

Voices of Resistance from Africa: Analysis of “Huwa Summu” and “Sa’anhadlu”

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ABSTRACT

African literature reflects the continent’s rich tapestry of ethnic groups, languages, and cultures while offering complex perspectives on social realities including war, oppression, and discrimination. Literary sociology provides a valuable framework for comparative studies, revealing how different works represent these pressing social issues. This study examines how the poems “Huwa Summu” by Afnan Samir and the poem “Sa’anhadlu” by Noémia de Sousa represent both objective and subjective forms of social reality. The article explores and compares the social realities depicted in these two African poets’ works. Using a qualitative approach, the study draws on primary data from internet sources and secondary data from relevant journals and books. Data collection involved library research employing three primary techniques: reading, translation, and note-taking. The findings reveal that Afnan Samir’s “Huwa Summu” portrays objective social realities of oppression and religious themes while expressing subjective realities of sadness, confusion, lamentation, weakness, and disappointment. Noémia de Sousa’s “Sa’anhadlu” presents a contrasting, more optimistic perspective that emphasizes resistance, courage, and self-confidence despite addressing colonial oppression. This study contributes to scholarship through its comparative analysis of two Arabic-language African poems from different geographical, historical, and gender perspectives—an approach rarely explored in Indonesian literary studies. Future research should adopt an interdisciplinary approach, including deeper exploration of local political, cultural, and historical contexts.

Keywords: “Huwa Summu”; poetry; “Sa’anhadlu”; sociology of literature; social reality

INTRODUCTION

Literature offers unique insights through creative expression, enabling writers to convey experiences in various forms—prose, poetry, novels, or drama (Fatikasari & Sugiarti, 2023; Suhardi & Salamah, 2022). Readers and scholars, in turn, can uncover facts or hidden aspects of events that may remain undocumented elsewhere (Krisna & Qur’ani, 2021). Literary works enable authors to articulate experiences, thoughts, feelings, ideas, beliefs, and

spiritual convictions in concrete and compelling forms, using language as their primary medium. In literature, language functions as a symbolic system with specific meanings and social conventions, serving as a foundation that influences and captivates readers (Furqon & Fauzi, 2019; Septiaji, 2017).

Poetry, as one form of literary expression, frequently serves as a vehicle for creators to voice criticism or protest against situations they have

experienced or witnessed (Nuha et al., 2022). Recognized as “the most condensed and concentrated form of literature,” poetry represents the most compact and focused literary medium, employing few words while conveying profound depths of meaning (Azkia Kamal & Hidayatullah, 2023; Sehandi & Bala, 2021). Poetry typically employs figurative rather than everyday language, inviting readers to engage in varied interpretations. As an expression of human creativity, poetry constitutes an arrangement of words rich in layered meanings (Karim, 2021; Rofidah et al., 2023; Sukma, 2015; Wahyudiputra, 2021).

Various factors have shaped modern poetry’s development, including cultural, political, social, and religious conditions. This influence is particularly evident in African poetry, which has been transformed by Arabic literature through processes of Islamization and Arabization (Penyang, 2023; Scaramella, 2017). Arabic language and literature developed rapidly across Africa, influencing both the structure and thematic content of regional literary works (Abdullah, 2009; Maiga, 2021). Within this context, social reality inspires poetry and other literary creations (Maiga & Kaddum, 2023). African social realities include diverse issues such as inequality, poverty, unemployment, war, oppression, health, education, religion, politics, and discrimination (Amalia, 2021; Sabir & Kanwal, 2018). Writers draw inspiration from social conditions, personal and collective experiences, and imagination (Anichebe et al., 2022; Febrilian et al., 2022).

This research examines various forms of resistance against oppression and social injustice as represented in Arabic-language African poetry. These resistance forms are analyzed as literary expressions of underlying socio-political conditions, employing a sociology of literature approach. The selection of “Huwa Summu” by Afnan Samir from Sudan and “Sa’anhadlu” by Noémia de Sousa from Mozambique stems from their symbolic richness and the distinct socio-political contexts that shaped them. Both Sudan and Mozambique carry extensive histories of oppression—Sudan through civil conflict and political tensions, Mozambique through Portuguese colonial rule. Afnan Samir’s poetry represents the voice of Sudan’s Arab minority during civil war, while Noémia de Sousa stands as Mozambique’s first female resistance poet and a key figure in the “Moçambicanidade” movement that challenged

colonialism (Appiah, 2023).

Indonesian academic discourse has given limited attention to African literature, particularly Arabic-African poetry. The study emphasizes the importance of approaching these poems not simply as emotional expressions but as resistance documents that capture the collective struggles of oppressed communities. While several studies have explored resistance poetry in Africa (Appiah, 2023; Cobo-Piñero, 2023; De Hernandez et al., 2010), few have conducted comparative analysis of works from different geographical, historical, and gender backgrounds within a unified theoretical framework.

The analysis focuses on social realities depicted in both poems. Using comparative literary studies, this research examines similarities and differences in the types of social realities found in “Huwa Summu” and “Sa’anhadlu”. The study seeks to connect literary works with broader cultural patterns, analyze systems and trends within civilizations, and explore literary forms and themes. The analytical framework draws on Alan Swingewood’s literary sociology theory, which positions literature as social reflection depicting various aspects of reality, from intimate family dynamics to broader societal structures (Swingewood, 1999). Through this lens, literary works function as documentation of events and ideas expressed by authors (Alkhan & Ulinuha, 2022; Nensilanti, 2023; Wahyudi, 2013).

Alan Swingewood’s Literary Sociology theory provides a relevant framework for analyzing “Huwa Summu” by Afnan Samir and “Sa’anhadlu” by Noémia de Sousa. Swingewood conceptualizes literature as a societal product that functions as a social document, reflecting the conditions, challenges, and transformations of particular historical moments (Lusiana, 2023; Suhadi et al., 2022). This perspective positions literature not merely as artistic expression but as a medium that records and critiques various social phenomena (Hasdar et al., 2023; Mukhsin, 2022). Applied to “Huwa Summu” and “Sa’anhadlu”, this theory enables in-depth analysis of how both poems depict social realities within Sudanese and Mozambican societies—conflict, oppression, struggle, and hope.

The analytical approach within this framework examines three central aspects. First, literature’s reflection of its society appears through the portrayal of social conflict in Sudan within “Huwa Summu”

and anti-colonial struggle in Mozambique within “Sa’anhadlu” (Cahyati, 2017; Putri, 2022). Second, the relationship between authors and their societies emerges as Afnan Samir and Noémia de Sousa employ their poetry to articulate their communities’ concerns and aspirations. Third, reader responses across diverse backgrounds engage with these works both as reflections of local experiences and as universal critiques of injustice. This theory thus offers a comprehensive approach to understand how literature functions simultaneously as social reflection and agent of change (Bahtiar et al., 2023).

Previous studies have examined social realities in poetry from various perspectives and contexts. A study on *Samudera Cinta Ikan Paus* explores reflections of social issues including human-environment relationships, love, and cultural identity through literary sociology. This study illuminates connections between authors’ socio-cultural contexts and the messages their poems convey (Rini, 2023). Another relevant study on “Dari Catatan Seorang Demonstran” (Taufiq Ismail) and “Puisi Sikap” (Wiji Thukul) examines themes of social injustice, oppression, and freedom of expression. Using literary sociology and thematic analysis, this study reveals socio-political struggles in Indonesia as reflected in both poets’ works (Zakarias et al., 2021).

A study about social realities in the Poem “Keluarga Khong Guan” by Joko Pinurbo employs semiotics and literary sociology—to examine irony and humor in depicting social issues including modern family relations, consumer culture, and loneliness (Pramudyaseta & Azmin, 2021). The research demonstrates how social transformations in Indonesian society find interpretation through literature. Align with this theme, Adriyanti et al. (2021) analyzes collective societal emotions—fear, sadness, hope, and solidarity—during the pandemic in *To Kill The Invisible Killer*. Through literary sociology, this study emphasizes literature’s role as a medium for documenting historical events.

An additional research regarding modern Indonesian poetry reveals how poetry expresses nationalist spirit alongside socio-political criticism (Indrastuti, 2019). Socio-pragmatic approach demonstrates literature’s relevance in fostering national consciousness and functioning as an instrument of social change. These studies collectively establish that poetry operates not only as artistic

expression but as social documentation reflecting diverse societal issues.

This study addresses the question: how do the poems “Huwa Summu” by Afnan Samir and “Sa’anhadlu” by Noémia de Sousa represent both objective and subjective forms of social reality? While previous studies have examined social realities in literary works, research specifically comparing two poems from different cultural backgrounds remains unexplored. Previous studies share a common focus on analyzing depictions of societal conditions in poetry. This study fills a gap in literary sociology studies, which have predominantly concentrated on local or national literary works, particularly within Indonesian contexts.

The result of this research contributes to a cross-cultural comparative approach applied to African literary works—a region rarely examined in Indonesian literary scholarship. By exploring social issues within the contexts of Sudanese civil conflict and Mozambican colonialism, this research broadens a new understanding of how African literature represents societal struggles. The study aims to analyze forms of social reality in “Huwa Summu” by Afnan Samir and “Sa’anhadlu” by Noémia de Sousa. Within the social sphere, this study offers insights into how poetry reflects lived experiences of communities affected by war, displacement, and historical injustice. It illuminates how literary expression can foster social awareness, preserve collective memory, and serve as cultural response to inequality and oppression. By interpreting these poems as social texts, the research encourages deeper appreciation of literature’s role in social discourse and its potential to influence empathy, solidarity, and critical engagement with contemporary issues.

Given the problem of this research, a qualitative approach assists to describe and analyze meanings and social realities within poems based on their contextual frameworks (Miles et al., 2013). This methodology identifies elements, characteristics, and specific traits of phenomena examined within the poetic texts (Ravitch, Sharon M. & Carl, 2019). The research follows a library-based design, utilizing various literary sources as primary and supporting data.

Data collection draws on two main sources. Primary data includes the poem “Sa’anhadlu” by Noémia de Sousa, obtained from Osama Esber’s

article “الشاعرة نوميديا دي سوسا: أنا إفريقيا، من الرأس إلى أخمص القدم” (The Poet Noémia de Sousa: I Am Africa, from Head to Toe), and “Huwa Summu” by Afnan Samir, sourced from a YouTube video by Joo Videos titled “الشاعرة السودانية الجميلة افنان سمير هو سم” (The Beautiful Sudanese Poet Afnan Samir – “Huwa Summu”) (Onyejizu & Obi, 2020). Secondary data encompasses books, scholarly articles (theses and journals), and other literature relevant to the research focus.

Data collection involved library research employing three primary techniques: reading, translation, and note-taking. Reading involved intensive textual analysis to understand structural elements and underlying messages. Translation converted Arabic poems into Indonesian to facilitate analytical processes, while note-taking recorded significant findings concerning linguistic elements and social contexts. To ensure research validity, the authors consulted experts and academic supervisors, testing data interpretation and verifying that conclusions aligned with contextual findings.

Analysis utilized Swingewood’s sociological literary framework, emphasizing relationships between literary texts and their socio-historical contexts. The analytical process encompassed several stages: identifying key lines or phrases representing social realities directly or symbolically; categorizing quotations into objective social realities (oppression, colonialism, religion) and subjective realities (emotional responses, personal struggle, identity); interpreting meanings based on linguistic features and socio-historical backgrounds. Manual coding grouped excerpts displaying recurring themes, followed by interpretation supported by secondary sociological sources relevant to Sudanese and Mozambican contexts. This structured methodology enabled systematic, contextualized comparison of both poems regarding their respective social realities.

FINDINGS & DISCUSSION

Despite their different backgrounds, authors from Sudan and Mozambique share commonalities in representing social issues through poetry. Afnan Samir addresses the trauma of civil war and religious realities in Sudan, while Noémia de Sousa confronts Portuguese colonial struggle in Mozambique. Both employ poetry as a medium for raising social awareness, delivering critiques of oppression, and inspiring resistance. This

study explores how their works reflect the social and political conditions of their respective countries while highlighting literature’s role as an instrument of social transformation in Africa. The following analysis examines social realities in “Huwa Summu” by Afnan Samir and “Sa’anhadlu” by Noémia de Sousa.

Social Reality in the Poem “Huwa Summu” by Afnan Samir

Afnan Samir represents a young voice in contemporary Arabic literature from Sudan. Her works, including “Huwa Summu,” reflect the complexities of social and political conflicts that have afflicted her country. Sudan has endured decades of civil war, political instability, and humanitarian crisis. These experiences provide rich context for Samir’s poetry, where she frequently explores loss, suffering, resistance, and faith.

In “Huwa Summu,” Samir explores the emotional and psychological impact of living within such turbulent circumstances. The poem conveys anguish and trauma caused by war through themes of despair, confusion, and hopelessness. Through vivid imagery and powerful language, Samir depicts a society overwhelmed by conflict, where individuals confront both personal and collective struggles. Simultaneously, the poem addresses human resilience, offering glimpses of resistance and longing for peace and justice amid turmoil.

Samir demonstrates remarkable ability to craft poetic language that represents social trauma and hope. The social reality depicted in “Huwa Summu” can be seen in Table 1.

Table 1 illustrates how objective social reality emerges in relation to phenomena that transcend individual control and are unavoidable. The poet situates the narrative within a context of love while employing diction associated with war, reflecting the influence of a sociopolitical environment marked by ongoing conflict. This interplay underscores how pervasive violence becomes an inescapable aspect of lived social experience.

The poem’s first stanza depicts the social reality of violence. According to Alan Swingewood’s literary sociology theory, literature functions as a reflection of societal social reality, evident in this poem’s portrayal of physical and emotional violence experienced by Sudanese people due to conflict. The poem serves as a medium representing the physical and mental suffering of people trapped within civil war and

Tabel 1. Objective Social Reality

No.	Poetry Quote	Social Reality
1.	#أترأها اسياط من النيران تسحق خافقي # أم انه نغم حزين	"Do you see, the whip of flames slapping my cheek?" "Truly, a sorrowful melody." (Social Reality of Oppression in the Form of Physical Violence)
2.	# أترأها أقدار من الرحمن صابت مهجتي # أم انه سحر مبين	"Could it be the will of the Most Merciful that has befallen my soul?" "Or is it obvious magic?" (Social Reality of Religion)
3.	# عصاك موسى أريدها # إمسخ على جرحي يسرع وأبرئ جرحه مني # أود قميصك يا يوسف لأبصر من عمى عشق # فكاد العشق يهلكني	"Your staff, Musa, I will wave it." "Wipe my wound quickly, and heal its hurt from me." "I desire your shirt, Yusuf, so that I may see from the blindness of love." "Love almost destroyed me." (Social Reality of Religion)

political violence. Literature also functions as critique of existing social systems, with "the whip of flames" symbolizing systematic violence and oppression. The poem voices resistance against injustice while urging readers to recognize social conditions filled with suffering.

The second stanza addresses the social reality of religion. Within Swingewood's theory, literature reflects societal social realities, including religious contexts, as this poem questions fate and divine power. The work reflects profound religious thought, particularly in societies influenced by religion like Sudan, where fate (*qadar*) shapes understanding of social suffering. The line "أترأها أقدار من الرحمن صابت مهجتي" ("Could it be the will of the Most Merciful that has befallen my soul?") reflects an individual's internal struggle when trapped in difficult circumstances, viewing them as fate or divine trial. The poem also conveys society's internal religious struggles regarding fate while critiquing passive societal views of social and political injustices, questioning whether suffering stems from fate or evil forces.

The third stanza similarly reflects religious social reality. In Swingewood's theory, literature not only reflects social conditions but creates mental images of society's world. This poem employs religious

references from Islamic tradition, including Musa and Yusuf—significant figures in Islamic teachings representing hope for salvation and healing from suffering. In Sudan's context, where the majority population is Muslim, religion provides a framework for understanding and confronting conflict-related societal suffering. "Your staff, Musa, I will wave it" and "Wipe my wound quickly, and heal its hurt from me" function as pleas for divine assistance, emphasizing religion's role as a source of meaning and healing for those trapped within cycles of violence and oppression. In Sudan, ensnared by civil war and prolonged political conflict, religion becomes one method through which society makes sense of uncertain fate while maintaining hope for divine intervention.

Samir's poem also conveys individual internal conflict when facing social suffering caused by war and social injustice. "I desire your shirt, Yusuf, so that I may see from the blindness of love" demonstrates how religious beliefs depict emotional and spiritual suffering. Yusuf, known in Islamic tradition as a symbol of patience and steadfastness, becomes the figure yearned for to provide enlightenment and healing. In Sudanese society often afflicted by humanitarian crises and conflict-related hardships, this poem portrays how religion becomes a medium for expressing oppression, hope, and the desire to heal both physical and emotional wounds. Through religious symbolism, this poem critiques social conditions, particularly Sudan's context of ongoing conflict devastation.

According to Alan Swingewood's perspective, "Subjective Social Reality" relates to how individuals or groups understand and interpret their social world based on personal experiences and perspectives. In his extensive work on sociological and cultural theories, Swingewood emphasizes that social reality is neither objective nor fixed but shaped through social and cultural processes involving subjective interpretations by society's members. As a sociologist, Swingewood argues that while social reality forms through existing social and cultural structures, understanding this reality remains heavily influenced by social context and individual experiences. "Subjective Social Reality" thus emerges from interactions between individuals and their social environment, creating different meanings and understandings of the surrounding social world. This perspective connects to the idea

Table 2. Subjective Social Reality

No.	Poetry Quote	Social Reality
1.	# هو همسة في أذنٍ عليّ اصمّن # كمثل يتيم # يحنّ لضمّة أمّ # هو فرحة تُعاني و وجع جميل	"He is a whisper in the ear of a sick and deaf person." "Like an orphan." "Longing for a mother's embrace." "He is joy that suffers and beautiful pain." (Subjective Social Reality of Sadness)
2.	# فكيف البقاء وكيف الرحيل # وكيف حبيبي أكفّ العويل؟	"So how can I stay, and how can I leave?" "And how, my love, can I stop the wailing?" (Subjective Social Reality of Confusion)
3.	# بكيتك حتى رق لحلي فُساءة القلوب # بكيتك كتنكلي # بكيت كأُم يتيم تراه يموت أمامها جوعاً	"I cried for you until even the hardest of hearts were moved." "I cried for you like an orphan." "I cried like a mother of an orphan who sees him dying of hunger before her eyes." (Subjective Social Reality of Sadness and Lamentation)
4.	# عجي على هذا الهوى # أسفي على هذا الحنين # ممزقة انا # ممزقة انا بينَ بين	"I am amazed by this love." "I am sorrowful for this longing." "I am torn." "I am torn between two." (Subjective Social Reality of Disappointment)
5.	# مغنيّة انا في الحالتين # فما الحل قل لي؟؟	"I am fading away in both situations." "So what is the solution, tell me??!" (Subjective Social Reality of Confusion)
6.	# فمالي سوى الإعجاز حلّ # وليس سوى الإعجاز حلّ يحررني # سجينّة # سجينّة في العشق و هو جريمتي # و سجاني و سجني و ليس سواء سأسرني	"I have no solution but the miracle." "And nothing but the miracle can set me free." "I am a prisoner." "I am a prisoner in love, and it is my crime." "And my captor and my prison, and none but him will bring me joy" (Subjective Social Reality of Weakness)

that social reality often experiences influence from strong ideological and cultural factors, determining how individuals perceive and respond to their social world.

The first stanza in table 2 reflects social reality shaped by external conditions like conflict and oppression, viewed through personal and emotional lenses. The opening line describing "a whisper in the ear of a sick and deaf person" conveys feelings of neglect and inability to respond to ongoing situations—conditions frequently experienced by individuals in war-torn or unjust societies like Sudan. The phrase "Like an orphan" portrays profound loneliness, suggesting individuals feel abandoned by social structures that should protect them, creating overwhelming helplessness. "Longing for a mother's embrace" expresses deep needs for safety and protection, difficult to find amid chaos and violence characterizing Sudanese society. The final line, "joy that suffers and beautiful pain," implies that despite inevitable suffering, resilience persists alongside efforts to find beauty or meaning in hardship—reflecting social conditions faced by many in conflict zones who, despite enduring suffering, continue seeking reasons to survive and hope.

The second stanza in table 2 expresses uncertainty and confusion of individuals facing significant dilemmas, analyzed through "Subjective Social Reality of Confusion" within social theory. The opening question "So how can I stay, and how can I leave?" reflects deep confusion regarding choices or decisions, as if caught between two difficult paths—whether to remain or depart. This references uncertainty experienced by individuals confronting complex social or political situations, common among people in conflict zones. Amid such uncertainty, any decision carries significant consequences and often proves perplexing. The second line, "And how, my love, can I stop the wailing?" demonstrates difficulty in controlling emotions or inevitable suffering, alongside feelings of being overwhelmed by sorrow or despair. "Wailing" indicates cries or laments representing both personal and collective suffering that remains difficult to overcome. This could reflect feelings of people trapped in situations filled with violence, uncertainty, or oppression, such as Sudanese conflict or similar circumstances, where individuals feel unable to cease the suffering or despair that overwhelms them.

The third stanza in table 2 illustrates the depth

of sadness and suffering experienced by individuals, employing powerful metaphors to convey feelings of loss and helplessness. Within the context of “Subjective Social Reality of Sadness and Lamentation,” the poem reflects how intense emotional experiences—such as an orphan’s cry or a mother witnessing her child’s death from hunger—create broader social understanding where personal suffering connects to collective suffering. The sadness portrayed transcends personal emotion, reflecting social injustices and oppression afflicting society, evident in situations of conflict or social helplessness. Lines like “I cried for you like an orphan” and “I cried like a mother of an orphan who sees him dying of hunger before her eyes” depict profound loss and helplessness experienced by individuals facing inevitable suffering. This highlights how societal conditions filled with injustice shape individual experiences characterized by lamentation and loss.

The fourth stanza in table 2 captures intense emotional experience of being torn between deep love and longing while burdened by disappointment and uncertainty. Within “Subjective Social Reality of Disappointment,” it reflects how personal experiences of love and yearning shape broader social reality, particularly when caught in dilemmas filled with unfulfilled expectations. The opening line “I am amazed by this love” suggests initial awe and beauty that later transforms into sadness. “I am sorrowful for this longing” reflects pain of unreturned or unattainable desire, often found in relationships marked by uncertainty or emotional distance. The lines “I am torn” and “I am torn between two” express confusion and inability to make decisions, symbolizing emotional conflict many face in situations of unmet hopes or difficult choices, common in both personal and social struggles.

The fifth stanza in table 2 reflects individual confusion and entrapment within uncertainty. In “Subjective Social Reality of Confusion,” it demonstrates how uncertainty and confusion shape social experience, especially when facing two equally difficult or helpless choices. The line “I am fading away in both situations” expresses being stuck between two unfavorable options, leading to loss of self or existential decline where progress or escape seems impossible. This mirrors helplessness often experienced in uncertain social or political contexts. The line “So what is the solution, tell me??!” captures

deepening despair and confusion, reflecting searches for elusive answers. It symbolizes social conditions where individuals, both personally and collectively, remain trapped in unresolved dilemmas, unable to find clear ways forward.

The sixth stanza in table 2 expresses profound helplessness and emotional entrapment, where individuals feel trapped in weakness and dependency. Within “Subjective Social Reality of Weakness,” the poem reflects how personal experiences of love, leading to emotional dependence, shape individual social reality. The line “I have no solution but the miracle” conveys extreme helplessness, where only hope remains in miracles, reflecting dependence on uncontrollable external factors. “And nothing but the miracle can set me free” emphasizes that only miracles can provide freedom, reinforcing weakness and reliance on forces beyond personal control. “I am a prisoner” and “I am a prisoner in love, and it is my crime” depict feelings of being trapped by love, which becomes burdensome, making individuals feel imprisoned by their own emotions. Finally, “And my captor and my prison, and none but him will bring me joy” illustrates how love itself functions as both captor and prison, the source of both joy and suffering.

Social Reality in the Poem “Sa’anhadlu” by Noémia de Sousa

The poem “Sa’anhadlu” by Noémia de Sousa represents concrete objective social reality within Mozambique’s colonial oppression context. Through this work, Noémia portrays the collective experience of Mozambican people under Portuguese colonial rule, characterized by forced labor, racial discrimination, land dispossession, and suppression of local languages and cultures. This social reality functions not merely as poetic backdrop but as the foundation for the resistance spirit conveyed by the poet. The poem emerges from the *Moçambicanidade* movement—a cultural and political movement emphasizing Mozambican national identity as resistance against colonialism (Ahot, 2020).

By voicing both suffering and hope, this poem reflects the genuine struggle of Mozambican people toward independence. Noémia’s position as a woman within male-dominated literary space further strengthens her poetry’s objective dimension (Jones, 2017). She challenges not only colonial power but

patriarchal norms by creating space for women's voices in independence struggles. Through powerful diction and sharp imagery, the poem affirms literature as a medium of resistance against oppressive power structures (Lionnet, 2013). "Sa'anhadlu" thus becomes concrete cultural and political resistance against colonialism while marking the awakening of Mozambican collective consciousness.

Table 3. Objective Social Reality

No.	Poetry Quotes	Social Reality
1.	# تُوجِّهُ إِلَيَّ الضربات وَتُهدِّدُنِي	"You strike me and threaten me" (Social Reality of Oppression)
2.	# تَوَقَّفْ عَنِ الْحُكْمِ عَلَيَّ بِالظُّلَامِ الْأَبَدِيِّ # لَقَدْ تَنَوَّرَتْ رُوحِي الْأَفْرِيقِيَّةُ الْآنَ وَاكْتَشَفْتُ الْخَدَاعَ وَالْذُّجْلَ # وَصَرَخْتُ، صَرَخْتُ أَلْفَ مَرَّةٍ: كَفَى!	"Stop judging me with eternal darkness" "My African soul is now enlightened and has discovered deception and falsehood" "And it screamed, screamed a thousand times: Enough!" (Social Reality of Resistance Against Oppression)
3.	# سَجَنْتَنِي فِي هَذَا الْقَفْصِ # وَتَرِيدُ الْآنَ صُلْبِي # أَسْتَمِدُّ الْآنَ اللَّوْنَ الْوَرْدِي مِنْ عَيْنِي	"You imprisoned me in this" "And now you want to crucify me" "I now draw the color pink from my eyes" (Social Reality of Oppression Through Physical Violence)
4.	# أَيُّهَا الْجَلَادُ الْأَحُولُ # يَا مَنْ لَهُ أَسْنَانُ أَكَلِ لَحُومَ بَشَرٍ حَادَةٍ # وَيَدَا بَدَائِي مَتَوَحِّشَ # تَعَالِ بِمِرَاوَتِكَ وَتَهْدِيدِكَ # احْبِسْنِي فِي قَفْصِكَ وَعَذِّبْنِي # أَحْضِرْ أَدَوَاتَ تَعْذِيبِكَ # واقْطَعْ أَعْضَائِي وَاحِدًا وَاحِدًا # اقْتُلْ عَيْنِي وَاحْكَمْ عَلَيَّ بِالظُّلْمَةِ الْأَبَدِيَّةِ.	"you cross-eyed executioner" "You with sharp cannibal teeth" "and the hands of a savage primitive" "Come with your clubs and threats" "Lock me in your cage and torture me" "Bring your tools your torture" "Cut off my organs one by one" "Gouge out my eyes and condemn me to eternal darkness." (Social Reality of Oppression Through Physical Violence)
5.	# هَذَا لَا يَهْمُنِي # لِأَنِّي سَأُتَحَسَّ بِعَدْوٍ عَدُوٍّ إِلَى نَفْسِي،	"I don't care about this" "Because I will rise again after returning to myself" (Social Reality of Resistance)

The poem powerfully depicts de Sousa's country's social reality under colonialism. Through this work, she reflects the profound fatigue and frustration experienced by Mozambican people due to prolonged colonial rule. The oppression they faced in their homeland sparked resistance spirit against such injustice.

As a writer engaged in anti-colonial struggle, Noémia de Sousa employed literature as a resistance tool. She participated in the revolutionary literary movement "Moçambicanidade," which initially drew from European cultural influences but evolved into a movement emphasizing Mozambican cultural identity, anti-colonialism, and political activism. Her works functioned not only as expressive media but as ideological weapons, spreading resistance messages and raising collective awareness among Mozambican people.

"Sa'anhadlu" represents one of de Sousa's most influential works within this movement. Through her poetry, she embodies resistance spirit against oppression, evident throughout each stanza. She portrays the oppression experienced by Mozambican people while interspersing persuasive calls for resistance. Her poetry thus serves as a medium that not only depicts suffering but motivates readers to rise against injustice.

One striking aspect of this poem is its communicative form, creating direct dialogue between the author and colonizers. This appears in the following lines:

تُوجِّهُ إِلَيَّ الضربات وتُهدِّدُنِي

"You strike me and threaten me."

However, this is immediately followed by a statement of defiance:

غير أنني أرفع الآن رأسي، بعد أن تنوَّرَ

!صارخةً في وجهك: كفى

"But now I lift my head, enlightened, and shout in your face: Enough!"

The poem demonstrates a shift from resignation toward resistance, with the exclamation "Enough!" marking a crucial turning point in enlightened

people's mentality, indicating that oppression no longer remains tolerable. As an experienced poet, Noémia de Sousa successfully created literary work that became a spearhead in the fight against colonialism. Her poetry not only reflects Mozambican resistance spirit but reinforces their cultural identity against colonial hegemony. Through this poem, she contributed significantly to voicing the political and cultural awareness central to the "Moçambicanidade" movement.

Table 4. Subjective Social Reality

No	Poetry Quotes	Social Reality
1.	# لأنني سأحضر بعد أن عدتُ إلى نفسي، # سأنبعث	"Because I will rise after returning to myself" "I will be reborn" (Social Reality of Self-confidence)
2.	# غير أنني أرفع الآن رأسي، بعد أن تنبؤ # صارخة في وجهك: كفى!	"But now I lift my head, after becoming enlightened" "And scream in your face: Enough!" (Social Reality of Courage)

The subjective social reality in this poem connects closely to its objective social reality. The most prominent forms of subjective social reality are courage and self-confidence, which align with the resistance theme forming the core of objective social reality expressed in the poem. These qualities of courage and self-confidence represent key elements in the fight against colonialism, as the author demonstrates.

Through comparative analysis of social realities in two African poems—"Huwa Summu" by Afnan Samir from Sudan and "Sa'anhadlu" by Noémia de Sousa from Mozambique—both present different representations of social reality despite emerging from backgrounds of oppression.

CONCLUSION

Based on the analysis of "Huwa Summu" by Afnan Samir and "Sa'anhadlu" by Noémia de Sousa, both poems depict distinct forms of social reality while emerging from shared experiences of oppression. "Huwa Summu" represents objective social realities including oppression and religion, alongside dominant subjective realities of sadness,

lamentation, disappointment, confusion, weakness, and helplessness. "Sa'anhadlu," in contrast, portrays objective social reality through colonial violence and subjective realities of courage and self-confidence as expressions of resistance against oppression.

This comparison reveals that forms of resistance expressed through poetry extend beyond explicit bravery to include surrender and deep lamentation as forms of psychological resilience. Literary expression thus serves not only as a tool of social criticism but also as a space for channeling the collective emotions of oppressed communities. "Sa'anhadlu" presents objective social reality through colonial oppression consistently accompanied by calls for resistance, with dominant subjective social realities of courage and self-confidence reflecting defiance against oppression. Born from the context of colonial oppression in Mozambique, this poem reflects de Sousa's bravery and determination to break free from discrimination and exploitation. As part of the anti-colonial "Moçambicanidade" movement, de Sousa's works played a significant role in voicing resistance and building collective awareness among the Mozambican people.

These poems offer contrasting portrayals of how social reality can be interpreted and expressed through literature. Afnan Samir focuses on personal struggle marked by sadness and disappointment, while Noémia de Sousa emphasizes the collective spirit of uprising and resistance. This study acknowledges several limitations, particularly in achieving deeper analysis of the cultural and historical dimensions underlying both works, as well as limited access to the poets' original works and primary sources. Future research should adopt an interdisciplinary approach, including deeper exploration of local political, cultural, and historical contexts. The study could be expanded by examining other African literary works written in Arabic or local languages to enrich comparative literature and literary sociology across regions. It is hoped that future research will explore new literary works, including lesser-known ones, to further enrich African literary studies and contribute meaningfully to the development of literary scholarship.

STATEMENT OF COMPETING INTERESTS

The authors hereby declare that this article is entirely free from any conflict of interest related to

the processes of data collection, analysis, editorial handling, and publication with *Poetika: Jurnal Ilmu Sastra*. None of the authors were involved at any stage in the editorial review or decision-making process concerning this manuscript.

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