

Anīs Chouchène’s Worldview on Women’s Rights In The Poem “*Yā Imra’ata Musta’badah*” (A Genetic Structuralism Analysis)

Muhammad Reko¹, Nur Afifah²

Universitas Islam Negeri Sunan Kalijaga

muhammadreko15@gmail.com¹, vfanura0@gmail.com²

Submission Track:

Received: 26 May 2025

Final Revision: 23 June 2025

Available Online: 28 August 2025

Abstract (English)

This research focuses on men’s view of women by examining social facts, collective subjects, and global perspectives to understand author’s views in the poem *Yā Imra’ata Musta’badah* (“O Enslaved Woman”). This study employs a descriptive qualitative approach using dialectical methods. Dialectics works on the concepts of “whole–part” and “understanding–explanation.” The methods used in this research were observation and note-taking, using the genetic structuralism theory by Lucien Goldmann. The results of this study reveal the presence of social facts, collective subjects, and the author’s worldview. The social facts in *Yā Imra’ata Musta’badah* are represented through depictions of violence against women. The collective subject of the poem reflects disappointment with the patriarchal system in Tunisian society, leaving women vulnerable to physical and verbal abuse. In addition, the author’s worldview, *Anīs Chouchène*, conveys the existence of revolutionaries as forms of transformation and resistance against the violence that occurred. The underlying fact driving the poem’s creation was the patriarchal society in Tunisia, where men’s interests still took precedence over women’s. Hence, women were often denied the rights and justice they deserved.

Keywords: *Yā Imra’ata Musta’badah, Genetic Structuralism, Women, Worldview*

Abstract (Indonesian)

Penelitian ini berfokus pada pandangan laki-laki terhadap perempuan dengan melihat fakta sosial, subjek kolektif dan perspektif global, dalam melihat pandangan pengarang di dalam Puisi *Yā Imra’ata Musta’badah*. Penelitian ini bersifat deskriptif kualitatif menggunakan pendekatan dialektika. Dialektika memiliki konsep kerja “keseluruhan-bagian dan “pemahaman-penjelasan. Adapun metode yang digunakan dalam penelitian ini adalah metode simak teknik catat dan menggunakan teori strukturalisme genetik. Hasil penelitian ini menunjukkan adanya fakta sosial, subjek kolektif dan pandangan pengarang. Fakta sosial dalam puisi *Yā Imra’ata Musta’badah* direpresentasikan melalui kekerasan terhadap perempuan. Subjek kolektif puisi tersebut adalah reprensenatsi kekecewaan terhadap sistem

patriarki pada masyarakat Tunisia, hingga menyebabkan perempuan menjadi korban kekerasan fisik dan verbal. Kemudian pandangan dunia pengarang, yaitu Anîs Chouchène menyampaikan eksistensi Revolusioner sebagai bentuk perubahan dan perlawanan terhadap kekerasan yang terjadi. Fakta yang melatarbelakangi lahir nya puisi adalah kehidupan patriarki di masyarakat Tunisia yang masih mengutamakan kepentingan laki-laki diatas kepentingan perempuan. Sehingga banyak perempuan tidak mendapatkan hak dari keadilan yang seharusnya didapatkan perempuan.

Keywords: *Yā Imra'ata Musta'badah, Strukturalisme Genetik, Perempuan, Pandangan Dunia.*

INTRODUCTION

Literature grows out of human life and serves as a mirror reflecting the various issues that arise within society. Through literary works, people strive to understand and interpret the complexities of social reality whether in the form of inner experiences, conflicts, or inequalities within their surroundings. The language used in literature functions not only as a means of expressing beauty but also as a medium for conveying ideas, criticism, and human values.¹ In its development, literature has often become a medium for voicing resistance against injustice and various forms of oppression. One of the issues that frequently draws attention in the literary world is the position and role of women within a social system still dominated by patriarchal values. Many literary works portray the experiences of marginalized women, those who become victims of violence and struggle to gain recognition and freedom within a restrictive social sphere.²

This phenomenon shows that literature does not stand alone but is closely connected to the social and cultural dynamics of society. Through literary works, authors seek to reflect the social conditions they face while inviting readers to reconsider the meaning of justice, humanity, and equality. Therefore, understanding a literary work requires more than simply appreciating the beauty of its language it also involves exploring the social context that gave rise to the work.³

One of the most powerful forms of literature in conveying social criticism is poetry. Through concise, symbolic, and deeply meaningful language, poetry can awaken readers'

¹ Wellek, R., & Warren, A. (2014). *Teori kesusastraan* (terj. Melani Budianta, hlm. 94). Jakarta: Gramedia.

² Sugihastuti, & Suharto. (2015). *Gender dan inferioritas perempuan: Kritik terhadap budaya patriarki* (hlm. 22). Yogyakarta: Pustaka Pelajar.

³ Faruk. (2012). *Pengantar sosiologi sastra: Dari strukturalisme genetik sampai post-modernisme* (hlm. 18). Yogyakarta: Pustaka Pelajar.

awareness of life's realities that often go unnoticed. In the hands of a poet, poetry is not merely a beautiful arrangement of words but becomes a medium of reflection, resistance, and liberation against various forms of social inequality. Because of its expressive and imaginative nature, poetry provides a space for writers to voice their concerns about societal conditions, including issues of gender injustice experienced by women.⁴

In the context of contemporary Arabic literature, a number of poets have emerged who use poetry as a means to expose social realities and criticize oppressive power structures. One of them is Anīs Chouchène, a Tunisian poet known for his bold and assertive style in addressing humanitarian issues. Through his works, Chouchène not only explores themes of freedom and justice but also highlights the suffering of women who are often marginalized within patriarchal social systems. This critical stance is clearly reflected in his poem *Yā Imra'ata Musta'badah* (*O Enslaved Woman*). In this poem, Chouchène portrays the image of Arab women living under social and cultural pressure trapped in cycles of violence and deprived of their fundamental human rights. Through powerful diction and emotionally charged language, the poet seeks to awaken readers' awareness that the oppression of women is not merely an individual issue but a structural problem rooted in patriarchal culture and ideology.

One of the verses in *Yā Imra'ata Musta'badah* presents the poet's stirring call for women to rise from despair and courageously reject the oppression that binds them. Through metaphorical expressions and an emotional tone, the poet depicts women who have long been confined by norms and traditions rendered as beings without a voice or the freedom to determine their own fate. This depiction reflects the social reality still faced by many women in Arab societies, where male authority is often seen as absolute and women's roles are confined to a narrow domestic sphere. One portrayal of the poet's perspective on life is reflected in Anīs Chouchène's poem "*Yā Imra'ata Musta'badah*" as follows:

مُجْتَمَعٌ يَدَّعِي أَنَّ الْمَرْأَةَ حُرَّةٌ

A society that campaigns for the idea that women are free

ثُمَّ يَأْتِيهَا بِكُلِّ الْعَبَاءِ عَلَى حِينٍ غَرَّةٍ

Yet unconsciously violates and abuses women in the most foolish way

⁴ Gatt, K. (2025). *The aesthetics of repetition: Anis Chouchene's poetic style*. University of Malta.

أَنْتِ عَوْرَةٌ... وَيَقُولُ هَا

Then declares, “You are *awrah*.”

أَنْتِ فَقَطْ عَوْرَةٌ

“You are nothing but *awrah*.”

The quoted verse above reflects the poet's identity as a Tunisian nationalist. Anīs Chouchène is a literary figure actively involved in various cultural forums in the Middle East that focus on advocating for human rights and justice. He writes poetry in French that voices themes of peace, freedom, and discrimination against Black people living in Tunisia. The poem above portrays the violence experienced by women; even its title already highlights the marginalization of women.

Research on genetic structuralism has been conducted by several scholars, including Arief Ramadhan (2023), who examined Nazik al-Malaikah's perspective on the cholera epidemic in her poem *Al-Kūlera*.⁵ Jumadil et al. (2021) discussed genetic structuralism in the poetry of Mahmoud Darwish, identifying intrinsic and extrinsic elements that relate to the author's world.⁶ Purnomo (2020) examined the author's worldview in the novel *Sa'ah Baghdādah*.⁷ Nabila (2020) revealed the image of Muslims and the human realities depicted in Najib al-Kilani's novel *Mawākib al-Akhrār*.⁸ Nurfauzi et al. (2019) discussed the lamentation in the letter *rā'* in *Al-Khansā'*'s poetry anthology to identify the themes and worldview reflected in the *Rā'* poems within the collection.⁹ After reviewing the previous studies, it can be concluded that the research on genetic structuralism using the poem *Yā Imra'ata Musta'badah* as the object of study is a new and original work. Therefore, the researcher is interested in examining it further by exploring the social facts presented, the collective subject, and the author's worldview reflected in the poem.

⁵ Arief Ramadhan. (2023). *Pandangan Nazik al-Malaikah terhadap wabah kolera dalam puisi Al-Kulira (Analisis Strukturalisme Genetik)*. Jurnal Kajian Sastra Arab, 8(2), 112–123.

⁶ Jumadil, S., Rahman, M., & Nur, A. (2021). *Pendekatan Strukturalisme Genetik dalam Puisi Mahmoud Darwish*. Jurnal Bahasa dan Sastra Arab, 7(1), 33–45.

⁷ Purnomo, A. (2020). *Pandangan Dunia Pengarang dalam Novel Sā'ah Baghdād: Analisis Strukturalisme Genetik*. Jurnal Ilmiah Kajian Sastra, 5(2), 89–101.

⁸ Nabila, S. (2020). *Citra Muslim dan Fakta Kemanusiaan dalam Novel Mawākib al-Akhrār karya Najīb al-Kīlānī (Kajian Strukturalisme Genetik)*. Jurnal Adabiyāt, 24(1), 55–68.

⁹ Nurfauzi, A., Hidayat, T., & Latifah, N. (2019). *Ratapan pada Huruf Rā' dalam Antologi al-Khansā': Kajian Strukturalisme Genetik*. Jurnal Sastra Arab dan Humaniora, 4(2), 77–88.

This study aims to examine the internal structure of Anīs Chouchène's poem *Yā Imra'ata Musta'badah* by relating the author's external factors to the literary work. In addition, it seeks to reveal the underlying facts that inspired the creation of the poem. To achieve these objectives, the researcher employs Lucien Goldmann's theory of structuralism. Through the genetic structuralism approach, the study explores the relationship between the literary work and its social structure, human facts, and the author's worldview as the creator of the work.

This research holds significant importance in uncovering the male perspective on women as reflected in Anīs Chouchène's poem *Yā Imra'ata Musta'badah*, using Lucien Goldmann's genetic structuralism approach. This approach examines the structure of the poem in relation to social phenomena within Tunisian society, exploring how these realities inspired the creation of the poem and revealing the author's worldview in advocating for women's rights through his poetry.

As a literary theory, genetic structuralism is a branch of the sociology of literature that integrates textual structure, social context, and the author's worldview. Genetic structuralism emphasizes the social environment as an essential element that connects to and shapes the literary work.¹⁰ This theory is based on an ontological foundation that views reality as the result of a dialectical relationship between the individual and society, as well as an epistemological foundation that seeks to understand reality through the collective structures of thought formed within historical processes.¹¹ To understand the focus of a fictional literary text, this theory requires insight into the relationship between literature and the society to which it is connected, as the two are interrelated. If literature and society are viewed as separate entities, a discontinuity will arise between the literary work produced and the social conditions of the time.

Lucien Goldmann, in *Essays on Method in the Sociology of Literature* (1975), explains that literary works are born out of a dialectical relationship between the individual and the social structures in which they exist. According to Goldmann, human beings, as social creatures, constantly strive to adjust their consciousness to external reality in order to achieve a new form of equilibrium. This effort is not individual in nature but rather a collective process that emerges from the consciousness of a particular social group sharing a common worldview.¹² This perspective emphasizes that every literary work does not merely represent the author's personal

¹⁰ Goldmann, L. (1977). *Toward a Sociology of the Novel* (hlm. 163). London: Tavistock Publications.

¹¹ Faruk. (2012). *Pengantar sosiologi sastra: Dari strukturalisme genetik sampai post-modernisme* (hlm. 41). Yogyakarta: Pustaka Pelajar.

¹² Goldmann, L. (1975). *Essays on Method in the Sociology of Literature* (hlm. 13). St. Louis: Telos Press.

thoughts but also reflects the aspirations, values, and social conflicts of the community from which it originates.

Thus, the author is viewed not merely as an individual who creates a work based solely on personal experience, but as a representative of the collective consciousness of the social class to which they belong. In Goldmann's view, a literary work reflects the mental structures and worldview of the social group that produced it. The structure of meaning within a literary work is formed organically, where each part has a functional relationship to the whole. Therefore, genetic structuralism seeks to understand literature as an integrated whole by tracing the interrelation between the internal structure of the text (intrinsic elements) and the external structure, which includes the socio-historical conditions that shape the author's and society's consciousness.¹³

METHODOLOGY

This study analyzes the poem *Yā Imra'ata Musta'badah* by Anīs Chouchène. Accordingly, it adopts a descriptive qualitative method with a dialectical approach. The dialectical approach is chosen to explore the author's perspective in composing the literary work, as it is based on the concepts of "whole-part" and "understanding-explanation."¹⁴ The method used in this study is the observation and note-taking method, which involves carefully examining the poem and recording analytical findings related to Lucien Goldmann's theory of genetic structuralism.

This study employs two types of data: primary and secondary data. The primary data source is the text of the poem *Yā Imra'ata Musta'badah*, obtained from the YouTube channel Al Mu'allaqat Indonesia, where it has been viewed by more than 17 thousand viewers.¹⁵ Meanwhile, the secondary data are obtained from previous relevant studies, such as journals and scholarly articles discussing the author's worldview. The analysis process involves repeatedly listening to the poem's recorded recitation, observing, and transcribing it. This process aims to identify relevant linguistic units within the text and then relate them to the concepts of Genetic Structuralism theory to strengthen the validity of the findings.¹⁶ Through

¹³ Goldmann, L. (1975). *Essays on Method in the Sociology of Literature* (Hal 8-10, 19-21.). St. Louis, MO: Telos Press.

¹⁴ Handoko, Andi Dwi. "Novel Orang-orang Proyek dan kaitannya dengan trilogi novel *Ronggeng Dukuh Paruk karya ahmad tohari* (analisis strukturalisme genetik)." (2010).

¹⁵ Puisi Arab | Anis Chouchane - Wahai Wanita Yang Dirinya Diperbudak | يا امرأة مستعبدة [Video]. YouTube (2020, Januari 12)

¹⁶ Ratna, N. K. (2011). *Teori, Metode, Dan Teknik Penelitian Sastra* (hlm. 87). Yogyakarta: Pustaka Pelajar.

these stages, the researcher can analyze the social facts, collective subject, and the author's worldview reflected in Anīs Chouchène's poem.

DISCUSSION

Based on the theory of genetic structuralism, in the poem *Yā Imra'ata Musta'badah* by Anīs Chouchène, the researcher found a background that gave rise to the poem, as well as a correlation between internal and external literary factors. This can be observed through the author's biography, social facts, collective subject, and the author's worldview.

Author's Biography

Anīs Chouchène is a Muslim artist and a Tunisian - African poet, born in 1982 in Tunisia. He is widely known for his writings about humanity, telling stories rooted in his community as a way to preserve its existence and legacy. Since 2014, Anīs Chouchène has been actively involved in building a cultural and artistic community through Manamty Society. His initiatives have included performances and artistic events involving poetry, music, dance, cinema, and theater.¹⁷ Anīs Chouchène holds a bachelor's degree in audiovisual technology. He is known as a Tunisian poet and activist.¹⁸ He has gained recognition for his poems, described as “thought-provoking” and “revolutionary,” because his works often address various social and political issues, including slavery, racism, human rights, citizenship, peace, and the decline of Arab societies.

Since 2014, Anīs Chouchène has been actively involved in the cultural and artistic activities of the Manamty Society, participating in events related to his interests, including poetry, music, dance, cinema, and theater. Between 2017 and 2018, he took part in several significant performances, including the Afrabia Festival in Khartoum, the Amazigh New Year celebrations in Agadir, Morocco, and the Amazigh Festival in Tangier, Morocco. Anīs Chouchène has also collaborated in concerts with the musician Charbel Rouhana in Jordan and Bekaa, Lebanon. He frequently participates in literary exhibitions and has attended various literary events such as those held in Tunisia, the African Literary Festival in Bayreuth, the Sheikh Ebrahim Cultural and Research Center in Bahrain, among many others.

Outside of his artistic activities, Anīs Chouchène is actively involved in various discussion forums both within and outside Tunisia. He collaborates with several organizations and human rights activists worldwide, such as the Arab Institute for Human Rights, Amnesty

¹⁷ Habibi, Ahmad Eryan. AS SHI'RU HAZIHI AL-ARḌU LI AL-JAMI LI ANIS CHOUCANE. Diss. UIN SUNAN KALIJAGA YOGYAKARTA, 2022.

¹⁸ Mahfudhoh, Vina Ulfa. Keadilan dan kesetaraan dalam antologi puisi “ibn ādam” karya anis chouchene: kajian analisis wacana kritis teun a. Van dijk. MS thesis. Fakultas Adab dan Humaniora UIN Syarif Hidayatullah Jakarta.

International, and the Anna Lindh Foundation. These efforts aim to promote human rights and social justice across different countries.

Anīs Chouchène observes significant changes occurring in Tunisia and emphasizes the importance of transformation in personality and culture. He acknowledges the disparities in human rights between Arab societies and developed countries, expressing hope that anti-racist protests can bring about justice. In his view, politics is seen as a game filled with deception, leading him to prefer expressing his opinions outside the political arena. Chouchène recognizes the value of peace but believes it comes with corresponding risks. He also stresses the importance of freedom of thought and the necessity of voicing opinions to combat injustice.

As one of the prominent writers of his time, Anīs Chouchène was among the pioneers in advocating for justice and human rights. He wrote many modern Arabic poems, publishing them on various social media platforms as a form of resistance. One of his poems, *Yā Imra'ata Musta'badah*, is considered a pioneering work that sparked the movement for women's rights in the Middle East. Despite facing significant pressure from the government and political authorities regarding his poetic works, Chouchène remained confident that his writings could bring about change, especially in the areas of human rights and social justice.

Anīs Chouchène works have been widely published, both in poetry and critical writings. Among his collections of poems are.

سَلَامٌ عَلَيْكُمْ ، هَذِهِ الْأَرْضُ لِلْجَمِيعِ ، لِمَاذَا حِينَ رَحَلْتِ عَنِّي ، يَا الْمَرْأَةُ مُسْتَعْبَدَةٌ.

Social Facts

Social Facts Social facts are actual events or conditions that occur in society at a given time. These facts influence the way individuals think and act; in simple terms, they are the real circumstances that underlie the creation of a literary work. In the poem *Yā Imra'ata Musta'badah*, the social facts are as follows:

a. Violence Against Arab Women

Before the spread of Islam in the Middle East, Arab men often exercised control over women's bodies, including practices such as polygamous marriage, the freedom to divorce their wives, and engaging in extramarital relations with female slaves or concubines (please provide reference). This was not unique to Arab culture alone. From the outset of patriarchal systems, men have granted themselves sexual freedoms, which later evolved into patriarchal family structures. These freedoms within the patriarchal system have contributed to the ongoing

violence experienced by women to this day, occurring wherever women exist in such societies. A small example of this is the restriction on women's access to higher education by men, the expectation that women must be obedient, and that they should not oppose or disobey male authority.

In 2015, prior to the creation of this poem, incidents of rape and harassment were reported to be increasing daily. This was documented by the Truth and Dignity Commission and further supported by Al-Obaidi, who stated in a press interview at the Ministry headquarters in Tunisia that "more than half of Tunisian women experience domestic violence, even though the family should be the safest place to seek refuge."

b. Women's Voices Are Silenced

Many women interviewed by Amnesty International revealed that they never refused to have sexual relations with their husbands because they felt they had no right to say no. The violence experienced by women in Tunisia cannot be separated from the events following the 2011 revolution, which was an intensive campaign of civil resistance caused by high unemployment, food inflation, corruption, lack of freedom of speech and political freedom, as well as poor living conditions.

In Middle Eastern countries such as Saudi Arabia, Egypt, and Tunisia, women's freedom remains limited. The level of gender equality in these countries is still low. Moreover, women are often perceived to have a lower status than men. The reality of life in post-independence Tunisia reveals the persistence of a dominant patriarchal system, resulting in many women experiencing acts of violence and lacking the courage to voice their rights. This reality is reflected in a section of the poem by Anīs Chouchène entitled *Yā Imra'ata Musta'badah* as follows:

نحن نعيش في مجتمع ذكوري أحرق

تفكيره سطحي و أخرق

مجتمع يدعي أن المرأة حرة

ثم يأتيها بكل الغباء على حين غرة

In the first line of the poem, the word ذكوري (masculine/patriarchal) refers to “patriarchy.” In the context of the poem, this term represents a mindset and behavior associated with the desire to influence or dominate others for personal interests. This line is directly connected to the subsequent words سطحي و أخرق, which translate to “superficial and foolish.” These words reflect a society whose way of life, during that period, was driven by narrow-minded thinking blunt reasoning, lacking intelligence, and dominated by ignorance.

In the third line of the poem, the word حرة (hurra), meaning “free” or “liberated,” expresses a contrast between the declared independence of Tunisia and the lived reality of its women. While the country may be politically independent, this freedom has not fully extended to its female population. Women in Tunisia continue to live under male dominance, coercion, and systemic injustice. This is due to the persistent patriarchal structures and acts of violence that prioritize male interests over basic human rights. The condition of women in Tunisia remains deeply troubling, as they are subjected to control and influence by men, who expect them to submit without resistance to societal norms that suppress their agency.

The Collective Subject *Yā Imra'ata Musta'badah*

The collective subject refers to an author who is viewed as a social product of a particular social group or community. The relationship between the author and society lies in the author's role as a representative of their social environment. For this reason, authors often draw upon the conditions and realities of the communities in which they live, using these as essential backgrounds that shape the literary works they produce.

The collective subject in the poem *Yā Imra'ata Musta'badah* is Anīs Chouchène, who expresses disappointment and highlights the injustice faced by women due to the dominance of patriarchy in Tunisian society. This patriarchal system has led to numerous incidents of violence against women, including harassment, oppression, and physical abuse. As a result, the number of women experiencing violence in Tunisia continues to rise. Furthermore, many women do not dare to speak out about the violence they endure, nor do they attempt to rise from the state of despair in which they live. Their bodies and souls are reduced to mere symbols of submission, unable to resist societal norms and rules. This sense of frustration both in witnessing these conditions and in the silence of women who fail to fight for their rights is reflected in the opening lines of the poem *Yā Imra'ata Musta'badah* as follows:

نحن نعيش في مجتمع ذكوري أحمق

تفكيره سطحي و أخرق

مجتمع يدعي أن المرأة حرة

ثم يأتيها بكل الغباء على حين غرة

In the opening part of the poem above, there is a phrase: "نحن نعيش في مجتمع ذكوري أحمق", which means "We live in a foolish patriarchal society." This phrase reflects the Tunisian society that still positions men as the primary holders of power in life what is known as a patriarchal system. Such a system has severe negative impacts on women, as many of them are subjected to violence and physical abuse as a consequence of patriarchy.

In the second line of the poem, there is the phrase "سطحي وأخرق", which means "shallow and foolish." These words are homologous to the Tunisian society that still relies solely on narrow-minded or ignorant thinking. In the third line of the poem, the word "يدعي" appears, meaning "campaigns", which illustrates the effort of the people to raise their voices against the violence happening in Tunisia. The following word, "حرة" (meaning "free"), is homologous to Tunisian women who should rightfully possess freedom and autonomy over themselves.

Next, in the fourth line of the poem, there is the phrase "ثم يأتيها بكل الغباء على حين غرة", which translates to "Then he comes to her, so foolishly, unexpectedly." This phrase illustrates how men in Tunisia treat women or their wives like slaves commanding them and even hitting them in the face if they refuse to obey. It reflects the deeply rooted patriarchal attitudes that strip women of autonomy and subject them to physical and emotional abuse.

Although Tunisia holds a position as a pioneer in women's rights and gender equality in the Arab world, years of legal reforms have not been effective, especially in legislation related to sexual violence, thus failing to protect the rights of victims. At that time, many women did not dare to speak out about the violence they experienced. They chose to remain silent and keep it a secret. They stayed quiet, as if nothing had happened to them.

Anīs Chouchène believed that such incidents should not be left unchallenged. He urged women to rise up and voice their rights. All of this is expressed in the following part of his poem:

و يقول لها .. أنت عورة
أنت فقط .. عورة
فلا بد لك سيدتي الآن من ثورة
على ذكر يراك فقط وليمة فوق الفراش
أما ذاتك ..
ليس مهما إن ماتت في غرفة الانعاش

In the poem above, the word عورة appears in the first and second lines, meaning “aurat” (parts of the body that should be covered). This word has a homologous meaning for women in Tunisia. In the eyes of some segments of Tunisian society, women are viewed as عورة, something that must be protected like a crown meaning that if the aurat is exposed, it will bring disappointment and harm to the woman herself.

In the fourth line, which means “So it is your duty, miss, to call for a revolution,” the word ثورة, meaning “revolution,” appears in the third line and carries a homologous meaning related to resistance against violence toward women. Women must no longer remain silent or underestimate the violence they experience; they must take action and fight against patriarchy.

At the end of the fourth line, the word الفراش, which means “bed,” appears. In the context of the poem, this word portrays the image of women during that time some of them were merely seen as objects to satisfy men’s needs. In the eyes of men, women were nothing more than channels for their desires.

At the end of the poem, the phrase ليس مهما إن ماتت في غرفة الانعاش, which translates to “It does not matter if she eventually dies in the ICU,” serves as a symbolic representation of the risks and sacrifices involved in the struggle. This expression reflects the harsh reality that Tunisian women may face when they dare to speak out and actively campaign against gender-

based violence. It underscores the gravity of their resistance and the potential consequences of challenging patriarchal norms within a conservative sociopolitical context.

Violence experienced by women in Tunisia continues to increase each year, largely due to the fact that many women choose not to report the abuse they endure. They often remain silent in the face of violence perpetrated by men, refraining even from speaking out, let alone resisting. This silence is rooted in the stigma imposed by their families, who tend to blame and shame women if incidents of domestic violence become publicly known. As a result, women often choose to remain silent and conceal what is considered a family disgrace. This reality is poignantly illustrated in the following excerpt from the poem:

أأنت فقط جسد ؟

أين كيائك !!؟

أين دورك في صلب مجتمعتك؟

أأين مكانك؟! , أفي المطبخ!

In the poem above, the phrase فقط جسد, which means "a dead body," symbolizes the violence experienced by women in Tunisia who do not dare to voice the rights that have been taken from them by patriarchy. In the third and fourth lines of the poem, the word كيائك, which means "Where is your soul?", carries a homological meaning questioning where the soul of women is when violence occurs in their country. Is there not a single woman who dares to speak out against this violence?

In the last line, the word المطبخ, which means "in the kitchen," illustrates that women are seen merely as servants to men in the household. Their duties and responsibilities revolve around the kitchen preparing food for their husbands and children, washing their clothes, and taking care of the household.

يا سيدتي.. الذات لغير الله لا ترضخ

يا سيدتي قومي و ثوري

على هذا المجتمع الذكوري

قومي و ثوري على مجتمع يسبك .. يهينك

و من لباسك .. يدينك

The phrase *لغير الله لا ترسخ*, which means "one must not submit to words other than those of God," carries a homological meaning related to women who are always submissive to their husbands' words. Even when their husbands are in the wrong, women are expected not to resist or speak out against them.

The word *ثوري*, which means "revolutionary," serves to depict the struggle for women to actively participate in campaigning against the violence they face. Women should not remain silent when violence happens to them or their families. The word *يهينك*, which means "patriarchy," reflects how patriarchal life pushes women into becoming slaves to society in Tunisia.

Next is the phrase *قومي و ثوري على مجتمع يسبك .. يهينك*, which means "Rise up! Rebel against the society that insults you, that humiliates me!" This phrase reflects the condition of women in Tunisia, emphasizing that they must rise and fight for their rights. The violence they experience must be resisted so that society no longer views women as weak. The word *يدينك*, which means "curses you," carries a homological meaning related to the patriarchal society that treats women as slaves, whose bodies can be freely exploited.

شرف المرأة عود ثقاب

ليس كشرف الرجل

متجذر في التراب

أصلا في مجتمعنا ليس مهما أن يكون للرجل شرف

فالرجل رجل

مهما كان في ذاته من قرف

The word عود ثقاب in the poem above means “matchstick.” This word carries a homological meaning related to women's honor. The honor referred to here points to women in Arab societies, suggesting that a woman's honor is like a matchstick. This matchstick symbolizes how precious and valuable women are in our lives.

Although men and women differ physically, the dignity of women is considered higher than that of men, because women give birth and breastfeed. The role of men is only to provide emotional and material support to women. This equality is expressed in the third line of the poem with the phrase للرجل شرف, which carries a homological meaning referring to the similarity in certain aspects, acknowledging that men are also honored although not in the same way or to the same extent as women.

In the final line, there is the phrase مهما كان في ذاته من قرف, which means “Even if within his soul there is something disgusting.” This phrase reflects the inner nature of men that no matter how they are viewed as leaders or seen as strong-hearted individuals, there is something repulsive within their soul when patriarchy exists in their lives.

ما هذا الغباء

قومي بربك و ثوري بحق السماء

ثوري لذاتك

ثوري من أجل معنى حياتك

دافعي عنك ليكون قرارك بيدك

لا بيد ذكر أصدره من قبل مولدك

In the poem above, the word ثوري appears in the second, third, and fourth lines, meaning “to rebel.” This word carries a homological meaning related to the lack of resistance to the violence experienced by women in Tunisia. Until 2016, women's rights activists in Tunisia began to courageously stand up against gender-based violence. They also committed themselves to protecting their rights from being restricted in any way, rebelling by campaigning against violence toward women.

In the fifth part of the poem, there is the phrase *دافعي عنك ليكون قرارك بيدك*, which means “Fight back! So that you may have the power to decide for yourself.” This phrase illustrates the power or the right of a woman to act freely according to her will. Therefore, women must resist the violence occurring in Tunisia so they can have autonomy over their own choices. The phrase *قبل مولدك* in the sixth line, which means “Before your birth,” carries a homological meaning related to the rights of women that have long been dominated by men even the child a woman gives birth to is ultimately controlled by men.

يا امرأة مستعبدة من أهلها
ثوري لتصبحي فاعلة لا مفعولا بها
حتى تكوني يوما في الصدارة
حتى تكوني المنارة
حتى تكوني فعلا امرأة عن جدارة.

In the first line of the poem above, there is the word *مستعبد*, which means “enslaved.” This word carries a homological function referring to women specifically, women in Tunisia. Tunisian society, which includes a large number of dark-skinned individuals, is part of a group that has historically experienced slavery. They are a minority often rendered invisible in Tunisia’s public life. These women also experience the same forms of violence as others, including verbal and physical abuse.

The phrase *ثوري لتصبحي فاعلة لا مفعولا بها* in the second line carries a homological meaning directed at women who experience violence urging them to rebel and resist, so that they are no longer the objects of violence, but rather agents who actively reject and oppose such acts.

Many victims of violence against women are reluctant to speak to the media. In fact, some of them who report the incidents to the police are told not to file a complaint, under the pretext of protecting the interests of the children and the family. Emergency shelters for victims of violence are also very scarce, making it difficult for survivors to seek justice because they have no safe place to turn to.

The word المنارة in the fifth line, which means “lighthouse,” carries a homological meaning representing the hope born out of women’s struggle a beacon that calls upon women to rise again and reclaim their rights that have been stripped away by patriarchal society.

As previously mentioned, women in Tunisia have campaigned to raise awareness about gender-based violence. This form of activism serves as a resistance movement led by female activists in the country. They have actively encouraged survivors of violence to report their experiences either directly to activists or through the contact numbers provided in the campaign materials. The primary objective of these activists is to ensure that women in the Arab world, particularly in Tunisia, no longer endure physical or verbal abuse.

In the final part of the poem, the phrase حتى تكوني فعلا امرأة عن جدارة, which means “so that the role of a woman may truly be worthy,” symbolizes the ongoing struggle of women to combat violence. This expression reflects the aspiration for women to attain dignity and recognition through their resistance and advocacy, emphasizing that their worth is affirmed through the fight against oppression and injustice.

The Author’s Worldview “*Yā Imra’ata Musta’badah*”

A worldview is closely related to an ideology. Ideology plays a significant role in shaping the concept of the collective subject, as every group naturally possesses its own ideology formed through prior reflection. Similarly, an author or writer has their own ideology to convey their inner intentions through a literary work, aiming to be understood and contemplated by the readers. A worldview helps shape the characteristics of human behavior and serves as the foundation for the behavior of social groups. Of course, members of a group will not achieve coherence in the way researchers might predict. A literary author clearly does not represent the collective conscience, unlike the traditional line of mechanistic positivist sociology. The worldview of the author in the poem *Yā Imra’ata Musta’badah* by Anīs Chouchène portrays how Tunisian society treats women. It reveals the deeply painful suffering endured by many, including sexual violence, slavery, and other forms of abuse that occur in Tunisia. In Anīs Chouchène perspective, such acts of sexual violence and slavery must never happen again. Society must change and resist the patriarchal system, and work to protect women in the country.

Based on this worldview, Anīs Chouchène expresses his resistance and struggle against the patriarchal system in society through the verses of his poem. Anīs urges women not to remain silent but to stand up and fight. As someone who has been recognized as a revolutionary due to the powerful impact of his works, which provoke critical thinking in others, Anīs Chouchène sees the violence occurring at that time as something that must be opposed. Silence is not an option women must rebel so that their voices are heard and so that one day, such violence will no longer happen to other women. The poem written by Anīs Chouchène, titled *Yā Imra'ata Musta'badah*, reflects his own background as someone known as an activist who addresses various social issues, including slavery, human rights, and other matters that challenge the norms of both the state and society.

The poem *Yā Imra'ata Musta'badah* was created by Anīs Chouchène based on real concerns and unrest he personally experienced. Between 2010 and 2016, various forms of violence physical, verbal, economic, and others were widespread in society due to the deeply rooted patriarchal system. As a result, numerous cases of harassment, abuse, and slavery occurred, with women being the primary victims at that time. What is most regrettable is that many women did not dare to speak out about their experiences due to pressure from those around them. If they did find the courage to speak up, they were often seen as disgracing themselves. The violence and cruelty of the patriarchal system must not be tolerated or left unchallenged.

Anīs Chouchène illustrates in his poem how patriarchal life still persists in society, even though, ironically, people claim that the country is already free. Such violence must be resisted in order to preserve the dignity of women. Women must also speak out against the violence they experience so that there will be no more victims and so that women may be truly valued.

Anīs Chouchène seeks to raise awareness within a social group to not remain silent when violence occurs in their surroundings. This reflects Anīs's worldview on the violence and slavery taking place in Tunisia. He portrays this perspective in the following excerpt from his poem :

يا سيدتي قومي و ثوري

على هذا المجتمع الذكوري

قومي و ثوري على مجتمع يسبك .. يهينك
و من لباسك .. يدينك

This statement is further reinforced by the use of the word ثوري (thawri), which means “to rebel.” This word represents Anīs’s view of women in the Middle East that they must not remain silent in the face of societal ignorance. Numerous forms of violence occur, including physical violence (sexual abuse, beatings), verbal abuse (demeaning speech), slavery, and the denial of women's rights.

Anīs Chouchène illustrates in his poem how patriarchal life still persists in society even foolishly claiming that the country is already free. Such violence must be resisted in order to preserve the dignity of women. Women must also speak out about the violence they experience.

ما هذا الغباء
قومي بربك و ثوري بحق السماء
ثوري لذاتك
ثوري من أجل معنى حياتك
دافعي عنك ليكون قرارك بيدك

Furthermore, Anīs Chouchène reinforces his resistance by urging continuous struggle for the sake of God and rebellion against patriarchal life, so that slavery no longer exists in a society that hides behind the word “freedom.” In this context, the women who are victims of patriarchy, as portrayed in the poem, seem to embody the author’s ideology of resistance against violence toward women.

In the poem excerpt above, there is the phrase قومي بربك و ثوري بحق السماء in the second line, which means “*Rise for your Lord, rebel by the will of the heavens.*” This phrase holds a homological connection to the struggle of women in fighting against violence. Anīs Chouchène seeks to raise awareness within a social group to not remain silent when violence occurs in their

surroundings. This reflects Anis's worldview regarding the violence and slavery that took place in Tunisia.

CONCLUSION

The poem *Yā Imra'ata Musta'badah* depicts disappointment and injustice toward the patriarchal system present in Tunisian society. This patriarchal system has led many women in Tunisia to experience violence, slavery, and harassment. Furthermore, many women do not dare to speak out about the violence they endure, nor do they attempt to rise from their suffering. Their bodies and souls are portrayed merely as women who are unable to take action and are submissive to society and the law. The disappointment witnessed by the poet, as well as the absence of women brave enough to fight for their rights, is portrayed in the poem *Yā Imra'ata Musta'badah*.

Worldview in the poem *Yā Imra'ata Musta'badah* by Anīs Chouchène presents a depiction of how women who experience physical and verbal violence are treated by a patriarchal society. Many of them do not even dare to speak out or campaign against the violence they face. As a result, between 2010 and 2016, numerous women became victims of such violence, and many chose to keep their suffering a secret.

The fact that underlies the creation of the poem is the patriarchal life in Tunisian society, which continues to prioritize the interests of men over those of women. As a result, many women are denied the justice and rights they rightfully deserve.

REFERENCES

- Abu-Lughod, L. (2013). *Do Muslim Women Need Saving?* Cambridge, MA: Harvard University Press.
- Amnesty Internasional, هل تُعتبر تونس منارة حقوق المرأة كما ندّعي،
- Amnesty International. (2015). *Tunisia: Rapists given a way out while their victims are blamed and punished*. Amnesty International
- Arief Ramadhan. (2023). *Pandangan Nazik al-Malaikah terhadap wabah kolera dalam puisi Al-Kulira (Analisis Strukturalisme Genetik)*. Jurnal Kajian Sastra Arab, 8(2), 112–123.
- Beauvoir, S. de. (2010). *The Second Sex* (terj. H. M. Parshley, hlm. 27). New York: Vintage Books.

- Chairunisa, dkk. (2022). *Analisis Strukturalisme Genetik Novel Rindu yang Membawamu Pulang karya Ario Sasongko*. Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya, 6(2), 416–425.
- Anīs Chouchène. (2021). *Poésie engagée et société tunisienne contemporaine* (hlm. 45–48). Tunis: Éditions Cérès.
- Puisi Arab | Anis Chouchane - Wahai Wanita Yang Dirinya Diperbudak | أنيس شوشان - يا امرأة مستعبدة [Video]. YouTube (2020, Januari 12)
- Fajarsari, D. D., Supriyanto, R. M. T., Nuryatin, A., & Zulaeha, I. “*Pandangan dunia dalam tiga novel Indonesia. Prosiding Seminar Nasional Pascasarjana Universitas Negeri Semarang*.”(2023).
- Anwar, Elisa Alia. "Fakta Kemanusiaan, Subjek Kolektif, dan Pandangan Dunia dalam Film 'Āshifah Ramliyyah Karya Elite Zexer.'" (2024).
- Faruk. (2012). *Pengantar sosiologi sastra: Dari strukturalisme genetik sampai post-modernisme*. Yogyakarta: Pustaka Pelajar.
- Faruk. 2015. *Pengantar Sosiologi Sastra*. Yogyakarta: Pustaka Pelajar.
- Faruk. 2017. *Metode Penelitian Sastra*, Yogyakarta: Pustaka Pelajar.
- Gatt, K. (2025). *The aesthetics of repetition: Anis Chouchene's poetic style*. University of Malta.
- Goldmann, L. (1975). *Essays on Method in the Sociology of Literature*. St. Louis: Telos Press.
- Goldmann, L. (1977). *Toward a Sociology of the Novel*. London: Tavistock Publications.
- Handoko, Andi Dwi. "Novel Orang-orang Proyek dan kaitannya dengan trilogi novel Ronggeng Dukuh Paruk karya ahmad tohari (analisis strukturalisme genetik)." (2010).
- Human Rights Watch. (2022, Desember 8). *So what if he hit you? Addressing domestic violence in Tunisia*. HRW.
- Jumadil, S., Rahman, M., & Nur, A. (2021). *Pendekatan Strukturalisme Genetik dalam Puisi Mahmoud Darwish*. Jurnal Bahasa dan Sastra Arab, 7(1), 33–45.
- Mernissi, F. (1991). *The Veil and the Male Elite: A Feminist Interpretation of Women's Rights in Islam* (hlm. 12–15). Reading, MA: Addison-Wesley.
- Nabila, S. (2020). *Citra Muslim dan Fakta Kemanusiaan dalam Novel Mawākib al-Akhrār karya Najīb al-Kīlānī* (Kajian Strukturalisme Genetik). Jurnal Adabiyāt, 24(1), 55–68.
- Nurfauzi, A., Hidayat, T., & Latifah, N. (2019). *Ratapan pada Huruf Rā' dalam Antologi al-Khansā'*: Kajian Strukturalisme Genetik. Jurnal Sastra Arab dan Humaniora, 4(2), 77–88.

- Nyoman Kutha Ratna, *Teori, Metode, dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka Pelajar, 2011)
- Purnomo, A. (2020). *Pandangan Dunia Pengarang dalam Novel Sā'ah Baghdād: Analisis Strukturalisme Genetik*. Jurnal Ilmiah Kajian Sastra, 5(2), 89–101.
- Sugihastuti, & Suharto. (2015). *Gender dan inferioritas perempuan: Kritik terhadap budaya patriarki* (hlm. 22). Yogyakarta: Pustaka Pelajar.
- UN Women. (2022). *Progress of the world's women 2022: Gender equality and the challenges in the Middle East*. New York: UN Women.
- Wellek, R., & Warren, A. (2014). *Teori kesusastraan*. Jakarta: Gramedia.
- Wikipedia contributors. (10 Juni 2024). Anis Chouchène. Wikipedia. https://en.wikipedia.org/wiki/Anis_Chouchène.