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### A LITERATURE REVIEW: ACTIVITIES OF WOMEN IN ARABIC LITERATURE IN CONTEXT OF ECO-FEMINISM AND INTERTEXTUALITY; AN ANALYSIS OF FADWA TOUQAN' WORK

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#### **ABSTRACT**

In Arab, numerous critics from the literary background are strong supporters of the view that women's writings should be restricted to memoir domains of marriage, children and home thus refraining them from writing on other topics because they are less knowledgeable than men in other aspects. In this context, many literary figures of Palestine pointed out this flaw of Arab literature discriminating men and women. Paradox, Intertextuality and adoption of Islamic literature have been practiced by Palestinian Intifada poets. Therefore, the underlying paper presents women role in Arabic Literature by exploring the theories of Eco-feminism and Intersexuality as mentioned in contemporary and classical poetry with an emphasis through the work of Fadwa Touqan. It is a review paper and findings of the literature discussion has provided with the conclusion that most of Fadwa's poetry and work roams around the grief and sorrow which Israeli occupation brought to Palestine but she also was successful in highlighting the rights of Arabic women in a male dominant society. She changed her poetry and prose from being restricted to particular topics as she used to do in the beginning of her career in 20th century and revolutionized it towards no set boundaries. Thus, with that passage of time her concepts got rooted deeply in eco-feminism till her death (2003). Further, in example of Intertextuality, Touqan' Intertextuality is basically referred to Quran which shows how she takes her basic education and roots from Islam. It is said that she followed her brother in literature and sung a Qasida (Balladry) on his death (Hakeem, 2014).

Since Almighty is the ultimate guide to everything in this world and hereafter, she has used the reference of Nour chapter form Quran.

### **INTRODUCTION:**

In the Arabic world, "female writers" are not acknowledged as they should be. Even women themselves do not celebrate this title (Lesmana, 2019). This is solely due to the rational difference in topics of social injustice discussed by female writers themselves in their excerpts. Thus, throughout Arabia, females do not like categorization of writers on basis of gender since for a long time. They think of the fact that if they are presented just by the title of writer, their work will be given more weight age and acknowledgment (Sabbagh, 1996). In Arab, numerous critics form the literary background are strong supporters of the view that women's writings should be restricted to memoir domains of marriage, children and home thus refraining them from writing on other topics because they are considered to be less knowledgeable than men in other aspects. Moreover, keeping in view this, some female writers replaced their women themed characters with men just to bring more authenticity to the concept. But in reality, this is a method of self-destruction, indirectly accepting themselves inferior to men (Majaj, Sunderman, & Saliba, 2002).

Female speakers at various universities and organizations in Arab still are confused about the true relationship between women and literature which in turn raises many questions to this concept. The main ambiguity is that whether literature can be categorized on basis of gender specifying "male literature" and "female literature". Since writings of females are limited to a very few topics mainly concerning female problems and issues. This raises fear among women of publishing their articles under title of "female writers". Except Daral-Syuruq, (Egypt, 1996) the publishers are afraid to write about rights and freedom of women (Lesmana, 2019). Since the past forty years, the main aim of publishing houses of West is to look for female writers and spread their words by promulgating it in curriculum and course books of educational institutions (Shabaan, 2010).

According to Yumna, in Arabic world, women literature is a means of referring to and settling down their literary concepts and not the basic notion of differences thus, contradicting excerpts of males and females (Vinson, 2008). This terminology had been introduced a long time ago, even before the advent of Islam. Salma bint Malik bint Hudazifa was an excellent poet but her poetry was not given acknowledgment because it was thought to be breaching the set boundaries of women literature topics and mainly because of the society being ruled by men (Lesmana, 2019). Thus, poems and prose celebrating the strength and prosperity are more welcomed as compared to those referring to grief and sorrow. In society based on morals and values, women are considered to be inferior and likewise their writings and poetry are treated. Many literary figures of Palestine pointed out this flaw of Arab literature discriminating men and women. Paradox, Intertextuality and adoption of Islamic literature have been practiced by Palestinian Intifada poets (Abd al Mutalib, 1995). The most detailed and vast field of literature used by them is "Intertextuality". This refers to the fact that all concepts have multiple documented resources and to get a better understanding of a topic, all of the

texts need be referred for answers (Faramarzi & Rozveh, 2014). The most prominent aspect is the reference of Quran in Intertextuality which clearly depicts that they have included texts from Quran for a proper understanding of a topic (Deheuvels, Michalak-Pikulska, & Starkey, 2006). The Intertextuality used by Fadwa Touqan is a clear depiction of her soul being rooted in Islamic values. It is said that, she follows her brother, after whose death, she sung Qasida (Balladry) (Faramarzi & Rozveh, 2014). In order to seek benevolence, she refers to the chapter Nour (discussed in intertextuality) since; God Almighty gives the ultimate guidance of everything. She also sees her country as an illuminating factor. These concepts are clearly depicted in her poems. Verses from Quran, chapter Nour are used in her writings in poetic manner. "You are the one who blows off my luminosity by thunderstorms bring near your enlightened face because when you are not around, I give up at the hands of darkness" (Touqan, 2000).

### *Purpose of Study:*

The main aim of this research is to get a better understanding of the concepts of Eco-feminism and Intersexuality as mentioned in contemporary and classical poetry with an emphasis through the work of Fadwa Touqan.

### **BIOGRAPHY:**

Fadwa Touqan is the most celebrated Palestinian poet among Arab world, also viewed as a strong supporter of feminism. She was born in 1917, on the West Bank of Nablus. Fadwa studied with her brother, who was also a poet, Ibrahim Touqan (Mozaffari, Jafari, & Rostami, 2017). Though, born in Palestine, she also had Jordan's citizenship. She did early schooling in Nablus, where, once a man threw jasmine flower at her as a symbol of her praise. When her brother came to know about this, he beat her and discontinued her education (Hakeem, 2014). She belonged to a family whose values were rooted in culture and had strong economic position and political influence. Thus, she got informal education by her brother and through book reading. In adolescence, she loved singing and playing lute but for this, she was scolded and thus continued did this in secrecy. She belonged to a well versed family from which came many famous literary figures of Palestine including her brother Ibrahim, a celebrated poet, Ahmed, who served as a Minister in Jordan and was even appointed as Prime Minister for a brief tenure and Qadri Hafez Toukan, her cousin. Among young successful generation, her family includes her nephew Fawaz Ahmed Toukan, previous minister and vice president of Jordan's Writers Association (Zeyadah, 2020). It also inculcates names as Fawz Ahmed Toukan, who is the wife of well-versed Syrian writer Sadeq Jalal al Azem. Her other siblings include Yousef, Rahmi, Namr, Fataya and Adeebah but they were not famous. Namr in mid of March, 1963 in a plane crash of Emil al-Bostani near coast of Beirut (Lesmana, 2019).

She grew up in a conservative family mainly under restrictions imposed by her father. In her early days of writing, her father forced her to switch her poetries from romantic fantasies to political topics. But she rejected this by saying that who has given him the right of enforcing something on me when all he does is to restrict me to home only (Asad, 2006). She was relieved from these

restrictions a bit when she moved to her brother's house at Jerusalem. She later said that, moving to her brother's place put an end to her suicidal thoughts. She started participating in politics in 1950's to some extent after the death of her brother Ibrahim in May 1941 (adding up to the death of her mother and then Nakba in 1948). In 1956, she traveled to Stockholm to attend a peace conference being a member of Jordanian delegation. She also visited Netherlands, the Soviet Union and China in this trip (Hakeem, 2014).

Fadwa joined the cultural club established by Waleed Qamhawi and became one of its leading members. Her political career started from this place, where she met a famous poet of Jordan, Kamal Naser who was also a parliamentarian. She also met leader of Jordan's Arab Baath Socialist Party, Abdul Rehman Shokair, she gave him refuge in her house, when Jordanian government was pursuing him. Later, she escorted him to Syria. In 1960's she went to United Kingdom and lived in London for next couple year (Hadi, 2006). She became familiar with Western world and civilization while studying English Literature at Oxford University. She was given the title of "Um Tammam" by her brother Ibrahim and Mahmoud Darwish called her "the mother of Palestinian poetry" (Um al-shi'r al-Falastini) (Burch, 2000). After pursuing her degree, she returned to live in her house in Mount Gerizim, there she wrote poetry and then publishes it. She was traumatized hearing the news of her brother Namr's death, who died in an airplane crash in 1963 (Hakeem, 2014). Emil Al-Bostani also died in same incident. Seize of Nablus by Zionists in 1967 also shook her. She wrote the official anthem of Al-Najah University being a trusted member of the board.

Dananeer, Dinars was adopted by her as one of the pen names. But, Al-Motawaqa, "The Encircled" remained her favorite one. In 1956, she diverted her poetry from despair towards hope after Palestinian Revolution. And when in 1967, West Bank was seized by Israel in a war, she inculcated sense of resistance in her poems (Hadi, 2006). Mahmud Darwish termed her as an important part of Arabic poetry by calling her 'the mother of Palestinian poetry', alongside Nazek Al-Mala'ikeh and Salma Khadraa Al-Jyoosi (UPA, 2021). But her bold stance made her distinctive among her companions. Moshi Dayan said that Fadwa touqan's poetry gives the spirit of resistance to tens of Palestinian soldiers. Thus, he had a detailed talk with her at his office. Later on, Fadwa met the President Gamal Abdul Nasser, and there were talks that this meeting was basically to convey messages from Dayan in order to agree on pacification but this was baseless. Her first poem was issued in a famous newspaper of Jerusalem named Mirror of the East (mir'at ul-sharq) (Joffe, 2003). The reason of her strong stance is resistance to male dominance at Nablus. She herself talked about her love affairs to strengthen her stance. She even published two volumes of her autobiography. "The Barefoot Bread" (al-khobiz al-hafi) by Mohamed Shukri and "Out of Place" (Kharej al-Makan) by Edward Said. On 12th of December 2003, she breathed her last and left this temporary world forever (Hakeem, 2014).

#### **LITERATURE REVIEW:**

With the beginning of 6th century, women of Arab whole-heartedly took interest in literature writings including both poetry and prose. The pioneer

among them was Al-Khansa (575-664). She was not only a poetess but also gave really good critical reviews of literature and actively participated in poetry events which took place at Ukaz Market at Saudi Arabia (Lesmana, 2019). She reviewed the context of her companions, which improved the quality of their content as well. Thus, since from 6th century till now, many women of Arab have taken interest in literature writings and also issued their content. They made literary societies and forums, where they held meetings in order to read out their new content. There, women themselves were judges too. Before the tradition of writing became common, women used to tell their stories, thoughts and incidents through verbal communication with each other in small settings (Shaban, 1993). Thus, by all these means, the Arabic poet of modern era, Fadwa Touqan has enlightened many aspects including rights of women, patriotism and content for freedom fighters which made her an active voice of Palestinian Freedom movement. She wrote on other topics too, referring to one of her poems, Visions of Henry which was inspired by an artwork of William Faulkner was traced back to memories of her homeland. They were at the same time, a contradiction between escape of memories and a trap. Her poetry took a sharp patriotic and nationalist turn after the takeover of Nablus by Israel in the year of 1967 (Joffe, 2003). This rather diversified her topics of poetry highlighting the traumas at borderline waiting for departed ones, destruction of houses, demolition of buildings and the fear of upbringing of their children in such an oppressed world. Moreover, her poems are a vivid description of the fact that Israeli's did not love Palestine.

She stands out for her Pro-Palestinian role against Israel. Though, she became well recognized as a poet but still she continued to stay within society's pressure and unjust norms (Song, 2008). Despite of the fact that she was the cause of upraise of women in Arab but at the same time, she lived in an oppressed environment governed by gender inequality in Middle Eastern countries specifically (Offenhauer & Buchalter, 2005). This paper refers to the interests of Arab women in literary works by keeping in view the efforts of Fadwa Touqan. The main aspect of this review is to study literary development in terms of eco feminism and Intertextuality.

### *Theory of Eco feminism:*

Ecological Feminism is another word used in place of Eco-feminism. It is basically a sub division of the theory of Feminism which basically establishes the communication and inters relationship between the concepts of nature and women. The term eco-feminism was originally coined by French feminism supporter namely Françoise d'Eaubonne, who established a strong connection between various social and environmental issues. She is termed as the pioneer of this concept of eco-feminism (Gates, 1996). Her prime focus remained providing a cement binding force for the concepts of eco-feminism and environmentalism. This is clearly depicted by her move to summon 'a feminist revolution to ensure ecological survival' (Howell, 1997). Thus, it refers to the fact that ecologists and feminists both are equally oppressed by this male dominant society. And from that time, literary critics have diverted their attention towards establishing a connection and scale of supremacy of women to nature and vice versa (Martin & O'Malley, 2018).

Eco-feminism basically refers to the concept of establishing a relationship of inhabitants of a region with their environment and its conditions (Jansdotter Samuelsson, 2006). It basically advocates suppressed people generally and women in particular. This mindset plays a pivotal role in molding the society towards a positive thinking and open ups possibilities for a fresh environment giving people new experiences and possibilities. This helps in betterment of society and its people and reduced exploitation (Ahmad & Ahmad, 2016). In the preceding context, the concept of eco-feminism is discussed in more detail, referring to the work of Fadwa Touqan, in order to get a better understanding of the concept.

### *Ecofeminism in the poetry of Fadwa Touqan:*

Fadwa Touqan is a well-known poet of Palestine. She was born in a noble family of the West Bank of Nablus. She grew in the time period of Bafloor Declaration, which caused the tyrannized people to flee away from their homeland (Joffe, 2003). Thus, Fadwa Touqan's poetry mainly reflects the pain, fear, anger and agony which she and the people of her city had to go through. During the war era, the people were made to leave back their homes and belongings and ultimately seek refuge in some other country for the sake of their life (Mozaffari, Jafari, & Rostami, 2017). In this aspect, her poetry played a pivotal role in changing the mind set of people and encouraging them to move back to their beloved home town. Though, most of Fadwa's poetry and work roams around the grief and sorrow which Israeli occupation brought to Palestine but she also was successful in highlighting the rights of Arabic women in a male dominant society (Asad, 2006). She changed her poetry and prose from being restricted to particular topics as she used to do in the beginning of her career in 20th century and revolutionized it towards no set boundaries. Thus, with that passage of time her concepts got rooted deeply in eco-feminism till her death (2003) (Ahmad & Ahmad, 2016). Thus, reflecting this, her most famous poems reflect thus concept, including "the Deluge and the Tree," "Enough for Me," "A Prayer to the New Year," and, among them, most celebrated of her works is the "Labor Pain" (Burch, 1996)

The poem "Labor Pain" is a master piece in terms of its writing and establishing the relation and contact between the concepts of nature and women with the name of topic contemplating eco-feminism (Ahmad & Ahmad, 2016). In introduction setting, the poem starts with a lighter concept of plant reproduction in which wind carries pollen grains from one flower to another flower or a garden in a separate 'home'. Thus, upon reaching a favorable environment and setting, pollen grains fuse and give birth to a new life (Burch, 1996). The introductory lines of the poem beautifully established the eco-feminist correlation between the destroyed fields and human bodies which is used as a metaphor between earth and homes (Howell, 1997). Thus, this enabled her to establish a vivid correlation between the humanity and nature, referring to their impact on each other. The coition was explained by using a simile of that 'the mother earth is shivering with love' and it depicts the pain which a woman bears in order to give birth to a new life and bring in this world leading to ultimate pleasures (Shibli, 2014). The female character, the

persona is depicted as the centre of existence who knows that the basic aim of her life is to give sacrifices for the males, referring to 'He' in poem setting. The poem leads to a feminist concept when the persona referred to the male character as a victor who encourages the good side of female prosperity. But this was not vaguely mentioned in the poem because it would be a contradiction to Fadwa's depiction of Arab as an oppressive society for women. Moving ahead in poem, she advises another woman namely "Arab Aurora" to step forward and demand her due rights because she gives birth to a life by bleeding and going through pain in the similar manner, a sanctioned world, which sows red roses by suffering many hardships (Hadeed, 2012).

Touqan's poetry and prose had a sheer resemblance with that of Middle Eastern writers and thus, she is regarded as an eco-feminist associating nature and women (Ahmad & Ahmad, 2016). This was vaguely described in her autobiography "A Mountainous Journey" in which she mentioned that her mother had to look after children alone and thought of ending this seventh child's life, Fadwa, even before she was born (Abdelmotagally, 2015). She has referred to this in many of her poems being as being an unwanted child. She drew a simile between herself and Palestine, both being oppressed and treated cruelly. Her poetry was basically representing sets of British era but they reflected a deeper aspect, she tried to convey the thought that British did not oppress women rather these were the norms and values of their own families, who treated them brutally (Joffe, 2003). In her many poems, she has referred to this fact. The most relevant ones are "Labor Pain" and "A Mountainous Journey". She mentioned that despite of being living in a tyrannized country, the major reason of oppression of women is male dominance at home supplemented by societal pressure (Abdelmotagally, 2015).

In the second half of twentieth century, Fadwa Touqan was the pioneer of conveying sentiments of females, and respect for her homeland. She has depicted a relationship between love of oneself with that of country which has deep roots in her heart and soul (Ahmad & Ahmad, 2016). She has used the term eco-feminists to convey dual meaning, the first one being the sentiments for her homeland and the other is to raise voice for the oppressed women in a society governed by males. She said:

In my homeland, O poet,  
In my precious homeland,  
There waits a lover,  
A fellow countryman;  
I shall not waste his heart ...  
I am a female, so, whenever you whisper  
Stroke, my heart, please  
Forgive its vanity (Tuqan, 1996)

She has beautifully portrayed the emotions of hate and love with tinge of nationalist sentiments. She has shown how resistance by women can be very important by referring to self-intimacy and affection for one's homeland. Thus, this was an opposing force not only for the British but also for the suppression of women (Burch, 1996).

In her poem, "Deluge and the Tree", she provide set up for a strong opposition by referring to eco-feminist thoughts. She has combined all pieces to portray sentiments of those, who were compelled to leave their homeland and referred to them as birds that leave their nests in search of food but eventually return to their home back. This, a complete scenery is depicted in an eco-feministic approach (Ahmad & Ahmad, 2016).

### ***Intertextuality Theory:***

The concept of Intertextuality was introduced basically by Julia Kristeva in 1960's, when she used the term "Intertextualite" for "dialogism" in translation of Micheal Michelovic (Kristeva, 2002). The word dialogism inter relates different sentences. Julia Kristeva was of the view that Intertextuality cannot be neglected in a context and basically it is an art of accumulating texts from different sources on a single point. Thus, writings from multiple sources supplement each other and in turn apprehend the meaning (Faramarzi & Rozveh, 2014). From viewpoint of Bakhtin, a single text can be seen from multiple aspects and it can either be prose or poem, song or story and reel or real (Allen, 2011). Every related literature is bound together on a single platform. Intertextuality has been influenced by a number of factors including structuralism movements, post structuralism, deconstructionism, ontological and semiotic criticism supplemented by issue of theory "The Death of the Author", thus, all relaying on each other (Barthes, 2001).

In Russian literature, term Intertextuality was used for the first time by Shklovsky in his essay "Art as Technique". He artistically explained that the influence of texts on each other in terms of referencing is the most appealing technique (Fokkema, 2004). Thus, in multiple ways, writers have conveyed Intertextuality mainly by character building exchange of Mikhail Mikhailovich Bakhtin, dialogical context of phenomenologist. Moreover, Intertextuality of Kristeva is well known and Gérard Genette is famous for his transtexual content (Faramarzi & Rozveh, 2014).

The three main factors that are important for Intertextuality include; the absent context, the present text and the entire procession of Interxuality. Rather, the main text is built up on the basis of absent text, while this main text is referred to as "present text" and the inculcation of absent text plays a vital role in development of the main concepts (Deheuvels, Michalak-Pikulska, & Starkey, 2006). Numerous categories of Intertextuality are enlisted by Arabic writers. Abdal Malik has given three sub divisions; Intertextuality based on verbal communication, content Intertextuality and third is personal Intertextuality by referring to Al Mu'allaqat Sab (Faramarzi & Rozveh, 2014). The first one being verbal Intertextuality refers to the type in which, writer willingly uses the words from missing text in main reference. Where as in content Intertextuality, the ideas are abstracted from missing content which add meaning to main literature. The most common type is personal one which is used frequently by author for exemplary purpose, the text relating ashes of an adored house with that of Atlal Wa Diman is termed as personal Intertextuality.



### *Quran's Intertextuality in Fadwa Touqan's poems:*

On basis of discussion on types of Intertextuality and referring to Fadwa Touqan's literature, there are various other categories deriving their verses from Quranic verses. These enlist verbal, personal, content and mental Intertextuality moreover, supplemented by their developmental process.

As an example, it is stated that Fadwa sings "Ama'm Alba'b Al muqlaq" in secrecy from every one. The present text is presented as if she is shaking with fear and date fruit falling around her. And who ever asked for her love and intimacy, replies by saying that her affection is pure and blissful which illuminates her life (Faramarzi & Rozveh, 2014). The absent text: the hidden meaning of this context can be referred to the event of Marry giving birth to Jesus. 'Give a jerk to the branch of palm tree nearby, the fresh and ripe dates will fall towards you' (Chapter Maryam, verse 25). When Marry was giving birth to Jesus, Almighty guided her towards a palm tree so that she can get nourishment from the dates (Yaqmaei, 1356).

In example Intertextuality in the text, Fadwa Touqan has referred an unknown concept for listeners by quoting hidden content (verse from Quran). This is considered to be verbal Intertextuality and the Quranic verses are taken from verse 25 of chapter Maryam in order to add depth to her content. Thus, diverting the attention of readers towards her desired topic. Concerning absent text, an example from Fadwa Touqan's work is given as where she turned to Allah and said you are the Guardian of Holy Kaaba, the doors were open wide but still our houses were inhabited by sadness and sorrow, and from that open door, leave of a tall daunted olive tree came in. And in the dark night, the passengers were guided by faint shine of olive oil (Touqan, 2000).

Another example in absent text is that all the luminosity in the world is due to presence of Almighty. This light is being referred to as a lamp placed in glass and the glass is filled with oil from olive tree. All these settings give a sparkling shine to oil though there is no fire for brightness. Neither influenced by East nor West. Thus, whoever He wishes to shower upon his light, guides them through their inner soul. He makes things easy for them and He is well aware of everything" (Quran, Nour, 35). Further, in example of Intertextuality, Fadwa's Intertextuality is basically referred to Quran which shows how she takes her basic education and roots from Islam. It is said that she followed her brother in literature and sung a Qasida (Balladry) on his death (Hakeem, 2014). Since Almighty is the ultimate guide to everything in this world and hereafter, she has used the reference of Nour chapter from Quran (topic intertextuality). These verses show her the straight path in difficult times. She at times has assumed her homeland as an illuminating factor in her life which is clearly depicted in her this poem (Faramarzi & Rozveh, 2014).

"You are the one who blows off my luminosity by thunder storms bring near your enlightened face because when you are not around, I give up at the hands of darkness" (Touqan, 2000).

### *Content Intertextuality:*

Present text can be seen as an example of content Intertextuality in literary works of Fadwa Touqan . She has stated that she neither delude into despair anymore and nor cries over anything. She weeps over why her love has changed and why her homeland has been turned into a desolated place and those gardens set on fire. And the moon light does not illuminate flowers anymore (Faramarzi & Rozveh, 2014).

An example of the absent text from her work can be seen as the verses of Quran tell that 'In hell fire, those who committed sins will be asked what compelled them to astray from the straight path. And righteous people will be spared. The sinners will reply that they neither prayed to Allah nor helped poor people and sinned with sinners. Moreover, they forgot about the Day of Judgment' (Chapter 74: Al-Muddaththir, 39-46). For an example of Intertextuality in Quran, the verses are taken from Surah Al Moddasser. Here, Fadwa sketched the scenes of her tyrannized country with beautiful intertextuality from Quran. She said, what is the fault of children to be born in this era of war, this precious land which was once inhabited by prophets is now turned into hell. This made the poetess to say that this war has turned apple trees into Zaqqum (Faramarzi & Rozveh, 2014).

Additionally the example of absent text, those, who astrayed from righteous path will not be shown guidance and will be given fruit from Zaqqum tree only (chapter Vaqia verse 51-52). Extracting the context of one of her readings, being an example of Intertextuality, she talks to two children about the despair and despondency in West Bank by saying that she is deeply saddened over the stories of jailed and jailer, Nazi and Nazism because they took away the freedom from their children and left them encaged in houses (Touqan, 2000). In example of absent text, "When Firoun disobeyed the Prophet, Allah gave him severe punishment. If you do not abide by Allah, how will you face him on the Day of Judgment which even turns children into old people? Further the Intertextuality is stated by referring to verse 16 and 17 of Surah Muzammil, she showed the hardships of the people of Palestine after Israeli occupation. In reality, Fadwa tried to relate cruel deeds of Israeli's with the Day of Judgment hardships (Faramarzi & Rozveh, 2014).

Her Balladry work can also be considered as an extension of intertextuality. Namely, 'story for our children' Hikayatun li Atfaluna. She wrote, "The year in which the elephants came, sky filled with thunderstorms and lightning, which conveyed the message of the Prophet and removed any ambiguities" (Touqan, 2000). Additionally, in example of absent text from Quran, "Did you not see how your God dealt with the people who brought elephants? Did you not see how their evil plans were destroyed by sending thousands of swallow who showed their heads with pebbles to defeat them and let their remains rest as grass there (chapter Filverses 1-2-3-4-5).

Moreover, in Intertextuality, Fadwa referred to the achievements of Palestinian freedom fighters in war of October, 1963. She compared this with the victory of people of Mecca before advent of Islam. Abraha and his people came to

conquer Mecca but their plans failed when Ababil showered clay pebbles on them. His entire camp was hit to death there as Fadwa believes that likewise Palestinian soldiers defeated Israelis (Faramarzi & Rozveh, 2014).

### ***Mental Intertextuality:***

In her *Balladry*, she wrote poem "murder in the day that is not like another day". The poet says in example of present text: "She was neither killed nor crucified but still she left her happiness to be felt in heavens and clarified that the end of a previous journey is the beginning of new one (Touqan, 2000). In example of absent text, she is referring to Quran, "In truth, we have taken the life of Messiah, Isa, the son of Mariam, the Prophet, and those who betrayed him, did not crucify him though they think of it this way (Chapter Nisa, Verse 157). This excerpt has hermeneutical aspect by referring in multiple aspects to absent and present texts. The reference to *Balladry* is written as an honor to the martyred (Hakeem, 2014).

### **Personal Intertextuality:**

Further in Personal Intertextuality the example of Present text: Qabil, being referred to as red is standing somewhere out there. He knocked the door, whilst in the balcony and walls so high seeing death grow. Thus, both Reds Qabil and Death are everywhere and anywhere (Touqan, 2000). Further in example of absent text, the fervent insight of Qabil made him to murder his brother and gave it a fair view. He butchered his brother and gave himself the title of "The loser" (Chapter Nisa verse 30). In personal Intertextuality, here, Fadwa referred to the incident of Habil and Qabil (sons of Prophet Adam) and told listeners about it. The essence of hidden meaning is highlighting fued in Jordan. The poet has drawn a striking comparison between the two vendettas (Faramarzi & Rozveh, 2014).

### **CONCLUSION:**

Throughout Arabia, females do not like categorization of writers on basis of gender since for a long time. They think of the fact that if they are presented just by the title of writer, their work will be given more weight age and acknowledgment (Sabbagh, 1996). Moreover, keeping in view this, some female writers replaced their women themed characters with men just to bring more authenticity to the concept. But in reality, this is a method of self-destruction, indirectly accepting themselves inferior to men. In this context, many literary figures of Palestine pointed out this flaw of Arab literature discriminating men and women. Paradox, Intertextuality and adoption of Islamic literature have been practiced by Palestinian Intifada poets. The most detailed and vast field of literature used by them is "Intertextuality". This refers to the fact that all concepts have multiple documented resources and to get a better understanding of a topic, all of the texts need be referred for answers (Faramarzi & Rozveh, 2014). The most prominent aspect is the reference of Quran in Intertextuality which clearly depicts that they have included texts from Quran for a proper understanding of a topic (Deheuveld, Michalak-Pikulska, & Starkey, 2006).

Therefore, the paper has discussed women role in Arabic Literature by exploring the theories of Eco-feminism and Intersexuality as mentioned in contemporary and classical poetry with an emphasis through the work of Fadwa Touqan. The findings of the literature review has provided with the conclusion that most of Fadwa's poetry and work roams around the grief and sorrow which Israeli occupation brought to Palestine but she also was successful in highlighting the rights of Arabic women in a male dominant society. She changed her poetry and prose from being restricted to particular topics as she used to do in the beginning of her career in 20th century and revolutionized it towards no set boundaries. Thus, with that passage of time her concepts got rooted deeply in eco-feminism till her death (2003). Further, in example of Intertextuality, Touqan' Intertextuality is basically referred to Quran which shows how she takes her basic education and roots from Islam. It is said that she followed her brother in literature and sung a Qasida (Balladry) on his death (Hakeem, 2014). Since Almighty is the ultimate guide to everything in this world and hereafter, she has used the reference of Nour chapter form Quran.

#### ***Limitations of Study:***

This is a review paper therefore the conclusion drawn from the discussion is based on the secondary information available for the chosen topic but at the same time the topic is about a personality in the past therefore, the writer did not have a choice except to select secondary data. Although primary studies can be conducted in context of analyzing the context of Classic Arab poet and Modern (the who are alive) and their literature is widely available in various languages. Another limitation of the study is that the literature including this review is based on the studies conducted in English language as translating the Arabic content into English requires higher level of expertise. For future researchers it is recommended to investigate the views of current Arabic poets about the theories of Intertextuality and Eco-feminism in context of Islam and Quran. For this purpose a primary study can be conducted from the students of Arabic literature across the world or of a region.

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