



***Al-Kulira's* Poetry Works of Nazik al-Malaika: Sociological Literature Analysis**

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Abstract

In 1947, Egypt experienced a cholera epidemic that killed thousands of people every day for three months. Furthermore, Nazik al-Malaika wrote a poem entitled *al-Kulira*. The poem describes events and expresses deep sorrow over the spread of cholera. The poem became the first free poetry in Arabic literature. This study describes the sociological theory of Wellek & Werren's to find state point of view of the author, the sociology of literary works, and the sociology of the readers of *al-Kulira's* poetry, with descriptive analysis method and objective approach. The results of this study is in terms of socio-cultural background in authorship; Nazik, was born in an environment that loves science and literature. It was concluded that Nazik's thought of composing *al-Kulira's* poetry was influenced by the cholera epidemic sweeping Egypt then. Nazik's expressions in his poetry, which are filled with sorrow and sadness, are influenced by the large number of Egyptian people who died due to a cholera epidemic.

Keywords: *Poetry of al-Kulira, Nazik al-Malaika, Sociological Theory of Wellek & Werrent*

Introduction

Literary work is an expression of the author's capture of reality in real life. This expression is expressed by using the medium of language (Anita, 2019). Literature is not only a language, a line of words; the excess part can only be expressed and interpreted through language (Suryaningsih, 2022). If literature is to voice or discuss something, then something can only be conveyed through language (Nurgiantoro, 2015). Language in literary works also plays its main role, namely the function of communication (Nurgiantoro, 1993).

Teeuw suggests that "literary works are not written in a cultural vacuum". Literature reflects the life of a nation. This reflects the national culture that distinguishes this nation from other nations (Salim, 2020). Developed countries and high cultures have many literary works in their national languages, and these achievements will be known in the literary history of later generations (Teeuw, 1997).

Along with the development of the Western era, it also influenced the entry of new poetry streams in the Arab world, including several streams of romanticism, methods of liberation of expression, and a critical attitude towards the complexity of the problems of human life. The presence of free poetry (*al-syi'r al-hurr*) in the world of Arabic poetry creates tension in the formal conventions of Arabic poetry, contrary to the conventions already present (Alfandy, 2018).

As a mediator who wants to express literature to be free from the chain of stagnation toward the creation of truly “free” Arabic poetry, one of the figures is Nazik al-Malaika. Elegy lyrics dominate the poems written by Nazik al-Malaika. Many disappointments, despair, melancholy, mourning, silence of the night, and a deep sense of sorrow in Nazik poetry (Wadud, 2019). Nazik al-Malaika won many prizes and awards in her life. For example, she won the ‘al-Babtain’ prize for her poetic creativity in 1996. A prize namely ‘The Nazik al Malaika Prize’ for Arabic feminine creativity, story writing, and novel criticism was created in the year 2000, honouring Nazik al-Malaika’s Achievements. It is granted annually to female innovators by the Iraqi Ministry of Culture.

‘Cholera’ was her first poetry to be written in free verse. She was inspired to compose this poem after listening to the radio announcement about the cholera disease, which raised death toll in Egypt in 1947 when a cholera epidemic hit Egypt. Residents heard on the radio that many people had died of cholera. The number of victims every day reaches 300 people. *Vibrio cholerae* is one of the epidemics that causes an acute intestinal infection, called cholera (Athoillah, 2009). Then Nazik wrote poetry to express the tragedy of cholera that kills hundreds of people every day. On Friday, October 27, 1947, he heard that the daily death toll had reached 1,000. The poem he wrote is called *al-Kulira*.

Nazik al-Malaika wrote this poem to tell the sadness or human groan for the suffering of the cholera victims in Egypt. Some of the events described are so torturous. They were screaming, wailing and crying in pain because they were about to die. So many victims died, so sad for the families left behind. This disease is so excruciating, they have no hope of recovery. Among the research regarding the works of Nazik al-Malaika and *al-Kulira* poetry are as follows : Firstly, *Aspek Kecemasan (Anxitas) dalam Puisi al-Kulira Karya Nazik al-Malaika (Kajian Psikologi Sastra)* by Nikmah et al. (2022). This research aims to determine the aspect of anxiety (Anxitas) in *al-Kulira* by Nazik al-Malaika, one of the poems based on the emotional effects of the cholera epidemic in Egypt in 1947. With a qualitative descriptive method, namely by describing and analyzing the form of and the meaning contained in *al-Kulira's* poetry (Nikmah et al, 2022).

Secondly, *Nazik al-Malaika: Sepintas Biografi dan Pemikirannya tentang Puisi Bebas (Studi Tokoh Sastra Arab)* by Athoillah (2009). Nazik defines free verse (*al-syi'r al-hurr*) as any poetry that departs from the two- hemistich line system and that employs the *taf'ilah* “foot”. And, the basic of the *taf'ilah* poetry is the unity of metrical foot. She recommended two kinds of meters in her theory of new poetry metrics (Suryaningsih & Sugito, 2023). They are pure meters (*al-buhûr al-sâfiyah*) and mixed meters (*al-buhûr al-mamzûjyah*)(Athoillah, 2009). Thirdly, *Nazik al-Malaika: The Pioneer of 'Free Verse' in*

Arabic Poetry by Abdul Wadud (2019). Nazik al-Malaika is a famous Arabic Poetess. She was mainly a modern Arabic humanist and feminist poetess. She is the pioneer of 'free verse' poems in Arabic poetry literature. Although some other poets advocated the 'free verse' poem in Arabic literature, yet Nazik al-Malaika has been in front of the critic's discussion always from her time till now.

The author chose the title of the poem الكوليرا / *al-Kulira* by Nazik al-Malaika because there are many social values implied in the verses of this poem, and previous researchers have never carried out this research. We can see the first stanza, which reads as follow:

يا حُزْنَ النيلِ الصارخِ مما فعلَ الموتُ

// *yaa huẓna al-naïli al-ṣarakhi mimmaa fa'ala al-maut* //

O sorrow of the Nile that screams at death

طلَّعَ الفجرُ

// *thala'a al-fajru* //

"Dawn has risen"

أصغِ إلى وَقَعِ حُطَى الماشينِ

// *ashgi ilaa waq'i kbuthaa al-maasyiin* //

Look at the painted footprints of the pedestrians."

Based on the first stanza, the writer tries to apply Wellek and Werren's theory in the corridor of the author's sociology, it is proven that the stanza is related to the problem of the author as the producer of literary works, which questions the author's social ideology, social status, and authorship outside of literary works (Damon, 1978).

Nazik al-Malaika's poem, entitled الكوليرا / *al-Kulira*, is accessed from the website www.adab.com. This website is a collection of Arabic poetry, ranging from jahiliya poetry to modern poetry (Hoque, 2019). As an initial translation effort that supports this research process, the author uses a translation of a poetry text that comes from a journal entitled *The Theme of Sadness in Poetry al-Kulira* by Nazik Al-Malaika, by Nurfitri and Muslim and indicators of knowing the social factors behind Nazik in writing الكوليرا / *al-Kulira*. The authors also get from a journal entitled *Cholera Epidemic in Egypt* (1947). In the next stage, this poem's data will be analyzed using a sociological approach to literature using Wellek and Werren's theory.

Method

This research begins with a search for websites or sites that focus on a collection of Arabic poems. Then, after finding the website, the researcher identified the poems by Nazik al-Malaika, one of which was الكوليرا / *al-Kulira*. After that, the selected poems will be analyzed through a sociology of literature approach. Then, at the final stage, the researcher will conclude the research that has been done (Molen, 2011). With the

subject that has been explained, the author is interested in studying the social aspects of the author, the social influence of literary works, and the social influence of the reader that influences innovation in Arabic poetry (Tarigan, 2019), with a focus on sociological studies of literary works, Arabic poetry الكوليرا / *al-Kulira*, Nazik Al-Malaika. There is also a theoretical basis that becomes a reference for completing this research, namely the theory of Welles & Werren (1990), by the following method:

1. Author's Sociology concerns the problem of the author as a producer of literary works. Questioning the author's social view of life, social status, and author discipline outside of literary works.
2. The Sociology of Literary Works concerns the existence of the work itself, which contains the contents of the literary work, its goals, and other things implied in the literary work itself, as well as those related to social problems.
3. Sociology Readers question the reader and the social influence of the work, which is how influential the social effects of literature are for its readers (Mayasari, 2010).

Sociology of the author can be described as one of the studies of the sociology of literature, which focuses on the author as the creator of literary works. In the sociology of the author, as the creator of literary works, the author is recognized as a social being, and his existence is limited by social status, outlook on life, and his relationship with the reader (Werren, 1990).

Result and Discussion

Egypt Cholera Pandemic

Outbreaks of cholera are recorded in ancient manuscripts from the 5th century BC when the Sushruta Samhita describes the emergence of a dangerous plague that plagued communities around the Ganges River. Even so, the epidemic did not spread on a large scale and did not become a worrying epidemic until well into the 19th century. According to historical reports, the first cholera pandemic began in the Ganges delta and broke out from contaminated rice in Jessore, India, in 1817. The disease spread rapidly to much of modern India, Burma, and Sri Lanka along trade routes established by Europeans. It also spread along trade routes from Saudi Arabia to the east coast of Africa and the Mediterranean. In 1902, the plague spread in Egypt, bringing the total number of cases to 40,613 and 34,595 deaths (Nailarrochim, 2020).

The disease is widespread in Egypt, with 2,026 cities and villages infected. Except for eight minor cases in Alexandria in 1903, the 1902 epidemic was the last of nine cases in the last hundred years. Until September 22, 1947, the general mortality rate across the country was within normal limits, and notification of an epidemic was fairly common (Ibrahim, 2021). But on September 22, cholera was first suspected. On Friday, September 18th, two patients with cases of vomiting and diarrhea were examined by doctors in Fikus (Sharkiya province), the district's main city (A Schultz, 2023). Their general condition was good and they were diagnosed with food poisoning. Both patients were from El Korein, 7 km from Fikus (Kozma & Samuels, 2019).

The next day, Farcus' cases of vomiting and diarrhea doubled. Their condition was more serious, and they were advised to go to a public hospital for treatment. The next day, health workers reported ten deaths that day. On Sunday night, cases of vomiting and diarrhea. With reports of deaths from seven to noon. Director of Epidemiology, Ministry of Health. On September 22, 1947, in consultation with the Director of the Alledisine Prevention Department, it was agreed that three senior medical staff from the Epidemiology Section would immediately go to South Korea for an investigation because the information revealed more than "food poisoning". At 8 pm it was proven that the case was cholera.

In his poem, which consists of 4 stanzas and 52 lines, Nazik said that the material for the poem was taken from the latest history or current phenomena at that time. Nazik first raised the possibility of his modern poetic form, although some academics claim that his poetry is not so different from the old poetry (Athoillah, 2009)

Poetry Analysis

The form of *Kulira's* poetry by Nazik al-Malaika consists of one stanza with a position in the middle. *Kulira's* poetry is composed of 52 lines arranged from top to bottom, and the form of this poem has a different length in each line. However, it still contains beauty; its long and short lines seem irregular to the researcher is a picture of the unstable feeling that Nazik is trying to convey to the reader. As described by (Azmi et al., 2011) in his book *Criticism of Classical and Modern Arabic Literature*, he said that free Arabic poetry (*asy syi' r al-hurr*) is poetry that is not bound to the old style dimension or (*wazan/bahr*) and *qafiyah*, whose form sometimes looks like a literary prose style and its enjambement (lines arrangement) are not in the form of *qasidah* (2 parallel lines) but are arranged downwards.

According to Kamil (2009), Nazik al-Malaika's type of poetry uses one *taf'ilah* (rhyme foot) based on certain types of bahr which have only one *taf'ilah*, namely *bahr kamil*, *ramal*, *hazaj*, *rajaʒ*, *mutaqarib*, *khafif*, and *wafir*. However, the author did not get the intended bahr after this poem was analyzed. Therefore *al-kulira's* poetry entered into the third category according to Kamil (2009) and Salim (2020) namely poetry that is not really tied to the old style dimension (*wazan/bahr*) (Syarifuddin, 2020) and also does not in the form of *qafiyah* but arranged from top to bottom (Abdul Wadud, 2019). Therefore, this *al-Kulira's* poem is modern. As explained in the book *Criticism of Classical and Modern Arabic Literature* quoting the opinion of Khalil Jibran, who said that this third type of poetry is the most important thing is how the poem can arouse feelings (Kristanto et al., 2019).

From the explanation of free Arabic poetry, Kamil has put that forward (Sahliyah, 2017); it has similarities with the characteristics of Nazik al-Malaika's poetry entitled *al-Kulira*. The suitability lies in Nazik *satr's* poems which have different endings Arabic poetry has many poetry themes, including *at-Tasybib* (*al-gazal*), *al-Fakhr*, *al-Madh*, *al-Risya*, *al-Hijā*, *al-i"tidzār*, *al-Washf*, *al-Hikmah* and so on. While the theme contained in Nazik al-Malaika's poem is dominated by sadness, lamentation so that it can be categorized as poetry (*al-Risya*).

This cholera poem consists of one stanza, which is positioned in the middle, this poem is composed of 52 lines, which are patterned from top to bottom. The method of analysis that the author does in this sub is to divide it into four arrays, and then the fourth array will be analyzed according to the workings of Wellek and Werren's theory.

Data 1

سَكَنَ اللَّيْلِ # أَصْغَ إِلَى وَقَعِ صَدَى الْأَنَاتِ

فِي عُمُقِ الظَّلْمَةِ، تَحْتَ، عَلَى الْأَمْوَاتِ الصَّمْتِ # صَرَخَاتٌ تَعْلُو، تَضْطَرِبُ

sakanu al-layl # asgi ilaa waq'i sadaa al-annaat

fii 'umqi al-zulmati, tabta al-ṣamti, 'alaa al-amwaati # ṣarakaabatun ta'luu, tadhtharibu

"Quiet night, hear the sign of the echoing groan, in the dark darkness, in the silence, there is death, the screams rise, it hurts"

Analysis

Author's Sociology

Sociology of the author can be described as one of the sociological researches of literature, with a focus on the author as the creator of literary works. Related to the author's sociological point of view that Wellek and Werren have stated. About the author as a producer of literary works. Asking social status, questioning the author's social view of life, as well as the author's order outside of literary works.

Previously, it was described in the section on the causes of the emergence of cholera poetry. The incident influenced Nazik's mind to express this cholera poem in the quote of the stanza above in the underlined sentence *سَكَنَ اللَّيْلِ* *sakanu al-layl* in this stanza Nazik describes a safe, peaceful and quiet night condition and continues with the second stanza, which reads *أَصْغَ إِلَى وَقَعِ صَدَى الْأَنَاتِ* *asgi ilaa waq'i sadaa al-annaat* in this stanza it is inversely proportional to what is in the first stanza, this stanza actually describes a terrible atmosphere because there are many voices of pain then in the 3rd stanza *فِي عُمُقِ الظَّلْمَةِ، تَحْتَ، عَلَى الْأَمْوَاتِ الصَّمْتِ* *fii 'umqi al-zulmati, tabta al-ṣamti, 'alaa al-amwaati* re-recorded the night's horrible atmosphere and began to see death in it. *صَرَخَاتٌ تَعْلُو، تَضْطَرِبُ* *ṣarakaabatun ta'luu, tadhtharibu* it was as if the sounds of the crying were increasing and starting to intermingle with each other.

Nazik al-Malaika adheres to a dialectical ideology because he often reads philosophy books. In his youth Nazik had shown an interest in modern Arabic poetry written by Muhammad Hassan Ismail, Umar Abu Raisyah, and several others. As for the socio-cultural background of Nazik's writing, he was born with an environment that loves science and literature, therefore since childhood Nazik was familiar with the world of Arabic poetry, plus when Nazik was a teenager he showed his interest in the world of poetry, he often read poetry. Modern Arabic, and when Nazik was at the university level he often published his poetry, so it was easy for him to describe a situation wrapped in poetry. At that time Nazik was living in Egypt (Athoillah, 2009).

Nazik's social position in society is that apart from being a literary producer, he is also a lecturer at *Basrah* University to teach Arabic language and literature.

Sociology of Literary Works

Sociology of literary works specializes in studying the sociology of literary works, which include the objectives, what is implied in the literary work, and related to the social problems implied by the literary work itself (Gusman, 2016; Werren, 1994). In addition, the sociology of literature also studies literature as a mirror of society, literature is a mirror of society that documents sociocultural documents that record the socio-culture of a society at a certain period sees literature as a refraction of reality.

The relationship with the poetic verses above is that Nazik reflects a gripping tragedy. The gripping tragedy is reflected in the underlined sentence في عُقْمِ الظلمةِ، تحتَ، على الأمواتِ الصمتِ *fii 'umqi al-zulmati, tabta al-shamti, 'alaa al-amwaati*, that Nazik's goal is to describe the beginning of a sinister occurrence on a quiet night. The social problem that was happening in Egypt at that time was, an epidemic of a disease called cholera, this disease caused the sufferer to vomit and also diarrhea which claimed many lives.

Sociology of the Reading Society

The influence of the sociology of readers is a sociological research model of literature that focuses on the relationship between literary works and readers. The research field includes readership problems, the social consequences of literary works, and the extent to which literary works depend and are determined by social background, change, and social growth. After the work reaches the reader, the literary work will be read, lived, and enjoyed by the reader to identify the response and acceptance from readers of literary works. Need to pay attention to the social atmosphere and culture of the community. This is because the social and cultural backgrounds of the people shape the tastes and norms readers use when responding to a particular literary work (Astuti, 2020).

The impact of the sociology of reading society is the problem of readers, the social impact of literary works, and the extent to which literary works depend and are determined by social backgrounds, changes, and social developments.

The connection with the quote above regarding the social impact of the reader is that the poet tries to tell the beginning of the suspicion of cholera, which occurred on September 18, 1947. Two people had cases of vomiting and diarrhea, then the next day cases of diarrhea and vomiting increased. In the stanza above, the poet uses auditory imagination to his readers. The poet builds the reader's imagination to hear the sound of meaning, from a silence that turns into a sound of pain. The poet has succeeded in describing his feelings by feeding the readers' senses of sight, hearing, and movement to be able to imagine the phenomena that occur so that the sadness described in poetry is so clear cholera.

Data 2

حزنٌ يتدفقُ، يلهبُ # يتعزَّرُ فيه صدَى الآهاتِ

في الكوخ الساكن أحزان # في كل فؤاد غليان

ḥaẓanun yatadaffaqu, yaltabibu # yata'atsaru fiibi shada al-aabaat
fii kulli fu`aadin gubyaan # fii al-kuukh al-saakani ahẓaanu

"Sadness flows, inflames, there is a turbulent groaning, in every heart that boils, in a silent hut dwells sadness".

Analysis

Author's Sociology

Questioning about social status, author's social ideology, and author's order outside of literary works. Related to the quote above stanza *حزنٌ يتدفقُ، يلتهبُ ḥaẓanun yatadaffaqu, yaltabibu*, Nazik still continues the opening of the first stanza of the poem by reflecting the tense atmosphere and continues with the stanza *يتعزَّر فيه صدَى الأهاتّ yata'atsaru fiibi ṣada al-aabaat*. it was as if the outbursts of moaning grew more and more until the sounds of pain followed each other.

Nazik was so affected by the conditions in Egypt at that time that Nazik continued to express his sadness repeatedly in these stanzas of his poetry. Poetry that continues to grieve, Nazik al-Malaika adheres to a dialectical ideology because he often reads philosophy books. In his youth Nazik had shown an interest in modern Arabic poetry written by Muhammad Hassan Ismail, Umar Abu Raisyah, and several others.

As for the socio-cultural background in Nazik's writing, he was born with an environment that really loves science and literature, when Nazik was a teenager he already showed his interest in the world of poetry, he often read modern Arabic poetry, and when Nazik was at the university level he often publishes his poetry, therefore it is easy for him to describe a situation wrapped in poetry. At that time, Nazik was living in Egypt (Athoillah, 2009), which was being hit by a fast-spreading epidemic. Nazik's social position is that apart from being a literary producer, he is also a lecturer at Basrah University to teach Arabic language and literature.

Sociology of Literary Works

literature is a mirror of society that documents sociocultural documents that record the socio-culture of a society at a certain period sees literature as a refraction of reality. The the poetic stanza above describes an event in the social relationship between Nazik and Egyptian society which at that time was struck by a disaster, Nazik's sadness was depicted in the verse *في الكوخ الساكن أحزان fii al-kuukh al-saakani ahẓaanu*, Nazik aims to describe the events that occurred in Egypt that at that time, the plague had begun to spread, depicted by every house that was inhabited there must be sadness there. The social problem in the stanza of the poem above is that cholera is a disease that can be transmitted so that cholera had spread rapidly at that time.

Sociology of the reading community

The influence of the sociology of readers is a sociological research model of literature that focuses on the relationship between literary works and readers. The research field includes readership problems, the social consequences of literary works, and the extent to which literary works depend and are determined by social

background, change, and social growth (Werren, 1994.). After the work reaches the reader, the literary work will be read, lived, and enjoyed by the reader. To identify the response and acceptance from readers of literary works. Need to pay attention to the social atmosphere and culture of the community. This is because the social and cultural backgrounds of the people shape the tastes and norms readers use when responding to a particular literary work.

The following is the impact of the sociology of reading society: the sociology of literature research model that connects literary works with readers and readers' problems. The following things fall into its scope: the social impact of literary works and the extent to which they depend. Social backgrounds, changes, and social developments determine them.

The relationship with the quote above regarding the social impact of the reader is that the poet still recounts the initial state of the spread, which at that time in the province (Kalyublya) far to the south, there were cases of vomiting and diarrhea, followed by death in the village of Mostorod. In the stanza above, the poet uses auditory imagination to his readers. The poet builds the imagination of his readers to hear the sound of moaning, then followed by a sense of sadness screaming at each other. The poet has succeeded in describing his feelings by feeding the readers' senses of sight, hearing, and movement to be able to imagine the phenomena that occur so that the sadness described in cholera poetry is so clear.

Data 3

في كلِّ مكانٍ يبكي صوتٌ # في كلِّ مكانٍ روحٌ تصرخُ في الظُّلماتِ

هذا ما قد مرَّقة الموتُ # الموتُ الموتُ الموتُ

fii kulli makaanin ruuhun tasbrakhu fii al-zhulumaat # fii kulli makaanin yabkii shaut

hadzaa maa qad marraqahu al-maut # al-maut al-maut al-maut

"In every darkness there is a screaming spirit, everywhere there is a cry, this is the tear of death, death death death."

Analysis

Author's Sociology

In connection with the stanza of the poem above in the sentence that has been underlined *في كلِّ مكانٍ يبكي صوتٌ fii kulli makaanin yabkii shaut*, this still shows sadness over the spread of the cholera virus in Egypt which is increasingly widespread so that the sound of crying is heard throughout the villages and cities in Egypt, then continued with the 4th stanza *الموتُ الموتُ الموتُ al-maut al-maut al-maut*, illustrates that Egypt lost many lives that had died due to this epidemic of cholera.

The conditions in Egypt at that time influenced Nazik so much that the expression of every stanza of his poetry was so sad. Nazik made this verse because he wanted to pour out his feelings for the Egyptian people because of the cholera pandemic. Nazik al-Malaika adheres to a dialectical ideology because he often reads

philosophy books. In his youth Nazik had shown an interest in modern Arabic poetry written by Muhammad Hassan Ismail, Umar Abu Raisyah, and several others.

As for the socio-cultural background in Nazik's writing, he was born with an environment that really loves science and literature, plus when Nazik was a teenager he already showed his interest in the world of poetry, he often read modern Arabic poetry, and when Nazik was at the university level he often publishes his poetry, therefore it is easy for him to describe a situation wrapped in poetry. At that time Nazik was living in Egypt (Athoillah, 2009). And it is known that many people have died.

Nazik's social position in society is that apart from being a literary producer, he is also a lecturer at Basrah University to teach Arabic language and literature.

Sociology of Literary Works

The connection with the stanza quote above is that the stanza quote describes an outpouring of emotion and sympathy because of the cholera epidemic. Where Nazik and Egyptian society at that time experienced a similar condition. This sadness is reflected in the underlined sentence الموت الموت الموت *al-maut al-maut al-maut* which aims to inform that deaths are increasing day by day, social problems that occur in the midst of Egyptian society at that time are increasingly widespread cholera so that the death rate of Egyptian society is increasing day by day.

Sociology of the Readers

The following is the impact of the sociology of reading society, namely the sociology of literature research model that specializes in the connection of literary works with readers and readers' problems. The following things fall into its scope: the social impact of literary works and the extent to which they depend. Social backgrounds, changes, and social developments determine them.

The connection with the above stanza of the poem regarding the social impact on society is reflected in the presence of cholera poetry. At that time, the government was trying to stop the spread, but the virus had spread rapidly in villages and provinces. Every day people are always in a state of mourning because of the death that never stops attacking almost all Egyptian society. In addition, Nazik as a poet uses auditive imagination to his readers. The poet builds the reader's imagination to seem to hear the sound of crying. The poet has succeeded in describing his feelings by feeding the readers' senses of sight, hearing, and movement to be able to imagine the phenomena that occur so that the sadness described in cholera poetry is so clear.

Conclusion

In the analysis provided above, the study explores the poetry of Nazik al-Malaika, specifically focusing on her cholera-themed poem "*al-Kulira*". What makes this analysis novel is its application of sociological perspectives to delve into the author's background, the societal context, and the impact on readers during a cholera pandemic in Egypt. By examining the author's socio-cultural background, including her interest in philosophy and modern Arabic poetry, the analysis offers insights into

how personal experiences and intellectual influences can shape a poet's work. Additionally, exploring the sociology of literary works provides a deeper understanding of how literature can reflect society and convey the emotional and social impact of a devastating epidemic. Combining Arabic literature with sociological insights as an interdisciplinary approach contributes to a richer understanding of Nazik al-Malaika's poetry and its relevance in capturing historical and societal moments.

Furthermore, the study's emphasis on the sociology of the reading society underscores the importance of considering how literature resonates with readers and can serve as a medium for expressing collective emotions and experiences. The analysis highlights the poet's ability to engage readers' senses and imagination, enabling them to connect emotionally with the tragedy of the cholera pandemic in Egypt. This perspective adds a unique dimension to the study by shedding light on how literature can document historical events and evoke powerful emotions and empathy among its readers. In sum, this analysis offers a novel approach to understanding Nazik al-Malaika's poetry in the context of a cholera pandemic, bridging the realms of literature and sociology to explore the poet's work and its societal significance comprehensively.

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