



Between Lines and Machetes, the Arab Eves Rebel: A Fierce Flattery or Naughty Confrontation? Hayfā Bayṭār's Story "Mawt al-Baja' a/ Death of the Swan" as a Sample¹

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Abstract

Rebellion has been defined as a prominent feature in the industry of Arabic literature due to the radical changes that it lends across the different ages taking several forms, as depicted by Arab poems from the Pre-Islamic (Jahiliya) ages through the Islamic and Abbasid ages, reaching the modern age, where the features of the rebellion have become clear and visible in a mature and clear manner. However, al-Sa'alik poetry is one of the most prominent revolutionary forms in the pre-Islamic era. Their poems carried all manifestations of rebellion, and in this era, the poetry of the Mu'allaqat became popular in this era, and is still considered among the finest poetry that the Arabs said when a category of them appeared, known as "Sa'alik poets", who rebelled against the tribe system in all its sides ² as the Su'luk poet used to choose a literary form in his poetry through which he conveys his rebellion against the tribe's regime, which confirms the existence of the roots of rebellion in Arabic literature. The study into the phenomenon of rebellion in women's writing and the manifestations of creativity reflects the psychological harm and social bullying practiced by the male category towards women, which has created opposite dualities between men and women and society, as well as between women and customs, traditions, and others. It also reflects how the woman has tried to make her own writing path, in which she addressed her most prominent issues. Therefore, the rebellion in feminist literature can be seen as an attempt to highlight a literary color that focuses on the woman, her specificities, and her identity as an independent entity that has its own presence.

¹ Bayṭār, Hayfā' (1998). *Mawt al-Baja' a: Majmou' a Qaṣaṣiya/Death of the Swan/ A Collection of Stories*. Damascus: Ittihad al-Kuttab al-'Arab.

² Sakkal, Desira (1995). *al-'Arab fi al-'Aṣr al-Jahili*. 1sted. Beirut: Dar al-Sadaqah al-'Arabiyya, p. 68.

I. INTRODUCTION

• The Concept of 'Rebellion' in Arabic Literature

Rebellion is one of the most complex and profound concepts because of the different views about it due to its openness to different social, psychological, and philosophical fields. The meaning of rebellion cannot be limited to a sentence or several sentences due to the depth of its meaning and the breadth of its contents, especially its terminological aspect since each researcher adopts his or her own concept.

To dive further into the concept of rebellion, it is necessary to stand up to its linguistic and terminological indications.

• 'Rebellion' Linguistically

The indication of 'rebellion' in various Arab lexicons reflects the meaning of 'disobedience' in general. For example, the lexicon *'al-Ayn'* says that the meaning is derived from the verbs "tyrannize, and persist in hypocrisy" (عَتَا وَطَغَى).³

God said in the Holy Koran: "مَرَدُوا عَلَى" 4, namely, they persisted in hypocrisy, which means 'they disobeyed, tyrannized and continued in their tyranny'.⁵ Hence, "شَيْطَانٌ مَرِيدٌ" (=disobedient and rebellious Satan).

Similarly, 'rebellion' according to the lexicon *'al-Muḥit'* is derived from the verb مَرَدَ (marada= disobeyed) from which the word مَارِد (māred/ giant) is also derived.⁶

As we see from these examples and definitions of the word 'tamarrud' (تَمَرَّد/ rebellion), its meaning moves between hypocrite 'disobedience', 'tyranny', 'refusal', 'anger', and opposition; and consequently, its meaning is characterized by similar meanings that indicate disobedience in hypocrisy and overwhelming anger.

• 'Rebellion' as a Term

The terminological indication of the word 'rebellion' is broader than its linguistic meaning as it encompasses all aspects of life. Among many intellectuals, this term means a revolution against the human situation. In this sense, Albert Camus says: "Rebellion is the movement of life itself, and we cannot forget it without giving up life as it has given it a cry from his cries, which tells us every time about its existence".⁷

Through this philosophical definition, it appears that rebellion is a life-driven movement, that is, there is no way to escape from its forgetting it except by rebelling against life itself and rebelling against some of its prevailing laws. Eric Selbin defines it as follows: "It is a kind that represents disobedience or criticism that rarely seeks to change the whole system, as much as it also aims to strike at certain places, within the established system of governance, or to reorganize the system of governance, to remedy the imbalances in specific, or to change limited conditions."⁸ This means that man 'Man's desire to express his condition and his change can be achieved only by his confrontation with the ruling class, and disobedience to the imposed rules by force, and through this statement also, a kind of rebellion, such as political rebellion manifests itself.

In line with the terminological concepts of rebellion, we highlight some Arab voices that have addressed its concept from several angles. Through his book "Rebellion against Literature", 'Ali Shalash argues that if rebellion is the product of will and consciousness, it is also the product of circumstances and factors that vary from one case to the other, and from one person to the other.⁹

Muhammad Ahmed al-'Azab, through his thesis "The Phenomena of Rebellion in Contemporary Poetry", goes on to define

³ al-Farahidi, al-Khalil (2000). *Kitabl al-Ayn*. Ed. by Mahdi al-Makhzoomi and Ibrahim al-Samarra'i. 1st ed. vol. 4. Beirut: Dar al-Kutub al-Lubnaniya al-'Alamiya, p. 132.

⁴ *The Holy Koran*, Surat al-Tawba, 102.

⁵ Al-Qurashi, Ismail bin Omar bin Kathir (2000). *Tafsir al-Koran al-Karim*, 1st ed. Beirut: Dar Ibn Hazm, p. 904.

⁶ Al-Fairuzabadi, Majd al-Din Abu Taher (2005). *Qamus al-Muḥit*. Edited by: Maktab Tahqiq al-Turath. 8th ed. Beirut: Mu'asasat al-Risala, p. 319.

⁷ Camus, Albert (1983). *al-Insan al-Mutamarred*. Tr. by Nuhad Rida. 3rd ed. Beirut: Dar Mansahurat 'Uweidat, p. 377.

⁸ Selbin, Eric (2012). *al-Thawrah wa al-Tamarrud wa al-Muqawamah: Quwat al-Hikayah*. Tr. by Osama al-Ghazouli. 3rd ed. Cairo: Dar al-Hay'ah al-Ammah li Shu'un al-Matabi 'al-Amiriyya, p. 38.

⁹ Shalash, 'Ali (1994). *al-Tamarrud 'ala al-Adab: Dirasa fi Tajribat Sayyed Qutub*. 1st ed. Cairo: Dar al-Shuruq, p. 8

rebellion: "Rebellion is essentially a protest against the unreasonableness of the human mind in its confrontation with the dense walls of existence".¹⁰

Thus, and from what has been said, it is clear that rebellion does not become an insurgency without breaking down the constant things that are unreasonable at first, and this does not come, in the author's view, without tightening the human mind.

Types of Rebellion in Arabic Literature

• Literary Rebellion

Rebellion in Arabic literature is the result of new mentalities that were convinced of the need to change and revolt over the prevailing literature, whether poetry or prose. The literary arena had numerous series of literary names, most notably the poet Nazik al-Mala'ika, through her poem "Cholera". Most critics unanimously agreed on the fact that Nazik al-Mala'ika was a pioneering leader in the modern school of Arabic poetry. This school, which continues to be the focus of argument and debate between writers and poets that classical poetry with its synthetic Khalili meters and unified rhymes no longer fits into the interactions of the Arab human soul of the contemporary era.¹¹ The poem "Cholera" emphasizes the poetic revolution led by the Nazik al-Mala'ika to break down the classical poetry system and its rhymes and replace it with new poetry, called Free Verse. This new type of poetry gives the poet greater freedom of expression due to its noncommitment of a single 'foot' (*tafila*) and a single rhyme. Rebellion in literature always brings new phenomena that break the dominant literary form. Mohammed al- 'Azab says: "The literature of rebellion is practicing some of its creative work in art through closed symbols, deep historical references, and myths whose naivety intertwines with its depth."¹²

• Social Rebellion

Nazih Abu Nidal defines social rebellion as a combination of efforts to achieve rebellion. It is an individual attempt to change social reality, but because of its individuality, it is doomed to fail, because changing reality needs a social revolution or a historical extent.¹³

• Philosophical Rebellion

Philosophical rebellion in its simplest sense is "the act of challenging by an individual to tyrannic powers that he cannot defeat, but he continues to struggle despite his repeated failure."¹⁴

II. THE STUDY

• Questions of the Study

Hayfā' Baytār, with her delicate female sense and supportive pen for women, removed the scarf from what was forbidden in Arab societies. Her story of "*Mawt al-Baja'a / Death of the Swan*" emerged from the outstanding steps through which the feminist rebellion in our modern literature was sought. Besides, certain psychological projections permeated it in an attempt to prove itself on the level of reality, and get out of the patriarchal male authority on society in general and writing in particular.

To address this issue, the study had to answer the central problem of the study, which is reflected in the following questions:

- How far did Haifa Batar rely on rebellion as a means of defending the woman?
- What are the first precursors of rebellion in Arabic literature?
- Did literary rebellion take one form or several forms in the story of "*Mawt al-Baja'a / Death of the Swan*" and where are these forms manifested?

• Motives and Objectives of the Study

The main motives and objectives of the study are definitely the following:

¹⁰al- 'Azab, Mohammad Ahmad (n.d.). "Zawahir al-Tamarrud fi al-Shi'r al- 'Arabi al-Mu'asher." A Dissertation. Asyut University of al-Azhar. Faculty of Arabic Language and Literature. Department of Literature and Criticism, p. 12.

¹¹ al-Sabbag, Laila (1996). *Min al-Adab al-Nisa'i al-Mu'asher al-'Arabi wa al-Gharbi*. Damascus: Manshurat Wazarat al-Thaqafa, p. 55

¹² al- 'Azab, "Zawahir al-Tamarrud fi al-Shi'r al- 'Arabi al-Mu'asher", p. 12.

¹³Abu Nidal, Nazih (2004). *Tamarrud al-'Untha: Riwaya al-Mar'ah al-'Arabiya wa Bibliographia al-Riwaya al-Nisa'iya al-'Arabiya* (1885-2004); *Dirasat Adab Nazariyya* (2004). 1st ed. Beirut, Amman: Dar al-Fares li al-Nashr wa al-Tawzi', p. 25.

¹⁴ Ibid., p. 25.

- Researching the topic of rebellion in the literary arena, its features, and controversy.
- To investigate the controversy of establishing the identity of the woman's presence in the cultural arena saving herself from the inferior view.
- Discussing the feminist creativity that has been monopolized for a period by men and measuring the author's success in her employment of world or human heritage to serve the Arab woman's issues on the one hand and serving her narrative art on the other, as a writer who is not concerned about the existence of a woman's literature as much as the classification that places men's literature at a higher rank than the woman's literature, which is another means of oppression against her.

III. METHODOLOGY OF THE STUDY

Given the diversity of topics of rebellion from our reading of Baytār, Hayfā's "Mawt al-Baja'a /Death of the Swan", we have followed the thematic methodology that is consistent with the nature of the study, by revealing the specificity of feminist literature, thanks to its ability to provide the ability to hold the pressing phenomenon accountability in the story written and introduced by Hayfā' Baytār.

Form and Structure of "Mawt al-Baja'a /Death of the Swan".

• The Title

The title " Mawt al-Baja'a / Death of the Swan" refers to the ballet dance called "The Dying Swan", which is the 13th piece of the "Animal Carnival" by Mikhail Fokin in 1905, presented by Camille Saint-Saëns, as "The Swan" or "Le Cygne"

The dance was presented by the Russian ballerina, Anna Pavlova.¹⁵ Thus, we see that the author Haifa Bitar employs the "swan story" and "Anna Pavlova's story" to serve the case of the heroine of the story in particular and the cause of Arab women in general.

• The Heroine of " Mawt al-Baja'a/Death of the Swan"

Faten is the heroine of the study story here. The author chooses to be Faten, the daughter of the aristocratic environment, and this is a clever choice. It is the environment in which ballet art arises and develops, but it should be noted here that the Western aristocratic environment is non-Arab, and the Arab one is different and the human being is different in it. Fatin expressed this difference in her response to her mother, so we read in the story: "You know that a girl's honor is the most important thing ever, and that violent sport, as well as ballet dancing, can make her lose that precious honor.... so Faten replied: Oh, my mother, I imagine gold and diamonds with the word precious,"¹⁶ which means in our view that Arab aristocracy is different from the Western aristocracy, as it has nothing to do with the Western aristocracy in all its concepts.

Faten is the eight-year-old daughter who wants to break free through her body and dance. She begins her talent at the age of eight as Anna Pavlova. Then owns a body like Anna Pavlova and has advantages similar to Anna Pavlova's, but in Arab society, even if the woman "is from those aristocratic families who sanctify rituals...,"¹⁷ there is a big difference between the girl child 'Faten' and the girl child Anna Pavlova, as well as between the child girl and the woman/young girl/boy. Faten, the child girl found someone to encourage her to achieve self-fulfillment and her talent, though she did not feel that, probably because of her childhood, that encouragement was not for herself but for the self and pleasure of the cheerleader, which confirms the notion of women's servitude by men. Faten the young girl, who will become a woman and soon marry, will be subject to other laws, as her honor is the most precious possession. It is more precious than gold and diamonds. When Faten becomes a young lady, the father will immediately have a picture of fear about the girl, fear for honor and chastity, and that is exactly what Faten faced. She was given only five years to achieve herself through her art, which was from eight to

¹⁵ Wikipedia Electronic Encyclopedia, at:
<http://blogs.najah.edu/staff/yahya-jaber/article/article-71>
http://www.ghaiman.net/derasat/issue_05/men_eshkalyat_alna_s_part_1.htm

¹⁶ Baytār Baytār, *Mawt al-Baja'a: Majmou'a Qaṣaṣiyya*, p. 74.

¹⁷ Ibid., p. 71

thirteen. That was given to her only for others to enjoy her art, and then she was suppressed/after becoming a young lady and her life ended tragically after her suicide.

Faten's journey with her art did not last more than a tenth of Anna Pavlova's life, which lasted for nearly 50 years, which reflects and affirms the inferiority of the woman's status in Arab society and the gap that separates the woman from women in Western society, and that the aristocratic class of in Arab society is no different in its treatment of women from the rest of the classes in society in general. The woman also faces humiliation and oppression among the men of the aristocratic classes who see themselves as liberated high-class.

The Arab woman faces injustice and oppression in society as a whole: father, husband, and mother too. When mentioning the mother, we see that she can say that she is that character, who represents the female against femininity; she serves the purposes of dominant male society, and her vision of the world, as George Tarabishi puts it: "She is not a product of her original self, but a product of her identification with her colonizer and her introspection of her hostile ideology."¹⁸

The story of "Mawt al-Baja'a /Death of the Swan", in my view, was written to establish and embody the theme of the woman in the service of the man. Her life is based on serving the man and fulfilling his wishes and demands, as if the woman, in the words of Maryam Frehat, is "Just a machine whose job is serving the man and ensuring his comfort."¹⁹ This service is evident in the mother's implementation of the will of the father to persuade Faten to give up dancing and in Faten's role in pleasing the family and the people of the house and visitors by dancing. We read in the story: "In the magnificent walled villa, Faten dresses the ballet clothes and becomes a butterfly that flies from one room to another or a flower that twists to the tune of music. She was amazing her parents, and their many visitors were stunned by the elaboration of her body and its tenderness, and the expression

of her face traveling away to spaces they did not dream of reaching."²⁰

Hayfā Bayṭār employs death artistically when she refers to it at the end of the text, where she hires the character of the 'Swan' in her last dance or song. As the legend says, the swan says goodbye to the world with beautiful singing that she releases before her death, known as the "Last Song", which is that sad chanting that the swan is said to make before death. However, since this employment is intended to be a manifestation of difference or contradiction, we have seen 'Faten' commit suicide, having "Her grief intensified to a frightening degree, that he occupied the soft flexible body, that her mind became moaned under the weight of their minds; they dragged it into thinking like them, and that fatigue reached an unbearable point... She danced her last dance and threw herself out of the window."²¹

In her love for dance, especially ballet, Faten represents the Arab woman in her love for life and her longing for liberation and the dissolution of a humiliating reality that is imposed on her, but when applied she returns to her weakness and her surrender and finds salvation only in suicide, and thus, death becomes her inevitable destiny. The desire of society, represented by the father, mother, and husband, to suppress Faten /the women and stifle her talent, especially the one that is related to her body led her to feel alienated from herself, and consequently made her resort to suicide as a way of emancipation and ridding of the dominance and control of society, which confirms her weakness and inability to confront.

• "Mawt al-Baja'a/ Death of the Swan" and the Employment of Human Heritage

The correct employment of human heritage increases the strength of the form and structure of the text and even doubles its effectiveness and impact on the reader, who is attracted to discover the relationship between the employed heritage and the text and what it actually refers to in reality. In my view here is that the author Hayfā Bayṭār succeeded in this task, and she was able to communicate her

¹⁸ Tarabishi, George (1984). *'Untha Didd al-'Unutha*. Beirut: Dar al-Tali'ah, p. 6

¹⁹ Freyhat, Mariam Jaber (1995). *Shakhsyat al-Mar'ah fi al-Qiṣa al-Qaṣira fi al-Urdun*. Amman: Dar al-Kindi, p. 47.

²⁰ Bayṭār Bayṭār, *Mawt al-Baja'a: Majmou'a Qaṣaṣiya*, p. 71-72.

²¹ Ibid., p. 79.

message through her story "Mawt al-Baja'a/ Death of the Swan." The writer is well aware that the employment of heritage, whether Arab or human, as a feature of modernity in modern literature, is no longer merely an adornment by which the writer adorns his text, but rather serves the construction of the text on the one hand, and serves his ideas and the contents that he aims to communicate on the other.

Using heritage in literature means conjuring specific periods of history through attitudes, incidents, or characters, drawing inspiration from stories and tales. It also means working on reformulating them and turning them into stories that fit the spirit of the times.²² In the study story here, the author Hayfā Baytār

In the story of the study story here, author Haifa Bitar employs heritage in her literature. She evokes the story of Anna Pavlova, a renowned Russian ballerina (1881-1930), who began her artistic life at the age of eight when the star-makers made her the world's most famous ballet dancer. Writer Haifa Bitar employs two stories of world heritage and human art to communicate the story's messages with its various themes.

The Two Stories are:

- The life story of the famous Russian artist, ballerina Anna Pavlova, and her famous dance "Death of the Swan".
- The story of the swan that sends out voices before it dies, telling about her death.

Thus, the two stories meet on the life of an Arab Gulf woman, so we read about the extent and quantity of differences between the Western and Arab societies, and how Arab society is keen to suppress that woman and mute her voice, talents, and abilities, and ultimately, prevent her from achieving herself.

We also notice that there is some kind of imitation in the story of "Mawt al-Baja'a/ Death of the Swan", and the imitation in the text is a re-portrayal of an act. Aristotle, in his book *Poetics*, says that it is an imitation of an act by the use of

characters, thought and words, and by the emergence of the two doctrines of realism and naturalism, the concept of imitation was confirmed as an honest portrayal of life²³. What Hayfā Baytār is doing with her heroine 'Faten' is an indirect imitation of Ana Pavlova's story. In the study story here, she wants to show the different things more than the similar ones. It is not the Arab woman's need for freedom or her ability to achieve it that differs, but the Arab society's treatment of the woman as dancing for the woman is only an expression of her psychological freedom and her eagerness to be free in general. It is the body language where the body and soul harmonize. Therefore, I maintain that the writer's choice of words in the two stories and the structure of the story upon the idea of 'dancing' is an expression of Faten's/ the Arab woman's extent of eagerness for liberation and emancipation from the injustice and captivity of society. Therefore, the employment of dancing is intended to highlight the contradictions in Arab society that oppresses woman, who never stops feeling inferior.

Problematics with the Story of "Mawt al-Baja'a/Death of the Swan"

The story "Mawt al-Baja'a/ Death of the Swan" appears in the collection of the writer Hayfā Baytār "Mawt al-Baja'a/ Death of the Swan"²⁴, published by the Union of Writers in Damascus in 1997. This collection consists of thirteen stories, in which writer Hayfā Baytār rises from a private concern to a public concern, addresses issues taken from people's lives in general, and expresses the pains of oppressed simple marginalized people. In the story "Mawt al-Baja'a /Death of the Swan", the subject of this study, the author gives special attention to woman's repression in Arab society. The author also portrays in this store rebellion against prejudice and against oppressive laws of human beings to the female, addresses the worlds of the woman and her concerns, and cares for her ideas and visions. Therefore, this story exposes social injustice and moral falsehood, provokes

²² Jaber, Yahya and Hamid, Abir (2009). "Presence of Popular Traditions in the Works of Sahar Khalifa". Nablus: al-Najah University, at: <http://blogs.najah.edu/staff/yahya-jaber/article/article-71>

²³ al-Hiqi, Sabri (2008). "Min Ishkaliyat al-Nass: al-Khalt bayna al-Turath al-Sha'bi wa al-Tarikh". Gayman. Issue, 5,

²⁴ <http://blogs.najah.edu/staff/yahya-jaber/article/article-71>

http://www.ghaiman.net/derasat/issue_05/men_eshkalyat_alnas_part_1.htm

²⁴ Baytār, H (1998). *Mawt al-Baja'a: Majmou'a Qaṣaṣiya*.

sympathy for the woman, and supports her attitude and behavior.

The most prominent problem in the study story here is that of the woman and society. The woman has already embraced her pen and writing and made them a way to speak out critically about social practices. What she writes is a social revolution against the manifestations and characteristics of social conditions. Besides, it is also a rejection of the other opinion and a particular lifestyle of social norms and laws in an effort to renew, which generated opposite dualities between women and society, which is reflected particularly in men as parents, husbands, and brothers, as well as between women, traditions, women themselves, and women and others, and how they could find their own written space as free human beings within society. By reading Hayfā Baytār's story of "Mawt al-Baja'a/ Death of the Swan", some topics of rebellion are reflected in many societal problems such as:

Societal Problems

• The Problem of the Father's Role

The family structure of Arab societies makes the father the focus of the decision in the family versus the absence of the role of the mother, who must be considered the active partner in decision-making for the home and children. In Hussein Manassra's view, the woman suffers from advocacy: "Male violence against the woman is shaped by her transformation into a victim or a scapegoat in her relationship with the man, whether father, brother, husband, son or relative."²⁵

From this statement, we conclude that the father is authoritative and unilateral in deciding the fate of the children without the mother having any role other than his service. This is evident in the story of "Mawt al-Baja'a / Death of the Swan". Faten's father, despite his affiliation with the bourgeois class, is not affiliated with its thinking, but only with what is material in it. Faten is this young, ballet-loving girl who runs into a hard wall who is her father. Although he encourages her to practice ballet as the eighth daughter, she does not feel, perhaps

for her childhood, that his encouragement is not for herself but for the same community that is represented by the father and his pleasure, which confirms the idea of patriarchal control: "but dear Faten, we must think with the mind".²⁶ The inevitable result is that her feelings are not cared for, but are rather thrown against the wall, and yet she can do nothing. Read: "If a girl is to do something, there is nothing more burning and indignance and crying strongly and angrily at unjust decisions against her, when the vapor of pain was thickening like clouds in his soul. She did not fully understand what the man who thinks with the mind wanted."²⁷

The father embodies the main link in the trio of (father, mother, and husband) who besieged the woman in Arab society. He is the one who ostensibly believes in everything that is progressive and civilized. We read about his love for opera and ballet, but when applied, it is very different. He returns as a slave to his inherited thoughts that oppress the woman, trample on her rights, and perpetuate her inferiority, even if she is from his body. The father and his emotion of containment and care for the girl, but his inherited thoughts are like a stumbling stone in the way of her future. Hussein al-Manassra asserts that saying: "The perspective of the father is similar to throwing his daughter into the street for people to eat her flesh"²⁸ because the father is absent when she desperately needs him.

• The Problem of the Man-Woman/Husband

In Arab societies, the husband represents the presumed protector of honor, but before he becomes a guardian, he must receive this honor on a gold plate, where the parents from the earliest days of their daughters, care to put a fence around that honor with norms and fears that make the girl's freedom shackled, her dreams amputated. In their view, the girl is always a source of fear. Fear about chastity and honor. In the story "Mawt al-Baja'a /Death of the Swan", Faten adores freedom and ballet dance, and when she bumps into the decision to stop her dancing, it was not for fear of her health or lack of her talent, but for the protection of that

²⁵ al-Manassra, Hussein (2013). *Qira'at fi al-Manzur al-Sardi al-Niswi*. 1st.ed. Amman: Alam al-Kutub al-Hadith, p. 8.

²⁶ Baytār, H. (1998). *Mawt al-Baja'a: Majmou'a Qaṣaṣiya*, p. 73.

²⁷ Ibid.

²⁸ al-Manassra, *Qira'at fi al-Manzur al-Sardi al-Niswi*, p. 21.

precious treasure described by the mother to her daughter. She says: "You know that the honor of the girl is the most important thing, and ballet dance may make her lose this precious price." ²⁹

In the view of her husband, his wife is a machine that is in charge of the service and security of his comfort and the comfort of his children. Ahmed Khalil says in his book "The Arab Woman": "Tribal concepts about the role of the woman prevailed from the very social division by describing the woman as the female of the man /his food, and describing men's sexual relationship as a biological relationship and a subordinate need, even if it is a mutual need in essence".³⁰ This statement is clearly reflected in the service of Faten's mother for her husband's willingness to persuade Faten to give up dancing even though she is not convinced of it, although she did not participate as a side in making a critical decision about their daughter, and this is evident in his saying: "I think your mother will explain it to you".³¹

Then we read Faten as she stood again in front of the bullying of her husband, who did not keep his promises to her and enable her to dance after marriage, which "makes the woman one of two: either a mother who gives birth or an obedient wife who does not leave her home." ³²

Her dreams and aspirations were the last of her husband's concerns, and society's perception of her upscale body might carry the connotations of shame to him. Therefore, the husband is considered one of the besieging the trio which represents the oppressive society of the woman as a result of her slavery to inherited ideas and heritage and thus it becomes a destructive factor for her dreams.

• The Woman's Problems with Her Self

The woman in Arab societies has always felt shackled and easy prey to the aspirations of others, especially men. Therefore, she fell between the jaws of bewilderment and turmoil and even alienation between the Ego and society which is dominated by male consciousness that

is supported by mechanisms of repression of women and confiscation of their active presence in society, considering them to be sources of scandals or defects. Therefore, the woman needed to prove herself and achieve her personal freedom, and be sure that her status is equal to that of the man in the values of living and human morals.

• The Problem of the Woman with Religion

Critics' treatment of the phenomenon of rebellion in feminist literature clashed with the problem of Islamic religious legacy. Theorization was far from the field of investigation in the present topic, specifically "in the concepts of equality, freedom, and exit from the constraints of classical understanding (texts) ³³" despite the Muslim Arab authors' broad knowledge of the issues of rights and duties between males and females, it has remained within the limits of legal provisions and texts. Most of what they could do was "giving more weight to one opinion over another opinion in understanding, or dealing with the phenomenon of the texts and silence, without going beyond that, or leaving the door open without closing".³⁴

In the story of the study story here, we may say that Haifa Baytār drew a form of challenge and provocation, due to her satisfaction with the Western libertarian concept, which is reflected in her clear and visible sympathy when Faten was not allowed to dance and reveal her body in front of strangers by her husband: "My sweetheart, you are now a mother, a mother of a wonderful child, and it is not fit for a mother to dance semi-naked in front of people".³⁵

The body is sacred and forbidden, and its nakedness is an outright violation of the values of religion, customs, and traditions. Farid al-Zahi says, "The Islamic body is as imagined body as it is realistic. It is a cultural body that is crystallized at the heart of sacred manifestations. It is a cultural body whose sacred particularity

²⁹ Baytār, H. (1998). *Mawt al-Baja 'a: Majmou'a Qaṣaṣiyya*, p. 74.

³⁰ Khalil, Ahmad (1972). *al-Mar'ah al-Arabiyya wa Qadaya al-Taghayyur: Bahth Ijtima'i fi Tarikh al-Qasr al-Nisa'i*. 1st ed. Beirut: Dar al-Talaba, p. 9.

³¹ Baytār, H. (1998). *Mawt al-Baja 'a: Majmou'a Qaṣaṣiyya*, p.73

³² al-Hidiri, Ibrahim (2003). *al-Nizam al-'Abawi. Ishkaliyat al-Jins 'Inda al-'Arab*. 1sted. Beirut: Dar al-Saqi, p. 11.

³³ Jed'an, Fahmi (2010). *Kharij al-Serb: Bahth fi al-Niswiyya al-Islamiyya wa Ighra'at al-Hurriyya*. 1st/ ed. Beirut: al-Shabaka al-'Arabiyya li al-Abhath wa al-Nashr, p.26.

³⁴ Ibid., p. 26.

³⁵ Baytār, H. (1998). *Mawt al-Baja 'a: Majmou'a Qaṣaṣiyya*, p.77.

crystallizes. It is one of the fundamental manifestations whether in its aesthetic, or sexual or symbolic particularity.³⁶ At the same time, the Koranic verse of Guardianship and Obedience is diagnosed for us. It is based on the classical subordinate mind that follows the principle of gender equality which says that the woman should show obedience to the man,"³⁷ and therefore, we read in the story about Faten's attachment to "dancing" that was repelled by the barrier of the strength of the husband by the legitimate perspective, which forced her to comply with his orders and refrain from dancing.

To sum up, what is reflected in this painting that is inspired by the story of "Mawt al-Baja'a /Death of the Swan", which is represented in dancing, the revelation of the female body, and male authority over the woman (Qiwāma), is an explicit call from the author to justify rebellion and sympathy for images of persecution and dispossession of women's freedom, as opposed to absolute freedom of male violence based on religious authority, as an attempt to mislead. "The moral standards set by society must apply to all its members regardless of gender, color, or social class. If society believes in sex chastity as a moral value, this value must apply to all its members".³⁸

Through this statement, we explicitly ask what standards make this moral value of chastity ('iffa) apply to one sex rather than the other! This is what Faten embodied in the study story here. She underwent the agony of duplicitous judgment about her ballet dance. Here, it is worth mentioning that the Islamic religion gave women greater rights and honored them, and set boundaries and greatness. The best of what we quote is these verses from the Holy Koran:

﴿وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى خُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ آبَائِهِنَّ أَوْ آبَاءِ بُعُولَتِهِنَّ أَوْ أَبْنَائِهِنَّ﴾

And tell the believing women to lower their gaze and guard their chastity, and not to display their adornment except what appears thereof, and to draw their veils over their bosoms, and not to

display their adornment except to their husbands, or their fathers, or their husbands' fathers, or their sons, or their husbands' sons, or their brothers, or their brothers' sons, or their sisters' sons, or their women, or what their right hands possess, or the followers. Other than those with desire among men or children who do not show the nakedness of women and do not strike their feet so that what they hide of their adornment may be known. And repent to God all, O believers, so that you may succeed. [An-Nur: 31]³⁹

• The Problem of the Woman and Language

Dispossession of femininity of language masculinization of the feminine is a phenomenon that has been widely endorsed by a fair segment of men's writers. Abd al-Hamid bin Yahya says: "The best choice of speech is that whose utterance is action and whose meaning is virgin".⁴⁰ Through his proposition, he declares a cultural division in which he attributes the word in the language to men and the meaning to women. This division led to another division in which man had a monopoly on writing with the intention of tightening control over linguistic thought and directing it to those who saw themselves as decision-makers. Therefore, the woman came then to declare her rebellion against the dominance of men: "Here, the woman came to the language after the man had dominated the linguistic potential and decided what is real and what is metaphorical in the expressive discourse."⁴¹ So we can say that this everyday expression of a man in the language leads to demand and urgency to adopt special features of both sexes. The idea of a lack of feminization has accompanied some languages in their initial stages. In Arabic, they have created signs of feminization after they have been circulated;" such as Arabic was in the circulation phase, and examples of are: "saboora", "jarih", "murdi" but the idea went beyond the circulation and the feminization marks were inserted in the

³⁶ al-Zahi, Farid (1999). *al-Jasad wa al-Sura al-Muqaddasa fi al-Islam*. al-Dar al-Bayda: Afriqya al-Sharq, p. 10

³⁷ Marzano, Michela (2001). *Falsafat al-Jasad*. Tr. by Nabil Abu Sa'b. 1st ed. Beirut: Maktabat al-Tanwir, p. 5.

³⁸ al-Sa'dawi, Nawal (1992). *Ma'raka Jadida fi Qadiyat al-Mar'ah*. 1st ed. Cairo: Sina li al-Nashr, p. 23,

³⁹ *The Holy Koran*. Surat al-Nur, 31.

⁴⁰ al-Gadami, Mohammad 'Abdulla (2006). *al-Mar'ah wa al-Lugha*. 3rd ed. al-Dar al-Baydha: al-Markaz al-Thaqafi al-'Arabi, p. 7.

⁴¹ *Ibid.*, p.7

language. The previous examples remained indicative of that stage."⁴²

Hayfā Bayṭār's language in the story "Death of the Swan", is a language of a rebellious feminine nature, as she gave the word its meaning and its right to feminization, in an attempt to equalize linguistic feminization, and if, for example, we go back to all the titles of her collection of stories, we find most of them bear feminine marks such as: "Mawt al-Baj'a", "al-Janiḥa", "Karama Mardouda", "al-'Inaya al-Ilahiyya." All of them end with the feminine mark "Tā' Marbuta" (*tied tā'* ٤). She also deliberately chose these titles on the basis of meaning and utterance together without the exclusion of any of them, thus, contradicting the introduction of 'Abd al-Hamid bin Yahya. The title "al-Janiḥa/delinquent" is a plural of "jawaniḥ/delinquents", one of which is "al-Janiḥa/delinquent", which is the "ribs" under the "tara'ib" the organ that follows the chest, and they were given this name for their curvature and inclination".⁴³

In summary, we can say that Feminist Literature has come as an upheaval that has undermined the notion of male bias over language, and giving it justice makes it a language for both sexes, "and as we say about the man "mar'" and about the female "imra'ah", we say about the man 'insan' (a human being), and the woman 'insan', (a human being).⁴⁴ This argument draws the conclusion that the language has given justice to the female, even though some people deny that.

IV. SUMMARY

The study reached a number of conclusions including the following:

- The Arabic language has given justice to Arab women in order to refute the attempt to consider the woman a "meaning" and the man "a word" or "utterance".
- Feminist writing came as a form of rebellion against the monopoly practiced by men over the past decades, focusing on the side of feelings

when some male writers tried to shed light on what is only physical and sensory in the woman.

-Entrance of feminist writing to the genre of the collection of the story after this type of writing as the monopoly of the man.

- Rebellion in feminist literature is an attempt to highlight a literary type that focuses on the woman, her specificities and her being an independent entity with its own existence. The rebellion in the study story came as a broad title of different forms, and its themes moved between rebellion against society, religion, and the Self. Haifa Baytar's characters are rebellious but on a positive side, which is an attempt to demonstrate some of the sufferings of women in Arab societies as a woman who understands and is aware of the suffering and concerns of the Arab woman in general.

Hayfā Bayṭār adopted the rebellion as a means of defending women through insinuations carried by the end of the story "Death of the Swan" and refusing to obey and accept the fait accompli even if death is the choice. Author Hayfā Bayṭār's portrayed the man as a bullying tyrant who practices the tradition of exclusion and deprivation of the entity and presence of the woman.

All of these conclusions give rise to a new unanswered question:

Is it literature that created the culture of the body or is it the body that gave rise to this kind of literature?

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⁴³ Ma'luf, Lewis (1931). *al-Munjed fi al-Luga wa al-I'lam*. Beirut: al-Matba'ah al-Catholikiyya, p. 103.

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