activities, nor school trips.

Regarding the plastic arts, at the end of the year, there were some paintings lined up in the Mothers' Council, which are mostly a picture of a "coffee kettle" (dallah) or a tent in the wilderness, while opaque camels loom in the horizon, so that the girls will not fall in the taboo of taking photos, even of some children's cartoons for that stage, which are called "Islamic". The characters appear with no features, the faces are shadowed, and nothing is seen except the bodies. A culture of fondness of blurring faces<sup>41</sup>.

This culture, transform us and symbolizes how these suppressive dominations exploit the systems, teachings and curriculum, and take more vigorous, brutal and abolitionist forms of any meaning related to the human being, including senior officials and headteachers and women teachers, the school guard. Thus, the girl's name becomes a witness in the rings of her cancellation. These masculine rings are skillfully structured and systematized both in a classroom and non-classroom setting as stated in the novel.

### **Indications of the Title of the Novel "Past, Singular Masculine"**

Omailma Al-Khamis chooses the title of her novel or autobiography to be indicative of the subjects, issues and concerns that occupy her when writing her autobiography. She gave

---

<sup>39</sup> Ibid., p. 44.

<sup>40</sup> Ibid., p.67.

<sup>41</sup> Ibid., p.101

the title *Past, Singular, Masculine*, which is a linguistic metaphor, to indicate the marginalization of woman's status in society from her point of view.

Omaima al-Khamis selects the title from the famous Grammatical Balance/Morphological Paradigm, where all words in Arabic are returned to the past masculine singular root according to the rhythm fa'ala ("فَعَلَ"). The root of the verb in Arabic is the singular past masculine. In doing so, she believes that it is this grammatical philosophy that has woven the strands of our culture, which is always based on past, the singular, and the masculine in decision-making first and foremost. The root here must be one singular masculine that derives its legitimacy and credibility from its past. So, society and culture are shaped and controlled by ancient inherited traditions, the individual opinion and male domination. She says: "It's the philosophy that weaves the threads of the fabric of our culture... The root here must be one single male who derives his credibility and legitimacy from his past." <sup>42</sup> Therefore, Omaima Al-Khamis sees this futile philosophy in the regulations, curricula, school activities and buses of student transport before she sees them in the coolers with rusty water from which the girls drink hot water while looking at their glossy iron that reflects their faces, as real mirrors are considered taboos.

Then comes the scene of the role of the old school guard, who represents masculinity that watches and observes and monitors the movements of female teachers and students who pass in front of him.

She also tells us how the Ministry's most senior official cannot change anything because decisions are in the hands of men. So, how can a female teacher grapple between harsh job conditions and the pressing maternity conditions? How and why all curricula become futile? What can girls do in secret despite all these stringent restrictions?

The most beautiful thing that the study novel reveals here is that the Omaima Al-Khamis does not present herself as that activist who defends her enlightened ideas and principles. On the contrary, in every tale, she used to confess that she had to surrender to the giant domestication machine that reshaped women so that they would be suited for entry into the closed black box. And therefore, she also says, "I'm growing up, and many things grow up with me and first of all: pain. The bigger the pain becomes, the slower the departure!" <sup>43</sup>

Autobiography is usually written in response to a variety of multiple motives, which writers may or may not collectively recognize, but some are clear and dominant. In the study novel here, we see that the motivation lies in the desire to defend woman's rights in society, by revealing or exposing what the author sees as marginalization, injustices, and prejudices against women. This was one of the most prominent motives, although the narrative of the woman writers' personal life is the main theme of these autobiographies. However, they often express their views on many social, religious, cultural and literary issues, but most generally from a clear feminist perspective.

She says: "There is no female in Saudi Arabia on whom the Presidency of Girls' Education has not left its seal, including those who have worked or learned in private schools.

---

<sup>42</sup> Al-Khamis, 2011, p.19.

<sup>43</sup> Ibid., p. 19-20.

The Presidency's long nose infiltrated through a principal who must have been appointed by the Presidency, its inspectors and her representatives".<sup>44</sup>

In discussing diverse issues, Omaima Al-Khamis adopts different methods, which make her appear critical and disgruntled. She begins by telling her life in a simple and fragmented way, following the style of thematic content, rather than the chronological historical graduation, as her life experience are listed according to a different set of subjects that shape her and shapes the author's reactions to her. These include topics such as: her family, mother, letters, university studies, poetry, work, students, friends and etc... This somewhat substantive content approach may be explained by the fact that the writer is a poet rather than a novelist with narrative skills that enable her to create a continuous and coherent narrative, which is what the Omaima al-Khamis realized in herself early in her creative life. She says: "My beginning was written by a story in 1983 that was published in the newspapers *Al Jazeera* and *al-Riyadh*, but my hatred to narrating details and my conviction that I lack the ability to narrate directed me to the road of poetry at an early age."<sup>45</sup>

This style may seem more appropriate and suited to her revolutionary spirit, because the adopted narrative substantive approach enabled her to express the outbursts of her protest, her revolt, and her revelation, or what might be called the fragments of her experience.

## 2. SUMMARY

While autobiography writing was distinguished from the rest of other narrative types as a window from which we overlook the personal experiences of its writers, or those who narrate their journey in it, and that it serves as a sincere review of their experiences, those experiences have remained governed in our societies, especially when they constitute an autobiography of a woman writer who fears the culture of self-revelation and avoids diving into areas of hidden thorns that are prohibited from the woman author's life due to fear and anxiety over the reaction of the community. This is what has made the autobiographical men writers more productive, more liberal and more able to tell details in them, in the midst of a notable absence of literature, and hence we have witnessed what is like a male sweep of autobiographical writing, as opposed to a small number of female writers' attempts to write their autobiographies.

The last two decades of the twentieth century have seen a great boom in the art of autobiography in Saudi literature: creativity, university studies, criticism and bibliography. It is evident from the titles of these works that they are disparate in their treatment of autobiography. Some of them wanted it to encompass his life from birth to the moment of writing, and some wanted to write down a part of his life associated with his literary and career life.

This large amount of work has resulted in an active critical movement that recorded this genre, defined its terminology, and introduced a description to the most prominent books that were published, and tried to delve into its parts when studying its language, style, the character of writers, time levels, the image of the place and other important issues.

---

<sup>44</sup> Ibid., p.13.3

<sup>45</sup> Ibid., p. 82.



Hence, we note that in almost three decades the art of autobiography has made good strides that may be a turning point to a better future for this art. In the Arab world, leading names have emerged in feminist autobiography such as Latifa al-Zayat, Nawal al-Sa‘dawi, Fadwa Tuqan and others.

In Saudi Arabia specifically, in other ways, the women authors found a safe haven to reveal their resumes and recount their experiences in an indirect manner, through the novel, essay and short stories.

The explicit autobiography appeared only by a few writers such as Nawal Al-Sa‘dawi, whose biography was written in several books, followed by several women's autobiographies, such as Omaima al-Khamis' autobiography *Madhi, Mufrad, Muḍakkar/ Past, Singular, Masculine*, the subject of this study.

## REFERENCES

- Abu Niḍal, Nazih (2004). *Tamarrud al- ‘Untha fi Riwayat al-Mar’ah al- ‘Arabiya wa Bibliographia al-Riwaya al-Niswiya al- ‘Arabiya* (1885-2004). 1<sup>st</sup> ed. ‘Amman: Dar al-Faris li al-Nashr wa al-Tawzi ‘.
- Al-Ahmadi, Asmā’ (2020). *Ishkaliyat al- Ḍat al-Sareda fi al-Riwaya al-Nisa’ iya al-So ‘udiya* (1999-2012): Dirasa Naqdiya. Beirut: al-Dar al- ‘Arabiya li al- ‘Ulūm Nashirūn.
- Al-Daġfaq, Huda (2011). *‘Ashuqqu al-Burqu... ‘Ara*. Beirut: Jadawil li al-Nashr.
- Al-Ghāmdī, Ṣaleḥ, Ma‘ed (2013). *Kitabat al-Ḍat: Dirasāt fi al-Sira al-Ḍatiya*. Al-Dar al-Baydhā: al-Markaz al-Thaqafi al- ‘Arabi.
- Al-Ḥakami, ‘Ā’isha (2015). *Al-Sira al-Ḍatiya ‘Inda ‘Udabā’ al-Mamlaka al- ‘Arabiya al-So ‘udiya – fi Marḥalat al-Ṭafra* (1390-1418 h.). ‘Amman: Dar Kunūz al-Ma‘refa al- ‘Ilmiya.
- Al-Ḥaydari, ‘Abd Allah (2003). *Al-Sira al-Ḍatiya fi al-Adab al-So ‘ūdi*. al-Riyadh: Dar Tuwaiq.
- Al-Jahni, Laila (2015). *Arba ‘ūn... fi Ma‘na ‘An ‘Akbūr*. 1<sup>st</sup> ed. al-Dammam: Dar Ather li al-Nashr wa al-Tawzi ‘.
- Al-Kakly, ‘Abd al-Salam (1992). *Al-Zaman al-Riwa’i*. Maktabat Madbuli.
- Al-Khamis, Omaima (2011). *Maḍi, Mufrad, Muḍakkar/ Past, Singular, Masculine*. Beirut: al-Intishar al- ‘Arabi.
- Al-Mabkhout, Shukri (1992). *Sirat al-Ġa’ib Sirat al- ‘Āti: al-Sira al-Ḍatiya fi Kitab al- ‘Ayyam li Ṭaha Ḥussein*. Tunis: Dar al-Janoub li al-Nashr.
- Al-Miqbil, Bader (2014). "Al-Sira al-Ḍatiya al-Nisa’ya fi al-Mamlaka al-Arabiya al-So ‘udiya (Iradat al-Bawh wa Ishkaliyat al-Tajnis)". *Majallat al- ‘Ulūm al- ‘Arabiya al-Insaniya*. Jami‘at al-Qassim. Vol,7; Issue 4.
- Al-Moudin, Hassan (2009). *Al-Riwaya wa al-Taḥlil al-Naṣṣi; Qira’āt Min Manzour al-Taḥlil al-Nafsi*. 1<sup>st</sup> Ed. al-Ribat, Beirut, Algeria: Dar al-Aman al- ‘Arabiya li al- ‘Ulūm Nashirūn. Manshurat al-Ikhtilaf, p. 33.
- Al-Nassaj, Sayyed, Ḥamid (1977). *Al-Adab al- ‘Arabi al-Mu’asser fi al-Maghrib al-Aqṣa* (1963-1973). 1<sup>st</sup> Ed. Cairo: Dar al-Turath al- ‘Arabi li al-Tiba‘ah.
- Al-Shamrī, Jazza‘ Ben Farḥan (2018). *Ajnasiyyat al-Sira al-Ḍatiya al-So ‘udiya*. 1<sup>st</sup> Ed.: al-Riyadh: al-Nadi al-Adabi.
- Al-Tamimi, Amal (2005). *Al-Sira al- Ḍatiya al-Nisa’iya fi al-Adab al- ‘Arabi al-Mu’asher*. Al-Dar al-Baydhā’: al-Markaz al-Thaqafi al- ‘Arabi.
- ‘Assfour, Jaber (1999). *Zaman al-Riwaya*. 1<sup>st</sup> Ed. Damascus: Dar al-Mada li al-Thaqafa wa al-Nashr.
- Bafaqih, Ḥussein Mohammad (2019). *‘Abaru al-Nahr Marratayn: Qira’āt fi al-Sirah al-Ḍatiya*. Kunūz al-Ma‘refa. Jadda.

- Ba'labaki, Munir (1990). *Mawsū'at al-Mawrid al-'Arabiya*. 1<sup>st</sup> Ed. Vol.1, Beirut: Dar al-'Ilm li al-Malayin.
- Benmas'oud, Rachida (1994). *Al-Mar'ah wa al-Kitaba Su'al al- Khuṣūṣiyah/ Balaghat al-Ikhtilaf*. 1<sup>st</sup> Ed. al-Dar al-Baydhā': Mansurat Afriqia al-Sharq.
- Lejeune, Philippe (1994). *On Autobiography (Charter & History of Literature)*. Tr. By Omar Hilli. 1<sup>st</sup> Ed. Beirut: al-Markaz al-Thaqafi al-'Arabi.
- Makkawi, Maram 'Abd al-Rahman (2008). *Ala Dīfaf Buḥayrat al-Hyde Park. Muḍakarat Ṭaliba So'ūdiya fī Britania*. 2<sup>nd</sup> Ed. al-Riyadh: Sharikat al-'Ubaykan li al-Bahth wa al-Taṭwir.
- Maurois, André (1999). *Fann al-Tarajim wa al-Siyar al- Dātiya/ Aspects of Biography*. Tr. Ahmad Darwish. Cairo: al-Majlis al-Ala li al-Thaqafa.
- Mu'taṣim, Muḥammad (2004). *Al-Mar'ah wa al-Sard*. 1<sup>st</sup>. Ed. al-Dar al-Baydha: Dar al-Thaqafa.
- Mu'taṣim, Muḥammad (2007). *Bin ā' al- Ḥikaya wa al-Shakhṣiya fī al-Riwaya al-Nisa'iya al-'Arabiya al-Mu'aṣera*. Al-Ribat: Dar al-Aman.
- Muzaffar, Ḥalima (2013). *Ma Warā' al-Wujouh*. Al-Riyadh: Dar Madarek li al-Nashr.
- Ṭarabishi, George (1978). *Al-Adab fī al-Dākhel*. Beirut: Dar al-Ṭali'a