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ISLAMIC SOCIAL VALUES IN ANIS MANSOUR'S QALUU: A SOCIOLOGICAL ANALYSIS OF WOMEN AND MARRIAGE IN EGYPTIAN SOCIETY

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ABSTRACT

This study examines Anis Mansour's critical engagement with Egyptian social reality concerning women and marriage in his poetry anthology Qaluu (1967), employing Ian Watt's tripartite framework of literary sociology integrated with Qur'anic value analysis. This qualitative research uses content analysis of poetry quotations from Qaluu as the primary data source, collected through reading and note-taking. Data analysis follows Miles and Huberman's interactive model of data reduction, presentation, and conclusion drawing applied recursively throughout the research process. The sociological analysis is further integrated with three layers of Islamic value analysis: identifying Qur'anic principles of justice (al-'adālah), dignity (al-karāmah), and compassion (al-raḥmah); examining depictions of marriage and divorce against Islamic family law (al-Aḥwāl al-Syakhṣiyyah), particularly the concept of marriage as a solemn covenant (mīthāqan ghalīẓan) and divorce as the most detestable permissible act (abghaḍ al-ḥalāl); and interpreting moral messages through the lens of amr bi al-ma'rūf wa nahy 'an al-munkar (enjoining good and forbidding evil). The findings reveal three interconnected dimensions: Mansour's journalistic background enabling poetic satire; themes addressing women's social reality (women in society, resilient, forgiving, sensitive, and logical, charming) and marriage traditions (trials after marriage, wedding traditions, thorough preparation, normalization of divorce); and Qaluu functioning as both a social mirror and a vehicle for criticism. When analyzed through Qur'anic values, Mansour's critique exposes a tension between authentic Islamic principles affirming women's dignity in Al-Isra' (17:70), establishing piety as the sole measure of worth in Al-Hujurat (49:32), defining marriage as a solemn covenant in An-Nisa' (4:21), and culturally entrenched patriarchal practices that diverge from these norms. This study extends Watt's framework by incorporating Islamic values, offering implications for religious educators and policymakers seeking to address gaps between Islamic law and social practice.

KEYWORDS: Marriage in Islam, men, social reality, women in Islam, tradition, Qur'anic ethics.

1 INTRODUCTION

The social reality of Egyptian society concerning women has long been characterized by systemic discrimination, often contradicting both international human rights principles and Islamic teachings (El'Arifah *et al.*, 2025; Wirawan, 2020). Discriminatory treatment of women has become normalized within certain segments of society, as evidenced by the persistent prevalence of violence against women in Egypt. Recent data indicate that approximately 7.8 million women in Egypt experience one or more forms of gender-based violence annually, with around 31% of married or previously married women aged 15-49 having been subjected to physical or psychological violence. This phenomenon is further compounded by deeply entrenched social stratification, as Egyptian society remains influenced by hierarchical structures that perpetuate inequality. Islam explicitly prohibits such discriminatory practices, yet societal adherence to these traditions persists, thereby exacerbating acts of violence and injustice against Egyptian women (Ramadhania *et al.*, 2025).

These socio-cultural conditions prompted the distinguished Egyptian journalist and author Anis Mansour to document the realities of his society through various literary works, most notably his poetry anthology *Qaluu*, published in 1967 (Mansour, 1967). The work emerged during a tumultuous period in Egyptian history, marked by the 1967 war, which profoundly impacted Egyptian women and society at large (Mulloh & Abyad, 2023; Puspaningrum, 2021). Despite subsequent international efforts, including the 1979 United Nations Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), which Egypt ratified in 1980, inequality embedded in social norms continues to manifest in everyday practice. Legal frameworks still contain provisions that subordinate women to male authority, and customary practices often pressure women to relinquish their legal rights.

Social reality, understood as the normative system shaped by collective behavior and mental constructs, emerges from dynamic societal changes (Glavå, 2025; Nainggolan, 2021). These transformations frequently engender negative consequences, including increased crime, depression, and violence. Such social realities are recurrent themes throughout Mansour's literary corpus, encompassing novels including *Ila Fatimah*, *Haula Alamin* 2000 *Yaum*, and *Kanat Lana Ayyam fi Sholluni al-Iqod*, as well as short stories such as *ar-Ruhu ash-Baah*, all of which reflect the lived experiences of Egyptian society. In

Qaluu, Mansour articulates his profound sensitivity to societal conditions, particularly his observations regarding the mistreatment of women in social relations and his conceptualization of marriage as a potentially tragic institution, analogized to gambling that invariably results in loss (Zepp, 2019). The anthology compiles poetry addressing themes of romance, domestic life, women, men, and various social conflicts (Rahman, 2020). Mansour employs deceptively simple language to convey complex meanings, requiring readers to engage deeply with the text to apprehend the significance of his poetic expressions (Mansour, 1967).

Related to social reality in literary works, the researcher found a review of previous literature related to social reality, namely: (1) Research related to community life: discussing the description of poverty in Yorick's novel, namely the poverty of the main character who only lives in an old hut with his grandmother and does not there is a fee to go to school, but besides that, the main character does not give up and always tries to achieve his dream (Wahyuni *et al.*, 2020). In the novel *Jatisaba*, four images depict the poverty of the Cilacap people and the reality of Indonesian society, as reflected in the novel (Bhekti, 2014). The social reality in the novel comes home; some events occur in Indonesia, starting from the G30SPKI, Supersemar, ethnic cleansing of the Chinese, and the May events (Nurfitriani, 2017). Social reality in the novel *Ronggeng Dukuh Parish* includes poverty, shamanism, arbitrariness, prostitution, premarital sex, social jealousy, and social harassment (Amriani, 2014). Recent studies show that literature reflects social struggles and issues through social realism and speech acts, while social reality itself is institutionally shaped by norms, collective intentionality, and culturally emphasized features (Glavå, 2025; Lombardo & Sabetta, 2024; Mohammed & Jesudas, 2024); (2) research related to cultural values: the cultural values contained in the three Tolaki folk tales, there are several cultural values in the stories, namely trust, philosophy, patience, togetherness, ability, harmony, courage, moral ethics, firmness, peace, low heart, love, and beauty (Musdalifa, 2016). The traditional and transcendent values of Sape Sonok in the Madura district are values related to myths, hereditary traditions, legal practices, and health practices in society (Haerussaleh, 2017); (3) research related to the social reality of women: the image of Sasak women in the novel *Perempuan Rusuk Dua*, the image includes affection, devotion, acceptance, patience, sincerity, and courage (Hidayatullah, 2019). The representation of Balinese

women in Oka Rusmini's novels depicts the main female characters as brave, personable, sarcastic, apathetic, and patient (Sari & Nuryatin, 2017). The reality of women in the novel *Impian di Bilik Merah* 红楼梦 (Hónglómèng) by 曹雪芹 (Cáo Xuěqín) is related to the position of women and the matchmaking system that affects women's psychology (Alaiques & Pramono, 2024; Mei, 2017); and (4) Women's Political Discrimination and Gender Justice in the Qur'an; Abyad and Nida'unnada (2022) research uncovers the discrimination against women's political rights in Indonesia in 1965 as depicted in Najib Kailani's novel *Adzra' Jakarta* through the lens of Immanuel Kant, while Aliyah et al. (2025) simultaneously reveal that the anti-hierarchical and egalitarian values embedded in the concept of tauhid in Surah Al-Ikhlās can serve as a theological foundation for achieving gender justice.

The studies above have similarities and differences with this research. The similarities are in terms of themes, and the cases that occur are related to the social reality of society. The differences are from several objects, theories, and other aspects, namely: (1) research conducted by Atma, Pratiwi, Siti, and Amriani, focuses on the social reality of society related to poverty, social jealousy, and oppression (Amriani, 2014; Bhekti, 2014; Nurfitriani, 2017; Wahyuni et al., 2020); (2) research conducted by Andi and Haerussaleh, focused on the social culture that exists in society as reflected in literary works (Haerussaleh, 2017; Musdalifa, 2016); and (3) research conducted by Moh. Roni, Sugiyanti, and Yuliana have discussed the reality of women in common (Hidayatullah, 2019; Mei, 2017; Sari & Nuryatin, 2017). The researcher uses the object of the Qaluu poetry book by Anis Mansour, and the analysis knife uses Ian Watt's theory.

This study aims to examine Anis Mansour's poetry anthology *Qaluu* (1967) through Ian Watt's tripartite framework of literary sociology, which encompasses the sociology of the author, the sociology of society, and the social function of literature. By applying this approach, the research seeks to achieve three interconnected objectives: first, to reconstruct Anis Mansour's socio-intellectual background as a journalist and author whose literary consciousness was shaped by the turbulent conditions of post-1967 war Egypt; second, to identify and analyze the social realities of Egyptian society as reflected in the anthology, particularly concerning the portrayal of women and marriage traditions, including themes such as women's social position, marital expectations, and the normalization

of divorce; and third, to evaluate the social function of *Qaluu* as both a mirror of societal conditions and a medium of social criticism. This literary analysis is further contextualized within the framework of Islamic social values, examining how the realities depicted in Mansour's poetry align with or diverge from Islamic principles concerning gender justice (al-'adālah al-ijtimā'iyah), the ethical foundations of marriage (mīthāqan ghalīẓan), and the preservation of human dignity (karāmah al-insān). By integrating sociological literary analysis with Islamic value perspectives, this research contributes to the broader discourse on how modern Arabic poetry functions as a site of socio-religious critique and cultural reflection in the Arab-Islamic world

2 LITERATURE REVIEW

2.1 Sociological Approach to Literature

The sociological approach to literature examines the reciprocal relationship between literary works and the society in which they are produced. This approach posits that literature does not exist in a vacuum but is deeply embedded in social structures, cultural norms, and historical contexts. Ian Watt, in his seminal work *The Rise of the Novel* (1957), pioneered the systematic application of sociological analysis to literary studies by demonstrating how the emergence of the novel in eighteenth-century England correlated with the rise of the middle class, increasing literacy rates, and changing individualist ideologies. Watt's framework identifies three interconnected dimensions for analyzing literary works: (1) the sociology of the author, which examines how an author's social background, profession, and position within society influence their literary production; (2) the sociology of society, which investigates how the text reflects, reinforces, or challenges the social conditions, values, and structures of its time; and (3) the social function of literature, which considers the role literary works play in society, whether as mirrors reflecting social reality, as vehicles for social criticism, or as agents of social change. Subsequent scholarship has both extended and critiqued Watt's framework, with some scholars arguing that his conception of the "middle class" was overly narrow and that working-class fiction represents a distinct literary tradition with its own sociological dynamics. Nevertheless, Watt's tripartite model remains a foundational tool for literary sociology, particularly for analyzing how literature engages with social issues such as class, gender, and power relations (Fordham, 2009).

2.2 Anis Mansour and the Book *Qaluu*

Anis Mansour (1924-2011) was a prominent Egyptian journalist, writer, and intellectual who published over 150 books across various genres, including philosophy, psychology, novels, short stories, and poetry. His literary career spanned more than half a century, during which he served as editor-in-chief for several major Egyptian magazines and newspapers, positioning him as a keen observer of Egyptian social and cultural life. Mansour's work is characterized by its accessible language, psychological depth, and *敏锐* social commentary. The poetry anthology *Qaluu* (1967), whose title translates to "They Said," represents a significant contribution to modern Arabic poetry. The book compiles poetic reflections on romance, family life, women, men, and various social conflicts that characterize Egyptian society. Written during the tumultuous period surrounding the 1967 Arab-Israeli war, the collection captures both the personal and social anxieties of its time. Mansour employs deceptively simple language to convey complex meanings, requiring readers to engage deeply with the text to apprehend the significance of his poetic expressions. Recent scholarship has identified *Qaluu* as a rich source for examining social criticism, particularly regarding women's issues. Mulloh and Abyad (2023) analyzed the relevance of the feminist movement in Arabic quotes from *Qaluu*, identifying two primary dimensions: social criticism (represented through the subordination, marginalization, and stereotyping of women) and the celebration of women's privileges (depicting women as strong, forgiving, beautiful, loyal, and multitasking). Similarly, Ulya (2024) examined the values of affection (*al-mawaddah*) in *Qaluu* using Charles Sanders Peirce's semiotic analysis, revealing diverse manifestations of love including selfless love, unconditional love, possessive love, and passionate love as reflected in the poetry.

2.3. Women and Marriage in Egyptian Society: Social Realities and Islamic Perspectives

The status of women and the institution of marriage in Egyptian society represent complex intersections of religious teachings, cultural traditions, and contemporary social challenges. From an Islamic perspective, foundational texts establish principles of justice (*al-adālah*), human dignity (*al-karāmah*), and mutual compassion (*al-mawaddah wa al-rahmah*) as the ethical framework governing gender relations and marriage. The Qur'an describes the marital relationship as a "solemn covenant" (*mīthāqan ghalīẓan*) and emphasizes mutual rights and responsibilities between spouses. Classical

Islamic jurisprudence developed comprehensive regulations for marriage contracts, divorce procedures, and the protection of women's rights, including the right to a dowry (*mahr*), maintenance (*nafaqah*), and stipulations in marriage contracts.

However, contemporary scholarship has documented significant gaps between Islamic legal ideals and social practices in Egypt. Research on early Islamic Arabic poetry reveals that, even during the formative period of Islam, cultural traditions sometimes diverged from religious norms, with some *Jāhiliyya* (pre-Islamic) practices persisting despite Islamic reforms. In modern Egypt, patriarchal structures and customary practices continue to shape women's experiences of marriage and family life. Recent data indicates that approximately 31% of ever-married women aged 15-49 have experienced some form of violence from their husbands, with 25% experiencing physical violence and 22% suffering psychological violence. The 2022 Egyptian Family Health Survey documented that around one-third of married women have experienced spousal violence, reflecting the persistence of gender-based inequality despite legal reforms.

The institution of marriage in Egypt remains the sole socially accepted form of union, deeply embedded in family and community structures. Marriage is understood not merely as a civil contract between individuals but as a social and economic agreement between families, carrying significant implications for social status and community acceptance, particularly for women. The marriage process involves multiple stages, from informal engagement (*qirayet fatiha*) through formal engagement (*khutouba*), the signing of the marriage contract (*katb al-kitab*), and finally cohabitation (*dukhla*). Egyptian marriage practices are characterized by exceptionally high costs, including housing, furniture, dowry (*mahr*), gold gifts (*shabka*), and the bride's trousseau (*gihaz*), which often require years of saving and family assistance. These economic pressures have contributed to delayed marriage ages, with young people spending extended periods living with parents while accumulating resources for marriage. Women's subordinate status in marriage negotiations is reinforced by customary requirements for a male guardian (*wali*) to represent them, although legal reforms have limited guardians' ability to prevent marriages arbitrarily. Despite theoretical possibilities for women to include protective conditions in marriage contracts, such as the right to divorce or continue education, such stipulations remain rare due to social stigma and lack of awareness.

Rural Egyptian communities exhibit particularly rigid adherence to patriarchal traditions, with extended family households reinforcing male authority and limiting women's autonomy. Studies of domestic violence in rural areas reveal that social, cultural, and economic factors perpetuate violence against women, with perpetrators typically being fathers, brothers, husbands, or in-laws. The phenomenon of female-headed households has increased due to husbands' absence through death, divorce, or abandonment, forcing women to assume breadwinner roles while continuing traditional domestic responsibilities. Recent scholarship has called for legal reforms to address gender segregation, divorce procedures, and custody matters, as well as measures to combat teenage marriage and make labor markets more accessible to married women. The gap between formal legal frameworks and customary practices continues to yield contradictory outcomes for women, underscoring the need for culturally responsive legal reform that engages with both Islamic ethical principles and lived social realities.

3 METHODOLOGY

This study employs a qualitative descriptive approach with a content analysis, using existing data in the form of poetry quotations from Anis Mansour's (1967) anthology *Qaluu* as the primary data source. The data collection technique employs reading and note-taking methods, involving intensive reading of the entire poetry collection, followed by systematic recording of textual evidence reflecting the social reality of Egyptian society regarding women and marriage (Ismawati, 2011). The collected data, based on poetry quotations, are subsequently classified thematically according to the issues identified: women's position in society, portrayals of women's characteristics, marriage traditions, and the phenomenon of divorce (Endraswara, 2011). Data analysis follows Miles and Huberman's (1992), interactive model, comprising three concurrent stages: (1) data reduction, involving the selection, sharpening, and classification of relevant poetic texts; (2) data presentation, organizing the sorted textual evidence systematically; and (3) conclusion drawing, formulated after verifying the validity of findings through the analytical stages undertaken. These stages are applied recursively, allowing continuous refinement of the analysis throughout the research process.

The sociological analysis of literature employing Ian Watt's framework is further integrated with Islamic value analysis to examine the religious dimensions embedded in Mansour's poetry (Fitriani

et al., 2025). This integration involves three analytical layers: first, identifying Islamic social values reflected in the portrayal of women, including the principles of justice (*al-'adālah*), dignity (*al-karāmah*), and compassion (*al-rahmah*) as derived from Qur'anic teachings and Prophetic traditions. Second, analyzing the depiction of marriage and divorce in the poetry against the framework of Islamic family law (*al-Aḥwāl al-Syakḥṣiyyah*), particularly examining the extent to which the social practices criticized by Mansour align with or deviate from Islamic ethical norms concerning marital contracts (*mīthāqan ghalīẓan*) and the regulation of divorce as the most detestable permissible act (*abghaḍ al-ḥalāl*). Third, interpreting the moral and didactic messages within the poetry as forms of social critique that resonate with the Islamic concept of *amr bi al-ma'rūf wa nahy 'an al-munkar* (enjoining good and forbidding evil), thereby positioning Mansour's work within the broader tradition of Islamic literary engagement with societal reform. This integrated analytical framework ensures that the research not only captures the sociological dimensions of Egyptian social reality but also provides a nuanced understanding of how these realities intersect with, challenge, or reaffirm Islamic values in contemporary Arab society.

3.1 Research Design

The study adopts a descriptive-analytical methodology that combines: (1) hermeneutical analysis of Ibn Qayyim's exegetical works and spiritual psychology writings; (2) thematic synthesis of contemporary research on Qur'anic family epistemology; and (3) theoretical integration connecting classical tafsir insights with modern family psychology frameworks. This multi-layered approach allows for comprehensive examination of how Qur'anic epistemology, as interpreted by Ibn Qayyim, relates to contemporary understandings of family mental health and well-being.

4 RESULTS

Ian Watt argues that the reciprocal relationship between writers, society, and the literary work itself is divided into three aspects, namely (1) the sociology of the author. The point is the author's position in society with the reader and relates to the factors that influence the author in writing literary works; (2) the sociology of culture. The point is literature as a mirror in the life of the surrounding community, which can be understood to what extent the literary work can describe society and what social facts the author conveys to the reader to represent the feelings of the community; and (3) the social function of

literature, namely literary works as an author's medium in conveying social facts that occur and also as a form of agreement or disagreement with the author on the social reality that emerges (Damono, 1978; Ian Watt, 1964) The research concept of Ian Watt's theory is summarized in the table 1.

Table 1. Ian Watt's literary sociology theory

	Ian Watt's theoretical concepts
Sociology of Literature Ian Watt	The author's sociological context
	The sociological context of society
	Functions of literary works

The researcher will explain the data that the researcher has found in the book of poetry *Qaluu* by Anis Mansour based on the sociology of literature theory proposed by Ian Watt by table 1 above, namely.

4.1 The author's sociological context

The social context of the author is a relationship between the author and the social community, in which there are social factors that influence the author so that it can have an impact on literary works. The author's social context also pays attention to (a) the author's livelihood, (b) the author's professionalism, and (c) the community the author is aiming for (Faruq, 1988; Ian Watt, 1964).

Anis Mansour is an Egyptian writer born on August 19, 1924. He is known as a journalist and writer who has written many books in various genres, ranging from short stories, philosophy, drama, politics, and literary culture and also he is a translator who has translated several works such as Michael H. Hart's *Khalidun Mi'ah A'dhamuhum Muhammad* entitled *The 100: A Ranking of The Most Influential Persons In History*, Eugene O'Neill's *Al-Imbrathur Junuz* entitled *Emperor Jones*, and others (Rahman, 2020).

The explanation above is enough to prove that Anis Mansour is a writer who is active in writing various genres. The book *Qoluu* is one of Anis' books that deals with the condition of Egyptian society. Through her book, Anis tries to criticize the treatment of people's lives that violate social norms such as their treatment of women, their understanding of love, society's perception of marriage, as in the poem excerpt below:

زَوَّاجٌ عَنْ حُبِّ يُسْعِدُكَ بَعْضَ الْوَقْتِ
 زَوَّاجٌ عَنْ مَالٍ يُشْقِيكَ مَعْظَمَ الْوَقْتِ
 زَوَّاجٌ بِلا حُبِّ وَمَالٍ يُنْعَسُكَ كُلَّ الْوَقْتِ

*Marriage for love will make you happy for a moment
 Marriage because of wealth will make you suffer a lot
 Marriage without love and wealth will always make you suffer (Mansour, 1967).*

In the first excerpt of the poem, Anis describes marriages that often occur in the community, which is first expressed by the phrase "zawaju an hubbin," namely marriage with love. Anis considers that marriage can only be happy for a moment. This is because there is the infidelity of society, which is not regarded as bad since ancient times. In addition, there were also murders due to infidelity, such as the affair in Egypt that occurred on September 14, 2021, which resulted in murder. The second is expressed by the phrase "zawajun an malin," namely marriage based on wealth will cause a lot of suffering because the economy is declining. And in the last stanza, it is stated with the sentence "zawajun if hubbin wa malin," namely marriage without love and wealth is a source of destruction for both partners and only ends in suffering without happiness (Asmardika, 2021; Ian Watt, 1964; Mansour, 1967).

From this, it can be concluded that the sociology of the author can be seen from the life of the author himself, who is a writer who writes a lot about the lives of the surrounding community and makes it a profession while at the same time writing a lot about the life of the Egyptian community which is considered to be out of social norms.

4.2 The sociological context of society

Literature reflects the author towards himself, the community to describe the reality that occurs either to the author or to other people (Damono, 1978; Ian Watt, 1964; Lafamane, 2020). The book of poetry *Qoluu* is a form of reflection of society imagined by Anis Mansour to inform the social reality that often occurs in a community. Researchers found two aspects of social facts in society: social reality related to women and social reality on marriage (Mansour, 1967). The explanation is in the table 2.

Table 2. The sociological context of society

Reality Type	Form of Reality
Women's social reality	Women in society
	Tough creature
	The most forgiving creature
	Sensitive and logical
Social Reality of Marriage	Charming creature
	Trials after marriage
	Wedding party traditions
	Thorough preparation
	<i>Talaq</i> is considered normal

4.2.1 Women's social reality

Based Women themselves are creatures with various advantages and disadvantages, so learning is fun. Besides that, women have something extraordinary in themselves, namely the heart, because it causes women to defeat the might of men,

whereas, in the view of society, women are only considered weak creatures. As a complement, an outlet for lust, and a means of fulfilling needs and obtaining offspring (Damono, 1978; Ian Watt, 1964; Mukhlis, 2020). This phenomenon is misinterpreted by society, that the world is only filled by men and only uses male norms or values. Women seem only to be screened by male directors with male scripts and are made for viewing that pleases men (Muthmainnah, 2012).

The social realities related to women are summarized in Table 2. It explains the privileges of women. The explanation is as follows: □

4.2.1.1 Women in society

Women are creatures who are most loyal to a man they love; even their loyalty exceeds men's loyalty to women themselves. Not a few women are dedicated to the man she does not love, as illustrated in the expression below (Ian Watt, 1964; Musliha & Permadi, 2013):

أَفْسَى عَذَابٍ لِامْرَأَةٍ أَنْ تُخْلِصَ لِرَجُلٍ لَا تُحِبُّهُ

The most painful suffering for a woman is being loyal to a man she doesn't love (Mansour, 1967).

In social life, we often encounter cases like that experienced by women, namely being loyal to a man they do not love. This case usually occurs in women arranged by their parents or guardians. Maybe in the view of the surrounding community, this is considered a common thing, and one day they will get used to it over time. However, for a woman alone, it is an excruciating thing. This sometimes causes the rise of divorce cases, family conflicts, and infidelity (Musyarrofah, 2020; Zulbaidah, 2014).

Anis Mansour describes in the poem above that women are sometimes seen as a means of the wishes and honor of their parents by matching them with established, rich men, and so on, so that women cannot make their life choices are forced to be loyal. This is no different from actors who have been screened by a male director with a male screenplay and are made for viewing pleasure for men (Ian Watt, 1964; Karomah, 2019; Mansour, 1967).

This poetic expression resonates with Qur'anic teachings that explicitly prohibit forcing women into marriage in line with Surah An-Nisa (4:19). This verse abolished the pre-Islamic practice where women were treated as property, forced into marriages against their will in tafsir Al-Qurtubi (2021). The Prophet Muhammad further emphasized this right, giving a forced woman the choice to annul her marriage (Ahmad, Abu Dawood, Ibn Majah). Islamic scholars agree that a woman's consent is essential for a valid marriage. Contemporary fatwas

affirm that "no one has the right to force an adult, sane woman into marriage with anyone". Forced marriages contradict the Qur'anic vision of marriage based on mutual tranquility (*sakinah*), love (*mawaddah*), and mercy (*rahmah*) in Surah Ar-Rum (30:21).

Mansour's critique reveals the gap between Islamic principles and cultural practices. What he describes as women forced into loyalty to unwanted husbands represents precisely what Islam prohibits. As Lamrabet (2025) observes, practices intended to protect women have become tools of "outright subjugation," stripping women of their basic rights under the guise of tradition. Mansour's depiction of women as actors in a "male-directed screenplay" exposes how patriarchal culture, not authentic Islam, perpetuates women's suffering. His poetry thus functions as *amr bi al-ma'ruf wa nahy 'an al-munkar*, challenging practices that diverge from Islamic ethics while being falsely attributed to religious tradition.

4.2.1.2 Tough creature

Women in society's view are considered gentle figures besides that women have a dual role in everyday life besides being wives, homemakers, and sometimes playing a role in the family economy. Women become strong and mighty figures more than a man. Without losing its softness (Ian Watt, 1964; Kumalasari, 2017). Anis Mansour describes the power of women in the poem below:

حَنَانُ الْمَرْأَةِ أَقْوَى مِنْ قُوَّةِ الرَّجُلِ.

The tenderness of a woman overcomes the strength of a man (Mansour, 1967)

The existing social reality is society's perception of women as a compliment, an outlet for men's lust, and a means to obtain offspring (Mukhlis, 2020). This is what causes women to be looked down upon by men. Even in the jahiliyyah period before Islam came, women were not respected, considered like livestock that could be bred at any time, traded, married, divorced, inherited, and so on (Adinugraha et al., 2018).

Anis Mansour wrote the above poem in the book Qoluu which describes the specialties of women that society may not realize and even a man cannot do. Namely, women have multiple roles in life, such as a wife, a mother, and sometimes a part as the backbone of the family. The many roles played by women make her more robust and more powerful even than men without losing her gentle nature because women's nature is delicate (Kumalasari, 2017). Women not only function as an attachment, an outlet for lust, and a means of obtaining offspring, but women have advantages that men do not have.

The Qur'an fundamentally challenges the jahiliyyah perception that Mansour critiques by establishing women's spiritual equality and honoring their multifaceted strength. Surah An-Nahl (16:97) declares that "whoever does righteousness, whether male or female, while he is a believer, We will surely cause him to live a good life," affirming that divine reward is not gender-specific but based on faith and deeds alone. This principle is embodied in Qur'anic narratives of exemplary women like Maryam in Surah Ali 'Imran (3:42), whom Allah chose "above the women of the worlds," demonstrating that women can attain the highest spiritual station while embodying both delicate grace and unwavering strength as mothers facing societal pressure. Similarly, Khadijah bint Khuwaylid exemplifies women's capacity for professional and spiritual leadership as a successful businesswoman and the first believer in the Prophet's message. The multiple roles Mansour describes wife, mother, family backbone find their parallel in the Qur'anic vision of marriage as mutual support and cooperation, where spouses are described as "garments for you, and you are garments for them" in Surah Al-Baqarah (21:87), a metaphor of intimate protection and complementarity rather than hierarchy. Even the concept of qiwamah in Surah An-Nisa (4:34), often misappropriated to justify male supremacy, must be understood within its specific historical context as a protective measure rather than a universal endorsement of domination, as contemporary scholars like Asma Lamrabet argue. The Prophet Muhammad himself condemned the objectification of women in his Farewell Sermon, commanding: "Fear Allah concerning women, for you have taken them as a trust from Allah" (Muslim), explicitly refuting the jahiliyyah worldview that reduced women to property. Thus, Mansour's celebration of women's robust yet gentle nature aligns perfectly with the Qur'anic restoration of women's dignity, challenging the cultural practices that falsely claim religious legitimacy while contradicting authentic Islamic teachings.

4.2.1.3 The most forgiving creature

As the perfect creatures of God's creation, humans obviously cannot escape mistakes because humans are "Mahallul Khoto' wa Nisyan," which is the place to be wrong and forgetful (Afrida, 2018). However, one thing is interesting for women to discuss, namely that they can always forgive, even though women are often hurt in their hearts, especially those related to their loved ones. Anis Mansour expresses his admiration for women in the following verse:

الْمَرْأَةُ مُتَسَامِحَةٌ جَدًّا. إِنَّهَا تَعْمُضُ إِحْدَى عَيْنَيْهَا عَنْ عُيُوبِكَ، وَتَرَاهَا بِالْعَيْنِ الْأُخْرَى.

The woman is very forgiving. He covers one eye from your disgrace and sees it with the other (Mansour, 1967).

The poem above is a picture of women in social life related to their nature and behavior. His gentle nature makes him impatient. He uses feelings more than logic, is very patient, always easy to accept, and can cover his partner's disgrace, as the word of Allah SWT in QS. Al-Baqoroh (2:181), reads:

(سورة البقرة: ١٨١)... هُنَّ لِيَابِسٌ لَكُمْ وَأَنْتُمْ لِيَابِسٌ لِهِنَّ

They (wives) are clothes for you (husbands), and you are clothes for them Al-Baqoroh (2:181).

The verse shows that women in the view of Islam are required to cover the disgrace of their husbands and vice versa. The social reality in Anis Mansour's poem above shows that women essentially forgive creatures, do not see the strengths or weaknesses of their partners, and can always cover up their partner's disgrace.

4.2.1.4 Sensitive and logical

In the view of society in general, women have often been considered creatures who tend to put forward emotions in dealing with problems, while men are the opposite, which prioritizes logic. However, in reality, it is not. According to research, the female brain contains the frontal lobe (responsible for problem-solving) and the limbic cortex, which is larger than that of the male. On the other hand, it is the nature of women to be the most sensitive creatures. This is what makes women unique because they can combine thoughts and feelings at one time. The researcher found the poems written by Anis Mansour in the book Qoluu related to the nature of the woman, namely:

الْمَرْأَةُ الشَّرِيرَةُ إِذَا أَحَبَّتْ تَقْتُلُ غَيْرَهَا، وَالْمَرْأَةُ النَّبِيلَةُ إِذَا أَحَبَّتْ قَتَلَتْ نَفْسَهَا.

An evil woman, when she falls in love, will kill others, while a noblewoman kills herself (Mansour, 1967).

Anis Mansour wrote the poem above to illustrate that society misinterprets women. This is because society generally considers women to prioritize their conscience so they cannot think clearly. However, in reality, it is not. Women also use their minds. In the poem above, Anis Mansour mentions the behavior experienced by women when they are in love. A woman who cannot balance her feelings and logic will tend to justify any means to get a man she loves even though it is wrong and against the norm, while a woman who can balance sense and feelings will not do anything contrary with his heart and mind (Ian Watt, 1964).

The Qur'an presents women as complete moral agents endowed with both intellect ('aql) and spiritual discernment, as demonstrated in Surah Al-Ahzab (33:35), which explicitly includes believing women alongside believing men in possessing truthfulness, patience, humility, charity, self-control, and devotion qualities requiring the integration of intellect, emotion, and will. This foundation is exemplified by the Queen of Sheba (Bilqis) in Surah An-Naml (27:29-32), who, upon receiving Solomon's letter, does not react impulsively but consults her advisors, weighs options rationally, and makes a wise political decision that Wadud (1999) describes as demonstrating "intelligent consideration of the options" rather than whim or emotion. The Qur'anic worldview thus refutes the stereotype of female irrationality, presenting both women and men as accountable beings who must use intellect to discern truth, as Barlas (2002) argues that the Qur'an "does not define women or men in terms of binary opposites" but represents them as moral agents capable of similar achievements a principle embodied by Aisyah, who became one of the most authoritative hadith scholars, teaching both men and women, issuing legal rulings, and demonstrating intellectual capacity that would be inconceivable if women were considered incapable of rational judgment. Mansour's poetic distinction between women who "kill others" and those who "kill themselves" in love reflects this Qur'anic anthropology, where the capacity for self-sacrifice rather than harming others represents the highest moral development, which the Qur'an calls tazkiyah (purification of the soul) in Surah Ash-Shams (91:9-10) a purification requiring the integration of all human faculties in service of what is true and good, precisely embodying the noblewoman Mansour describes who would rather suffer personally than harm others.

4.2.1.5 Charming creature

It has become a general picture of a society that women are given by Allah SWT so perfect physical that can be an attraction for men. Women's beauty can be seen from 2 aspects, namely physical and psychological. Physical elements are in the form of beauty, elegance, youth, etc. In comparison, psychic is in the form of solid faith, purity, honor (Khair, 2020). However, most people see the charm of women only from their physical appeal without paying attention to their psyche, so many men are used by women and even sacrifice everything. Anis Mansour mentions in his poetry that misused female charms can harm men, namely.

أَبَدًا. إِنَّ الْمَرْأَةَ لَيْسَتْ كَقَاطِعِ الطَّرِيقِ الَّذِي يَأْخُذُ إِمَّا مَالَكَ أَوْ حَيَاتَكَ
لِيَأْتِيَهَا تَأْخُذُ مِنْكَ الْإِنْتِنِينَ

The woman will not be like a robber who will only take property or life. That girl will take all that from you (Mansour, 1967)

The expression of the poem above illustrates that the charm of women can make men fall in love. However, sometimes this charm endangers men. An example of a case that often occurs in social circles is peak or women who steal someone's husband (Nurdiarsih, 2018). Men who are already attached to women's charms will sacrifice everything, such as family, property, and even themselves. For example, in the case that occurred in Egypt, the husband had the heart to kill his wife, mother, and three children just for the sake of his mistress (Mujahidin, 2020). And the case in Indonesia, where the legal wife confronted her cheating husband (Febriani, 2020). This case would not have happened if women did not rely on their physical beauty and psychological beauty.

4.2.2 Social Reality of Marriage

Marriage is a sacred ritual based on religion and aims to legally unite people of the opposite sex both in religious and applicable laws. Besides that, marriage seeks to perfect the religion of Islam (Wibisana, 2016). Marriage is intended not only for pleasure but also to educate children, take care of them, and other happiness purposes. However, marriage often has severe problems in practice, such as injustice and other issues (Wardani & Geleuk, 2020).

The social reality in Table 2 is Anis Mansour's view related to marriage problems that often occur in Egypt. The above issues occur not only in Egypt but also in Indonesia. The explanation is as follows.

4.2.2.1 Trials after marriage

In Islam's view, Islam is a noble and sacred event to unite a pair of people, and perfect worship following the sunnah of the Prophet sallallaahu alaihi wasasallam, which is carried out sincerely and already has both inner and outer readiness (Wibisana, 2016). Anis Mansour describes marriage in his poetry, namely.

بَعْدَ أَنْ اخْتَرْنَا الزَّوْجَ أَصْبَحَ هُنَاكَ نَوْعَانِ مِنَ النَّاسِ: تَعْسَاءُ وَتَعْسَاءُ جِدًّا

After we choose to get married, then there are two kinds of people: miserable and very miserable (Mansour, 1967).

Anis Mansour wrote the above verse using interesting language so that if it is not appropriately observed, misinterpretation will occur. The researcher understands that the poem's meaning

above is a concept of marriage for someone who does not have spiritual and spiritual preparation. Anis Mansour, of course, does not mean to fabricate a false hadith or refute the virtues of marriage, but just a satire for those who are too in a hurry to get married without having suction (Mansour, 1967). This triggers family disharmony, fights, infidelity, and even divorce. The case that often occurs in the community may be considered normal by certain people without thinking about the impact that will happen later (Amalia, 2009; Musyarrofah, 2020; Purwanto et al., 2020).

4.2.2.2 Wedding party traditions

Holding a wedding party or walimatul Usry in the view of Islam is considered Sunnah Muakkad, which is very good to do, and if not, then there is no problem. This shows that Islam makes it easy for its followers to marry. However, sometimes people themselves make it difficult. This is expressed by Anis Mansour in his poetry, namely:

الرِّقَاقُ هُوَ الْجَنَازَةُ الَّتِي تَنْشُمُ فِيهَا رَائِحَةُ الزُّهُورِ بِنَفْسِكَ

A wedding party is a corpse whose fragrance you breathe for yourself (Mansour, 1967).

According to Anis Mansour, a wedding party is no different from a corpse, which only we can smell. This is self-evident to Egyptian society because the people there make it difficult, such as: (1) the high cost of the reception, especially since men have to provide a house. Meanwhile, the wife must provide the contents of the equipment, such as the kitchen and bedroom; (2) It is very complicated, there are many series of events that must be carried out such as applications, written agreements regarding the giving of a house or flat if it is still not possible then the qabul ijab is postponed until he is able. There are ethics during the waiting period, namely having to visit every week and every week. Visits must provide food or souvenirs so as not to look stingy; and (3) Prestige mindset. Caring for his family, his economy, his quality (Sekarwati, 2018).

Anis Mansour satirized him in the book Qoluu. The marriage is relatively easy to do, such as the agreement of both parties, the qabul consent, and the presence of two witnesses. Marriage becomes very difficult just because it is bound by community traditions and is considered a place of honor, and so on. Therefore, Anis Mansour likens a wedding party to a corpse that only we can smell (Ian Watt, 1964; Rahman, 2020).

4.2.2.3. Thorough preparation

Anis Mansour describes in his poems related to marriage that really must be prepared carefully, and

marriage is not the first goal that must be prioritized, namely:

الرَّوَّاجُ هُوَ أَوَّلُ شَيْءٍ يُفَكَّرُ فِيهِ الْفَقِيرُ، ثَانِي شَيْءٍ عِنْدَ الْغَنِيِّ، آخِرُ شَيْءٍ عِنْدَ الْعَاقِلِ

Marriage is the first thing that comes to mind for the poor, the second thing for the rich, and the last thing for the wise (Mansour, 1967).

Some so many people still feel they cannot get married either in terms of financial ability or other abilities but have thought about getting married so that it can interfere with their activities in studying and working (Mansour, 1967).

Researchers understand the meaning of the poem: (1) marriage is the first thing that is thought of by the poor. The purpose of the editorial is for men who are lazy to only think about marriage, not only that. Sometimes parents also force their children to marry someone rich because of economic factors. This case has often happened in society; (2) Marriage is the second thing that the rich think about. The point is that the rich are busier at work; (3) marriage is the third thing the wise men think of. The fact is that marriage is no longer a priority for an intelligent person because sometimes a competent person can think logically about how he will face and respond to problems later when after marriage, he will marry when he feels ready.

4.2.2.4 Talaq is considered normal

In everyday life, people are never separated from problems, especially those related to the life of a husband and wife who may face severe issues that can lead to divorce or divorce. Anis Mansour mentions in his poetry regarding this issue, namely:

بَيْنَ الرَّوَّاجِ وَرُؤُوسِهِ تَنَامُ رُوحُ شَرِيرَةٍ اسْمُهَا: الطَّلَاقُ

In the life of husband and wife, there is an evil spirit named: divorce.

The verse above shows Anis Mansour's view on married life in Egypt, namely talaq or divorce. Divorce harms the lives of both parties, such as breaking the relationship, sadness, anxiety, worry, and sometimes some feel that they are not strong enough to live life. Al-Azhar scholars are concerned about the high divorce rate in Egypt. According to the Egyptian president, about 40 percent of marriages end within the first five years. This is because it is influenced by unpreparedness in establishing a household or traditions against women who are discriminated against, causing women to be like slaves who can be divorced at will. In a 2013 Thomson Reuters Foundation survey, Egypt was one of the 22 Arab countries with the worst regard for women's rights (Marniati & Nursalikhah, 2017).

4.3 Functions of literary works

Literary works serve as a medium for authors to express their ideas and critiques regarding the social reality surrounding them. The extent to which

literature reflects actual social conditions has been debated through three primary perspectives (Damono, 1978; Ian Watt, 1964), as summarized in Table 3:

Table 3. Functions of literary works

	Functions of literary works
Romantic Group	<i>As reformer</i> : transforming societal conditions deviating from norms
Other groups	<i>As entertainer</i> : prioritizing aesthetic language and reader enjoyment
Ian Watt	<i>Both reformer and entertainer</i> : critiquing society through artistic expression

The Romantic school views literature as a tool for social reform, challenging deviations from social norms such as oppression, colonization, and slavery. For Romantics, literature transcends mere imitation of reality; it represents the author's emotional expression as they construct a new world through language, while remaining grounded in actual social conditions. This perspective elevates literary works to a status comparable to that of prophetic and pastoral messages in terms of moral influence (Artika, 2015).

Conversely, another school of thought emphasizes literature's entertainment function. This view aligns with Russian Formalism's concept of "defamiliarization" (*ostranenie*), where literary language deviates from ordinary discourse by presenting familiar words in new, unexpected ways (Junus, 1996; Luxemburg et al., 1984; Ryan, 2011). Literary language is characterized by its aesthetic qualities, subtle, layered, and capable of transporting readers into distinct experiential realms (Budianta et al., 2006; Oemarjati, 2006). From this perspective, literature's primary purpose is entertainment achieved through linguistic artistry.

Ian Watt (1964) synthesizes these views, acknowledging that literature can function simultaneously as a social reformer and an entertainer (Kurniawan, 2012). A literary work may critique societal breakdown while employing sophisticated wordplay that engages readers aesthetically. This dual function characterizes Mansour's poetry in Qaluu, which critiques Egyptian patriarchal traditions that reduce women to instruments for male gratification, means of obtaining offspring, or objects easily married and divorced, through artistically crafted verses. Consider the following poems:

الْمَرْأَةُ كَالْمِرْأَةِ تَنْعَكِسُ كُلَّ شَيْءٍ وَلَا تَحْتَفِظُ بِأَيِّ شَيْءٍ

A woman is like a mirror. Accepts many things, reflects all things but keeps nothing (Mansour, 1967)

أَحْسَنْتَ إِذَا تَزَوَّجْتَ، وَأَحْسَنْتَ جِدًّا إِذَا لَمْ تَزَوَّجْ

Getting married is good, and it's better if you don't get married (Mansour, 1967).

In the first quotation, Mansour employs the mirror (*mir'ah*) metaphor to illuminate women's powerlessness in Egyptian society. Like a mirror, women passively receive and reflect societal treatment of objectification, marginalization, and exploitation without the agency to resist or retaliate. The metaphor captures both women's visibility (they are "seen" as mirrors reflect images) and their invisibility (they retain nothing, have no autonomous existence). This critique aligns with Watt's reformist function: poetry exposes injustice to awaken social consciousness. The second quotation presents a paradoxical critique of marriage. The juxtaposition of "good" (*ahsanta*) and "very good" (*ahsanta jiddan*) creates linguistic tension that Watt identifies as literature's dual function, artistic wordplay conveying serious social criticism. Mansour affirms marriage's noble intention while suggesting that, given inadequate societal preparation for married life, particularly the burdens placed on women who remain unmarried, remaining unmarried may be preferable. The poetry thus challenges the normalization of marriage without addressing the structural inequalities that make it oppressive. Through Watt's integrative framework, Mansour's poetry operates on both registers: aesthetically engaging readers through metaphor and paradox while fundamentally challenging patriarchal norms that deviate from just social relations (Damono, 1978; Ian Watt, 1964; Mansour, 1967).. His verses function as reformative entertainment art that delights even as it disturbs, inviting readers to question inherited traditions.

5 DISCUSSION

The findings of this study reveal that Anis Mansour's Qaluu (1967) presents a nuanced critique of Egyptian social reality concerning women and marriage through three interconnected dimensions: women's social reality, the social reality of marriage, and the functions of literary works. Through Ian Watt's sociological framework, these findings demonstrate that Mansour's poetry functions

simultaneously as a mirror reflecting societal conditions and as a vehicle for social reform (Watt, 1964).

5.1. Critique of Gendered Social Structures

The poet's critique targets three fundamental issues: the persistent grip of tradition, which obscures recognition of women's capabilities; the systemic marginalization of women within Egypt's social order; and the internalized doctrine positioning women as inferior beings. These patterns align with broader Egyptian literary history, from Zaynab Fawwaz's nineteenth-century critiques to Alifa Rifaat's portrayals of women navigating male-dominated religious environments, demonstrating the entrenched nature of these social challenges across generations.

5.2. Negotiating Islamic Ideals and Social Practice

When examined through Islamic social values, Mansour's poetic critique reveals complex negotiations between religious ideals and social practices. The poetry's depiction of women as "tough," "forgiving," "sensitive and logical," and "charming" resonates with the Qur'anic principle of *karāmah al-insān* (human dignity), which establishes inherent worth regardless of gender. However, the social realities Mansour critiques, particularly the marginalization of women and normalization of divorce, stand in tension with authentic Islamic teachings. Contemporary Islamic scholarship affirms that "distinction between the sexes is based solely on competence and merit, not gender," and deems "divorce without a valid justification to be an arbitrary act prohibited under Islamic law" (Al-Azhar's Council of Senior Scholars). This demonstrates that the practices Mansour critiques represent deviations from Islamic ethical norms rather than their fulfillment. The poetry's function as social criticism thus aligns with the Islamic concept of *amr bi al-ma'rūf wa nahy 'an al-munkar* (enjoining good and forbidding evil), positioning Mansour's work within a long tradition of Muslim intellectuals advocating for social justice grounded in religious ethics.

This negotiation between religious ideals and social practice finds compelling parallels in recent Qur'anic scholarship. Abyad *et al.* (2026), demonstrate how patriarchal readings of Qur'anic texts, particularly the imagery of *hūr* (paradisiacal beings), have historically been sustained by androcentric dualism that reduces female figures to sensual reward and legitimizes domination. Their

proposed *khalifah-mizān* framework offers a hermeneutical approach that reorients Qur'anic "beauty" toward gender justice by affirming women's subjectivity and rejecting commodification. Similarly, Abyad and Nida'unnada (2022) uncovered how women's political rights in 1965 Indonesia were systematically denied: "not appreciated, discriminated, exploited, limited information, limited ideas/opinions, and cannot lead" as depicted in Najib Kailani's novel *Adzra'* Jakarta. Their analysis through Immanuel Kant's perspective reveals that such discrimination, though normalized as tradition, fundamentally violates principles of justice and human dignity. Aliyah *et al.* (2025) further establish that the anti-hierarchical and egalitarian values embedded in the concept of *tauhid* (divine oneness) in Surah Al-Ikhlās provide a theological foundation for challenging patriarchal structures and advancing gender equality. Collectively, these studies reinforce Mansour's critique: the marginalization of women and normalization of practices like arbitrary divorce are not embodiments of Islamic teaching but rather deviations from its core ethical principles. The *khalifah-mizān* framework, emphasizing human stewardship and cosmic balance, offers a text-grounded pathway for reading Islamic ethics as an integrated horizon of gender justice and social responsibility, precisely the vision toward which Mansour's poetry gestures.

5.3. Contextualizing the Critique

As contemporary scholarship reveals, there exists a persistent "gap between the official laws and the traditions or customs of people," producing "contradictory and negative outcomes" (Nur, 2021). Mansour's poetry intervenes precisely at this juncture, challenging customary practices that have diverged from both Islamic ethical principles and women's lived realities. This finding is corroborated by comparative evidence from Indonesia, where similar patriarchal structures have resulted in 60% of sexual violence cases against women occurring within domestic spheres (Handra & Nurizzati, 2019; Mutiah, 2019), indicating that the challenges Mansour identifies reflect broader patterns within Muslim-majority societies navigating the complex relationship between religious ideals, cultural traditions, and gender justice.

6 IMPLICATIONS

This study yields both theoretical and practical implications for the interdisciplinary fields of literary sociology and Islamic studies. Theoretically, this research extends Ian Watt's tripartite sociological

framework by demonstrating the necessity of integrating Islamic value analysis when examining literary works from Muslim-majority societies, revealing that Watt's original model developed within a Western secular context does not fully capture the multidimensionality of Arabic poetry that simultaneously functions as entertainment, social criticism, and religious ethical reflection grounded in concepts such as *al-'adālah* (justice), *al-karāmah* (human dignity), and *amr bi al-ma'rūf wa nahy 'an al-munkar* (enjoining good and forbidding evil). Practically, the findings offer several contributions: for literary scholars, they demonstrate the importance of culturally-sensitive analytical frameworks that acknowledge the continued salience of Islamic ethics in shaping Arabic literary production; for religious educators, Mansour's poetry provides valuable pedagogical resources for illustrating the distinction between authentic Islamic teachings and culturally entrenched practices that diverge from religious norms, particularly regarding the marginalization of women and the normalization of divorce (*talaq* is considered normal); for policymakers and legal reformers, this study underscores the importance of engaging with literary productions as sources of insight into how communities experience the disjuncture between formal legal frameworks and customary practices, thereby informing more effective and culturally-responsive legal reform strategies and for contemporary Muslim societies more broadly, Mansour's integration of social critique with implicit appeals to Islamic values offers a model for socially transformative engagement that remains culturally authentic..

7 CONCLUSION

This study concludes that Anis Mansour's poetry anthology *Qaluu* (1967) constitutes a profound sociological and ethical critique of Egyptian society, particularly concerning the status of women and the institution of marriage, as systematically analyzed through Ian Watt's tripartite framework of literary sociology. First, from the perspective of author sociology, Mansour's background as a journalist and prolific writer across multiple genres positioned him to keenly observe, understand, and artistically critique the social realities of Egyptian society, channeling his observations into poetic expressions designed to awaken readers to prevailing injustices. Second, from the perspective of societal sociology, this study identifies two primary dimensions of social reality reflected in the poetry: (a) the social reality of women, encompassing their complex

portrayal as integral members of society, the most formidable creatures, the most forgiving beings, simultaneously sensitive and logical, and creatures of enchanting charm a multi-faceted depiction that challenges reductionist views of women; and (b) the social reality of marriage, addressing trials after marriage, societal wedding traditions, the necessity of thorough preparation, and the troubling normalization of divorce (*talaq*). Third, from the perspective of literary function, *Qaluu* operates both as a mirror reflecting Egyptian social conditions and as a vehicle for social reform, through which Mansour delivers incisive social criticism while conveying moral messages to his readership. When examined through the lens of Islamic social values, Mansour's critique reveals a fundamental tension between authentic religious principles that affirm women's dignity (*karāmah*), advocate for justice (*'adālah*), and regard divorce as the most detestable permissible act (*abghaḍ al-ḥalāl*) and culturally entrenched practices that have diverged from these ethical norms. The poetry implicitly invokes the Islamic concept of *amr bi al-ma'rūf wa nahy 'an al-munkar* (enjoining good and forbidding evil), positioning literary expression as a legitimate medium for religiously-grounded social criticism. Mansour's particular emphasis on marriage underscores that marital readiness is determined not by age alone but by a mature mindset, compatible attitudes, and the psychological capacity to navigate post-marital challenges constructively, insights that transcend Egypt's borders, as evidenced by comparable patterns of unprepared marriages and their consequences in Indonesia. This research thus contributes to the broader discourse on how modern Arabic poetry functions as a site of socio-religious critique, offering enduring lessons about the relationship between Islamic values, cultural traditions, and the pursuit of gender justice in Muslim societies.

8 RECOMMENDATIONS

Based on the findings and conclusions of this study, several recommendations are proposed for various stakeholders. For future researchers, this study opens avenues for further exploration of Anis Mansour's understudied literary corpus, including novels such as *Ila Fatimah*, *Haula Alamin* 2000 *Yaum*, and *Kanat Lana Ayyam fi Sholluni al-Iqod*, as well as his short stories. It encourages comparative studies with other Arab poets addressing women's issues within the protest literature tradition documented by Alrawashdeh. For Islamic studies scholars, this research demonstrates the value of

integrating literary analysis into the study of contemporary Islamic thought, revealing how modern Arabic poetry engages with core concepts such as justice (*al-adālah*), human dignity (*al-karāmah*), and social reform (*al-iṣlāh*), with future studies encouraged to explore how other literary genres similarly interpret Islamic values. For religious educators and institutions like Al-Azhar, which has recently affirmed women's dignity and condemned arbitrary divorce practices, Mansour's poetry offers valuable pedagogical material for teaching the distinction between authentic Islamic teachings and culturally entrenched practices, particularly regarding the normalization of divorce (*talaq*) and women's marginalization. For policymakers and legal reformers in Muslim-majority societies, this study underscores the importance of attending to literary productions as sources of insight into how communities experience the gap between formal legal frameworks and customary practices, ensuring that family law reforms are culturally responsive and effective in promoting gender justice. For Indonesian scholars specifically, the parallels between Egyptian and Indonesian social patterns regarding unprepared marriages suggest the value of cross-cultural Islamic studies in informing collaborative approaches that promote healthier marital practices grounded in authentic Islamic ethics. Finally, for general readers, this research invites reflection on poetry's enduring power as a medium for social criticism and moral

guidance toward more just and compassionate social arrangements aligned with both Islamic values and universal principles of human dignity.

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