

# Violence in the Name of Religion in the Novel *Zuhūrun Ta`kuluhā An-Nār* by Amīr Tāj As-Sirr: A Sociological Analysis of Literature

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**Abstract:** This study aims to analyse the forms of violence in the name of religion in the novel *Zuhūrun Ta`kuluhā an-Nār* by Amīr Tāj as-Sirr. The violence presented in the novel is analysed using the sociology of literature theory with Robert F. Litke's concept of violence as its analytical framework. This research was conducted through three stages: data collection, data analysis, and the presentation of analysis results. Data collection was carried out using the simak catat method, while data analysis employed the descriptive analytical method within the framework of literary sociology. The homologous technique is used to align the literary facts found in the novel with corresponding social facts from the historical context of Sudan in the 1950s. The results of the study show that four forms of violence in the name of religion are present in the novel, namely personal-physical violence, personal-psychological violence, institutional-physical violence, and institutional-psychological violence. The perpetrators of violence are Al-Muttaqī, an extremist group that incited riots in the fictional city of As-Sūr. Their violence was directed against the non-Muslim minority population from various social circles, including merchant families, traders, artists, and Christian missionaries. The analysis further reveals that the literary work reflects the social conditions of Sudan in the 1950s, particularly the dynamics of the first Sudanese Civil War.

**Keywords:** amīr tāj as-sirr, sociology of literature, sudanese civil war, violence in the name of religion, sociology of literature theory

## INTRODUCTION

A literary work is created as an expression of the author, whether in the form of feelings, emotions, circumstances, or reflections on the world the author inhabits. Literary works in any form are known for the beauty and flexibility of their language, which functions not merely as an aesthetic medium but as a vehicle for conveying ideas and realities embedded in social life. Literature and reality therefore have a strong and inseparable relationship. Literature, according to Hasmi (2022), can be described as a product born from literary figures who incorporate phenomena that exist in society into their works. According to Sangidu (2004), the nature and character of society become an important source of inspiration for an author, bridging the representation of the development of political, social, and cultural dynamics that underlie the context in a literary work, especially novels.

Among the various forms of literary work, the novel is regarded as the most dominant in presenting social facts (Ratna, 2013). Several factors account for this: novels contain the most complete narrative elements, encompass the widest range of social problems, and employ a language that tends towards the everyday, the language most widely used in society. These two characteristics lay the foundation for the close relationship between the novel and

the social reality of the community it reflects. Wellek and Warren (1994) emphasise that the author, as the creator of a literary work, is fundamentally a member of society; what is depicted in a literary work is therefore often a representation of what actually transpires in social life.

In the discourse of literary studies, the sociology of literature is often defined as an approach that seeks to understand the values in a literary work by prioritising social considerations (Damono). The sociology of literature specifically examines a literary work through an interdisciplinary lens, combining literary science with sociological inquiry. Both disciplines, as Wiyatmi (2013) argues, share the same object of study: human beings in society, their relationships with one another, and the processes arising from those relationships within the social environment. In the creation of a literary work, an author cannot be detached from society as the construction of life, so the things depicted in the literary work are often representations of reality occurring in the community.

Among the aspects of social reality found in literary works, religion occupies a particularly significant position. Ahmad (2020) argues that religion is one of the strongest social characteristics shaping the continuity of social life. It can be understood as a force that most powerfully influences human action. Unfortunately, the fanaticism of certain communities on religious issues often gravitates towards negative actions carried out in the name of religion itself. In many cases, individuals grow and develop with a religious understanding that has been passed down to them without prior investigation or deliberate choice. As a consequence, adherents of a particular religion are often influenced by the historical legacy of relations with other religions, frequently perceiving them as adversaries (Sumartana, 2001). Such conditions give rise to a range of religious violence phenomena that disrupt the surface of social life.

Religious fanaticism is often expressed by certain groups through the path of violence, thereby causing conflict between members of society, especially between religious communities, and sometimes involving state actors. A study by Riyanto (2000) shows that religious violence is more fundamentally caused by the fanatical religious attitudes of a group, fundamentalist religious understanding, and the factor of integralism. This leads a group originating from a particular religion to exhibit exclusivism that is closely associated with conflict, strife, and violence. Wellman and Tokuno (2004) define religious violence as a phenomenon in which religion becomes the subject or object of the perpetrators of violence. They further note that religious violence can arise because it is motivated by, or constitutes a reaction to, the teachings, texts, or doctrines of a religion. In the context of violence committed in the name of a particular religion, the existence of religion is merely instrumentalised to justify chaos and radical action.

Violence in the name of religion (Dachrud, 2019:) is paradoxical in nature because the founders and early teachers of religion have in fact taught noble values, even though in practice many groups and individuals act destructively and radically in the name of religion. Violence, according to Litke (1992), etymologically carries the meaning of doing violence against something. More specifically, Pasalbessy (2010) describes violence as a term laden with the meaning of suffering which encompassing human behaviour that can cause suffering to others, whether individuals or groups. Violence can occur at the level of individuals, groups, institutions, or systems as a whole (Lay, 2009), and can manifest both horizontally within a single level and vertically across multiple levels simultaneously.

Among the various forms of social reality that appear in novels, the phenomenon of violence has become one of the most prevalent issues depicted in contemporary literature.

The novel, in this regard, serves as one of the most adequate forms of literary work for displaying the complexity of social structures (Endraswara, 2013). It is also capable of functioning as a medium for conveying values and meanings embedded in social life. Social reality in novels generally encompasses the relationship between humans and their social environment, including political, economic, and cultural dynamics; conflict and tension among groups; as well as the intersection of society with violence carried out in the name of religion (Aulia et al., 2021).

It is within this broader context that the novel *Zuhūrun Ta`kuluhā an-Nār* by Amīr Tāj as-Sirr positions itself as a significant object of study. Amīr Tāj as-Sirr is a Sudanese contemporary author and physician who raises the issue of violence in the context of Sudan's internal conflict (Hamzeh, 2015). The novel is set in the fictional city of As-Sūr in western Sudan during the British colonial era over Egypt and Sudan in the 1950s, and tells of the arrival of a group led by Al-Muttaqī As-Ṣāliḥ whose mission is to impose their religious understanding upon those outside their belief, including Coptic Christians, Buddhists, and Hindus. The residents of As-Sūr believe Al-Muttaqī to be connected to a group of fanatics with extremist convictions. The violence in the name of religion portrayed in this novel therefore merits further examination through the lens of the sociology of literature using Litke's concept of violence.

A review of existing literature reveals that the novel *Zuhūrun Ta`kuluhā an-Nār* has been studied from two different perspectives. Rambe (2024) examined the symbols of human love using Charles Sanders Peirce's semiotics, finding twenty-five data items reflecting six love symbols in the novel. 'Izza (2024) approached the same novel through the sociology of literature, identifying four forms of social conflict within the narrative. Research on violence in the name of religion in Arabic literary works has been conducted by a number of scholars, including Kurniasih (2024), who studied Jewish religious violence in the novel *Dammun li Faṭīr Ṣahyun* by Najīb Al-Kīlānī; Sholihin (2013), who used Lukács's theory to uncover the roots of violence in the novel *'Azāzīl* by Yūsuf Zaidān; and Zaka and Dayudin (2019), who identified three forms of violence in the name of religion in Najīb Kīlānī's work. However, to the best of the author's knowledge, no research has yet specifically examined the forms of violence in the name of religion in the novel *Zuhūrun Ta`kuluhā an-Nār* using Litke's model of violence within a sociology of literature framework. This study therefore addresses that gap.

Although a number of studies have discussed the concept of *as-sariqah* in classical Arabic literary criticism as well as issues of plagiarism in the digital era, studies that specifically connect the thought of Abu Hilal al-Askari in *Kitabus Sina'atain* with academic ethics problems based on Artificial Intelligence remain very limited. In fact, the development of digital technology has transformed plagiarism from mere text copying into creative manipulation based on algorithms and artificial intelligence. Therefore, this study seeks to fill this gap by reinterpreting Abu Hilal al-Askari's concept of plagiarism within the context of contemporary academic ethics.

This study aims to analyse the forms of violence in the name of religion in the novel *Zuhūrun Ta`kuluhā an-Nār* by Amīr Tāj as-Sirr, classified according to Robert F. Litke's concept of violence. The research questions guiding this study are: (1) What forms of personal-physical and personal-psychological violence in the name of religion are present in the novel? (2) What forms of institutional-physical and institutional-psychological violence in the name of religion are present in the novel? (3) How do these forms of violence reflect the social conditions of Sudan in the 1950s?

## **METHOD**

This research was conducted through three stages of research: the data collection stage, the data analysis stage, and the stage of presenting the results of data analysis. Data collection was carried out using the simak catat method, in which the researcher reads the primary source attentively and records sentences and paragraphs that indicate the circumstances, actions, behaviours, and thoughts of characters pertaining to forms of violence in the name of religion. The primary source of data is the novel *Zuhūrun Ta`kuluḥā an-Nār* by Amīr Tāj as-Sirr, published by Dār as-Sāqī in Beirut in 2016.

The data analysis was carried out using the descriptive analytical method, as outlined by Ratna (2012), which involves describing data from the material object of research followed by analysis. This method, as further elaborated by Nugrahani (2008), serves to describe the facts of a phenomenon occurring in the novel in a manner that is not yet known, thereby making it more comprehensible. The analytical framework applied is the sociology of literature theory, which treats the novel as a social institution that reflects and responds to the social reality of its time (Wellek and Warren, 1994).

The technique used is the homologous technique, which aligns the literary facts found in the novel with social facts from the historical context of Sudan in the 1950s. Through this technique, the narrative events and character actions within the novel are read in conjunction with documented historical records of Sudan's social conditions, including the dynamics of the first Sudanese Civil War (1955–1972). The classification of the forms of violence follows Litke's (1992:) model, which divides violence across two axes: personal versus institutional, and physical versus psychological. The data that have been collected and grouped are then presented in a descriptive analytical manner, followed by a discussion that connects the literary findings with corresponding social facts.

## **THEORETICAL FRAMEWORK**

### **Sociology of Literature**

The sociology of literature, according to Swingewood (via Faruk, 2010), is a scientific and objective study relating to human beings in society, examining social institutions and the processes that arise from them. Wellek and Warren (1994) state that literature is a social institution that uses language as its medium. Ian Watt (via Damono, 1979) further identifies three focal points within the sociology of literature: the social context of the author, literature as a mirror of society, and the social function of literature. In this study, the sociology of literature is employed in its second sense, namely as a mirror of society, which shows that a literary work reflects the social conditions and social reality of the community from which it emerges.

The relationship between literary works and social reality is illuminated by Teeuw (1988), who argues that a literary work is not only born from imitation of reality but also functions as a model of social reality. Wiyatmi (2013) notes that sociological study of literary works tends not to see the work as a unified whole, but focuses on the socio-cultural elements embedded within it. In the context of this research, the sociological analysis of the novel *Zuhūrun Ta`kuluḥā an-Nār* seeks to reveal how the social reality of Sudan in the 1950s is reflected and reconstructed within the narrative. Berger and Luckmann (cited in Ngangi, 2011) contend that social reality is a construction, incorporating dimensions that are social, cultural, political, religious, and related to conflict. All of which are evident in the novel being analyzed.

### **Litke's Concept of Violence**

The concept of violence used in this study is that of Robert F. Litke (1992), who divides violence into two dimensions: personal–institutional and physical–psychological. Violence, according to Litke (1992), etymologically carries the meaning of doing violence against something, and it encompasses behaviour that produces suffering for others, whether inflicted upon individuals or collectives. The fundamental distinction between personal and institutional violence lies in the scale of the target: personal violence targets an individual, while institutional violence targets a group or the broader social order.

Physical violence, whether personal or institutional, refers to violence directed at the body and material existence of the victim, encompassing acts such as robbery, rape, murder, riots, terrorism, and war. Psychological violence, in contrast to other forms, operates by targeting the victim’s inner life, including their sense of identity, security, dignity, and mental well-being. It encompasses a range of actions such as paternalism, personal threats, character assassination, slavery, racism, and sexism. Within Litke’s framework, these forms of violence are not understood as rigidly separate categories, as a single act may simultaneously embody multiple types of violence. The full classification of Litke's model is presented in the table below.

**Litke's Model of Violence**

Dimension	Physical	Psychological
Personal	Robbery, Rape, Murder	Paternalism, Personal Threats, Character Assassination
Institutional	Riots, Terrorism, War	Slavery, Racism, Sexism

*Source: Litke (1992:174)*

The application of Litke's framework in this study allows for a systematic and layered reading of the violence portrayed in the novel. Each form of violence is examined not only in terms of its narrative manifestation but also in relation to the social facts of Sudan in the 1950s, thereby fulfilling the requirements of the homologous technique central to the sociology of literature approach adopted here.

### **The Novel and Its Social Context**

Amīr Tāj as-Sirr was born in 1960 in Karamkul, northern Sudan, into a prosperous family. He completed his medical education at the Faculty of Medicine, Tanta University, Egypt (1980–1987), and subsequently worked as a gynaecologist in Port Sudan. Despite his professional obligations, he continued to write, and his poems were published in major Egyptian literary magazines such as *Majalah Kairo*, *Al-Majallah*, and *Ibdā'a*. His first novel, *Karamkul*, was published in 1988, a debut he funded by selling his wristwatch. Since then, he has published more than fifteen novels, several of which have received international recognition, including shortlisting for the International Prize for Arabic Fiction (2011) and the *Katara Prize for the Arabic Novel* (2015). He currently works as a specialist obstetrician in Doha, Qatar (Hamzeh, 2015; Alhalaoush, 2020).

The novel *Zuhūrun Ta`kuluḥā an-Nār*, published in 2016 by Dār as-Sāqī, follows Khamīlah Āzir, a twenty-year-old Coptic woman who returns to her hometown of As-Sūr in western Sudan after completing her studies in architecture in Egypt. The city of As-Sūr is portrayed as a cosmopolitan urban space inhabited by diverse religious communities, including Copts, Jews, Buddhists, and Muslims, who initially live together in relative harmony. This social harmony is disrupted by the arrival of Al-Muttaqī As-Ṣāliḥ, an extremist leader whose forces proceed to lay siege to the city, imposing their religious understanding through violence, abduction, forced conscription, and the enslavement of the minority population. The

novel's setting in the 1940s to 1950s corresponds to the period of Sudan's transition towards independence (1956) and the early years of the first Sudanese Civil War.

Sudan's post-independence history in the 1950s was marked by profound political instability and ethnic tension (John, 2000). The Sudanese government, dominated by Arab Muslims centred in Khartoum, attempted to impose its authority and cultural identity on the minority populations living in the peripheral regions of the country. The first Sudanese Civil War, whose early seeds can be traced to the Torit Rebellion of August 1955, arose from the injustice in the Sudanisation of government and the dominance of the northern elite over the ethnically diverse south (Poggo, 2008). Ibrahim Abboud, who seized power through a military coup in 1958, pursued policies of Islamisation and Arabisation in the south, including the expulsion of Christian missionaries and the suppression of indigenous cultural practices (Poggo, 2002). These historical conditions form the social reality that the novel *Zuhūrun Ta`kuluḥā an-Nār* both reflects and fictionally reconstructs.

## METHOD

This study employs a qualitative descriptive method with a library research approach. The primary source of the study is *Kitabus Sina'atain* by Abu Hilal al-Askari, while secondary sources are drawn from scholarly articles, books, and previous studies related to digital plagiarism and contemporary academic ethics. Data collection was conducted through documentation techniques, involving several stages: intensive reading of the text, identification of plagiarism concepts in Abu Hilal's work, classification of the forms of *as-sariqah*, and interpretation of their relevance to plagiarism phenomena in the digital era and the use of Artificial Intelligence. The data were analyzed descriptively and interpretatively by emphasizing the relationship between concepts of classical literary criticism and the dynamics of modern academic ethics.

## FINDINGS AND DISCUSSION

In the novel *Zuhūrun Ta`kuluḥā an-Nār*, the violence in the name of religion is concentrated in the city of As-Sūr in western Sudan, set in the mid-1940s to 1950s. The violence is perpetrated by an armed group led by Al-Muttaqī as-Ṣāliḥ, who carries the banner of 'ṣaurah' (revolution) and wears face coverings and black shawls as identifying markers. Their mission is to impose their version of Islamic understanding on all those who do not share it, whether non-Muslim or Muslim moderates. The novel's *latar waktu* is made explicit in the following passage:

كان في منتصف الأربعينات، عاد بأسيلي قبطياً مميزاً إلى السور منذ أربعة أعوام فقط، بعد سنين طويلة قضاها في إنجلترا .

*Kāna fī muntaṣafi al-arba'ināti, 'āda Bāsīlī qibṭiyyan mumayyizan ilā As-Sūr munzu arba'ati a'wāmin faqaṭ, ba'da sinīna ṭawīlatin qaḍāhā fī Injiltirā.*

'It was the mid-1940s; Bāsīlī, a distinguished Copt, had returned to As-Sūr only four years ago, after many years spent in England. (As-Sirr, 2016)'

This temporal marker establishes that Al-Muttaqī's movement to doctrinally subjugate As-Sūr unfolds in the years leading up to Sudan's independence, mirroring the ideological and sectarian dynamics characteristic of the early Sudanese Civil War. According to Seri-Hersch (2020:788), the presence of extremist groups in Sudan claiming a sacred religious mission through violence reflects precisely this period of conflict. The root causes, as Nindya (2018) argues, can be traced to the colonial period, which cultivated ethnic division, violence, and

socio-political marginalisation that ultimately generated resentment between the majority and minority populations.

Based on the analysis conducted, four forms of violence in the name of religion are identified in the novel, classified according to Litke's (1992) framework. Each form is discussed in the following sections.

### **Personal-Physical Violence**

Personal-physical violence, according to Litke (1992), is violence committed by a person or group of persons against an individual on a physical basis, and may range from light to severe forms. The targets of personal-physical violence by Al-Muttaqī's forces in the novel include Coptic characters from various social strata: merchant families, traders, artists, and Christian missionaries. Three specific forms are found: rape, murder, and physical assault.

The first form of personal-physical violence is the stabbing of Jīlāl, a French missionary approximately seventy years old who had lived alone in As-Sūr for forty years, having originally come as part of a Christian missionary campaign and choosing to remain because of her love for the city. The incident is narrated as follows:

الآن هاجمها ملثم منذ أيام، في بيتها، طعنها بسكين في صدرها وفر .  
*Al-ān hājamahā mulṣimun munẓu ayyāmin, fī baitihā, ṭa'anahā bi sikkīnin fī ṣadrihā wa farra.*

'Now, as she said, a masked man attacked her days ago, in her home; he stabbed her with a knife in the chest and fled. (As-Sirr, 2016)'

The masked man portrayed in this passage, identifiable through his face covering and black shawl, is recognized by the residents of As-Sūr as a member of Al-Muttaqī's forces. This act of violence against a Christian missionary carries a clear religious motivation, reflecting the historical sensitivity of Sudanese Muslim groups towards Christian missionary activity. Seri-Hersch (2020) documents that in March 1950, Mahgoub, representing the National Umma Party, pressured the Sudanese Minister of Education to terminate cooperation with missionaries in the south on the grounds that they were spreading hatred towards Islam. Ibrahim Abboud subsequently carried out the mass expulsion of Christian missionaries following his military coup. The attack on Jīlāl in the novel fictionally reconstructs this historical hostility.

The second form is rape, as experienced by Catherine Jo, a European painter who had lived in As-Sūr for six months. Two masked men forcibly entered her small house at night, sexually assaulted her, and fled while repeatedly uttering the word *kāfirah* (infidel). The novel depicts the incident as follows:

وحكت رسامة أوروبية اسمها كاترين جو... أن ملثمين هاجمها ليلاً في بيتها الصغير، انتهكا جسدها عنوة وفر، وكانا يرددان كلمة: كافرة .  
*Wa ḥakat rassāmatun Ūrūbiyyatun ismuhā Kātrīn Jū... anna mulaṣṣamaini hājamāhā lailan fī baitihā aṣ-ṣagīri, intahakā jasadahā 'unwatan wa farrā, wa kānā yuraddidāni kalimatan: kāfirah.*

'A European painter named Catherine Jo recounted that two masked men attacked her at night in her small house, violated her body by force, and fled, all the while repeating the word: 'infidel'. (As-Sirr, 2016)'

The religious labelling of the victim as '*kāfirah*' while the act of rape is being committed reveals the ideological function of the violence: the sexual assault is not merely an individual act of aggression but a deliberate instrument of religious subjugation. Poggo (2008) notes that in the context of the Sudanese Civil War, women and children bore the greatest burden of violence, frequently subjected to sexual assault and murder before being killed. Gunarto

(2013) similarly documents that non-Muslim women in southern Sudan were commonly tortured and raped before being killed by conflicting military groups.

The third form is murder, as suffered by Wātāb 'Īsā and Margadisy. Wātāb 'Īsā, a trader from the East who had lived in As-Sūr for ten years, was found stabbed and thrown into a stagnant river near the market, as narrated in the novel:

واتاب وجد مذبوحاً وملقى في جدول راكد، قرب السوق، منذ يومين، واستغربت المدينة كلها تلك الفاجعة .

*Wātāb wujida mażbūḥan wa mulqan fī jadwalin rākidin, qurba as-sūqi, munzu yaumaini, wa istagrabat al-madīnatu kulluhā tilka al-fāji'ata.*

'Wātāb was found stabbed and thrown in a stagnant stream near the market two days ago, and the entire city was shocked by that tragedy. (As-Sirr, 2016)'

Margadisy, known for his unconventional behaviour, met a similar fate at the hands of a masked man with a dagger. Both cases reflect a pattern in which individuals who carry cultural practices deemed incompatible with Al-Muttaqī's religious code are targeted for elimination. Gunarto (2013) confirms that the internal conflict in Sudan was driven by both religious and ethnic divisions, and that Sudanese people have reported silent killings carried out by conflicting military groups against non-Muslim civilians under Ibrahim Abboud's command.

### Personal-Psychological Violence

Personal-psychological violence involves acts committed against individuals that attack their psychological integrity and inner life. The forms of personal-psychological violence found in the novel are personal threats and character assassination.

Personal threats emerge as a central mechanism through which Al-Muttaqī's forces sustain their control over the population of As-Sūr. In one significant passage, Khamīlah recalls an individual speaking in a trembling voice, declaring that the "snakes," a derogatory label used by Al-Muttaqī's group to refer to Copts, Buddhists, and even peaceful Muslims, would be beheaded without hesitation:

أن الحيات قد قصت رؤوسها، وفي معمعة بليدة كهذه، أي قبطي قد يكون حية، أي بوذي قد يكون، وأي مسلم مسالم، لم يعتد أو يسمح بالاعتداء، قد يكون حية كبيرة، ويقص رأسها بلا تردد .

*Anna al-ḥayyāta qad qaṣṣat ru'ūsahā, wa fī ma'ma'atin balīdatin ka ḥāzihi, ayyu Qibṭiyyin qad yakūnu ḥayyatan, ayyu Būziyyin qad yakūnu, wa ayyu Muslimin musālimun... qad yakūnu ḥayyatan kabīratan, wa yaquṣṣu ra'sahā bilā taraddudin.*

'The snakes have had their heads cut off; in a foolish mess like this, any Copt could be a snake, any Buddhist could be one, and any peaceful Muslim who neither attacks nor permits attack could be a large snake whose head would be cut off without hesitation. (As-Sirr, 2016)'

The term *ular* (snake) employed by Al-Muttaqī's forces in the novel closely parallels the designation *Anya Nya*, which in one interpretation means "venomous snake," a label historically associated with the rebel group involved in the First Sudanese Civil War (Gunarto, 2013). First Sudanese Civil War Jok explains that during the civil war, people in southern Sudan were confronted with only two options by armed forces: surrender and submission, or execution. This form of binary coercion reflects the same psychological mechanism employed by Al-Muttaqī in the novel. The fear and distress experienced by Mikhāil, Khamīlah's fiancé, upon hearing of Al-Muttaqī's advance, constitute a concrete representation of psychological violence manifested through intimidation and helplessness. Robert further argues that mental health disorders became one of the major public health consequences of the Sudan Civil War,

while Nadia observes that the presence of armed groups often produces prolonged conditions of fear and depression among civilian populations.

Character assassination is the second form of personal-psychological violence found in the novel, perpetrated by Al-Muttaqī's forces through the systematic erasure of the captives' identities. Upon being taken prisoner, Khamīlah is given the name Na'nā'ah and is told:

اسمك منذ اليوم هو النعناعة، النعناعة فقط، وأي التفات للماضي، أو تذكر شيء منه، يجعل دمك شبيهاً بدم العصفور. لا تعرفين فتاة اسمها خميلة أبداً .

*Ismuki munzu al-yaumi huwa an-Na'nā'atu, an-Na'nā'atu faqaṭ, wa ayyu iltifātin li al-māḍī... yaj'alu damaki syabīhan bi dami al-'uṣṣūrī. Lā ta'rifīna fatātan ismahā Khamīlah abadan.*

'From today your name is Na'nā'ah, only Na'nā'ah. Any glance back at the past, or any remembrance of it, will make your blood like that of a small bird. You have never known a girl named Khamīlah. (As-Sirr, 2016)'

The forced renaming of captives functions not merely as a practical means of identification, but as a deliberate strategy aimed at erasing personal identity. The newly assigned names, Islamic in character, replace the captives' original ethnic identities and symbolically impose religious conversion while eliminating traces of their former existence. Jok notes that during the Sudanese Civil War, enslaved women and female captives were forcibly given new Islamic names and stripped of any recognizable social status connected to their communities of origin. This practice fulfilled both social and psychological functions. Socially, it allowed perpetrators to claim the Islamisation of minority women, while psychologically, it severed the captives' ties to their community, personal history, and sense of self.

### **Institutional-Physical Violence**

Institutional-physical violence involves acts of violence directed not at individuals in isolation but at large groups or the social body as a whole. In the novel *Zuhūrun Ta`kuluḥā an-Nār*, the two forms of institutional-physical violence found are riots and terrorism.

Riots are represented through the widespread murder, massacre, and sexual assault that occur throughout As-Sūr following Al-Muttaqī's siege of the city. The novel describes the situation in the following terms:

ثمة قتل وذبح، وشهوات مراقبة هنا وهناك .

*Šammatu qatlin wa ḡabḡin, wa syahawātin murāqatin hunā wa hunāka.*

'There was killing and slaughter, and desires spilled here and there. (As-Sirr, 2016:66)'

The phrase "here and there" indicates that the violence was dispersed throughout the city, reflecting not a series of isolated incidents but a systematic campaign of terror. This depiction closely corresponds to Jok's account of recurring patterns during the Southern Sudan Civil War, which included mass rape, the burning of villages, looting, and arbitrary arrests (Jok, 2007). Jok further argues that such acts constituted forms of genocide and ethnic cleansing directed against the non-Muslim and non-Arab populations of southern Sudan (Jok, 2007). The disappearance of men from households across different parts of the city, portrayed in the novel through homes suddenly left without their male inhabitants, represents another dimension of the violence, as many of the men were abducted and forcibly recruited into Al-Muttaqī's army.

Terrorism manifests through the systematic campaign of fear conducted by Al-Muttaqī's forces both before and during their siege of As-Sūr. Before the chaos erupted in full, writings under the theme 'Memory and History' began appearing throughout the city's public

spaces as a psychological premonition of things to come. In the surrounding areas, Al-Muttaqī's forces looted villages, homes, and fields, as Mikhāil relays to Khamīlah:

كانت ثمة ثورة كبيرة قد اندلعت في مكان ما قريب من السور... كانوا ينتهكون القرى، بيوتاً وحقولاً  
ومساحات رعي .

*Kānat ṣammātu ṣauratan kabīratan qad indala'at fī makānin mā qarībin min  
as-Sūri... kānū yantahikūna al-qurā, buyūtan wa ḥuqūlan wa masāḥātu ra'yin.*

'There had been a great revolution erupting somewhere near As-Sūr; they were violating villages, houses, fields, and grazing lands. (As-Sirr, 2016:74)'

The destruction of public infrastructure and places of worship is also part of this terrorist campaign. Jok (2001) documents that the civil war in Sudan caused the widespread destruction of public facilities through bomb attacks, targeting villages, schools, hospitals, and other infrastructure. Places of worship for non-Muslim communities, including churches and temples, were also systematically targeted (Jok, 2007). Aulia et al. (2021) further note that the groups that ignited civil war in Sudan consistently spread terror among the civilian population, generating a pervasive sense of insecurity and permanent threat.

### **Institutional-Psychological Violence**

Institutional-psychological violence involves acts that target the psychology of society as a collective. The two forms found in the novel are slavery and racism.

Slavery is portrayed through the mass confinement of women, children, and the elderly in what was formerly Al-Majd Square, a prominent public space located at the centre of As-Sūr, which Al-Muttaqī transforms into a vast underground detention site known as *Bi'ru as-Syaiṭān* (the Devil's Well). Khamīlah, who is among those imprisoned there, describes the conditions as follows:

كنا محبوسين حقيقة، وألأيام عدة، لم نر الشمس إلا سراب أشعة، يتسلل من فتحات صغيرة صنعت  
للتهوئية. كنا نطهو ما نقدر على طهوه من لقم بسيطة سيئة الطعم، ونأكل بمقدار ضئيل، أو لا نأكل  
على الإطلاق، نشرب من ماء شبه مالح، مخلوط بالطين .

*Kunnā maḥbūsīna ḥaqīqatan, wa li `ayyāmin 'iddatin, lam nara as-syamsa illā  
sarāba asyi'atin... Kunnā nathū mā naqdiru 'alā ṭaḥwiḥi min luqamin basīṭatin  
sayyi'ati aṭ-ṭa'mi... nasyrabu min mā'in syibhi mālihin, makhluṭin bi aṭ-ṭīni.*

'We were truly imprisoned, for several days, seeing the sun only as a mirage of light filtering through small holes made for ventilation. We cooked whatever simple and unpalatable food we could manage, and ate very little, or not at all; we drank semi-saline water mixed with mud. (As-Sirr, 2016)'

The women held in *Bi'ru as-Syaiṭān* are subsequently sold through intermediaries called *Wāsiṭah al-Khair* (literally 'mediators of good'), a euphemism that disguises the trafficking and enslavement of captive women. Khamīlah's friend Ambika Biswas, who is pregnant, is sold to a wealthy man, while Marīkār is sold to a criminal. According to Tarigan (2022:), women and children abducted during the Southern Sudan Civil War were commonly trafficked and enslaved. Jok (2001) further documents that some female captives were forced into domestic slavery in Arab Muslim households, while others were subjected to sexual exploitation.

The forced conscription of As-Sūr's men into Al-Muttaqī's forces represents a parallel form of institutional slavery. In one of the novel's most emotionally charged scenes, Khamīlah catches sight of a row of miserable men standing submissively with blood-stained shirts, among them figures she recognises:

هذا إيزاك، صانع الذهب، صانع الملكات... هذا مفكر فندوري، تاجر الخمور اليوناني... وهذا... يا إلهي  
إنه ميخائيل .

*Hāzā Īzāk, šā`īgu az-żahabi, šā`īgu al-malikāti... Hāzā Fandūrī, tājiru al-khumūri al-Yūnānī... Wa hāzā... Yā llāhī innahu Mīkhā`īl.*

'This is Izak, the goldsmith, the maker of queens' jewellery... This is Fanduri, the Greek wine merchant... And this — my God, it is Mikhāil. (As-Sirr, 2016)'

The sight of Mikhāil, her fiance, standing among the ranks of Al-Muttaqī's forces profoundly shocks Khamīlah. She realizes that their presence within the group is not the result of free choice, but of coercion, as the threat of decapitation looms over anyone who refuses to comply. According to Jok (2001), the recruitment of forces into the rebel group in Southern Sudan was carried out through interrogation and coercion, with those who refused threatened with execution. Gunarto (2013) notes that those abducted and submitted to slavery were promised incentives as compensation for their compliance.

Racism is the final form of violence found in the novel, functioning as an ideological instrument through which the dominant group justifies its subjugation of the minority. When Khamīlah regains consciousness after fainting in captivity, she is seized by a rough hand and screamed at in violent, overlapping voices:

*وئمة يد خشنة تشدني، وأصوات متداخلة، وعذيفة: أيتها السبية الكافرة!*

*Wa šammatu yadun khasynatun tasyudunnī, wa ašwātun mutadākhilatun wa 'anīfatun: ayyatuhā as-sabiyyatu al-kāfiratu!*

'And there was a rough hand pulling me, and overlapping, violent voices: 'You captive infidel woman!' (As-Sirr, 2016)'

The compound term 'sabiyyatu al-kāfiratu' ('captive infidel woman') encapsulates the intersection of racial, religious, and gendered stigmatisation at work in Al-Muttaqī's violence. The victim is dehumanised simultaneously as a captive, as a non-believer, and as a woman. This layered dehumanisation is consistent with what Jok (2001) identifies as a consistent pattern in Sudanese civil war violence: physical violence is always preceded and accompanied by verbal violence, which establishes the ideological justification for bodily harm. Gunarto (2013:89) further confirms that the racism underlying the Southern Sudan Civil War of the 1950s was rooted in precisely this intersection of ethnic and religious identity.

Using the homologous technique, the analysis reveals that the forms of violence in the name of religion found in the novel correspond systematically to the documented social conditions of Sudan in the 1950s. The extremist group Al-Muttaqī mirrors the historical dynamic of armed groups in Sudan that used religious ideology to justify violence against non-Muslim and non-Arab minorities. The novel, through this correspondence, functions not merely as a work of fiction but as a literary document encoding historical memory.

Abu Hilal al-Askari distinguishes plagiarism into several forms, namely *sariqah lafzhiyyah* (literal appropriation), *sariqah ma'nawiyah* (appropriation of ideas), and creative transformation. According to Abu Hilal, the appropriation of ideas may still be acceptable as long as the writer is able to present renewed meaning, aesthetics, and creativity in the new work. Thus, originality in Abu Hilal's perspective does not merely lie in the novelty of ideas, but also in the ability to process and reconstruct ideas creatively and ethically.

In the context of Artificial Intelligence, plagiarism no longer always takes the form of direct copying, but often appears through automatic paraphrasing, algorithm-based text reconstruction, and instant text production that blurs the boundary between human and machine creativity. This situation demonstrates that Abu Hilal al-Askari's concept of originality remains relevant because it emphasizes intellectual creativity rather than mere changes in wording. Therefore, the use of AI in academic writing still requires ethical responsibility from the author as the primary intellectual subject.

Conceptually, the perspective of Abu Hilal al-Askari shows that plagiarism is not merely a technical issue of copying text, but is closely related to intellectual integrity and the ethics of knowledge production. From this perspective, creativity is understood as the ability to reproduce meaning innovatively, rather than simply transferring linguistic structures from one text to another.

## CONCLUSION

Based on the analysis conducted, four forms of violence in the name of religion are found in the novel *Zuhūrun Ta`kuluḥā an-Nār* by Amīr Tāj As-Sirr, classified according to Robert F. Litke's (1992) concept of violence: personal-physical violence, personal-psychological violence, institutional-physical violence, and institutional-psychological violence.

The various forms of violence in the name of religion in the novel are marked by the emergence of the extremist group Al-Muttaqī, which creates chaos in the city of As-Sūr in order to spread their religious convictions. Their violence is directed toward the city's non-Muslim minority communities, including Coptic Christians, Buddhists, and Hindus, drawn from diverse social backgrounds such as merchant families, traders, artists, and Christian missionaries. The forms of personal-physical violence found are robbery, rape, and murder. The forms of personal-psychological violence are personal threats and character assassination. The forms of institutional-physical violence are riots and terrorism. The forms of institutional-psychological violence are slavery and racism.

Through the application of the homologous technique, the analysis shows that the acts of violence in the name of religion depicted in the novel reflect the social conditions of Sudan in the 1950s, particularly the dynamics of the first Sudanese Civil War and the policies of Islamisation and Arabisation imposed upon non-Muslim minorities by the post-independence Sudanese government under Ibrahim Abboud. The novel *Zuhūrun Ta`kuluḥā an-Nār* thus functions not merely as a work of fiction but as a literary document that encodes and transmits the historical and social memory of Sudan's internal conflict.

This study contributes to the field of Arabic literary sociology by demonstrating the capacity of Litke's model of violence to illuminate the multilayered nature of religiously motivated violence in contemporary Arabic fiction. Future research may productively explore other dimensions of this novel, including its narrative structure, the construction of gender identity among female characters, or its positioning within the broader context of postcolonial Sudanese literature.

This study demonstrates that Abu Hilal al-Askari's concept of plagiarism is not only relevant within the tradition of classical Arabic literary criticism, but also offers an important contribution to the development of academic ethics in the digital era. Abu Hilal's thought emphasizes that originality is not merely measured by textual novelty, but by the intellectual ability to develop ideas creatively, critically, and responsibly.

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