

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*

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'tafihi* (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.