

# ISLAMIC VALUE PROPAGATION IN LITERARY WORK

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## *Abstract*

*Karya sastra memiliki peran tersendiri dalam sejarah perkembangan peradaban manusia karena sifatnya yang lentur sehingga dapat menjadi media penghubung garis batas antara agama, ilmu pengetahuan, mitos dan kebudayaan. Tulisan ini mencoba menggali semangat hijrah Nabi Muhammad SAW di dalam dua buah karya sastra fenomenal yang menampilkan seorang muslim sebagai tokoh utamanya, yakni V.S. Naipaul's *A Bend in the River* and Naguib Mahfouz's *Zaabalami*. Peristiwa hijrah Sang Nabi yang sarat hikmah telah melahirkan ragam interpretasi. Di dalam tulisan ini, hijrah dimaknai sebagai peristiwa berpindah dari suatu tempat atau keadaan menuju ke tempat atau keadaan yang lebih baik dalam upaya menggapai ridho Ilahi.*

## مستخلص

تلعب الأعمال الأدبية دوراً ذا طبيعة خاصة في مسيرة تطور الحضارة الإنسانية، وذلك نظراً لطبيعتها المرنة التي تجعل منها وسيطاً رابطاً بين الدين والعلم والثقافة، وحتى الأساطير القديمة. تسعى هذه المقالة إلى تحليل 'روح الهجرة النبوية' عند كاتبين كبيرين هما *V.S. Naipaul* و نجيب محفوظ، وذلك في عمليهما '*A Bend in the River*' و 'زعبلاوي'، على الترتيب. لقد ولدت حادثة الهجرة النبوية تفسيرات عديدة تدور حول الانتقال من مكان أو حال إلى آخر في إطار محاولة نيل الرضا الإلهي؛ تلك التفسيرات التي تحاول هذه المقالة استقصاءها وتحليلها.

*Keywords: Literary Works, Islamic Values, Hijrah (Emigration)*

## A. Introduction

Allah (may He be Glorified and Exalted) said in the holy Koran that: "Invite (all) to the way of Thy Lord with wisdom and preaching; and argue with them In ways that are best and Most gracious: for Thy knoweth best, who have strayed from His path, and who receive guidance (An-Nahl: 125). This verse implies that every Moslem is basically supposed to preach wisdom through any possible way. Nevertheless, any way or strategy used should be polite and friendly acceptable as Islam pays much attention to manner (*akhlak*). The verse above, then, does not specifically designate what propagation medium, among some available media, to use but it presents how Islamic propagation should be delivered or done.

It is widely known that the Islamic values had been generally spread through three ways of propagation, namely speech (*da'wah bil lisân*), modeling (*da'wah bil bâl*), and writing (*da'wah bil qalâm*). The speech and modeling probably have been the mostly and widely used in our country, Indonesia. Recently, we have seen phenomenal movements of Moslem writers in that their works are widely read before the movie version of those works are made. El-Shirazy's *Ayat-Ayat Cinta* (AAC) is one of the examples. His novel is believed to be a good example of Islamic values propagation through a piece of literary work.

On the one hand, to spread Islamic values, one can continue using speech and modeling as the media of the Islamic propagation. On the other hand, a piece of literary work could be the alternative medium and therefore it ought to be appreciated well by as many as possible Moslems although it is sometimes supposed to be lack of practical uses for daily life. In fact, it contains a message or a moral that would be very interesting and useful and can possibly be implemented in daily life when it is seen through a certain ideology perspective like Islam. It could be, in turn, a means to deliver Islamic values, messages, or moral.

The fact that certain values, let alone the values based on a certain and particular ideology, can be transferred through writing might not be something new for there is nothing new under the sun. Yet, literary works have been playing their unique role in the spread of and in the advance of knowledge, science, and civilization. Boen S. Oemarjati, for example, argues that the use of literary works in teaching and learning process can widen and enrich the students' knowledge and experience.<sup>1</sup> He believes

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<sup>1</sup> Boen S. Oemarjati, *Dengan Sastra Mencerdaskan Siswa: Memperkaya Pengalaman dan Pengetahuan*. Dalam Muljanto Sumardi (Ed.), *Berbagai Pendekatan dalam Pengajaran Bahasa dan Sastra*, (Jakarta: Pustaka Sinar Harapan, 1974), p.196.

that literary works as suitable media to develop what Bloom proposes as affective domain, one of the three main domains which is closely related to one's beliefs, norms, and values both in individual and social context. More, Shah states "*Fables have therefore been used, not least by the Sufi teachers, to present a picture of life more in harmony with their feelings than is possible by means of intellectual exercises.*"<sup>2</sup> Thus, literary works can be said to be a melting pot that communicates the border lines between religions, myths, and science.

In the light of such understanding, a study on Islamic value propagation in certain works of literature is therefore possible and relevant. Such study is plausible with the assumption that each work of literary presenting a character of a Moslem is not free from the Islamic values, and that the insertion of Islamic values, expressed explicitly or implicitly, makes the work as a kind of propagation. According to Gadamer, "*Our attempts to understand a work will depend on the questions which our own cultural environment allows us to raise.*"<sup>3</sup> Moreover, Iser states that: "...the text as a potential structure which is 'concretised' by the reader in relation to his or her extra-literary norms, values and experience."<sup>4</sup> This quotation implies that such study on Islamic value propagation in literary works is feasible when the reader's extra-literary readings are related to Islamic norms, values, and experience.

In relation to the discussion above, this paper tries to figure out the Islamic value propagation, particularly the concept of *hijrah* (hegira, as it is sometimes written), as revealed in two phenomenal works of literary namely *A Bend in the River* written by V.S. Naipaul, and *Zaabalawi* written by Naguib Mahfouz. These two works are chosen because the main character of each work is a Moslem. The study on these works becomes much more interesting because the author of each work is hoped to be representation of European writer and Middle East writer. This paper, therefore, is concerned about and limited on the spirit of *hijrah* reflected in the two works.

## **B. A Brief Overview on *A Bend in the River* and *Zaabalawi***

The following brief overview on the two works hopefully can present a common ground that provides the readers with the context on how Islamic values are revealed

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<sup>2</sup> Idries Shah, *The Sufis*, (Norwich: Fletcher & Son Ltd., 1971), p.1.

<sup>3</sup> Raman Selden & Peter Widdowson, *A Reader's Guide to Contemporary Literary Theory* (3<sup>rd</sup> Ed.), (Kentucky: The University Press of Kentucky, 1993), p. 54.

<sup>4</sup> *Ibid.*, p. 55.

explicitly or implicitly. It includes short snapshot on the writers and the summaries of their works discussed in this writing.

*A Bend in the River* is a novel written by Sir Vidiadhar Surajprasad Naipaul, mostly written as V.S. Naipaul, one of the most significant and original writer in the world today. Naipaul is also one of the most widely read novelists on the 20<sup>th</sup> century. One of his outstanding novels is *A Bend in the River* (1979).<sup>5</sup> Meanwhile, *Zaabalawi* is a short story written by Naguib Mahfouz, an Egyptian writer who won the Nobel Prize in 1988.<sup>6</sup> These two works are interesting in the sense that they are written by two great novelists living in different world, West and East. More, the authors portrayed the life of a Moslem through different angel and context, but seems to be in the same track in the discussion of the spirit of *hijrah*.

In the first work, using the first-person point of view, Naipaul, describes the unsettled condition of an East African post-colonial country which just proclaimed its independence. The country is remarked by the destruction of what has been European suburb by the local people who assume that the Europeans or the foreigners, in general, are false gods that have caused damages to their country. In such destruction, a presidential government lead by a local man emerges and applies the policy of modernization for Africa. It, soon, encourages a social conflict among the Africans themselves because some of the local people would prefer to revive the traditional values of Africans. At the time of conflict, the phenomenon of social stratification, mainly between the local people and the foreigners, becomes a very serious problem. A radical movement of the local people, called the Liberation Army, does not only threaten the newly presidential government system, but also puts the existence of the foreigners in a danger.

It is in such chaotic situation above Naipaul presents the central character of Salim, a young man coming from a Moslem Indian family. Naipaul seems to invite his readers to see the unsettled and chaotic African post-colonial country through the eyes of a young Indian Moslem who was born in Africa but was treated as a foreigner by the local Africans.

The second work, *Zaabalawi*, also uses the first-person point of view to depict a spiritual journey of a young Egyptian Moslem. The story begins with the main

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<sup>5</sup> M. Drabble & J. Stringer, *The Concise Oxford Companion to English Literature*, (New York: Oxford University Press, 1990), p. 391.

<sup>6</sup> Ari Nilandari, *Memabat Kata Memugar Dunia: 101 Kisab yang Menggugab Pikiran*, (Bandung: Mizan Learning Center, 2005), pp. 201-203.

character's belief on the existence of Sheikh Zaabalawi. When he was a child, he often listened to his father's story about the Sheikh. His father believed that the Sheikh was a true saint of God that could remove others' worries and troubles. His father had passed away when he grew up and became afflicted with an illness. When he felt that he had tried anything to find out a remedy, but without satisfactory result, he finally believed that only Zaabalawi who possessed the remedy of his illness. He is, then, convinced that he has to find Zaabalawi at any price.

The main character's search of Sheikh Zaabalawi begins with his visiting one of his father's friend, Sheikh Qamar to know where and how he can meet Zaabalawi. Sheikh Qamar ensures him that Sheikh Zaabalawi is still alive and is probably staying in Birgawi Residence in al-Azhar. The main character then goes to the place and finds nothing but a theology book seller who also ensures him that Zaabalawi is still alive but he does not know for sure where the Sheikh is now living.

Instead of being desperate, the main character continues his search and meets Hassanein, a calligrapher living in Umm al-Ghulam, and then Sheikh Gad, a well-known composer. In short, the main character's searching for Sheikh Zaabalawi leads him to bar namely Negma Bar where he will be meeting Haqq Wanas al-Damanhour (or Mr. Wanas) who will be talking to him only under the condition that they both are drunk. At the time the main character gets drunk, he feels, *"I was in a state of deep contentedness, of ecstatic serenity...There was an extraordinary sense of harmony between me and my inner self.."*<sup>7</sup> When he wakes up, he is told by Mr. Wanas that someone has tried to communicate with him while he was drunk. The man is Sheikh Zaabalawi. In this point, the drunk in the story might be very symbolic especially when it is connected with the discourse of Sufism in Islam. Therefore, it is in this sense that a piece literary work can be a means of Islamic values propagation.

In a general comparison, it can be concluded that Naipaul's *A Bend in the River* is a portrait of a Moslem struggling to find out his true self within a complex post-colonial setting context while Mahfouz's *Zaabalawi* is an illustration of a Moslem trying to figure out his true self or inner piece within a less complex social background but within a more mysterious environment. The two works share two common general features, namely: (1) they both use the first-person point of view of a Moslem character, an entity that mostly shares similar features for all its believers around

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<sup>7</sup> Denys Davies-Johnsons, *Naguib Mahfouz: The Time and the Place and Other Stories*, (New York: Anchor Books, 1991), p.11.

the world, in reflecting the events, and (2) they both, in the broadest sense, represent a concept in Islam namely *hijrah* which literally defined as: *the migration of the Prophet from Mecca to Madina, the starting point of the Muhammadan era*.<sup>8</sup> Meanwhile, according to Elsergany, the term *hijrah* can be understood as an emigration in order to gain Divine Satisfaction.<sup>9</sup> In plain words, *hijrah* might be concluded as moving from an unsettled condition or milieu into a better one.

### C. The Spirit of *Hijrah* in *A Bend in the River*

The writer begins his novel with a philosophical paragraph represented the spirit of change which should first come from oneself. “*The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it.*” (p.3). The world is basically neutral, and it is the human who is to make it a better or a worse place to live in. This first quotation is in line with what Allah (may He be Glorified and Exalted) said, “For Each (Such person) there are (angels) In succession, before and behind him: They guard Him by command of Allah. Verily never will Allah change the condition of a people until They change it themselves (with their own souls). but when (once) Allah willeth a people’s punishment, there can be no turning it back, nor will They find, besides him, any to protect .” (Ar Ra’d, 11). The verse emphasizes that human is actually the co-creator of God. Therefore, those who run still can go nowhere while those who keeps moving forward may have a place in this world. The act of moving forward is, in fact, the nature of *hijrah* which in this work is started by the spirit of moving into a better condition as it is implied by the phrase ‘have no place in it’.

When the readers might ask why the narrator in the novel feels like nothing or having no proper place in the world, Naipaul presents the portrait of submission and exclusiveness in narrator’s family.

*“My family was Muslim. But we were a special group. We were distinct from the Arabs and other Muslims of the coast; in our customs and attitudes we were closer to the Hindus of north-western India, from which we had originally come. When we had come no one could tell me. We were not that kind of*

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<sup>8</sup> H.A.R Gib & J.H. Kramers, *Shorter Encyclopaedia of Islam*, (Leiden: E.J Brill, 1974), p.139.

<sup>9</sup> Rageb Elsergany, *Two Types of Hijrah.*, 2009 Last updated in March 15, 2010 from: <http://islamiasawonderful.blogspot.com/2009/12/two-types-of-hijrah-by-dr-ragheb.html>.

*people. We simply lived; we did what was expected of us, what we had seen the previous generation do. We never asked why; we never recorded.”<sup>10</sup>*

The writer presumably wants to convey that the family tradition and culture acculturation which are not carefully observed and handled, could lead to submission and exclusiveness that make the family ‘special’ or different. Therefore, what it needs to cope with those problems is another Islamic values called *iqro* (reading) in the broadest sense as it is depicted in the following quotation:

*“So from an early age I developed the habit of looking, detaching myself from a familiar scene and trying to consider it as from a distance. It was from this habit of looking that the idea came to me that as a community we had fallen behind. And that was the beginning of my insecurity.”<sup>11</sup>*

The narrator’s habit showed in above quotation is very Islamic for it is in line with what Allah (may He be Glorified and Exalted) said, “Proclaim! (or read!) In the name of Thy Lord and Cherisher, who created- created man, out of a (mere) clot of congealed Blood: proclaim! and Thy Lord is Most Bountiful,- He who taught (the use of) the pen,- taught man that which He knew not.” (Al ‘Alaq, 1-5). Reading might be understood as looking or observing the tradition, culture, idea, or another phenomenon that surrounds a Moslem’s life.

As a follow-up of the narrator’s reading habit and of his feeling submissive and exclusive, the writer presents the phenomenon of self reflection that could be the beginning of the act of *hijrah*:

*“I could no longer submit to Fate. My wish was not to be good, in the way of our tradition, but to make good. But how? What did I have to offer? What talent, what skill, apart from the African trading skills of our family? This anxiety began to eat away at me. And that was why, when Nazruddin made his offer, of a shop and business in a far-off country that was still in Africa, I clutched at it.”<sup>12</sup>*

The facts that Nazruddin is a man of the narrator’s community and that he offers the narrator a business in another place in Africa might explicitly imply a discussion among Nazruddin, the narrator, and the narrator’s family. It is the result of the discussion, then, that makes the narrator’s moving to the town in a bend of a river possible. If this reading between the lines is plausible, then it is

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<sup>10</sup> V.S. Naipaul, *A Bend in the River*, (New York: Random House, Inc., 1979), p. 11.

<sup>11</sup> *Ibid.*, p. 15.

<sup>12</sup> *Ibid.*, p. 20.

in line with what Allah (may He be Glorified and Exalted) said, “It is part of the Mercy of Allah that Thou dost Deal gently with them Wert Thou severe or harsh-hearted, They would have broken away from about thee: so pass over (Their faults), and ask for ((Allah)’s) forgiveness for them; and consult them In affairs (of moment). then, when Thou hast taken a decision put Thy trust In Allah. for Allah loves those who put their trust (in Him).” (Al’Imran, 159). A Moslem needs to discuss with others before making up his mind. And once a final decision is made, he should put his trust in God to allow him achieving his goals. This phenomenon is known as the concept of *tawakkal* among Indonesian Moslems.

While the clause ‘I clutched at it.’ symbolizes the spirit of *tawakkal*, the writer seems to continue describing what it ought to come after that, *istiqomah*. In such, a Moslem who has decided to emigrate (*hijrah*) needs to perpetuate what he believes as something right like staying away from alcohol and prostitution or adultery. The following quotations reflect this notion:

*“...Nazruddin had said about the restaurants of the town, about the food of Europe and the wine. “The wines are Saccone and Speed,” he had said...I had never been to a real European restaurant or tasted wine –forbidden to us—with any pleasures;...”*<sup>13</sup>

*“Ferdinand and Metty could drink in the little bars and openly pick up women or drop in at the houses of women they had got to know. It was I—as master of one man and guardian of the other—who had to hide.”*<sup>14</sup>

It is another worth noting point, then, how the writer seems to point out that the narrator’s *hijrah* (emigration) brings about a change in the narrator’s point of view, particularly, the narrator’s exclusiveness has turned into inclusiveness. The narrator succeeds in building relationship with people coming from various countries, cultures, professions, and religions. For example, the narrator makes a friend with a Christian priest named Father Huismans.

*“He was a priest, half a man. He lived by vows I couldn’t make; and I had approached him with the respect that people of my background feel for holy men. But I began to think of him as something more. I began to think of him as a pure man. His presence in our town comforted me. His attitudes, his interests, his knowledge, added something to the place, made it less barren.”*<sup>15</sup> (p.62)

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<sup>13</sup> *Ibid.*, p. 25.

<sup>14</sup> *Ibid.*, p. 39.

<sup>15</sup> *Ibid.*, p. 62.



The above quotation depicts the importance of living side-by-side with other people regardless their tribe, nationality, and religion. This way, the spirit of Islam as *rahmatan lil 'alamin* (a blessing for universe) could be realized. Such spirit might then be achieved in the act of *hijrah* which contains in itself other Islamic values as discussed earlier. Moreover, *hijrah*, in this context, might represent what Allah (may He be Glorified and Exalted) said: "O mankind! we created you from a single (pair) of a male and a female, and made you into nations and Tribes, that ye may know Each other (Not that ye may despise (each other). Verily the Most honoured of you In the sight of Allah is (He who is) the Most righteous of you. and Allah has full knowledge and is well acquainted (with all things)." (Al Hujuraat, 13). The various tribes, cultures, nations, and any other differences are designed for human to know and appreciate one another.

To sum up, the spirit of *hijrah* is revealed in the work through certain steps. In the first place, the writer introduces the important of change because God will not change the condition of people until they change it by themselves. Secondly, the writer presents the portrait of submission and exclusiveness of the narrator's family so as to be the reasons of the *hijrah*. Thirdly, the writer depicts the reading habit of the narrator. Such habit is in line with the Islamic value of reading (*iqra*) in broadest sense so as to show that the change that would later on experienced by the narrator has firstly emerged from him. Fourthly, the writer presents the narrator's clutching on his own decision, or *tamakkal*. Fifthly, the narrator's clutching his own decision is followed by the effort of perpetuating what he thinks is right, or *istiqomah*. Last but not least, after passing through those five steps, the narrator experiences change in term of his point of view toward this world. He becomes not an exclusive member of society anymore.

#### **D. The Spirit of Hijrah in Zaabalawi**

Jalaluddin Rakhmat stated that according to a *hadits qudsiy*, Allah (may He be Glorified and Exalted) will be testing his believers through various ways such as wealth, property, easiness, difficulty, health, or illness. For some, they would be better Moslems if they are given wealth, easiness, or health. Whereas, some others would be better Moslems when they are given difficulty, property, or illness.<sup>16</sup>

In this work, a short story, the spirit of *hijrah* is emerged from the narrator insecurity of his condition. He is afflicted by an illness which is not medically explained

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<sup>16</sup> Jalaluddin Rakhmat, *Meraih Cinta Ilahi: Pencerahan Sufistik*, (Bandung: PT Remaja Rosdakarya, 2000), p. 96.

in the story, yet he believes that only one man could cure his illness and remove his insecurity, Zaabalawi. The illness possessed by the narrator could be a symbol representing a particular concept of experiencing illness in Islam. It is written in Jalaluddin Rakhmat that one occasion The Prophet Muhammad (peace be upon him) told Salman, “Actually, you have three things when you are experiencing an illness. Firstly, Allah (may He be Glorified and Exalted) is reminding of you of something. Secondly Allah (may He be Glorified and Exalted) is going to give an answer to your prayer. Lastly, your illness is a sign of Allah’s (may He be Glorified and Exalted) forgiving your sins.”<sup>17</sup>

*“...until I became afflicted with that illness, for which no one possesses a remedy. When I had tried everything in vain and was overcome by despair, I remembered by chance what I had heard in my childhood: Why, I asked myself, should I not seek out Sheikh Zaabalawi.”*<sup>18</sup>

That the narrator himself has never met Zaabalawi presents an irony. On the one hand, he gets the description of Zaabalawi only from his father, someone whom he could trust. Yet, the description is inadequate for the narrator does not know exactly where he could find Zaabalawi. On the other hand, the narrator possesses a strong belief that he would find the man. And this irony might represent that a reality could emerge from a believing in the unseen (*ghaib*), Allah (may He be Glorified and Exalted) said: “This is the Book; In it is guidance sure, without doubt, to those who fear Allah. Who believe In the Unseen, are steadfast In prayer, and spend out of what we have provided for them;” (Al Baqarah, 2-3)

The notion of the believing in the unseen might be reinforced through following is a dialogue between the narrator and his father: “*May his blessing descend upon you, he’s a true saint of God, a remover of worries and troubles. Were it not for him I would have died miserably.*”<sup>19</sup> According to Alchura, the dialogue above is a kind of symbolism in that what saved the protagonist’s father was actually the inner peace within himself.<sup>20</sup> So to say, Zaabalawi is a symbol of the journey to inner peace which already exists within all human being. More, the dialogue would also represent that a journey or *hijrah* should also begin with a strong believing of a better condition.

<sup>17</sup> Jalaluddin Rakhmat, *The Road to Muhammad*, (Bandung: Penerbit Mizan, 2009), p. 348.

<sup>18</sup> Denys Davies-Johnsons, *Naguib Mahfouz*..., p.1

<sup>19</sup> *Ibid.*, p.1

<sup>20</sup> Jakarta Alchura, *The Journey of the Soul: The Search for Inner Peace*. Last updated in March 15, 2010 from: <http://www.helium.com/items/229161-literary-analysis-zaabalawi-by-naguib-mahfouz>

Having a little information on Zaabalawi, the narrator starts his journey by visiting Sheikh Qomar, a local sheikh, Calligrapher Hassanein, and the musician Sheikh Gad. All those characters are presented as men who understand and practice Islamic teaching. According to Rakhmat, one of the traditions among the sufis is visiting those who are believed to have deep understanding on religion, or called *ulama*. Further, a moslem may only be distinguished because of his knowledge, mastery, or understanding.<sup>21</sup> Allah (may He be Glorified and Exalted) said: “Are those equal, those who know and those who do not know? It is those who are endued with understanding that receive admonition.” (Az Zumar, 9). And He also said: “Are the blind equal with those who see? or the depths of darkness equal with light?” (Ar Ra’d, 16). Thus, finding out more information on something or learning something new is another reasonable message revealed through the narrator’s journey or *hijrah*.

Another worth noting point of the work lies in the dialogue between the narrator and the musician. “Don’t give in to defeat. This extraordinary man brings fatigues to all who seek him.”<sup>22</sup> The phrase ‘extraordinary man’ symbolizes that sacrifice is always needed to achieve a goal, let alone the goal of *hijrah*. Although *hijrah* might not be an easy journey, it brings something good in return. Allah (may He be Glorified and Exalted) said: “and their Lord hath accepted of them, and answered them: “Never will I suffer to be lost the work of any of you, be He male or female: ye are members, one of another: those who have left their homes, or been driven out there from, or suffered harm In My Cause, or fought or been slain,- Verily, I will Blot out from them their iniquities, and admit them into Gardens with rivers flowing beneath;- a reward from the presence of Allah, and from His presence is the best of rewards.” (Ali ‘Imran, 195)

To sum up, certain stages have been used to reveal the spirit of *hijrah* in the work. In the first place, the writer introduces one of the basic reasons of *hijrah*, insecurity. Secondly, the writer presents the portrait of a strong believing of a better condition even with inadequate information about the desired condition. It is in this stage that the concept of *ghaib*, or believing in the unseen plays its important role. Thirdly, the writers depicts the narrator’s visiting *ulama* to ask their blessing as for the *ulama* are believed to be the heirs of Allah’s Messengger (peace be upon him). Lastly, the writer notes through symbolism that *hijrah* has its own price in that it needs a lot of sacrifice.

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<sup>21</sup> Jalaluddin Rakhmat, *Meraib Cinta Ilahi*..., pp. 234-236.

<sup>22</sup> Denys Davies-Johnsons, *Naguib Mahfouz*..., p.8.

## E. Conclusion

As a matter of fact, Islamic values propagation can be conducted through writing form (*da'wah bil qalam*), and it has developed from the traditional Islamic books into a more popular writing form like short story and novel. Two works discussed in this paper, at least, show that the Islamic values can be conveyed through the plot, dialogue, and symbolism.

One of the Islamic values revealed through the works is the spirit of *hijrah*, or moving from an unsettled condition into a better one. What may come along with the spirit of *hijrah* are: the spirit of *iqro*, *tawakkal*, *istiqomah*, respecting *ulama*, learning something new, strong believing in a better condition, and strong believing in the unseen (*ghaib*).

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