

AXES OF DEPARTURE FROM THE CONSTANTS OF THE FEMINIST ARABIC-NOVEL IN ISRAEL - BETWEEN THE GENERAL AND SPECIFIC CONTENT, THE POETIC NARRATIVE, AND THE STRUCTURAL MODERNIST COMPONENTS

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ABSTRACT

The woman in the Arab society resorted to various means of demonstration as an expression of her rejection of her reality, demanding access to her rights. Although she has made many gains in the daily life battles in the cultural, practical, and political spheres, and despite holding political and social offices, that hasn't completely changed the image of oppression and injustice that she still feels, as a woman, in particular the oriental one, continued to feel less free under the social constants. The woman in general, and woman writer in particular, started raising her voice that rejects reality, seeks change, and disruption of the bossy masculine system, using all the tools and means and tools that are available to her, including the act of writing, which she used a weapon to defend her identity and entity, till she has got her own literature. This type of literature has been given many names such as feminist literature, woman's literature, female literature, female literature, chattering literature, long nail literature, and high heels literature!¹ Do these names indicate literature that is just worthless additions? Or does the woman have ways and means of expression that distinguish her from men, and does she have a feminine language, speech, conscience, and a special romantic feminine narrative that differs from that of the man?

This research seeks to go deep into the concept of feminist literature, trying to answer the question: What did the female add to literature as a female? Are there essential differences that require attention to the boundaries between woman's creativity and man's creativity?

The study is based on an analytical reading of two novels that are classified as 'feminist novels': 'Ala Shawāti' al-Tarhāl/On the Shores of Emigration(2015) by writer Rawiya Jarjoura Burbara² and Ra'ihat al-Zamān al-'Āri/Smell of the

¹About the terminology problem, see Šaffouri, Moḥammad (2017). "Shahrazad Tastariddu Šawtaha". *The Academy of the Arabic Language*. Nazareth, p. 17-23; Tawfiq, Ashraf (1998) *I'tirafāt Nisā' Adibāt*. Cairo: Dar al-Amin, p. 9-11; Abu al-Naja, Shirin (1998). *Aḥfāt al-Ikhtilāf: Qirā'ah fi Kitābāt Niswiya*. Cairo: al-Hay'ah al-Miṣriya, p. 13; Eagleton, Mary (1996). *Feminist Literary Theory: A Reader*. Cambridge, Mass: Blackwell, pp. 148-150.

²Rawiya Burbara, born in Nazareth, resides in Abu Snan, Galilee village, holds the first university title, the second, and the third from Haifa University. She is the inspector of the Arabic language and literature, and a lecturer at Oranim College. Her literary works include *Shaqaiq al-Asīl* (2007), a collection of short stories; *Min Mashi'at Jasad* (2008), a short collection of short stories; *Khati'at al-Narjis* (2010), a short story collection; *Jamra la Takhbū* (2009), *A Story for Boys*; *Šahīl al-Nāy* (2009), *A Story for Boys*; *Ma' al-Tayyar* (2009), *A Story for Children* (2009); *al-Shi'r al-Fatimi bayna al-Dunyawiya wa al-'Aqā'idīya* (2013). *al-Qasemi Academy and Maktabat Kol Shay'*, Haifa; *'Ala Shawāti' al-Tarhāl* (2015), *Maktabat Kol Shay'*; *La 'Urīdu 'ann 'Atada 'Alayika* (2020), *Dar al-Huda*.

Naked Time by writer Hiām Mostafa Qablān (2010)³.

The aim of the study is to highlight the particular features and uniqueness upon which feminist writing is based, including various styles and techniques such as interior monologue, the Ego (I), the introduced questions, the poetic sense, and other tools that shake the narrative male constants of writing, and disrupts the temporal chronological and logical course of events.

KEYWORDS: Feminist Literature, Literature of the Question, Monologue, Narration, Poetic Language, First-Person Narrator

INTRODUCTION

Feminist philosophy belongs to the postmodern current, especially the philosophy of deconstruction, which is totally contrary to the concept of constants and sacraments. Feminist literature comes believing in deconstruction and calls for the woman to be at the center of the universe, rejecting stereotypical roles that are given to her such as motherhood and service to the institution of marriage considering them restricting roles. Thus, the woman started confronting, struggling, and fighting, using all her knowledge of science, culture, and tools, including writing. Rawiya Burbara says in the opening of her novel *Ala Shawati' al-Tarhal*:

"I had to write our story, but I didn't know in which language to write, didn't you say that language is an identity?!... And I lost my identity with you. Before I choke on you, the heartbreak of my life, I must send out the scream of my ink to be free of my life with you."⁴

Then she goes on and says, "I'm going to write our story to be free..."⁵ In saying that, the author announces the role of writing as an act of confrontation and rebellion and fighting against masculine society and the authority power of the man.

She resorts to writing to break free of all the consequences of her relationship with the man. She says: "To write you, I have to be free of everything. No one will free me from you except writing, and writing and writing."⁶ Thus, for a writer, writing is a weapon with which she confronts her male society, expresses her identity and existence, and this brings us back to the saying of the American poet Hilda Doolittle as she addresses the woman: "Write, write or die,"⁷ as if writing equals life, as the Sahar al-Muji says: "Writing for me is the act of life itself; living with knowledge, mentally and emotionally, through writing, and passing on this charge of life to others through writing."⁸

³Hiām Mostafa Qablān lives in 'Usifya village on Mount Carmel, near Haifa. She finished her primary school studies in the village, then she completed her high school education in Nazareth. She got a B.A. degree in General History from Haifa University and a B.Ed. degree in Arabic Language and Literature and Special Education from The Academic Arab Colledge for Education in Haifa. Her literary works include *Amal ala al-Durub* (1975); *Hamasat Sarikha* (1981); *Wujuh wa Safar* (1992); *Inza' Qaidak wa Itba'ni* (2002); *Bayna Assabi' al-Bahr* (1996), *Philosophical Texts; Tifl Kharij min Mi'tafih* (1998), A short story; *La Ara Ghayra Zilli*(2008). She has held numerous positions in the press, and the Broadcasting Station and she is still active and working in several associations. Qablān, Hiām's Mostafa (2010). *Ra'ihat al-Zamān al-'Āri / Smell of the Naked Time*, 2nd edition. Cairo: Dar al-Talāqi, p. 225-228.

⁴Ibid., p. 3.

⁵Ibid., p. 3.

⁶Ibid., p. 7.

⁷al-Mūji, Samar (1999). "al-Kitaba 'ala al-Riq al-Mamsouh: Qirā'ah fi Riwayatai 'Abbad al-Shams wa al-Khibā'. *al-Riwaya al-'Arabiya al-Nisa'iya: al-Multaqa al-Thālith li al-Mubdi'āt al-'Arabiya*. Tunisia: Dar Kitabāt wa Mahrajan Sūsa al-Dawli. Pp. 163-172.

⁸Ibid., p. 163-172.

At the end of her novel, the writer Rawiya Burbara returns to the demonstration of her weapon, namely, writing, and she wonders if writing freed her from him, and says:

"Did I write you to be free from you, from your limitations, and from your love? Do I still love you? Did writing save me from you and purified me of you?"⁹

She also emphasizes that it is her extraordinary reality that has prompted her to use her own instrument of confrontation. This is what we read from the protagonist Sarah in the novel: "If reality were normal, I wouldn't have thought about running away... I wouldn't have thought about writing our story to dust off all my pains and sins and disappear from your life."¹⁰

From here, we understand that by writing, the woman tries to remove her clothes of oppression, defies, fights, and realizes her freedom. She also seeks to undermine all the constants and postulates in a male authoritarian society that does not open its horizon to the woman. Although writing is not a modern practice for the woman, as she had some presence in the field of writing, since the Jahiliyya Literature, this presence was through the man and his literature, and even when she wrote, at that time, she adhered to the general contents that the man defined.

In feminist literature, however, we see her choose her own contents, speak for herself, make herself a center, and her literature a war machine. Thus, she refuses to be seen differently and refuses to be restrained. Thus, she breaks the door to sex and religion, and insists openly declares her call for rebellion. Thus, in our view, feminist literature has come to shake concepts, to say that the woman thinks and decides and is not a tool in the man's hands to use her as he likes. She is a strong woman whose history acknowledges her strength, wisdom, courage, and female-based excellence.

The writer Rawiya Burbara embodies the role of writing in her life. Writing for her is freedom and liberation, a means of self-fairness and giving her the right to say what she wants to say. Writing is thus getting out of the ordinary and destabilizing recognized norms through the thematic treatment that breaks all taboos, the non-stereotypical language methods, as we will demonstrate through our discussion of the two novels, *'Ala Shawāti' al-Tarhāl* (*On the Shores of Migration*) and *Ra'ihat al-Zamān al- 'Āri* (*Smell of the Naked Time*).

SYNOPSIS OF THE TWO NVELS

'Ala Shawāti' al-Tarhāl/On the Shores of Migration

The events of the novel *'Ala Shawāti' al-Tarhāl* take place between a young Arab Muslim named Ibrahim from a village in Galilee, and a left-wing Jewish girl named Sarah, who is international in her principles; her mother is Iraqi and her father is Moroccan. Ibrahim and Sara had their first meeting in Haifa in a demonstration in support of the Stone Children¹¹. Sara falls to the ground with the effect of tear gas, and Ibrahim rushes to provide her with medical aid and escorts her until the train takes her to Tel Aviv where she lives with her family. From the very first moment, Ibrahim falls in love with Sarah,

⁹ Burbara (2015), *'Ala Shawāti' al-Tarhāl*, p. 175.

¹⁰ *Ibid.*, p. 80.

¹¹ *The Stone Uprising was the first Palestinian intifada. It was given this name because the stones were the main instrument in it, and the children who participated in them were known as the Stone Children. It began on December 8, 1987, in Jabalia, Gaza Strip, and then moved to all Palestinian cities, villages, and camps. The background to it was that an Israeli truck driver ran over a group of Palestinian workers on the Erez barrier that separates between the Gaza Strip and the rest of Palestine territories since 1948. The Intifada calmed down in 1991 and finally ceased with the signing of the Oslo Agreement between Israel and the Palestinian Liberation Organization in 1993. See "Intifada Falastiniya Oula" at: wikipedia.org/wiki. See also: Şaffouri, Moḥammad. " 'Ala Shawāti' al-Tarhālwa al-Madina al-Faḍila", p. 5.*

and this love evolves into marriage despite the opposition of the parents of both sides.

At the beginning of their married life, the two live in the city of Haifa, which has embraced their love from the outset. They face difficult living conditions together. Ibrahim could not find work in the nursing profession and had to work in construction to support his family. His responsibilities are increased after the birth of his daughter, "Lana", and the difficulties of living conditions are exacerbated. The doors of work are closed in his face during the first Gulf War and the country is subjected to rocket attacks that sowed terror in people's hearts, which forced the family to move from Haifa to Ibrahim's mosaic Galilee village to shelter from rockets and protect his daughter "Lana"¹².

However, this transition doubles Ibrahim's workless burdens. He resorts to drinking alcohol, and his treatment of Sarah changes, cursing. He started cursing and hitting her when he got drunk and lost consciousness. His attitudes also change and worsen when he feels that he cannot protect his son, Fuād, from the duty of serving in the army because, in the eyes of the authority, he is Jewish, because his mother is Jewish. Here, Ibrahim resorts to religious life and begins by pressuring Sarah to convert to Islam and wear a hijab, which brings their relationship to a crossroads. Each of them waits for the other to initiate, reconcile and concede. The novel ends as Sarah turns her sand clock and decides to wait.

Ra'ihat al-Zamān al-Āri/ Smell of the Naked Time

Ra'ihat al-Zamān al-Āri conveys the personal story of the central character "Hazar", whose father prevents her from marrying the one she loves and compels her to marry her cousin, who works for the State of Israel and disregarding the injustice of his people. Hazar succumbs to her father's violence and slaps and marries a man she does not love, while lover Nabil, whom she considers her home and shelter, emigrates. She takes her wedding dress and buries it under the close fig tree next to his house, and lives as a peaceful woman surrendering to a conquering authoritarian male society, serving her husband and raising her daughter Sammar, and devotes her life to her after her husband dies in a horrific road accident. She stays this way until her lover returns after 20 years with his first love for her, feeling that she can have the happiness she lost for 20 years, and relate to her lover after being let down by all the men she knew in her life, including her father, her brother, her husband, the gardener, and her artist boyfriend, Adham, who made her believe he loved her for two years and then marries another one.

Events take place against Hazar's wishes. Her brother stands on the lookout and ends her relationship with her lover Nabil in a dramatic scene when he aims the gun at his head and shoots him dead during his participation in the Land Day demonstration in Nazareth.

AXES OF DESTABILIZATION AND PERSISTENCE IN THE TWO NOVELS

Dialectic of Places between Stereotypical Character Behavior and Rebellion

The two novels belong to a single geographical environment, in which we monitor people's mobility between places and its impact on their behaviors and on events. Haifa City embraces and nurtures love, while the village clamps down on it and kills it.

Burbara, the Narrator, says about the City of Haifa:

¹²What is meant is Iraq's invasion of Kuwait on August 2, 1990, and the occupation of all Kuwaiti territory within two days on the pretext that it was an Iraqi territory. See: *al-Ghazw al-Iraqi – li al-Kuwait* at: af.wikipedia.org/wiki and Burbara, 'Ala Shawāti' *al-Tarhāl*, p. 62.

"When all the towns and villages rejected us after our innocent sins, none remained except Haifa, it is Haifa that opened up to us an apartment rented for us to live in there, in al-Nasnas Valley, which embraced us with its ancient furniture, with its stones, which, whenever your hands touched, your lips would tell about the yearning of their crumbs to its citizens, who migrated, hoping to return, as you say..."¹³.

In Haifa love was born, in Haifa, it grew up, and in Haifa, its seeds also ripened:

"Haifa was receiving its first rocket in this war, and I am receiving the first shots. Now I understand why they are birth labor shots because they are like bullets that break you apart and penetrate your bone and flesh, tear you apart, kill you in order to live."¹⁴

Despite the difficulties, misfortunes, consequences, and obstacles of the war; despite the pain and heartbreak, loneliness, psychological, economic, and social instability, Ibrahim and Sarah enjoyed the love derived from Haifa's motherhood and its embrace, from the waters of its sea and the greening of its plains, deriving hope from the brightening of its mountains, and calm from its foothills. They protected themselves in its love and, by nature, they crossed thresholds, but this force disappeared, when they decided to move to the Galilee village to shelter from the missiles. Though they took shelter from the war missiles, another front of missiles was aimed at them. That departure ensured the reversal of events, the reversal of ideas, and the reversal of concepts. Ibrahim, gradually, was no longer the same Ibrahim, and Sarah was no longer the same Sarah. In that glorious village, the tale varies, and its trajectories change! Sara says: "Who took us from Haifa and housed us in your Galilee village that is recreating on the beaches of fear, far away collecting wheat ears from the plain to knead its story."¹⁵

In that village, the scales vary, and relationships are intertwined. Ibrahim returns to the lap of customs and traditions, lives as a young man defeated by war and its disappointments, and as the head of a family with no money. He finds no work and is ashamed of his father if he accuses him of being a failure. Ibrahim and Sarah live in a tenant's house and the owl does not separate the fig tree in his yard. It warns them of the bad news and of the successive problems. Also in the Galilee village, after a stray period, Ibrahim repents, becomes religious, keeps praying, and seeks to impose on his wife to wear a veil, especially after he has got a son, and he cannot accept his son's recruitment to the army, which brings his relationship with his wife to the end line, to a final crossroad. Ibrahim can either take the path of retreat, and return to his principles and belief in pluralism and the entity of human beings, or take the other direction in which he walks alone without "Sarah", without "Lana" and without his son "Fouad"

This dialectic between places and their relationship with characters' behavior is also prominent in the novel *Ra'ihat al-Zamān al-Āri*, where the village is a female killer while Haifa is her shelter and breathing place. The Narrator, says: "Hazar forgot her daughter Sammar, and forgot that has no mercy for a female who lives alone without a man protecting her."¹⁶ This village sanctifies the male and considers him a hero as we read in the description of Nizar's birth, Hazar's brother.

¹³ *Ibid.*, p. 62.

¹⁴ *Ibid.*, p. 64.

¹⁵ *Ibid.*, p. 77.

¹⁶ *Qablān, Ra'ihat al-Zamān al-Āri*, p. 29.

'He is the only male in the family, and the first shot was fired for him in the yard of the house, cheering and expressing pleasure on the arrival of the male son, the bearer of the family name! (...) Deep red blood was shed on the doorstep of the house and on the earth of the piece of land in front of the house, the blood of slain animals, while the women were running to celebrate his birth, saying incantation (ruqya) for him from the evil-eye and envy."¹⁷

Against all this celebration of males, the female in the village feels that she is a prisoner who is sentenced to life imprisonment, and she has no opportunity for self-expression or practicing art. Hazar, who is a creative artist in the field of "painting" says: "My paintings are eaten by dust in the store because painting by the girl in our village is considered breaking of the laws"¹⁸.

Among the village 'laws' is that the widower has no right to practice her life as she likes, or even go out of the village. Hazar, for example, after she became a widower, blames her father and asks him after he dies: "Would you marry me to Ibn al-Halal, to cover up the defect ('awra) of my womanhood and my widow's virginity, to protect me from the chatter of women, as they are puncturing the marble curtains?"¹⁹

Elsewhere in the novel, brother Nizar blames Hazar: "You are a widow and you have a daughter, so what will people say? Widow and roaming around in town loosely? Listen... in our family, there are female artists... You don't know what the villagers say! You're not free. You are a harem like all harems"²⁰.

In this village, girls don't dream, because dreaming is a crime, and tongues have no mercy on any of them. Here is the Hazar who lost her husband by the judgment of Fate. She has turned into a focus around which all eyes turned. Her sister, who took her own life because of male injustice, is exhausted, and her flesh is bitten even after her death. "The martyr of dirt was murdered because she was thrown by vigorous words of distortion that are fossilized on the marble of rotten rumors, submitting to the nonsense of grief."²¹

The female does not find breathing space except in the city of Haifa. She imagines that the observer is absent and that the sky alone, the stars, the moon, and the sea are witnesses to the flare-up of love. In Haifa, Nabil (the lover) says to Hazar: "I declare you a wife to me in front of God, and in front of the sea... in front of the sky, in front of the night, the stars and the moon..."²²

The employment of the city Haifa in the two novels is a way to destabilize the postulates that are imposed on the female, through which the two writers violate the sex taboo and elaborate through the central character in describing the feelings of love and adoration, and narrating the details of the emotional encounter without any taking any consideration of restrictions and taboos. In the city of Haifa, Hazar in the novel *Ra'ihat al-Zamān al-Āri* forgets the features of her father's face and the authority of her brother, and "She unsheaths the color of passionate love on the body of her lover's flesh, which is burning with lust and manliness, and hot with amazement and masculinity. They restarted pouring perfume, and the objects in the room did not hang onto the two souls that were wallowing into two bodies that straddled the burning bed

¹⁷ *Ibid.*, p. 37.

¹⁸ *Ibid.*, p. 77.

¹⁹ *Ibid.*, 29.

²⁰ *Ibid.*, p. 91.

²¹ *Ibid.*, p. 169.

²² *Ibid.*, p. 169.

of wonder and were absent in deep hibernation of time and space "²³.

To sum up, we can say that the employment of places in the two novels reflects the duality of destabilization (all the breach of the ordinary that happens in the city) versus (the woman's submission in the village to the norms and her semi-total surrender to them).

MALE AND FEMALE CHARACTERS: FROM THE TYPICAL MODELS TO THE UNCOMMON MODELS

Male Characters

The reader of the two novels notices common lines in the events and issues posed by male and female characters. Both writers make the female either peaceful and traditional that is subject to the laws of the male society or rebellious and refusing that seeks to build their own world. We also find this swing between the two patterns in the male characters in the two novels. The two writers portray the selfish passive man, who is obsessed with the bullying knot even if the social role he performs varies, or his social status changes versus the perfect man that the female dreams of as a partner and lover.

As a model of the negative man, I mention as an example, Avner, the son of Sarah's aunt, in the novel '*Ala Shawāti*' *al-Tarhāl*, who stood by against her marriage and wanted to get rid of her of the Arab, and he also stood in front of her husband's success and finding work, and closed all doors and outlets in front of him. We can also mention Ibrahim in some of his attitudes in the novel, especially after moving to the village as mentioned above.

In the novel *Ra'ihat al-Zamān al-Āri*, the Father, the Brother Nizar, and the Husband Karim, who represents the treacherous man who is willing to sell himself, his parents, and his land, in order to please the government of the State. He also represents the violent and restrictive bully man who does not believe in the female's right to live. Besides these, we find the Gardener and Artist Hisham, who represent the lustful man ruled by instinct, and who considers the woman a physical body that satisfies one's desires.²⁴

These models of characters are another example of disrupting laws and taboos and penetrating customs. The woman allowed herself to reveal her hidden feelings and convey her injustice and suppression without reckoning with the male reader's reaction. She defends herself and refuses to be seen as a body, and comes out against the institution of marriage, against the girl's coercion to do any act, marginalizes the man, speaks out about his negativity, brutality, and primitivity, and declares her desire to be free from him. The noticeable thing in both novels is that the authors do not merely present this model of men, but we find parallel with him the perfect man that a woman dreams of.

Sara, in the novel '*Ala Shawāti*' *al-Tarhāl*, does not forget to do justice to the Arab male, who for a moment seems selfish and unjust, and so, in the end, she allows him to say his word, and she also describes him as the Arab enthusiast of peace, the Arab who believed that God created man in the best of his calendar, that is, in his humanity, away from the brutality of the animal and the racial and sectarian distinction, the Arab who the Jewish Sara loved and addressed him saying: "How beautiful you are when you love pluralism and you consider it a beauty and a jewel"²⁵.

²³ *Ibid.*, p. 181.

²⁴ See "*Anmāṭ al-Rajul fi al-Kitāba al-Niswiya*" in: Şaffouri, Moḥammad (2017). "*Shahrazad Tastariddu Şawtaha*." Nazareth. Najallat al-Majma'. *The Academy for the Arabic Language*, p. 26-29.

²⁵ Barbara, '*Ala Shawāti*' *al-Tarhāl*, p. 21.

Thus, the proverbial account of Ibrahim's subsequent actions against Sarah, and his injustice to her, does not expose a primitive, authoritarian, and cruel Oriental Arab, but a loving Arab who believes in his humanity and is respectful of pluralism associated with a homeland, a people, intellect and pulse, who did not retreat from till his last breath from his love to Sara. However, this love would not have had the fruit written in a wasteland, and in a world where all the constraints of race, religion, belonging, and other obstacles and thresholds.

In the novel *Ra'ihat al-Zamān al-Āri*, we see the perfect man in the character of lover Nabil who left the village after being prevented from marrying his sweetheart and then returned to her 20 years later. This lover is the homeland that was stolen from her as the land was stolen and the land was stolen from its people. "The homeland traveled with Nabil in the suitcase."²⁶ He is the man who refused injustice, flattery, and falsity. He is the artist with a sincere delicate sense, the writer and poet who turns green in her eyes, "He is her only love, her only master, and her only homeland, he is the struggle... the wheat ears that grew between the ribs."²⁷

Female Characters

The image of the woman in both novels is as the woman in all feminist writings. We see her as the focus of the novel and its center, and all the events revolve around her to emphasize her role and importance. We see that the central character is a female (Sarah in the novel *'Ala Shawāti' al-Tarhāl*, and Hazar in the novel *Ra'ihat al-Zamān al-Āri*, like many other female characters, and represents the swing between rebellion and submission, desire and stagnation, self-confidence and uncertainty, and other contradictions. It is worth noting that the duality of surrender and rebellion manifests itself in the novel *On the Beaches of Migration* through the same character, Sarah who declares rebellion against her family, nephew, and community to gain the sweetheart of her life.²⁸ Then, after the doors of her happiness are closed in her face, she declares her surrender to a violent husband, who is suspicious of her.

Some examples of the surrendering submissive woman in the novel *'Ala Shawāti' al-Tarhāl* are:

- "Our tripartite meeting was like a summit meeting. Every mountain in us is reluctant to budge, neither with its own hidden flame nor with its shudder of humanity. At this semi-silent encounter, I was the only ear of wheat who is ready to slow down her head until the storm passed!"²⁹ Sara in this situation is subject to the intensity of the meeting between her Arab Muslim lover with her Jewish cousin soldier and does not try to revolt in the face of either of them.

"I tried to chew on my anguish, grief, and thoughts with your food."³⁰ Sara surrenders here to the dryness of Ibrahim people's reception of her, and their rejection of her, and she feels her pain and strong desire to meet her people as well.

- "I didn't want to break into Ibrahim's grief any further, so I preferred to keep silent, and I saw in his eyes a new look, but I didn't understand its secret or its meaning."³¹

²⁶ Qablan, *Ra'ihat al-Zamān al-Āri*, p. 28.

²⁷ *Ibid.*, p. 101.

²⁸ Regarding the types of the woman's image in feminist literature, see in: Şaffouri, "Shahrazad Tastariddu Şourataha", p. 200-201.

²⁹ Barbara, *'Ala Shawāti' al-Tarhāl*, p. 24.

³⁰ *Ibid.*, p. 78.

³¹ *Ibid.*, p. 91.

- I was afraid that if I said something, I'd hurt his silence..., hurt his heart. What if something bad happened to him, and he let me and "Lan" flounder in his mosaic village, and no one asked about us!³²
- "And Sarah was writing in silence, burned by his fingers and suspicions, muzzled and wilted overnight. She hardly slept and did not blink an eyelid sleepily, The room was her sanctuary until he stormed her with drunkenness and his sparks were flying from every direction,...., screaming, crying, howling, whining, whining, and beating left their marks on her full soul and body³³."

And does she have a sanctuary except for her forgiveness to him? After she had abandoned her parents and society, will she now abandon her two sons³⁴ "?

- "The tale repeats and the crazy nights run, and Sarah doesn't sleep; her mind moans and her body shakes from the slaps and the accusations against her virginity."³⁵

- However the positions in which Sarah declares her rebellion are:

"I started my war for you, Ibrahim, when I was unarmed, except for your love "³⁶

- The Akka guns aimed at the sea from above were foreshadowing a close war, but they were shattered and rustled cannons. Our love, however, raised its walls in the face of the tide and built a wave-breaker at the limits of everyone's wave attacks."³⁷

- "My body denies this heavy sheet; if you want me to stay with you, I'll be in the most beautiful calendar as you accustomed me!"³⁸ This is a refusal to wear a hijab and a robe (jilbab), and a declaration that Ibrahim's insistence on this request meant that the relationship was over. "A ticking time bomb. I'm waiting for the sand time to decline, so beware! Beware of the explosion of my pain and groan or otherwise, you will become a love-handicapped person"³⁹.

- "My mother didn't concern me as she was shouting and putting all her blame on my father, who taught me his internationalism, and considered me dead because I agreed to marry an Arab. All her concern was to know in which cemetery I would be buried, and will pray on my grave a rabbi lord or a *sheik*!"⁴⁰.

- "I had to be stronger than all the traumas. I chose my way and nobody else would defend it."⁴¹

- "I am no one's property. I am responsible for my soul, my body, my being, and my existence! The country is not the property of humans, it is the gift of God to us to dwell in it and live in it, not to fight and die."⁴²

³²*Ibid.*, p. 106.

³³*Ibid.*, p. 130

³⁴*Ibid.*, p. 131.

³⁵ *Ibid.*, p. 131.

³⁶*Ibid.*, p. 28.

³⁷ *Ibid.*, p. 33.

³⁸*Ibid.*, p. 34.

³⁹*Ibid.*, p. 52.

⁴⁰*Ibid.*, p. 59.

⁴¹*Ibid.*, p. 96.

⁴²*Ibid.*, p. 98.

In this section, Sarah rebels against her nephew, Avner, a Jew who is hostile to her Moslem Arab husband and attacks him.

- "I'm not going to let you attack me this time; shut up or I'm running to your parents right now."⁴³

In the novel *Smell of Naked Time*, we note that the author employs several female characters, through whom we sense surrender and through others, we sense rejection. We can also find the same character surrendering herself one time, and then revolting and rebelling another time.

Some of the examples of surrendering submissive women in the novel *Ra'ihat al-Zamān al-Āri* are:

- "He must know that she couldn't decide. In her family, it is the head of the family who decides..."⁴⁴
- "The moment came, and what my father wanted to happen, happened. I married Karim, my cousin according to tribe customs, and my father refused a Nabil's request to marry me. I cried. I moaned... I screamed, and I asked for mercy. However, an entire family was involved in the assassination and in choosing the right husband."⁴⁵
- "I am the sacrificing female as my father used to say," The obedient mother sacrifices for her children."⁴⁶

However, Examples of Rebellious Women in the Novel are Larger in Number:

'Hazar said goodbye to all the testaments that were imposed on her by the jungle man. She rebelled and allowed her lost throat to fight strongly and scream at her dark nights⁴⁷."

- "Excuse me, Dad. I threw your will when the wind blew came, and we didn't walk along banks of the wind anymore as we used to do in our dreams. Dad, I am a female who was tempted by life and traveled by her wings to the stars
- Where the seas collect coral and gold. My body is no longer the property of anyone or me. It's the property of ecstasy. The doors of my body and his palaces and temples are open for the breaths of life."⁴⁸
- "I envy you, Dalal. I am happy about your brave rebellion. Whenever my mother tightens your curl, whenever you shout at her. I am a human being, not a ewe. Ewes sleep silently and indulgently, and Dalal was not born to be silent."⁴⁹ "
- "It's time to break up the vow... It's time she broke up her father's will. Who is she afraid of?"⁵⁰.
- My wound is bleeding non-stop, but I'm gonna break up your will, Mom.⁵¹
- "Yes, I am a harem... a female... a widow and an artist, and I'm not like all harem but not like all women! And I say it out loud: "Goodbye, Harem!"⁵²

⁴³ *Ibid.*, p. 157.

⁴⁴ *Qablān, Ra'ihat al-Zamān al-Āri*, p. 13.

⁴⁵ *Ibid.*, p. 17.

⁴⁶ *Ibid.*, p. 52

⁴⁷ *Ibid.*, p. 25.

⁴⁸ *Ibid.*, p. 26.

⁴⁹ *Ibid.*, p. 29.

⁵⁰ *Ibid.*, p. 67.

⁵¹ *Ibid.*, p. 68.

⁵² *Ibid.*, p. 91

The models of rebellion in particular that are presented by the authors must be a destabilization of the accepted and commonly acquainted models by the Eastern Arab society, namely, raising of the writing weapon in the face of the injustice of male society. In contrast, the peaceful women's models are a fixed stereotypical image that introduces the situation of many females who do not have the audacity to say "no", and the author may come up with this peaceful stereotype to show its grotesqueness and call on women to move and seek change.

Artistic and Linguistic Styles in the Two Novels- Axes of Destabilization

The feminist text has methods that make it impossible for us to reveal the writer's gender before reading, as the woman has a sense that tells us about her and a language that we hardly err on. The most important features of the feminist text are:

Swinging between Feminist Privacy and General Political, Economic, Intellectual, and Social Conditions

All of this is reflected in the woman's writings, and we illustrate this through the two novels. Besides we track the swing between self-concern and political and social concern:

Burbara's novel presents a compelling love story, but it is governed by political and social conditions, which are not separated from it. The mere passage of the two beloveds from one of the evacuated villages ignites the flame of war in Ibrahim's heart and changes his accent with his beloved Sarah, which surprises her.

Ibrahim says, "This is Amqa. This is Kwekat. Sorry. This is Beit Ha'imek, and those⁵³.... they are the Arab villages that were Judaized!", Sarah asks: "Where are their Arab inhabitants? Do you ask me? (Ibrahim replies). Ask your successive governments, ask the camps and diaspora, ask my father, don't forget to ask my father⁵⁴!"

This and other incidents confirm that Ibrahim and Sarah are not merely a male and a female who is trying to build a family and maintain their continuity. They represent two peoples, each of which tries to coexist with the other and survive. Moḥammed Şaffouri believes that this event is a hint of the reality of the authority's role in spreading differences between the country's inhabitants on a sectarian level after living together in a harmonious common life that is not differentiated by race or religion.⁵⁵

And so we see that the novel takes love as a stage for introducing political issues that we're not used to hearing about from the woman. In the novel *Scent of the Naked Body*, the author parallels the characters and parties to the political conflict, considering her lover (Nabil) a homeland, while her father, brother, and husband Karim are the occupier, traitor, exploiter who violates the sanctity of the homeland. Hazar, in this vortex, represents the disputed land stolen: Our land is insulted, Dad, like the show you sold on a night for collar wearers... to the shiny stars... to those who usurped the land in public, uprooted us, and then threw us into the vortex of defending the homeland

⁵³In the first month of 1949, Jews established their colony (Beit Ha'imk) on the lands of the village of Kuwekat, which they destroyed and dispersed its inhabitants, where until 31/12/1949, there were 93 Jews, and in 1961 their number reached 154 Jews. Some of the nearby villages are Abu Snan, Khirbat Jeddin, Amqa, al-Ghabsiyih. Jews often kept the name of the Arab village, and sometimes, deviated it to a name close to the Arabic name. See: al-Dabbagh, Mostafa Murad. *Biladuna Falastin*, Vol. 11. Beirut: Dar al-Tali'ah, 1988, p. 357-360.

⁵⁴Burbara, 'Ala Shawāti' al-Tarhāl. P. 90.

⁵⁵Şaffouri, Moḥammad (2015). 'Ala Shawāti' al-Tarhālwa al-Madinatu al-Faḍīla/ *On the Shores of Migration and the Virtuous City*, p. 4

Dad, You were the contributing partner in the crime of losing the land and robbing the homeland! What kind of homeland is this that you are protecting now and where is that homeland" ⁵⁶In an earlier situation, she addresses her father: "How can you Dad sell your land and sell your honor? How do you sell me to a self-sold honor?"⁵⁷

In this connection, I would like to point out the disruptive nature of feminist literature to the taboo of politics that characterizes feminist literature. The writer does not hesitate to knock on this door and demonstrate her opinion, her thought, and her analysis of the course of events and their details.

The Narrative Techniques in the Two Novels - Axes between Destabilization and Stability

We can refer to several feminist features common to the two novels, such as:

Poetic Language

The woman employed in her writings easy words, and delicate expressions, taking care of her skill, ingenuity, good style, and emotional feelings. This woman is distinguished by her sense, her words, her feelings, and her poetry in its flashing pattern and its enhancements, poetic images, and symbols!

In our reading of the two novels, we note that both writers turn to the poetic narrative that suits the woman's softness, the sweetness of her soul, and the fascination with her role in life. The dominance of Barbara's poetic narrative is reflected in the fact that her language, according to Mohammed Saffouri, "is elevated, sculptured in patience and awareness and know-how. She seeks to ornament it with numerous rhetorical her that confirm her vast horizon and rich knowledge, and influence by the academic studies she has accomplished."⁵⁸ He illustrates that by the narrator's statements that come in the form of "Saj", namely, rhyming phrases such as: "And we stopped saying the permissible speech (al-kalam al-Mubāḥ), and let the language of the eyes to rest (un tartaḥ)." ⁵⁹

Or: You shut your ear to hear any word (*bawḥ*) and closed your smell for every smell (*fawḥ*)⁶⁰ which emphasizes the role of Jinas/ (A **pun**, or as **Paronomasia**) and **Saj** and its effect on her narration. Barbara also resorts to the techniques of 'intertextuality'. She resorts to Nizar Qabbani's and Mahmoud Darwish's texts. Among the texts that she borrowed from Nizar Qabbani is what Ibrahim said: "I am Ibrahim, who is tired because of my Arabism"⁶¹. This reminds us of the poem of "Tunisia" in which Nizar says: "I, my friend, am tired because of my Arabism".

Intertextuality is also reflected in Ibrahim's calling Sara "My Balqis" (Nizar's wife). Besides this, we find religious intertextuality in texts from the Bible (the story of Hajar, Sarah, and Ibrahim), and from the Holy Gospel, as she quotes verses expressing the depth of love and the sanctity of the tie), from the Holy Quran, the honorable Hadith, and Arabic poetry.⁶²

⁵⁶Qablān, Ra'ihat al-Zamān al-'Āri, p. 27-28.

⁵⁷Ibid., p. 17-18.

⁵⁸Saffouri, Moḥammad (2010). "Kayfa Sarat al-Lugha Batalan – Qirā'ah fi Majmou'a min Mashi'at Jasad li Rawiya Barbara". Madarat 3, p. 277-290. The Academic Arab College for Education: Haifa.

⁵⁹Barbara, 'Ala Shawāti' al-Tarḥāl, p. 23.

⁶⁰Ibid., p. 167.

⁶¹Ibid., p. 170.

⁶²For more information about poetic linguistic models in the novel 'Ala Shawāti' al-Tarḥāl, and the methods of Saji, Jinas, and Intertextuality, see: Saffouri, Moḥammad. "'Ala Shawāti' al-Tarḥālwa al-Madina al-Fadhila", p. 11-16.

Hiām Qablan, too, does not keep away from poetic language that is soaked with artistic techniques. She also integrates poetic narration and quotes from poetry that the two lovers, Hazar and Nabil, utter when they meet. He welcomes her with his poems that express his yearning and she replies with the charges of her heart. We also see her language full of intertextuality and literary' cultural, and very many religious references.⁶³

Language of Revelation: Interior Monologue

We can consider feminist literature to be a literature of revelation of the hidden feelings of the soul, which relies more on narration than on dialogue to empty the charges of the soul and its swing between surrender and rebellion, between existing and the desired, between reality and imagination, and between the Self and the Other. The creative woman has been engaged in writing about the self, the interior, and the feminine versus the other, the outside, the man.

The two novels introduce a flood of monologues that rely on revealing and posing questions so that no page of the two novels is devoid of this style. Sara in the novel '*Ala Shawāti*' *al-Tarhāl* argues with herself through writing and poses her questions about love, war, and life, about the sincerity of her feelings, Ibrahim's feelings, and the sincerity of the characters around her. She does not leave any big or small thing without wondering about it, which makes the novel closer to what is known as the literature of question⁶⁴.

Questions and monologues abound in the novel *The Smell of Bare Time*, and the narrator asks about all the events around her, about the absent lover, his return, his wife, and the sincerity of his love.

She also wonders about the expected reactions of the hostile category that is represented in the brother. She also resorts to self-dialogue as an expression of the whirl of searching for herself. Is she the peaceful surrendering woman to the norms or to the whims of the heart?

Throughout the novel, the unilateral dialogues embody the relationship between 'Homeland' and its people, between Hazar and Nabil, Hazar and Nizar, and the personal concern and the collective concern. The destabilization of the constant shaking is evident in the monologues that dominate the two novels: The narrator grants herself the full freedom to express, say, reject, shout, confess, statement, refusal, shout, and confession, etc.,...

Intermittent Breathless Narration

Kittani refers to several features of the feminist narrative such as pluralism of voices, namely, writing a literary text in the tongue of two or more characters, where each personality recounts the events from its point of view and by retreating to the past, which means that the feminist literature tends towards autobiography in order to resort to the past that shows the woman's suffering and men's abuse of power against her. He also refers to the absence of dialogue in the majority of local women's literature and consequently, the narrative overwhelms the dialogue, so as to make the suffering more visible.⁶⁵

In the course of reading the novels, we see that both Burbara and Qablan intended to introduce the events or some of them from different perspectives. In the novel *On the Shores of Migration*, the central character Sarah takes the angle of the narration in most chapters, but she doesn't hesitate to transfer this task to the characters and take herself out of the circle

⁶³It is possible to read the poetic section in Qablān's novel *Ra'ihat al-Zamān al- 'Āri* , p. 101-102, 112.

⁶⁴For more information about 'Literature of Question, see: Abu Jaber-Baransi, Rima. "Employment of the Question as a Transition Mechanism from the Existing to the Desired in Rawiya Jarjoura Burbara's Collection of Short Stories". *IJLLS journal*, v. 3, n. 2, 2021, pp. 188-204.

⁶⁵Kittani, Jamil (2005). *al-Qiṣa al- 'Arabiya al-Nisa' iya fi Israel bayna Sanawat 1972-2002*. Matba'at al-Ṭira Publishing.

of responsibility, as if she were seeking honesty and objectivity by commissioning a neutral narrator to recount events not so much related to the heroine. Then, she would then reassign the mission of narration to Sarah, asserting by that her central role in the novel, and once again creates a kind of circulation after transferring the right to speak to Ibrahim, and thus, she allows him to express himself and defend himself in a chapter entitled "My Jailor".

However, in the novel *Ra'ihat al-Zamān al-'Āriwe* do not find this variation in the mission of narration by the characters, but we find that the narrator Hazar, who adopts the mission of narration in the major part of the novel disappear sometimes to be substituted by the third-person singular. She also sounds to be giving the reader the possibility to judge the events without being influenced by the central character. What is remarkable about the use of this method in the novel is that the transition between pronouns is not from one chapter to another, but we mostly find it between successive paragraphs, which makes it difficult for the reader to track the angle of narration.⁶⁶

This shift between pronouns is followed by a transition between the present and the past within what is known as a flashback or artistic retrieval method, and the transition occurs at an intermittent breathless speed, which requires a higher level of tracking and focusing from the reader to understand the relationship between successive and sequential events.⁶⁷

SUMMARY AND CONCLUSION

Feminist literature is feminine literature in its thought, language, context, and creative literature that promises change. It is literature that needs those who go through its depths not to discuss its terminology, but to refer to its features and aesthetics, its poetics, the lack of description and intensification, and the depth of imagination. It's literature that needs to be acknowledged, not marginalized, or considered a kind of blatant fashion that becomes absent by the appearance of others.

As part of our research into the swing of feminist literature between destabilization and stability in two novels from the Palestinian literature in the 21st century, we say that it is consistent in its being literature that is subject to an environment, culture, society, life and political conditions, but it is violated in its proposition, with its daring and its methods. It destabilizes the novel's substantive fabric.

The woman allows herself to breach the subjects of sex, religion, and politics. It also destabilizes the stereotypical structure of the characters by male marginalization at the expense of the focalization of the female and inviting her to take her right and space. Consequently, it also destabilizes the logical chronology of events as it is based on an intermittent breathless narration that frequently moves between the present and the past. Besides, feminist literature destabilizes the novel's linguistic structure by adopting a poetic language that is imbued with rhetorical improvements, intertextuality, monologue, and question, which makes it literature that has its own character and standards.

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⁶⁶For example, it is possible to see that in *Qablān, Ra'ihat al-Zamān al-'Āri*, p. 17-19.

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