RELIGIOUS EXPRESSIONS OF THE QUR'AN IN THE POEM "AWHAMUN FĪ ZAITUN" BY FADWA TUQAN

Marsel Nurhaliza Sunaryo[1], Fitri Liza[2]
[12]Universitas Muhammadiyah Prof Dr. Hamka; Indonesia
Correspondence E-mail; marselnurhaliza04@gmail.com

Abstract	This study aims to explore Fadwa Tuqan's religious expression by examining the relationship between the Qur'an and the poem "Awhamun Fiy Zaitun" through Julia Kristeva's intertextual approach. The focus of this study is on how the poet expresses her religiosity in her poetry. The method used is a descriptive, qualitative method with content analysis techniques designed for library research. The data are analyzed to identify patterns of intertextuality, expressed as intertextual principles, that connect the two texts: poetry and the Qur'an. The results of this study found that Fadwa Tuqan absorbed elements of the Qur'an into the poem "Awhamun Fiy Zaitun" through the principles of dominant transformation, modification, expansion, defamiliarization, existence and excerpts so that the symbol زيتون became the basis for the title of this poem. This reflects the expression of religiosity as a Muslim in Palestine who makes the Qur'an the source of her religiosity. Overall, this study provides insight into the creative relationship between sacred texts and Tuqan's poetry. The implications enrich modern Arabic literature as a metaphysical dialogue with God and provide a theoretical and practical contribution to the study of Palestinian poetry.
Keywords	Al-Qur'an; Fadwa Tuqan; Intertextuality; Kristeva's; Poem.

INTRODUCTION

Amidst the emergence of today's mature technology, literary works continue to accompany every corner of life as a space for human reflection. Literary works continue to be born and take root, leaving their mark on human life. If a mother can give birth to children to continue her life's generation, then a single work of literature can give birth to other works of literature to continue human ideas, thoughts, or feelings that are in line with (Hadi & Parmin, 2022) that the thoughts and experiences possessed by the author can give birth to a literary work. As quoted (Handayani & Usiono, 2025) Literary works are individual works that embody creative freedom through imagination and depict reality as a model of human life in harmony with everyday life (Simaremare et al., 2023). According to (Sugiyono, 2018) Literature is believed to be one of the vehicles for religious expression, and poetry is a literary work that contains elements of rhythm, rhyme, lines, and stanzas (Fauzi & Liza, 2024).

Fadwa Tuqan is a renowned poet in 20th-century Palestinian literature (Masood, 2025) who is widely regarded as a symbol of the Palestinian struggle and as one of the leading figures in modern Arabic literature (Alkhouli, 2022). Tuqan was born in 1917, a few months before the Balfour Declaration, in which the British government promised to establish a Jewish homeland in his hometown of Nablus, Palestine, on November 2 (Attar, 2003). Tuqan's family comes from Nablus in Palestine, where social norms restrict women to the domestic sphere without access to political education or broader social life. Tuqan's father is described as a figure who controls Tuqan's life as a woman (Zeyadah & A'teeq, 2020). In his childhood, Tuqan faced restrictions on formal education due to social pressure from his family. However, he continued his education through private tutoring and became known in literature through the support and teaching of his brother, Ibrahim Tuqan, as quoted (Fitriani & Alwizar, 2025). Ibrahim introduced Tuqan to high literature, both classical and modern, including the Qur'an, which became a major ideological source for Tuqan. Tuqan published one of his diwans, "وحدي مع الأيام" (Alone with the Days), in 1952 (١٩٥٢ ,طوقن).

As in (Shakir & Alqubelat, 2022), the title of this diwan conveys a sense of sadness, alienation, and an inability to communicate explicitly with others. Historically, after the death of his brother Ibrahim and his father, and then the tragedy of the Nakba in 1948, which refers to the mass expulsion and forced displacement of around 750,000 Palestinians from their homes and lands during the 1948 Arab-Israeli War, which coincided with the establishment of the State of Israel. This event destroyed more than 400-500 Palestinian villages, causing the deaths of thousands of people (Weintraub &

Gibson, 2025). Thus, following the tragedy of 1948, there was a slight shift in Tuqan's literary journey, from a poet who focused on personal issues and love poetry to one who wrote about the journey towards self-actualization (Salam Mir, 2013).

The poem "وحدي مع أليام" is one of the thematic poems in the diwan "أوهام في الزيتون" which describes the poet's dialogue with his God, with the olive as the main symbol in his poetry. Generally, this poem invites religious reflection as a medium for exploring the relationship between humans and the divine and the search for the meaning of life (Maifah & Kurniawan, 2025). Religiousness is understood to offer new enlightenment for life, which serves as the basis for literature with a religious dimension and provides a space for dialogue between an individual and God, leading to individuals who truly serve God (Sugiyono, 2018). In his poem, there is symbolic diction of olives, with the olive tree as the main symbol in his description of life in Palestine. The following is found in the lines of the 20th stanza:

زَيْتُونَةٌ مُلْهِمَةٌ ... شَاعِرَه !

Zaitun yang menginspirasi…penyairnya!

In this stanza, Fadwa Tuqan displays intertextuality with Q.S. An-Nur: 35 in the form of similar diction. The similarity in diction indicates the poem's intertextuality with the Quran, which the poet has packaged in a more aesthetic and religious form. Therefore, to analyze the relationship between the poem and the holy book, the Quran, this study uses Julia Kristeva's intertextual approach, developed from Mikhail Bakhtin's dialogic theory. (Mustofa et al., 2024). According to (Kholily, 2021) Dialogic theory contains external and internal elements in the form of the writer's creativity in processing the text as in (Ummu Salamah Al-Hasyimi et al., 2025) called transformation. Quoted (Tubagus et al., 2025) According to Julia Kristeva, each text does not stand independently, but has continuity with other texts. This approach presents similarities between texts that do not constitute plagiarism (Septia et al., 2025). Thus, this study does not identify similarities between the new text and the previous text because, according to Julia Kristeva in her book, any text is an absorption and transformation of other forms (Kristeva, 1941)

After reviewing previous studies, the first study shows that Tuqan successfully deconstructs the essentialist construction of her identity as a woman and becomes a representative of women as active and dynamic agents. This poem rejects a singular narrative of motherhood and affirms plurality, performativity, and symbolic resistance through poetic language from a postmodern

feminist perspective. This study emphasizes the importance of using contemporary critical theories, such as deconstruction and postmodern feminism, in reading modern Arabic literary texts, especially those by women, to reveal the political and transformative potential of the aesthetics of language (Aditya et al., 2025).

The second study, with research results on the core concept of the main poem on death, presents three important clues: how to live in the world, considerations about life after death, and preparing oneself for death and the essence of divine knowledge in Sa'dūn's second poem. This shows Sa'dūn's closeness to Allah, which is marked by two main characteristics: living simply and avoiding worldly affairs for the sake of Allah (Abyad et al., 2022).

The third study, with its findings analyzed, shows that love in the poem "حب بلا حدود" is expressed through figurative language that includes shifts in meaning, disguised meanings, and the creation of new meanings. This study concludes that love in poetry is not limited to a romantic sense but also encompasses spiritual, existential, and ideological aspects. Through hermeneutic analysis, it was found that this poem contains transcendental and symbolic definitions of love that transcend cultural and historical boundaries. It is hoped that this study can broaden understanding in the study of contemporary Arabic literature and become a basis for future studies using different semiotic methods (Sopiah & Rohanda, 2025).

The fourth study showed that the poems titled "Sajak-Sajak Kecil tentang Cinta" (Little Poems about Love) and "Tentu. Kau Boleh" (Of Course. You May) contain elements of religiosity. In general, this religious concept is relevant to Islamic society. Specifically, this concept is relevant to followers of Kejawen Islam with Charles Sanders Peirce's semiotic approach (Fentik & Khusnah, 2022).

The fifth study found that the work of Al-Qur'an al-Karim by Sa'id Ya'qub served as a reference point and main foundation for the creation of his poetry. Almost all of his poetic objectives are connected to intertextuality inspired by the Holy Qur'an through various approaches, both direct and indirect. This begins with quoting sacred verses without modification, or inserting religious meanings into religious texts so that the delivery of the text is direct or close to its original meaning. This allows the poet's personality to be clearly present in religious intertextuality, reflecting the poet's rich spiritual culture, a sharp and extensive memory of the Qur'an, and steadfastness toward the Arab-Islamic heritage. Through intertextuality and the poet's ability to deconstruct and re-present these texts in a way that is in line with the vision he wants to convey, which is full of meaning

and implications, the poet shows's skill in handling religious texts to enrich and beautify his poetry so that readers can interact with and enjoy the work. Furthermore, religious intertextuality legitimizes Saeed Yaqoub's poetry, which draws on the Qur'an's credibility and sanctity. The poet successfully arranges the words and structure of the Qur'anic text to create rhythm in several of his poems, resulting in musical cadence in the rhymes and an aesthetic touch that enriches the reader's experience. The aesthetics of intertextuality in Saeed Yaqoub's poetry are clearly evident through the poet's use of poetic memory to revive lost texts (Alshawabkeh, 2022).

Based on the literature review, a gap was identified that had not been studied: the intertextuality of the Qur'an in modern Arabic poetry. Therefore, this study was conducted to fill a gap in previous studies by examining "Religious Expression in the Poem "Awhamun Fiy Zaitun" by Fadwa Tuqan" using Julia's intertextual approach to Fadwa Tuqan's work. This research focuses on revealing expressions of religiosity through explicit intertextual phenomena in Fadwa Tuqan's poem "أوهام في الزيتون". It is hoped that this research will not only have academic value but also practical implications for other academics seeking to expand Arabic language studies by using this poem to assist in the study of Arabic literature and rhetoric, both theoretically and practically, for other academics or researchers studying Arabic literature, especially Arabic poetry.

METHOD

This type of research is descriptive qualitative (Creswell & Creswell, 1965) using content analysis techniques to describe the form and meaning that emerge in literary works without using statistical calculations. The object of this study is the poem "Awhamun Fiy Zaitun" by Fadwa Tuqan. In addition, the primary data sources for this study are the poem "Awhamun Fiy Zaitun" by Fadwa Tuqan as a work of transformation and the Qur'an as an external element of the text. The secondary data sources for this study are books, articles, journals, and the internet.

Based on Julia Kristeva's definition of intertextuality, intertextuality is the transformation of one or more sign systems into another sign system by involving components of the textual system defined in La Revloution du langage poetique as the transposition of one or more sign systems -sign to another, accompanied by a rearrangement of how meaning is expressed and positioned, both enunciatively and denotatively, so that every sign practice is a field in a space traversed by lines of text where various meanings change (Kristeva, 1941).

Based on this definition, the researcher connected poetry with the Qur'an using a data collection technique that involved reading all the verses of poetry and several verses of the Qur'an deemed to have continuity, and noting the lines in the verses that showed intertextuality with the Qur'an. The Miles Huberman (2014) data analysis technique in (Saleh, 2014) in this study was carried out using content analysis with the following stages: presenting data consisting of 22 verses, reducing data by determining the more dominant verses of the Qur'an through text mediation in the form of "words" similar to poetry, resulting in 8 verses, then interpreting the intertextual results using 10 intertextual principles, verifying the data by re-examining the validity of the data in the form of 8 verses, interpreting the continuity of the poetry with the Qur'an, and drawing conclusions.
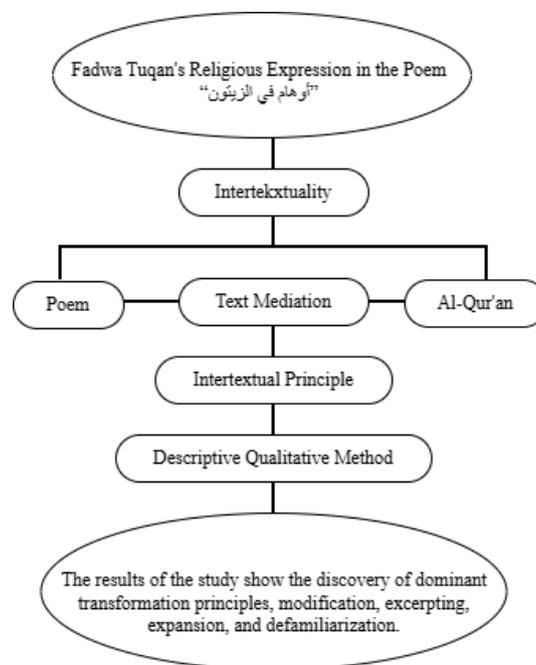

Figure 1. Thinking Framework Diagram

FINDINGS AND DISCUSSION

Findings

The poem "Awhamun Fiy Zaitun" is a modern free-verse poem by Fadwa Tuqan from Palestine that describes her inner reflections and dialogue with God, using the olive tree as a symbol of poetic expression that represents nature. In (Saputra & Rusmana, 2021) Olives are mentioned six times in the Qur'an. Therefore, there is intertextuality between the Qur'an and poetry, resulting in eight verses in the table:

Table 1. Intertextuality Between the Qur'an and Poetry

Verse	Poem	Al-Qur'an	Intertextual Principle
Verse 1	زَيْتُونَةٍ مُبَارَكَةٍ *Zaitun yang diberkahi*	Q.S An-Nur: 35	Ekserp, Transformasi, Modifikasi, Ekspansi
Verse 2	وَفِي ظِلَالِ هَذِهِ الزَّيْتُونَةِ الشَّاعِرَةِ، كَمْ حَلَمْتُ أَحْلَامًا، وَوَهَمْتُ أَوْهَامًا! ‹‹ *Di bawah naungan pohon zaitun yang puitis ini, betapa banyak aku telah bermimpi dan berkhayal.*	QS An-Nur: 35	Ekserp, Transformasi,modifikasi, defamilirasi.
Verse 3	يَخْنُقُ فِيهَا الصَّمْتُ لَغْوَ الْوَرَى *Di dalamnya kesunyian mencekik omong kosong manusia*	QS Al-Mu'minun: 3	Ekserp, Transformasi, modifikasi
Verse 4	آيَاتُهُ تَرْوِي حَدِيثَ الْأَزَلِ *Tanda-tandanya menceritakan kisah keabadian*	Q.S As-Sajdah: 26	Ekserp, Transformasi, modifikasi
Verse 10	لَعَلَّ فِي النَّجْوَى شِفَاءً ، لَعَلَّ *Semoga dalam pembicaraan rahasia ada kesembuhan, semoga…*	QS Yunus: 57	Ekserp, Transformasi, modifikasi
Verse 15	إِنْ يَزُرْوَهَا الْمَغْرِبُ عَنْ عَرْشِهَا *Jika barat meninggalkan-nya (matahari) dari singgasana-nya* فَالْمَشْرِقُ الزَّاهِي بِهَا يَرْجِعُ *Maka timur yang berkilau akan kembali dengannya (matahari)*	QS Ash-Shaffat: 5	Ekserp, Transformasi, modifikasi
Verse 20	...! زَيْتُونَةٌ مُلْهِمَةٌ ... شَاعِرَه *Zaitun yang menginspirasi…penyairnya!*	QS. An-Nur: 35	Ekserp, Transformasi, eksistensi, ekserp.
Verse 21	ئشْوى بِهَذَا الْبَعْثِ مَا تَأْتَلِي *Dengan kebangkitan ini kami (rakyat palestina) akan membakar apa yang (Jiwa) enggani.*	QS Al-Hajj: 5	Ekserp, Transformasi, modifikasi

Source; Intertextuality Poem and Al-Qur'an

Discussion

Intertextuality of the Qur'an in Poetry

Intertextuality is a mosaic of quotations from any text that undergoes absorption and transformation, where each text is an intersection of texts (words) that can be read along two axes, either horizontally or vertically (Kristeva, 1941). This study reveals vertical religious intertextuality oriented towards the anterior literary corpus, namely the Qur'an, as an element outside the text. In her poems, Fadwa Tuqan uses the olive tree as a metaphor for nature to express her inner self in Nablus, Palestine. Olive trees have a long lifespan, living for around 600 years in Palestine and producing 15-20 kg of olives each year (Khoirunnisa & Widyaningsih, 2020).

Verse 1 with QS An-Nur: 35

The findings of this study indicate that the poem displays a strong intertextual relationship with the Qur'an in QS An-Nur: 35. In verse 1, there is an excerpt زيتونة in the structure "زيتونة مباركة" which is a naat man'ut arrangement that has been syntactically transformed to absorb QS An-Nur: 35 "مُّبَٰرَكَةٍ زَيْتُوۡنَةٍ" which is interpreted as "blessed is Zaitun," indicating the position of زَيْتُوۡنَةٍ as tamyiz from مبرَّكَةٍ. QS An-Nur Verse 35 conveys the message of Zaitun as a metaphor for divine light that is increasingly perfect because of its oil, which then becomes a metaphor for nature as a place for poets to express their feelings, resulting in a transformation of the function of the diction from زيتونة as a divine symbol to a symbol of the poet's social reality. In this case, the poet personifies Zaitun with human characteristics or behavior as in (Azizah & Huda, 2021) including Isti'arah Makniyyah, so that the principle of modification is applied to suit Tuqan's circumstances in writing this poem, because of the olive element to suit the cultural and political needs of readers, reflecting the transformation from a pure divine symbol to a tool of social resistance. As stated in the study by Ababneh (2020), the olive symbol is used as a symbol of resistance because it is a dominant social and cultural device against cruel occupation, invasion, and oppression committed by humans against humans and nature. It is also used as a symbol of steadfastness in the face of injustice that occurs in the community where the poet lives.

Additionally, the principle of expansion is applied through the development of the olive theme from merely a blessed tree in the Quran into a broad narrative about illusions (أوهام) under

its shade, where Tuqan combines the titles "أوهام" and "الزيتون" into a single entity for empty dreams and fantasies of poets that develop into long poems covering the world of dreams and the bitter reality of his life full of loneliness, anxiety, and suffering, which historically occurred after the sudden death of his brother Ibrahim Tuqan (Al-Sarraj, 2024) and followed by the death of his father in 1948 (Zeyadah & A'teeq, 2020) and coincided with the Nakba tragedy in 1948, which refers to the mass expulsion and forced displacement of around 750,000 Palestinians from their homes and lands during the Arab-Israeli War -Israel War of 1948, which coincided with the establishment of the State of Israel. This event destroyed more than 400-500 Palestinian villages, causing the deaths of thousands of people (Weintraub & Gibson, 2025). Thus, from this tragedy, Tuqan's literary journey, which initially focused on personal problems and love, evolved into poetry about the journey toward self-realization (Salam Mir, 2013). Tuqan also experienced loneliness due to the loss of two important figures in his family, which triggered the loneliness in this poem, leading him to seek Zaitun as his companion in life. It can be concluded that the symbol of the olive tree in this stanza is not just an ordinary element of nature but a representation of the sanctified homeland that carries the historical burden and collective emotions of the Palestinian people. Tuqan uses the olive tree not only as a source of oil to light a fire so that the light produced shines twice as brightly, but also as a symbol of a friend who can give love and feel the poet's feelings.

From this, the intertextuality of this verse is not only present in literal quotations but also in the transformation of meaning, symbols, and imagery that undergo contextual shifts. This can be seen in the use of religious diction that does not stand alone but is intertwined with the poet's personal experiences and social reality, thus forming a new meaning that is dialogical in nature. When viewed through Julia Kristeva's theory of intertextuality, this finding reinforces the view that a text is a mosaic of quotations, namely the meeting of various other texts through the Qur'an and history, which interact in a dynamic space of meaning. In this poem, religious texts are not passively reproduced but are transposed into subjective, reflective poetic expressions, yielding contextual and personal meanings of religiosity. This finding is in line with research conducted on Mufaq's poetry, which has a characteristic of intertextual variation, which can be seen in that the poetry abandons simple vocabulary in order to provide new expressive content and aesthetic radiance through the poet's touch of reality (Yasser & Nasser, 2025).

Based on this dialogue, this study affirms Kristeva's theory that the meaning of a text is open and continuously reproduced through interaction with other texts. At the same time, this study

proposes an antithesis to the view that reduces religious intertextuality to an aesthetic strategy, by showing that it also serves to articulate the poet's spiritual experience and search for existential meaning. Thus, intertextuality functions not only as a textual relationship, but also as a space for the production of religious meaning that is alive and contextual.

Verse 2 with QS An-Nur: 35

In stanza 2, the poet reuses the word زيتونة from QS An-Nur: 35. The intertextuality in the word "الزَّيْتُونَةِ" in the poem is very strong through its connection with QS An-Nur: 35, where Allah mentions زيتونة as part of the parable of Allah's perfect light. This poem absorbs the core element of the verse, namely the olive tree, which is "مُبَارَكَةٍ" (blessed), whose oil almost glows even without being touched by fire, symbolizing purity, blessing, and transcendent divine light (neither east nor west, transcending the boundaries of space and time). The spiritual meaning of the olive tree as a source of holy, eternal light is preserved intact. The word "زَيْتُوْنَةٍ", which originally symbolized divine light in the Qur'an, is transformed into a poetic symbol of humanity. This is called isti'arah makniyyah because the poet attributes human characteristics to the olive tree. The tree is personified as a poetic subject capable of expressing inner experiences and collective history. This transformation shifts the olive tree from a symbol of divine light to the poet's intimate personal space, a place of refuge for dreams and fantasies. Thus, universal divine blessings are translated into subjective, romantic experiences through the poet's expressions under the olive tree, which bears witness to the dreams of a restless soul inspired by the same light. This transformation enriches the symbol of the olive tree, moving it from the theological to the personal aesthetic realm. In addition, there is defamiliarization because the poet presents a poetic meaning to the olive tree, so that what was originally in QS An-Nur: 35 symbolizing the nature of Divine Light becomes human nature, namely poetic, with the intention of feeling what is around him, including feeling what the poet feels, thus deviating from the source text and it can be said that the principle of modification is also applied. This is in line with (Nazzal, 2019) that the olive tree is not just an ordinary tree but is a symbol of a deep connection and roots with the land for Palestinians, symbolizing the continuity of life beyond human death, its ability to survive in extreme weather conditions, whether drought or infertile soil, and its ability to grow in mountains and valleys.

Verse 3 with QS Al-Mu'minun: 3

There is also a similarity in the third line of the excerpt: the word " لَغْوَ " in QS Al-Mu'minun:

3, which the poet uses again. QS Al-Mu'minun: 3 conveys that one of the characteristics of the fortunate believers is that they stay away from all deeds and words that are useless to themselves. In this case, the transformation from QS Al-Mu'minun: 3, which is conveyed in a subtle and informative manner about believers who distance themselves from useless deeds and words, becomes the poet's inner response that what can harshly stop useless human deeds and words is silence, which is conveyed more emotionally, reflecting the suffering of the poet and the collective, so that the principle of modification is applied because it adjusts to the poet's desire to express himself clearly describing a tone of sadness, alienation, and inability to communicate with others explicitly (Shakir & Alqubelat, 2022).

Verse 4 with QS As-Sajdah Ayat 26

There is a clear similarity in line 4 of stanza 4 of the excerpt between the word " آيَاتُ " in the

line of poetry and " ايَتٍ " in QS As-Sajdah: 26, where the verse speaks of the signs of Allah's power

seen in the destruction of previous nations, which should be a guide for humans to listen and reflect.

In the context of the Quran, " آيات " refers to historical and natural evidence that rhetorically

demonstrates Allah's greatness to warn humans of the consequences of disobedience. The

intertextual process here follows a pattern of absorption in which Fadwa Tuqan absorbs the diction

" آيات " from the sacred text as a symbol of divine signs and then transforms it into a more abstract

and personal modern poetic context, where " آيَاتُهُ " uses a pronoun that relies on nature, where this

line becomes a metaphor for the verses of the cosmos (الكون) as if the universe is speaking so that

humans need to listen to it. This is called isti'arah makniyyah, which tells an eternal story that reflects

the poet's spiritual motif so that the principle of modification is applied because the poet's will is

nature under the olive tree as a witness to history and the suffering of the poet or the collective so

that the function of the diction " آيات " changes from a historical-religious warning to an emotional

expression of the eternity of signs of nature such as olive trees, the sun, and birds mentioned by the

poet in his poem, as in the study (Talukder & Ali, 2025). which analyzes selected poems of exile by Mahmoud Darwish through the lens of ecological resistance, revealing Darwish's ecological resistance to his homeland as reflected through three different modes, such as the use of artistic depictions of nature to express resistance as a critical position from a distant perspective, centered resistance that forms a deep relationship between nature and humans to fight against invaders, and resistance related to the use of depictions through various elements of nature and humans so that Darwish's literature serves as a form of maintaining his deep bond with Palestine and strengthening his struggle for liberation from oppressive forces even though Darwish was physically distant due to his 26 years of exile.

Verse 10 with QS Yunus Ayat 57

In the fourth line of stanza 10, there is a similarity in the use of the word "شفاء" (shifa) regarding healing of the heart in the line of poetry with QS Yunus: 57. In this line, the poet hopes that in secret conversations, namely his inner dialogue with his god, there will be healing in accordance with QS Yunus: 57, which conveys the meaning that the holy book of the Qur'an is a healer for what is in the human heart. This expression is called kalam khobar to humans, so that a process of transformation occurs, in which the Qur'an, as a healer for humans through sacred texts, becomes an expression of the poet's inner self with his God through the reflection of the poet's heartfelt complaints about his longing for his beloved spirit, namely his own spirit, which wants to rush to the source of his spirit, namely Allah. Unconsciously, the principle of modification is applied because of the poet's motive to express the difficulties he experiences. It can be concluded that the poet hopes that secret conversations, meaning his dialogue with his God, can heal his heart. As in (Abbas, 2025), poetry is one of the oldest healing tools accessible to humans, which not only calms but also reconstructs, reformulates, and revives, as well as providing someone with a tool to navigate their most difficult experiences with gentleness.

Verse 15 dengan QS Al-Baqarah Ayat 115

In lines 1 and 2 of stanza 15, there is a similarity in diction between the words الْمَغْرِبُ and الْمَشْرِقُ and QS Al-Baqarah: 155. This poem captures the core elements of the verse, namely Allah's ownership of "الْمَشْرِقُ وَالْمَغْرِبُ" as a symbol of His vastness and presence, encompassing all directions. The theological meaning is that wherever humans face, there is essentially the face of Allah. The

diction "الْمَغْرِبُ" and "الْمَشْرِقُ" is absorbed directly, with an almost identical parallel structure that reflects cosmic balance and divinity. The verse, which originally addressed fiqh and theology on the qibla and the freedom to face in any direction in certain circumstances because Allah is All-Encompassing and All-Knowing, was transformed into a more romantic, mystical, and expressive element in poetry. Here, "الْمَشْرِقُ" and "الْمَغْرِبُ" are personified as if they leave and return as humans can do. If maghrib "removes it from its throne" (sunset), then the shining masyriq will "return it" (sunrise). This transformation shifts the meaning from a static theological orientation toward the qibla to a dynamic cycle of nature full of passion and eternity, where east and west are not merely directional markers but lovers who take turns embracing divine light. Thus, the principle of modification is applied because the universal and abstract concept of Allah's vastness is transformed into a living aesthetic experience with the cycle of sunrise and sunset as evidence of Allah's uninterrupted presence throughout the universe, enriching the cosmological symbols of the Qur'an into expressions of love, beauty, and deep contemplation. As found in a study (Buana, 2018), the symbol of God in Ibn Arabi's Arabic poetry is analogized as the sun because it is an element of nature that spreads light throughout the world and is the main source of life. The cycle of the moon's evolution in this poem also symbolizes the dynamic human experience of God's manifestation within oneself.

Verse 20 with QS An-Nur Ayat 35

In the fourth line of verse 20, there is a similarity in diction between زيتونة and QS An-Nur: 35. The poet conveys that Zaitun is his source of inspiration and the subject that plays an active role in the poet's inspiration. In this case, there is a syntactic and semantic transformation of the phrase "شَجَرَةٍ مُّبَٰرَكَةٍ زَيْتُونَةٍ" in the Quranic verse. In the sacred text, زَيْتُونَةٍ is positioned as tamyiz from مُبَٰرَكَةٍ.

In poetry, the diction زيتونة changes from a passive object in divine metaphor to an active subject, like a human being able to inspire and even undergo poetic personification, which is included in istiarah makniyyah. The poet then reuses زيتونة so that its existence is applied, and there is an innovation by the poet in using زيتونة as the reason for the poet's innovation, which makes زيتون the basis for the title of his poem that inspired him when writing his poem in Palestine, precisely on the

western slopes of Mount Gerizim. This finding can be seen in the findings (Andini & Sudarto, 2024) that the representation of the environment in literary works is a strong source of inspiration for writers, especially in the context of human-nature relationships, which shows that the natural and socio-cultural environment observed by writers often triggers creative inspiration and deep thinking.

Verse 21 with QS Al-Hajj Ayat 5

In verse 21, there is a similarity between the word "الْبَعْثِ" and QS Al-Hajj: 5 in the poem. This poem captures the core meaning of "الْبَعْثِ" from the verse as a whole, namely the concept of the resurrection or revival of something that appears dead or oppressed. In the Qur'an, "الْبَعْثِ" refers to the eschatological resurrection (the last day), which is certain to occur, as evidenced by the initial act of creation and the resurrection of the universe. The meaning of "الْبَعْثِ" is maintained as a symbol of hope, regeneration, and ultimate victory over death or destruction. The diction of "الْبَعْثِ", which originally referred to eschatological theological concepts of human doubts about physical resurrection in the afterlife and universal divine evidence, has been transformed into a symbol of political struggle, nationalism, and collective resistance in contemporary Palestinian poetry. Here, "هَذَا الْبَعْثِ" no longer refers to resurrection in the afterlife, but rather the resurrection of the Palestinian people from the "death" of colonialism, destruction, and silencing. The phrase "نَشْوِى بِهَذَا الْبَعْثِ" implies joy and burning fighting spirit, while "مَا تَأْتَلِي" (what the soul is reluctant to do) is interpreted as the burning of all forms of cowardice, despair, or compromise with the oppressor. This transformation shifts "الْبَعْثِ" from the transcendent realm of the afterlife to the militant realm of worldly history, where the resurrection of the Palestinian people is described as a revival process similar to dead earth turning green again after the rain of Mercy, a fire of resistance that will "burn" everything that stands in the way of independence. Thus, the symbol of "الْبَعْثِ", in which divine spiritual resurrection serves as a metaphor for the inevitable national resurrection, is modified by the poet to suit the political situation in Palestine. As found (Al-sakkaf, 2021), Palestinian identity is closely related to the land they walk on, which is at the core of the postcolonial

eco-criticism adopted by researchers as a new analytical lens to read Darwish's resistance poetry, which factors in internal and external resistance to the colonizers of the land.

CONCLUSION

The results of these intertextual findings show that Fadwa Tuqan actively absorbed elements of the Qur'an into her poetry "Awhamun Fiy Zaitun" through excerpts that take similar diction from the Qur'an, which are then accompanied by dominant transformation principles and modifications to suit the cultural and political context of the poet's struggle or that of the Palestinian collective. The principle of expansion is also seen in the development of the olive theme into a broad narrative about illusion and suffering, applied existence, because the poet uses زَيْتُوْنَةٍ repeatedly in his poetry and applies excerpts when the poet uses زَيْتُوْنَةٍ again in stanza 12, which is the poet's innovation of including زيتون in the title that becomes the basis of his poetry. In addition, the principle of expansion is applied through the development of the olive theme from merely a blessed tree in the Quran into a broad narrative about the illusion under its shade, which combines the titles "أوهام" and "الزيتون" into a single entity for empty dreams in the form of the poet's dreams and fantasies, which develop into a long poem covering the world of dreams and the bitter reality of his life, which is full of loneliness, anxiety, and suffering due to Israel's control of Palestinian land.

Overall, the verses found in this poem show a strong pattern of excerpts and transformations that reflect the internalization of Tuqan's Islamic ideology as a form of religious expression amid the political dynamics experienced by the poet or collective in Palestine and his loneliness after the loss of his father and brother, so that the poet finds his existence where the sacred text becomes the source of his expression with a spiritual and personal packaging. The implications of these findings enrich the understanding of modern Arabic literature, in which Tuqan's poetry is not only a reflection of individual loneliness but also a metaphysical dialogue with God through the adaptation of the Qur'an, which transforms divine signs into narratives of the eternity of the universe, even though Tuqan does not mention the source of the Qur'anic verses. This research contributes theoretically to Julia Kristeva's intertextual studies in the context of Palestinian poetry, as well as practically to academics in their analysis of Arabic poetry as a vessel of religiosity through the intertextual

phenomenon of Arabic literature.

REFERENCES

Abbas, M. S. (2025). The Alchemy of Words : How Poetry Heals the Mind and Soul. *Creative Therapeutic*, *01*(01), 21–34. https://ojs.ukscip.com/index.php/ct/article/download/1328/804/9834

Abyad, H., Haque, A., Tsauro, M. A., & Syaifuddin, H. (2022). *Exploring Spirituality of Sa ' dū n al-Majnūn ' s Poetry : A Perspective of Ibn ' Arabī ' s Hermeneutic s*. *19*(2), 141–152. https://doi.org/10.21009/almakrifah.19.02.02

Aditya, lA Fikri R., Haniah, Kasim, A., & Hamzah, N. A. (2025). Dekonstruksi Makna Feminisme Postmodern pada Puisi "Riḥlah Jabaliyyah, Riḥlah Ṣu'bah" Karya Fadwa Tuqan. *Aphorisme*, *6*(1), 589–605. https://doi.org/10.37680/aphorisme.v6i1.7740

Al-sakkaf, A. A. A. (2021). The Sense of Losing Land and Identity in Mahmoud Darwish's Selected Poems: An Ecopostcolonial Reading. *Tehama Journal*, *1282*(13). https://www.bing.com/ck/a?!&&p=0c74755a98eaf22d21fcc9b4d7028ae9c2cdc89cffab95b7fa3a5cd5204dc05aJmltdHM9MTc2ODc4MDgwMA&ptn=3&ver=2&hsh=4&fclid=18adcdfd-9953-6fe5-31a5-d84798166ef3&psq=The+Sense+of+Losing+Land+and+Identity++in+Mahmoud+Darwish's+Selected+Poems%3A++An+Ecopostcolonial+Reading&u=a1aHR0cHM6Ly90ZWhhbWEtam91cm5hbC5jb20vaW1hZ2VzL3BkZi9WMTMvVjEzLTcucGRm

Alkhouli, K. (2022). Autobiographic Resonances in the Orks of Fadwa Tuqan. *Dirasat: Human and Social Sciences*, *49*(5), 443–453. https://doi.org/https://doi.org/10.35516/hum.v49i5.3 493

Alshawabkeh, N. (2022). Employing Religious Intertextuality (the Holy Qur'an) in Saeed Yaqoub's Poetry, Diwan "Ansam al-Sahar" as a Model. *Dirasat: Human and Social Sciences*, *49*(6). https://doi.org/https://doi.org/10.35516/hum.v49i6:.4044

Andini, S., & Sudarto, S. (2024). Menjelajahi Representasi Lingkungan dalam Karya Sastra sebagai Inspirasi untuk Pemahaman dan Tindakan Ekologis. *J-KIP (Jurnal Keguruan dan Ilmu Pendidikan)*, *5*(2), 334–342. https://doi.org/10.25157/j-kip.v5i2.14396

Attar, S. (2003). A Discovery Voyage of Self and Other : Fadwa Tuqan ' S Sojourn in England in the Early Sixties. *Pluto Journals*, *25*(3), 1–28. https://www.jstor.org/stable/41858447

Azizah, I., & Huda, I. S. (2021). Penggambaran Hari Kiamat dengan Uslub Isti'arah (Metafora) dalam Alquran: Telah Tafsir Al-Munir. *JoLLA: Journal of Language, Literature, and Arts*, *1*(7), 893–908. https://doi.org/10.17977/um064v1i72021p893-908

Buana, C. (2018). Nature Symbols and Symbolism in Sufic Poems of Ibn Arabi. *Karsa: Journal of Social and Islamic Culture*, *25*(2), 434. https://doi.org/10.19105/karsa.v25i2.1304

Creswell, J. W., & Creswell, J. D. (1965). *The Research Design Method Qualitative, Quantitative and Mixed Methods Approach* (Leah Fargotstein (ed.); Sixth). Sage Publication. https://reader.ebooks.com/preview?bid=210602683&t=639031107496261426&reqid=162870863&uid=620b2142df6c32a1144eb9516&hash=2de75a459f2ef242fd3c60353d40263c

Fauzi, A., & Liza, F. (2024). An Analysis of Ibn Taimmiyah's Hijā' in Qasīdah Lāmiyah as the Identity of the Mahdzab Hambali. *Tanwir Arabiyyah*, *4*(1), 93–112. https://doi.org/https://doi.org/10.31869/aflj.v4i1.5525

Fentik, M., & Khusnah, N. (2022). Memaknai Religiusitas dalam Puisi Sajak-Sajak Kecil tentang Cinta dan Tentu Kau Boleh Karya Sapardi Djoko Damono. *JoLLA: Journal of Language, Literature, and Arts*, *2*(3), 349–359. https://doi.org/10.17977/um064v2i32022p349-359

Fitriani, H., & Alwizar. (2025). Kajian Pustaka tentang Isi dan Fungsi Al-Qur ' an sebagai Pedoman

Hidup Umat Islam. *Al-Zayn: Jurnal Ilmu Sosial & Hukum*, *3*, 1163–1172. https://doi.org/https://doi.org/10.61104/alz.v3i2.1240

Hadi, A. A., & Drs. J. Parmin, M. H. (2022). Kajian Intertekstual Julia Kristeva : Hubungan Intertekstual Syair Utawen Pesantren Gebang Tinatar dengan Serat Wirid Hidajat Djati Karya Raden Ngabehi Ranggawarsita. *BAPALA*, *9*. https://ejournal.unesa.ac.id/index.php/bapala/article/view/44144/37544

Handayani, N., & Usiono. (2025). Studi Literature Review : Pengaruh Diksi terhadap Gaya Bahasa dalam Karya Sastra. *Lahyan Jurnal Pengabdian Masyarakat Multidisiplin (Ecos-Preneurs)*, *1*, 39–48. https://doi.org/https://doi.org/10.61492/ecos-preneurs.v3i1.253

Khoirunnisa, I., & Widyaningsih, R. (2020). Keistimewaan Zaitun dalam Perspektif Islam dan Sains. *Prosiding Konferensi Integrasi Interkoneksi Islam dan Sains*, *2*(htVo.2 (2020)), 75–77. https://doi.org/ISSN 2622-9439; E-ISSN 2622-9447Volu

Kholily, A. L. (2021). Analisa Unsur-unsur Tafsir Jalalain sebagai Teks Hipogram dalam Tafisr Al-Ibriz (Kajian Intertekstual Julia Kristeva QS . Maryam : 1-15). *Jalsah: The Journal of Al-Quran and as-Sunnah Studies Faculty*, *1*(1), 1–2. https://doi.org/https://doi.org/10.37252/jqs.v1i1.128

Kristeva, J. (1941). *Desire in Language a Semiotic Approach to Literature and Art* (L. S. Roudiez (ed.)). Colombia University Press. https://openlibrary.org/books/OL4096489M/Desire_in_Language

Masood, K. (2025). Voices of Freedom : Fadwa Tuqan ' s Contribution to Palestinian Literature and Feminist Discourse Khaled Masood Languages Department , Al Istiqlal University , Palestine Voices of Freedom : Fadwa Tuqan ' s Contribution to Palestinian. *Al Istiqlal University Research Journal*, *VOL. (10)*. https://doi.org/https://doi.org/10.36554/1796-010-002-014

Mustofa, A., Rarasati, I., Munjiah, M., & Rarasati, I. (2024). Transformasi Puji-pujian Jawa dalam Islam (Studi Tekstual Julia Kresteva). *Kode : Jurnal Bahasa*, *13*. https://doi.org/https://doi.org/10.24114/kjb.v13i3.63736

Nazzal, R. (2019). The Olive Tree and the Palestinian Struggle Against Settler-Colonialism. *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, *8*(1). https://doi.org/10.33776/candb.v8i1.3679

Salam Mir. (2013). Political Engagement: The Palestinian Confessional Genre. *Arab Studies Quarterly*, *35*(4), 360–377. https://doi.org/10.13169/arabstudquar.35.4.0360

Saleh, S. (2014). *Mengenal Penelitian Kualitatif Panduan bagi Peneliti Pemula* (Sulmiah (ed.); Pertama). Agma. https://eprints.unm.ac.id/33391/1/Buku Referensi Mengenal Penelitian Kualitatif.Pdf

Saputra, T., & Rusmana, D. (2021). Pohon Zaitun dalam Al-Quran: Studi Tafsir Maudhuâi Abdul Hay al-Farmawi. *Jurnal Riset Agama*, *1*(http://103.55.33.27/index.php/jra/issue/view/856), 775–793. https://doi.org/https://doi.org/10.15575/jra.v1i3.15071

Septia, L. M., Alfina Rahma Fadhilah, Ariyana Rahmawati, Siti Nur Hidayah, & Joko Purwanto. (2025). Kajian Intertekstual dalam Manskah Drama Janji Senjata Karya Taofan Nalisaputra dan Tak Ada Lagi Laut di Mat Mu Karya Raihan Robby. *Jurnal Media Akademik (JMA)*, *3*(6). https://doi.org/https://doi.org/10.62281/v3i6.2048

Shakir, T. A. A. F., & Alqubelat, E. F. (2022). دالالت العنوان في ديوان "وجدتها" لفدوى طوقان Dalaalatul Unwaani fiy Diwan "Wajadtuha" li Fadwa Tuqan. *The Jordan Journal for Arabic Language and Literature*, *18*(4), 155–184. https://doi.org/10.35682/jjall.v18i4.568

Simaremare, J., Asbari, M., Santoso, G., & Rantina, M. (2023). Sastra Menjadi Pedoman Sehari-hari Telaah Singkat Karya Sastra Menurut Para Ahli. *Jupetra*, *02*(03), 57–60. https://doi.org/https://doi.org/10.9000/jpt.v2i3.238

Sopiah, A., & Rohanda, R. (2025). Representasi Cinta dalam Puisi حب لاب حدود : Kajian Pembacaan

Heuristik dan Hermenetika Semiotika Riffaterre Pendahuluan. *Deiktis: Jurnal Pendidikan Bahasa dan Sastra*, *5*(3). https://doi.org/https://doi.org/10.53769/deiktis.v5i3.1791

Sugiyono, et al. (2018). *Bahasa dan Sastra Arab Lintas Budaya* (Habib (ed.)). Adab Pres.

Talukder, M. J., & Ali, M. M. (2025). Ecological Metaphors of Resistance: Mahmoud Darwish's Poetic Response to Palestinian Occupation. *ELS Journal on Interdisciplinary Studies in Humanities*, *8*(1), 27–35. https://doi.org/10.34050/els-jish.v8i1.42301

Tubagus, M., Tammimi, S., Islam, U., Sunan, N., & Yogyakarta, K. (2025). *Simbolisme Laut pada Kisah Musa dalam Al-Qur'an dan Tanakh : Teori Intertekstual Julia*. *2*(2), 296–308.

Ummu Salamah Al-Hasyimi, Arrasid, M. I., & Yulia Alya Putri. (2025). Dari Alkitab ke Al-Qur'an : Transformasi Kisah Yusuf dalam Perspektif Intertekstualitas Julia Kristeva. *Ihsanika : Jurnal Pendidikan Agama Islam*, *3*(3), 48–68. https://doi.org/10.59841/ihsanika.v3i3.2832

Weintraub, R., & Gibson, L. (2025). The Nakba in Israeli History Education: Ethical Judgments in Anongoing Conflict. *Theory and Research in Social Education*, *53*(1), 90–121. https://doi.org/10.1080/00933104.2024.2396319

Yasser, M. K., & Nasser, M. H. (2025). *Religious Intertextuality in the Poetry of Muwaffaq Muhammad Montaser Khashlan*. 140–157. https://ejournal.insuriponorogo.ac.id/index.php/Aphorisme/article/view/8528

Zeyadah, A., & A'teeq, L. (2020). The Father-Figure in Fadwa Tuqan's and Yael Dayan's Autobiographies. *International Journal of Linguistics, Literature and Translation (IJLLT)*, *3*(11), 55–67. https://doi.org/10.32996/ijllt

Wahdiy Ma' Al-Ayyam. (1952). Tuqan.