

THE SUFI MAQĀMĀT IN NAJIB KAILANI'S *AL-RAJUL ALLAŽĪ ĀMANA*: A GENETIC STRUCTURALISM ANALYSIS

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HISTORY ABSTRACT

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This paper argues that *Al-Rajul Allažī Āmana*, a novel by Najib Kailani, is not merely a narrative of personal transformation, but a structured literary manifestation of the Sufi spiritual path (*tariqah*) as experienced by the protagonist and ideologically informed by the author's socio-religious background. The topic is compelling due to its integration of literary aesthetics with Sufi metaphysics, demonstrating how fiction can embody abstract spiritual concepts through concrete narrative progression. In the contemporary context marked by spiritual disorientation and ideological fragmentation, this study offers fresh insight into how modern Arabic literature reintroduces Sufi teachings as a source of moral and existential grounding. The aim of this paper is to analyze how the novel represents the structured journey of the Sufi path particularly through the stations (*maqāmāt*) such as *taubah* (repentance), *zuhud* (asceticism), *faqr* (spiritual poverty), *ṣabr* (patience), *tawakkul* (trust in God), *riḍā* (acceptance), and *maḥabbah* (divine love) while also revealing the author's worldview rooted in Islamic revivalism and his association with the Muslim Brotherhood. To achieve this aim, the study applies a qualitative descriptive method with a library research strategy, supported by content and thematic analysis, guided by Lucien Goldmann's theory of genetic structuralism. The findings show that the novel functions both as a spiritual allegory that traces the Sufi path of the main character, Iryan, and as a narrative that reflects Kailani's ideological commitment to the integration of Sufi ethics and socio-political reform in modern Islamic discourse.

KEYWORDS

Sufism values,
Sufi worldview,
Genetic structuralism,
Muslim Brotherhood

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INTRODUCTION

In recent years, the study of Sufi themes in literature has increasingly attracted scholarly attention, especially as literary texts offer a unique medium for articulating spiritual experience (Hill, 2019; Khalil & Sheikh, 2016; Shakry, 2017). Within this domain, genetic structuralism (a theory developed by Lucien Goldmann) provides a methodological framework for connecting the internal structure of a literary work with the social worldview of its author. This study adopts genetic structuralism as its formal object to analyze how spiritual values, particularly those rooted in Sufism, are aesthetically and ideologically embedded in a literary narrative (Azi, 2017; Maulana et al., 2022; Tang et al., 2025). The material object of this research is *Al-Rajul Allazī Āmana*, a novel by the prominent Egyptian author Najib Kailani, whose works are widely recognized for their religious and social depth (Shohib & Mamluah, 2021; Sunarto, 2021).

Al-Rajul Allazī Āmana narrates the spiritual journey of Iryan, a young Christian man from Rome, who experiences deep alienation in a modern secular society and ultimately finds peace through Islam. This existential transformation unfolds through a series of spiritual stages (*maqāmāt*), including repentance (*taubah*), asceticism (*zuhud*), poverty (*faqr*), patience (*ṣabr*), reliance on God (*tawakkul*), acceptance (*riḍā*), and divine love (*maḥabbah*) concepts central to Sufi practice (Abidin, 2020; Amri, 2013; Sahib, 2020; Ul-Haq & Khan, 2018). Through these symbolic stages, Kailani does not merely tell a story of personal piety but constructs a narrative that resonates with the ethos of Islamic revivalism. His integration of Sufi values into the storyline positions the novel within the genre of modern Sufi literature (Pratomo, 2023; Yasin & Syafaah, 2021).

Despite the spiritual depth of the novel, previous studies have generally approached *Al-Rajul Allazī Āmana* through sociological or psychological frameworks. For instance, Nor (2023) interprets the narrative through Lewis A. Coser's social conflict theory, emphasizing inter-religious tensions, while Arifah (2024) utilizes existential psychology to highlight the protagonist's spiritual emptiness. However, these studies have not sufficiently explored how Sufi concepts serve as structural and ideological foundations, reflecting Kailani's worldview and his affiliation with the Muslim Brotherhood (Abdullah, 2022). This constitutes a significant literature gap. Moreover, this research addresses a social gap, namely the spiritual alienation prevalent in modern society, particularly among individuals estranged from traditional religious frameworks. Iryan's journey offers a literary response to this crisis by reintroducing a deeply personal and mystical path to the divine. As highlighted by Hermansen & Zarrabi-Zadeh (2023), the modern resurgence of Sufism often responds to contemporary existential crises, making such narratives particularly timely and socially relevant.

The significance of this research lies in its ability to bridge literary aesthetics with spiritual ideology, offering insights into how Sufi ethics can serve as a form of resistance to secular modernity. It also contributes to understanding Arabic Islamic literature as a vehicle for moral reform and religious introspection (Nugroho, 2022; Sheikh et al., 2022). By contextualizing Kailani's literary production within his political and religious background—especially his involvement with the Muslim Brotherhood—this study reveals how literature can function as both a spiritual testimony and a socio-religious critique. Based on this framework, the hypothesis of this study proposes that *Al-Rajul Allazī Āmana* is not only a narrative of personal spiritual transformation but also a reflection of Najib Kailani's Sufi-inflected worldview shaped by his ideological engagement with Islamic revivalism. Through the lens of genetic structuralism, the novel

emerges as both a literary and ideological construction aimed at reviving Islamic values in a secularized world.

METHOD

The research employed a qualitative descriptive method with a focus on library-based content analysis to examine the representation of Sufi values in Najib Kailani's novel *Al-Rajul Allazī Āmana* (Al-Kailani, 2009). Data collection began with a close reading of the primary text to identify narrative elements that explicitly or implicitly reflected key Sufi concepts, such as repentance (*taubah*), asceticism (*zuhud*), poverty (*faqr*), patience (*ṣabr*), trust in God (*tawakkul*), acceptance (*riḍā*), and divine love (*maḥabbah*). These textual segments were then extracted, translated where necessary, and thematically categorized based on the classical Sufi framework of *maqāmāt* (spiritual stations). The analysis process followed the model proposed by Miles and Huberman, which included three interconnected steps: data reduction (highlighting and selecting passages most relevant to the Sufi themes), data display (organizing the selected excerpts into thematic categories with accompanying interpretations), and conclusion drawing (synthesizing findings to articulate how the spiritual transformation of the protagonist mirrors both the author's ideological worldview and the socio-religious discourse embedded in the text). Supporting secondary data were drawn from academic books, journal articles, and prior research discussing Sufism, literary theory, and the ideological background of the author, especially his affiliation with the Muslim Brotherhood, to provide a socio-contextual framework for interpretation.

RESULTS

Sufism Values in the Novel *Al-Rajul Allazī Āmana*

Taubat

In the novel *Al-Rajul Allazī Āmana*, Najib discusses repentance in the character Iryan when the character decides to convert to Islam and leave his old religion, his job, and even give all his income to his parents. He even changes his name. Like a Sufi who takes off all his robes of disbelief and starts his repentance with a new life from scratch. And the sheikh also explains about the essence of repentance, that with his faith he is like being reborn without sin. The description of the repentance process that Arian went through can be seen in the following Excerpt 1.

Excerpt 1.

Text	Translation
“وماذا اخترت من الأسماء.” سأله الشيخ عيد، وقال إريان: “عبد الله كارلو.”	“And what name did you choose?” Sheikh Eid asked him. “Abdullah Carlo,” Arian said.
“حسناً.. إذهب الآن واغتسل، والبس ملابس جديدة، وتخلي عن كل ما معك من المال لأهلك، لتبدأ معنا من جديد..”	“Okay. Now go and wash up, put on new clothes, and give up all your money to your family, so you can start over with us.” “And how do I begin?” Arian asked, wiping his sweat.
قال إريان وهو يجفف عرقه: “وكيف أبدأ؟”	“You leave the hotel and the band, and live with us until we find you a new, honorable job, free from suspicion.” “And start over?”

“تترك الفندق والفرقة، وتعيش معنا حتى نبحت لك
عن عمل جديد شريف، ليس فيه شبهة.”
“وأبدأ من جديد؟”
“نعم.. إن الإسلام يجب كل ما قبله.. فأنت ولدت
اليوم،..”

Zuhud

Zuhud is an attitude of distancing oneself from everything related to the world. A person who is zuhud should have his heart not tied and not make the goal of anything worldly. The world is only used as a means of worship to achieve eternal happiness in the afterlife. In the novel *Al-Rajul Allazī Āmana*, Najib Kailani shows how Iryan does not care about people's opinions about his faith and only because of his puppy love for Syams. Then Najib tells about how Iryan left the hotel at night and filled his days alone and devoutly to study Islam. This process is as told in Excerpt 2 below.

Excerpt 2.

Text	Translation
... فرأى أن إريان قد درس الإسلام دراسة وافية، واعتنقه عن اقتناع بصرف النظر عن قصة الراقصة شمس التي كانت مجرد سبب فتح عينيه على عالم من الفكر والعقيدة لم يكن لديه معرفة حقيقية به من قبل.. وفي أثناء الليل غادر إريان - عبد الله كارلو - الفندق في هدوء دون أن يشعر به أحد، حتى شمس نفسها لم تعلم بحضوره أو بخروجه إلا ظهر اليوم التالي.	<i>He saw that Arian had studied Islam thoroughly, and embraced it with conviction, regardless of the story of the dancer Shams, which was merely the reason for opening his eyes to a world of thought and belief that he had no real knowledge of before. During the night, Arian - Abdullah Carlo - left the hotel quietly without anyone noticing him, even Shams herself did not know of his presence or his departure until the following afternoon. (h.82)</i>

The ascetic attitude of Iryan is also described by Najib from Ali's explanation to Syams who wanted to meet Iryan who at that time was isolating himself from the outside world and only focused on studying religion and worshipping Allah SWT (p.85-86). This was emphasized in the dialogue between Syams and Iryan after they finally met. Iryan firmly refused and explained that Syams was very far from the image of a Muslim that he knew (p.86-87). And in the end, Iryan left Syams because he preferred to obey Allah (p.100-101). From the dialogue above, Najib likened Syams to the deceit of the world. Where at first Iryan really wanted to have the world, but he chose to leave it because he believed the path he chose was the right path. Like someone who leaves pottery and picks up gems. What is meant by gems here is the Islamic religion.

Faqr

Al-faqr (poverty) according to the Sufis is not forcing oneself to get something, not demanding more than what is already owned or exceeding primary needs; it can also be interpreted as having nothing and not being controlled by anything other than Allah SWT. Al-faqr means the awareness that this self does not have anything at all that is worthy of

value before Allah SWT. Not only wealth in the form of property, power, intelligence, but also acts of worship carried out throughout this life, are also not at all worthy of being relied on, let alone being proud of before Allah SWT. In the novel *Al-Rajul Allazī Āmana*, Najib describes a lot about how poor Iryan is after he embraces Islam, starting when he gives all his wealth to his family. Quitting his job as a musician and leaving the hotel left him jobless. For a place to live, Najib describes that Iryan lives in a small room next to the mosque. This situation is depicted in Excerpt 3 below.

Excerpt 3.

Text	Translation
نزلت من السيارة قبالة المسجد الذي وصفه لها علي، ثم اقتربت من مبني صغير من غرفتين إلى جوار المسجد، ثم دقت الجرس، وبعد فترة قصيرة فتح الباب، وأطل منه وجه إريان الذي بدا شاحباً بعض الشيء، نظر إليها في دهشة	<i>She got out of the car in front of the mosque that Ali had described to her, then approached a small building with two rooms next to the mosque, then rang the bell, and after a short while the door opened, and Arian's face appeared from it, which looked a bit pale, and he looked at her in surprise. (h.85-86).</i>

Likewise with the clothes worn by Iryan, from previously dressing fashionably like a band musician, now he wears clothes like Dubai people in general, namely a simple white robe (p.79). When Iryan got a job as a driver, whose salary was lower than his previous job as a musician, Iryan was very grateful for getting the halal job (p.99).

Sabr

The Sufi view of patience is an important aspect in fixing mental obstacles, and patience is essentially a brave attitude in facing all difficulties. Patience is the main attitude and will give priority in all areas of life. Patience is the process of emptying the soul and filling it with good qualities with the guidance of Rabbani. Patience is far from illness and temptation of the soul, so that a patient person will obtain the peace of mind that every human being hopes for. The peak of patience is the nature of tawakal. In the novel *Al-Rajul Allazī Āmana*, there are many values of patience depicted by Najib Kailani through the character of Iryan. Starting from when he repented and the first step he had to take was to leave his job and all his wealth, also when he had to separate from Syams, the person he originally loved very much. Hostile to his band. even later when his Islam was not accepted by his own father. But all that did not deter his steps towards Allah SWT. This situation is depicted in the following Excerpt 4.

Excerpt 4.

Text	Translation
أصبح وضع إريان شائكاً بين أعضاء الفرقة الموسيقية بالفندق، ذلك لأنهم - وهم جميعاً مسيحيون - يزورون عنه، ويعاملونه بسخف على الرغم من أنه لم يشهر إسلامه بعد، لكنهم كانوا يتوقعون منه أن يفعل يوماً ما، وثقلت عليه الحياة في الفرقة وفي الفندق، لولا عطف	<i>Arian's situation became thorny among the members of the hotel's band, because they - who are all Christians - visit him and treat him with contempt, even though he has not yet converted to Islam. However, they expected him to do so one day. Life in the band and in the hotel became difficult for him, were it not for Shams's kindness and support, and Saqr, Ali, and others who sympathized with him making up for the</i>

شمس عليه، ومساندتها له، وقيام صقر وعلي
 وغيرهما من المتعاطفين معه بتعويضه عن تلك
 الجفوة التي يعاني منها بين مواطنيه الإيطاليين،
 ”..

estrangement he suffers from among his Italian compatriots... (h.64).

Tawakkal

In general, the meaning of tawakkal is surrender and complete trust in Allah after someone makes a plan and makes an effort or endeavor. However, among Sufis, the meaning of tawakkal is understood more deeply. This means that in all things, both attitudes and actions, a person must accept it sincerely. Whatever happens is beyond his request or effort, but all is believed to be from Allah alone. It is clear that one must surrender completely to His power and not ask, reject or guess. Because whatever fate is received is essentially a gift from Allah. In the novel *Al-Rajul Allazī Āmana Najib* shows the attitude of tawakkal of an Iryan from the words of Sheikh Id to his congregation, as reflected in the following Excerpt 5.

Excerpt 5.

Text	Translation
<p>وقف الشيخ عيد عند المحراب بعد الصلاة وقال “أيها الناس.. ادعوا لأخيكم عبد الله كارلو بالنجاة والحو في الدعاء.. ادعوا من أعماق قلوبكم.. إن الأيدي الشريرة الملوثة بالشر أرادت أن تسكت صوته إلى الأبد ذلك لأنه نطق بكلمة التوحيد. كلمة الحق.. إن القلوب السوداء لا تعرف إلا الظلام.. وإن التعصب الأعمى عدو الحرية والحب والإخاء.. وأخوكم عبد الله كارلو كان يعرف طريقه ليس مفروشة بالورود والرياحين.. لقد اختار طريق الدعوة إلى الله.. طريق التضحية والبذل والفداء، ولن تستطيع قوة في الوجود أن تطفأ نور الله.. إذهبوا إلى أخيك في المستشفى.. قولوا له: إننا معك على درب سائرون، وبدين الله مستمسكون، والخنجر الذي صويره إلى صدره لن يغير قدر الله.. والله غالب على أمره”.</p>	<p><i>Sheikh Eid stood at the mihrab after the prayer and said: “O people, pray for your brother Abdullah Carlo’s safety and pray earnestly. Pray from the depths of your hearts. Evil hands, contaminated with evil, wanted to silence his voice forever because he spoke the word of monotheism, the word of truth. Black hearts know only darkness. Blind fanaticism is the enemy of freedom, love, and brotherhood. Your brother Abdullah Carlo knew his path was not paved with roses and basil. He chose the path of calling to God, the path of sacrifice, giving, and redemption. No force in existence will be able to extinguish God’s light. Go to your brother in the hospital. Tell him: We are with you on this path, adhering to God’s religion. The dagger you pointed at his chest will not change God’s decree. God is victorious over His affair.” (h.111).</i></p>

Ridha

Ridha means not opposing God’s provisions and accepting them with a happy heart. Removing feelings of hatred from the heart so that what remains in it is only feelings of joy and happiness. Feeling happy to accept calamity as well as feeling happy to receive blessings. Not asking for heaven from Allah and not asking to be kept away from hell. Not

trying before the kada and kadar descend, not feeling bitter and painful after the kada and kadar descend, instead feelings of love surge at the time of the descent of bala (severe trials). In the novel *Al-Rajul Allazī Āmana*, the form of ridha is seen when Iryan's wife, Maysun, lets Iryan go to spread the religion of Allah SWT. She is willing to let her husband go even though at that time she herself was pregnant. That is Ridha in Najib's view, there is no more noble ridha than ridha for the religion of Allah, and there is nothing to worry about for pious people like Iryan and Maysun. This situation can be seen in Excerpt 6 below.

Excerpt 6.

Text	Translation
<p>على شاطئ الخليج، في ميناء دبي الشهير، وقف الرجال من جماعة التبليغ، ينتظرون الزوارق التي ستنقلهم إلى الباخرة المبحرة إلى الهند، كانوا يرتدون الجلابيب والعمامم البيضاء، بدوا كفوج من الملائكة الأطهار يهيمون بالطيران في آفاق السماء الصافية الزرقاء. قالت ميسون لزوجها والدموع تتأرجح في عينيها: "أستودعك الله"</p>	<p><i>On the shores of the Gulf, in the famous port of Dubai, the men of the Tablighi Jamaat stood waiting for the boats that would transport them to the ship sailing to India. They were dressed in white jalabiyas and turbans, looking like a flock of pure angels soaring in the clear blue sky. "I entrust you to God," Maysun said to her husband, tears welling in her eyes. (h.126).</i></p>

Mahabbah

The definition given to mahabbah is the tendency of the heart to love Allah. So it can be understood that hubb in the terminology of Islamic mysticism (Sufism) is the tendency of a person's heart (Sufi) to love only Allah, emptying the chambers of his heart from other than Allah, accompanied by obedience in carrying out His commands and staying away from His prohibitions. Love for Allah is the highest goal of the maqamat that Sufis go through. This kind of love is embraced and practiced by Sufis. Mahabbah is the highest level in Sufi Tariqah, according to Najib. At the end of the novel *Al-Rajul Allazī Āmana*, Najib tells that Iryan has joined a Sufi group, and will go to spread the religion of Allah. And Iryan has completely become a different person than before. "A person who believes". The ending of this story is as depicted in Excerpt 7 below.

Excerpt 7.

Text	Translation
<p>"أشعر أن حولي جوقات غناء وفرح وموسيقى". همست مداعبة: "وكيف أنساها، كل ما في الأمر أن الموسيقى قد تحولت من الخارج للداخل.. إنها الآن تداعب روحي.. موسيقى من نوع آخر.. تتمايل فيها الأرواح طرباً وطهراً وإيماناً موسيقى الفطرة السوية.."</p>	<p><i>"I feel like choirs of singing, joy, and music are all around me. "She whispered playfully, "How could I forget it? It's just that the music has shifted from the outside to the inside. It now caresses my soul. It's a different kind of music. Souls sway in it with joy, purity, and faith, the music of sound nature." (h.127).</i></p>

Najib Kailani's World View in the Novel *Al-Rajul Allazī Āmana*

Najib Al-Kailani, who was born in the village of Shershaba in the Arab Republic of Egypt on the first day of June 1931 AD, began joining the Muslim Brotherhood movement when he was studying at university. The Muslim Brotherhood movement was founded by Hasan al-Banna in 1928 (Orofino, 2021). This movement was initially a movement operating in the religious and humanitarian fields. However, as the Muslim Brotherhood developed, it finally took part in political activities. One of the reformist thoughts used by Hasan Al-Banna in the Muslim Brotherhood is the teachings of Sufism. Al-Banna's reformist thoughts were later supported and realized by his followers who were members of the Muslim Brotherhood movement, one of which was: Haqiqah Sufiyah (Abdullah, 2022). They understand that the principles of goodness are purity of soul, clarity of heart, continuity of charity, turning away from dependence on creatures, love for Allah and commitment to virtue. During his university studies, Najib participated in the rhetorical activities and conferences held by the Muslim Brotherhood (Nadiyah et al., 2023 & Wijayanti, 2020), as well as other events and meetings, as the Islamic nation was going through a dangerous turning point in its history, and the situation in Palestine was tense, and the Jewish migration later, in addition to the resistance operations carried out by Muslim youth.

Najib was imprisoned with a number of Muslim Brotherhood prisoners in military prisons on 7/8/1955 AD, then transferred to Cairo Prison, and then to Assiut Prison, he was sentenced to ten years in prison in the Muslim Brotherhood on probation (Sofyan et al., 2021). In Assiut prison, a new chapter began in the writing life of Najib Kilani, where he read a book (literary criticism and its doctrine) by Muhammad Mandour. Al-Kilani said: "This book is important to me, despite its small size. It is the first study I have seen that deals with most literary schools, and the result I got from this book is that the majority of writers in most parts of the world start from a philosophical or intellectual basis. And they follow a certain method, whatever this method is. It is important for the writer to be convinced of it, no matter how different opinions are about him, and no matter how many sects oppose him. The third thing that caught my attention was that political values - so to speak - use literature to promote them and to win the masses to their side.

Although Najib was sentenced to ten years in prison, he was released. He was released in 1958 AD, and several years passed until he was returned to prison again in 1965 AD and remained a prisoner until the June 1967 AD disaster, when he was released (Inayatillah, et.al., 2022). Al-Kilani describes this period, saying: "The years of sweltering imprisonment were heralding a new birth." Najib Kailani as a person is inseparable from his social environment. Najib's personality was thus shaped and shaped his social environment. Likewise with the social environment when he joined one of the many religious and political movements. Najib Kailani's background with the Muslim Brotherhood also influenced the literary works he created (Riana, 2021). One of them is the novel *Al-Rajul Allazī Āmana*. In this novel Najib indirectly shows the reader how he views the world of Sufism as seen from the paths that must be taken by a Sufi and describes it in the main character Iryan. Among these paths are *Taubah, Zuhd, Faqr, Sabr, Tawakkal, Ridha, and Mahabbah*.

DISCUSSION

The findings of this research indicate that the novel *Al-Rajul Allaži Āmana* by Najib Kailani reflects core values of Sufism through the spiritual journey of the main character, Iryan. From the perspective of genetic structuralism, this illustrates a strong link between the author's worldview (shaped by his involvement in the Muslim Brotherhood) and the narrative structure that conveys Sufi teachings. The sequence of *maqamat* (spiritual stations) such as repentance (*taubah*), asceticism (*zuhud*), poverty (*faqr*), patience (*sabr*), trust in God (*tawakkal*), acceptance (*ridha*), and divine love (*mahabbah*) does not merely function as spiritual symbolism but forms the backbone of Iryan's transformation. This aligns with (Abdullah 2022; Inayatillah et al., 2022; Yusof et al., 2022) analysis of how the Muslim Brotherhood integrated elements of Sufism, especially through the reformist vision of Hasan al-Banna, to purify the soul and foster moral commitment in society.

In comparison to Nor's (2023) study using Lewis A. Coser's theory of social conflict, which emphasizes external tension between Western modernity and Islamic values, this research goes deeper into the spiritual conflict experienced by the protagonist. Iryan's transformation reflects not only cultural displacement but also an inner struggle for spiritual meaning, which he eventually finds through Islam and Sufism. While Nurul (2024) applied Rollo May's existential psychology to highlight the search for meaning in a secular world, the genetic structuralism approach used in this study highlights how this existential search is embedded within broader socio-religious structures. Iryan's journey is not just individual; it is part of a collective vision shaped by ideological and spiritual background of Kailani's religious beliefs (Hakim et al., 2023; Shohib et al., 2024).

Furthermore, the Sufi values in the novel serve as a subtle tool for da'wah, consistent with Sheikh et al. (2022) study which views Kailani's literary works as vehicles for spiritual renewal and moral reform. Figures like Sheikh Eid and Ali act not only as spiritual guides but as symbols of a community that upholds Sufi ideals in daily life. This aligns with Faiz's (2022) assertion that Sufism plays a crucial role in promoting peace, inner purification, and social harmony in the modern world. Through *Al-Rajul Allaži Āmana*, Kailani presents Sufism not as an abstract tradition but as a lived practice, accessible and transformative even for a Western character like Iryan.

The novel also resonates with current trends in global Sufism. Hermansen et al. (2023) have noted the revitalization of Sufism through modern media, urban networks, and the spiritual needs of those disillusioned by secular ideologies. Iryan's journey reflects this global pattern: a search for spiritual meaning in a world marked by materialism and alienation. The climax of Iryan's transformation (his entry into a Sufi missionary group) symbolizes the merging of personal enlightenment with collective religious responsibility. His *mahabbah* (divine love) is no longer internalized but becomes a force that drives him to share the truth of Islam with others.

In conclusion, *Al-Rajul Allaži Āmana* is not only a religiously themed novel but a literary manifestation of Kailani's worldview, shaped by his experiences with the Muslim Brotherhood and his commitment to Islamic revival through Sufi values. As Lucien Goldmann argues in genetic structuralism, literature reflects the collective consciousness of its time. In this case, Sufism serves as both the thematic and structural foundation of the novel, offering a vision of Islam that emphasizes inner transformation, moral integrity, and spiritual devotion. This study contributes to the broader understanding of how modern Arabic literature integrates spiritual traditions to address the existential and ideological crises of contemporary life.

CONCLUSION

This study has examined the presence and function of Sufi values in Najib Kailani's novel *Al-Rajul Allazī Āmana* through the lens of genetic structuralism, revealing how the author integrates the stages of Sufi spiritual development (*taubah, zuhud, faqr, ṣabr, tawakkul, riḍā, and maḥabbah*) into the protagonist's transformative journey toward divine love. These stages are not only presented sequentially but also interwoven with the protagonist's social context and ideological awakening, thereby reflecting the author's own worldview shaped by his experiences with the Muslim Brotherhood. By aligning the personal spiritual progression of the main character with broader socio-religious currents, the research successfully answers its central question: that the novel is both a literary expression of Sufi spirituality and a reflection of Kailani's reformist Islamic vision. However, this study is limited by its focus on textual analysis without incorporating reader reception or intertextual comparisons with other Sufi-themed literary works. Future researchers are encouraged to expand on this by exploring comparative analyses, reader-response studies, or cross-cultural receptions of Sufi literature. The author also recommends further interdisciplinary research combining literary criticism with religious studies to deepen the understanding of how Sufi ethics continue to influence contemporary Arabic literary production as both spiritual narrative and ideological discourse.

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AUTHORS' CONTRIBUTIONS

The first author contributed significantly to the preparation of this article, starting from formulating the research problem, conducting an in-depth literature review, and analyzing the Sufism values and worldview expressed in Najib Kailani's novel *Al-Rajul Allazī Āmana* using the genetic structuralism approach. Furthermore, the author was responsible for interpreting the data, drafting the manuscript, and ensuring the coherence and academic integrity of the final version of the article. The second and third authors contributed to proofreading, providing theoretical guidance, as well as input and suggestions in improving the article manuscript.

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