

Reasoning The Character of Hayy Ibn Yaqdzan: a Human Raised by a Deer in The Study of Philosophical Literature

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Abstract: *This article aims to explore and analyze the philosophical dimensions within the classical novel Hayy ibn Yaqzan by Ibn Tufail through the lens of literary philosophy. The objective is to analyze how philosophical themes such as the nature of life, self-awareness, human uniqueness, and the search for truth are embedded within a literary narrative. Using a philosophical-literary method, this research interprets the symbolic and imaginative elements in the novel by applying both philosophical inquiry and literary analysis. The method involves examining the character development, internal conflicts, and narrative structure of the protagonist, Hayy, in relation to broader philosophical questions. The results reveal that Hayy ibn Yaqzan is not merely a work of fiction but a narrative deeply infused with philosophical reflection. The novel presents a rich exploration of human consciousness, ethical reasoning, and metaphysical inquiry through allegorical storytelling. Furthermore, the analysis indicates that philosophical literature can serve as a powerful tool to bridge imaginative fiction with rational thought, demonstrating that literary works can embody both artistic expression and intellectual depth.*

Keywords: Allegory, Hayy ibn Yaqzan, Human Consciousness, Ibn Tufail, Philosophical Literature

A. Introduction

This approach enables a deeper understanding of the novel not only as a literary work but also as a medium for philosophical exploration and reflection, particularly when analyzed through the lens of philosophical literature. In this context, literary-philosophical inquiry involves examining various elements: narrative structure, themes, characters, and the broader messages conveyed by the novel. Some scholars believe that the stagnation in literary research methodology is partly due to a theoretical fusion of literary criticism and philosophical thought that has not been matched by practical application in research methods. Additionally, literary scholars often remain within the comfort zone of traditional methodological approaches, sometimes becoming overly protective of those methods.¹

Yet literature is a dynamic cultural activity. As S.J. Bakker notes, “culture evolves in tandem with societal changes in a given region, which are naturally shaped by differing

¹ Jukka Mikkonen, “*Philosophy through Literature*” (University of Tampere, 2011), 18

situations and conditions”.² From this viewpoint, the development of newer methodologies including philosophical literary analysis is a natural response to the increasingly dynamic nature of global society. The emergence of various literary theories from structuralism, semiotics, genetic structuralism, reception theory, and orality studies illustrates the rapid development of scientific literary inquiry in the West since the 1970s. This momentum continued with post-structuralism, postmodernism, post-colonialism, post-Marxism, and post-feminism.³

Many experts agree that philosophical literary criticism is an interdisciplinary approach that merges literary theory and philosophy. They see value in this synthesis, which enriches the interpretation and appreciation of literature. Philosophy has traditionally been seen as a force for disruption and transformation like a marine unit storming enemy defenses whereas literature follows as the infantry, tasked with clearing paths, building bridges, and articulating the grand ideas of philosophy in ways accessible to human understanding.

Hence, the foundation of literary philosophy research follows the philosophical model of thought. It involves exploring the extrinsic dimensions of literature, much like how sociology, psychology, and anthropology are applied to literary analysis. As Endraswara notes, this view positions literature as a product of thought.⁴ Ibn Tufail's *Hayy ibn Yaqdzan* invites such an exploration, with its deep philosophical underpinnings and narrative richness that has intrigued many readers. Its resonance with philosophical thought makes it particularly suitable for this kind of analysis. Many scholars emphasize the importance of considering historical, cultural, and theoretical contexts when philosophically analyzing literary works. These contexts help reveal deeper layers of meaning embedded within the text.

Endraswara also asserts that philosophy and literature are inseparable, as literature inherently encourages philosophical thought. Without literature, philosophy might remain abstract—mere values, principles, logic, and theories. However, with literature, these philosophical elements are brought to life through the narratives of writers, poets, novelists, and other literary practitioners who never cease telling stories about human life.⁵ In agreement with Endraswara, the author believes that the stronger a writer's philosophical narrative, the more engaging and thought-provoking the literary work becomes. A literary text that merely recounts events without any philosophical depth may fall short of moving its readers. A compelling novel weaves together the fabric of events, characters, and ideas with embedded philosophical insights that enrich the reading experience.

Through a philosophical approach, literature, particularly the novel, emerges as a narrative medium that conveys profound meanings about humanity, nature, and divinity.

² Baker, *Filsafat Kebudayaan* (Yogyakarta: Kanisius, 1984), 11.

³ Khomisah, “Ekokritik Dalam Perkembangan Kajian Sastra,” *Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam*, no. 1 (2020): 1–15.

⁴ Suwardi Endraswara, *Filsafat Sastra: Hakikat, Metodologi, Dan Teori* (Yogyakarta: Layar Kata, 2012), v.

⁵ Endraswara. *Filsafat Sastra: Hakikat, Metodologi, Dan Teori*, 13.

Literature does more than tell stories; it brings philosophical ideas to life through imaginative and communicative forms. Without literature, philosophy often loses its humanistic expressive power.⁶ In this regard, *Hayy ibn Yaqzan* by Ibn Tufail holds a significant place as a philosophical novel that not only reflects spiritual contemplation but also grounds philosophical inquiry in the story of a human being born and raised outside of civilization.

This novel is frequently interpreted as an allegory of self-enlightenment achieved through reason and natural experience. However, previous studies tend to focus on its symbolic narrative in general, without deeply exploring the intellectual foundations that underpin it particularly the influence of mystical-philosophical systems established by earlier thinkers such as al-Farabi, Ibn Sina, and al-Ghazali. New findings reveal that Ibn Tufail, in the original preface to his work which is often omitted in popular translations explicitly acknowledges the importance of these thinkers in shaping his intellectual framework.⁷

One significant influence that remains underexplored is the mystical philosophy of Ibn Sina. Before Ibn Tufail authored his novel, Ibn Sina had written a work of the same title, *Hayy ibn Yaqzan*, which presents the spiritual journey of the human soul toward enlightenment. Although the two works differ in orientation and narrative style, Ibn Sina's version establishes a mystical-philosophical foundation that serves as an important intellectual backdrop for understanding Ibn Tufail's contribution. Nevertheless, to this day, few studies have examined how the character of Hayy in Ibn Tufail's narrative reflects—or perhaps diverges from—this earlier intellectual legacy.

This is where the urgency and research gap emerge. The present study seeks to: (1) Fill the gap in scholarly analysis regarding the rationale and structure of philosophical reasoning embodied in the character of Hayy ibn Yaqzan, as viewed through the lens of philosophical literature; (2) Investigate how the mystical philosophical background, particularly that of Ibn Sina, directly or indirectly influences the construction of Hayy's character; and (3) Offer a new interpretive approach that integrates methods of philosophical literary analysis with intertextual inquiry, positioning *Hayy ibn Yaqzan* not merely as a symbol of enlightenment but as a prototype of the ideal human being within the broader framework of Islamic intellectual culture.

B. Methodology

The method employed in this study is philosophical literary analysis. A method, in this context, refers to the research strategy or approach taken in a study.⁸ Here, the term “method” refers specifically to philosophy being applied as a research strategy in literary analysis. Before delving deeper into this method, it is important to understand that literature, aside from being a

⁶ Suwardi Endraswara, *Metode Penelitian Filsafat Sastra: Rancangan Pemikiran Dan Analisis* (Yogyakarta: Layar Kata, 2012), 29

⁷ Dani Ramdani and Amsal Bakhtiar, “Traces of Mysticism in Ibn Sina's Thought,” *Jaqfi: Jurnal Aqidah Dan Filsafat Islam* 10, no. 1 (2025): 578–79.

⁸ Endraswara, *Metode Penelitian Filsafat Sastra: Rancangan Pemikiran Dan Analisis...*, 29

product or result of artistic expression, can also serve as a methodological approach or a strategic step in the creative process. Similarly, philosophy is not only the product of human logical reasoning expressed through values, principles, rules, or symbols but it can also be employed as a method or strategy to produce thought-based works, including literature. Writers, researchers, and literary scholars often use both philosophy and literature in tandem either consciously or unconsciously. When philosophy is used as a method to explore or write about literary works, this constitutes the very essence of philosophy of literature. Indeed, many literary creators intuitively draw upon philosophical principles when developing and interpreting literary texts. Some writers even find it difficult to produce literary works without the inclusion of philosophical elements, although there are no formal rules mandating such use.

Every literary writer employs language as their primary tool. A. Teeuw likens language to paint neutral in itself but given meaning by human interpretation. For instance, the color green may signify Islam, communism, or simply “go” in traffic lights, depending on cultural or contextual usage.⁹ In the author’s view, language much like colored paint provides various layers of meaning. Yet, to reinforce those meanings, authors often rely on philosophical thought as a secondary tool of analysis. While a writer might rely purely on imagination, philosophical reasoning lends greater depth and meaning to literary ideas and expressions. Philosophy is the science of critical and systematic thought. Literature is a form of art that emerges from both thought and imagination. Given their intrinsic relationship, philosophy and literature form a meaningful area of study. As such, philosophy of literature can be considered a distinct academic discipline, with its own areas of inquiry that differentiate it from other scholarly fields.¹⁰

C. Result and Discussion

Literary works have the capacity to influence human character through fictional and imaginative thought processes. Human beings, in essence, possess an innate imaginative capacity linked to rational, creative, and resilient systems. The philosophical values embedded in literature guide human thought, acting as a mechanism to bridge the gap between reality and experience.¹¹ The story of an orphaned child living on an island called *Wakwak*, located along the Equator, is written by Ibn Tufail and is filled with philosophical reflection and methodology. Thus, the author argues that both the philosophical method and thought are clearly evident throughout the novel.

From a methodological perspective, as previously discussed, it is apparent that Ibn Tufail deliberately or intuitively employed philosophical frameworks to construct the narrative of *Hayy ibn Yaqzan* from beginning to end. He embedded his philosophical perspectives

⁹ A Teeuw, *Sastra Dan Ilmu Sastra* (Bandung: PT Dunia Pustaka Jaya, 2013), 75

¹⁰ R A Niken Larasati Wirawan and Wandani, “Judul Tidak Disebutkan,” *Jurnal UNAIR*, 2020., 1.

¹¹ Dedi Wahyudin, Aria Septi Anggaira, and Wahyudi, “Nilai Filosofis Dalam Karya Sastra Harry Potter,” *Jurnal Al-Fathin*, 2020., 157.

throughout various themes and narrative segments. In the primary text, Ibn Tufail describes how Hayy, “without teacher or guide, through observation and contemplation, discovered the realities of nature and the truth of the Creator”.¹² This intrinsic journey, if read merely as a chronological sequence, from infancy to adulthood, might reduce the tale to a simple biography.

However, as emphasized by Nurhidayah in her Indonesian translation and commentary, *The Story of Hayy ibn Yaqzan* is not merely a life narrative but a philosophical allegory that interweaves empirical observation, metaphysical reflection, and spiritual quest. Without employing the method of philosophical literary analysis, the reader might only see Hayy's progression in age; yet the philosophical approach reveals how this narrative contains imagination and insight that transcend the physical realm, ranging from the beauty of life's meaning to the metaphysical and spiritual dimensions of happiness, beyond material or purely logical attainment.¹³

The novel carefully illustrates how a female deer nurtured a human baby, Hayy ibn Yaqdzan, in a wild jungle teeming with animals. The child survives and matures amid natural dangers though such threats are subtly portrayed by the author. Instead, the narrative reveals deeper meanings behind the life of a human raised on a secluded island by a deer, inviting readers to reflect on the profound relationship between humanity, nature, and truth.

Philosophical Perspective: Applying the Novel to Life

Novels are closely linked to the emotions and sentiments of real life. As a form of extended fictional prose, the novel serves as a narrative expression of imaginative storytelling.¹⁴ The novel *Hayy ibn Yaqdzan*, written by Abu Bakr Muhammad Ibn Abd al-Malik Ibn Muhammad Ibn Tufail, a polymath skilled in medicine, law, philosophy, and astronomy, demonstrates the author's ability to weave scientific and philosophical theories into a compelling literary narrative. In this work, he assumes the role of a literary figure, translating his intellectual and professional insights into a story that is accessible to readers across various backgrounds.¹⁵

Ibn Tufail, speaking through the voice of a philosopher, reveals that human beings are capable of discovering the essence of truth on their own—without the need for formal education, as demonstrated by the protagonist Hayy ibn Yaqdzan. Instead, learning through nature and experience, guided by logic and consistent observation, can also lead to truth. The novel offers numerous insights into how to live particularly in harmony with the natural world and animals. Eventually, it outlines the ultimate goal of life: to attain true happiness.

¹² Ibn Tufayl, *Ibn Tufayl's Hayy Ibn Yaqzan: A Philosophical Tale*, trans. Lenn Evan Goodman (Chicago: University of Chicago Press, 2009), 45.

¹³ Abū Bakr Muḥammad Ibn Ṭufayl, *Hayy Bin Yaqdzon: Manusia Dalam Asuhan Rusa*, ed. Mustofa W Hasyim, trans. Nurhidayah (Yogyakarta: Navila, 2010), 60-1.

¹⁴ Wahyudin, Anggaira, and Wahyudi, “Nilai Filosofis Dalam Karya Sastra Harry Potter.” “Nilai Filosofis Dalam Karya Sastra Harry Potter,” 158.

¹⁵ Ibn Ṭufayl, *Hayy Bin Yaqdzon: Manusia Dalam Asuhan Rusa...*, 1

Ibn Tufail presents himself not as a dogmatic philosopher but as a logical one, framing his narrative so that readers may independently interpret its message: that happiness may be found in solitude and spiritual detachment from materialistic life, or through continued social interaction within a worldly context, as long as the heart remains directed toward the One who owns all life. Whether directly or indirectly, he conveys that philosophical perspectives can illuminate life through literature, as exemplified in his novel. At the same time, the shaping power of society cannot be ignored, for human phenomena as diverse as humor, imagination, folk songs, epic poetry, and even sound business decisions have often been attributed to the collective influence of groups rather than to solitary individuals. From the Ultramontane Bonald to the ultramodern élite of psycho-linguistics, claims underscore the decisive effect of language, a social product, on thought, yet Ibn Tufail's vision reminds us that causality here is reciprocal but ultimately grounded in the individual: thought precedes language, and it is man who creates the tools of sociality, not the other way around. One can easily imagine, as Ibn Tufail does, a man filled with reflections, yet never graced by the "social gift" of language, and no group can originate an idea or compose a refrain without the minds of its members. Society is a construct of human intellect, not its creator, and in this light *Hayy ibn Yaqzan* exemplifies the primacy of the contemplative individual whose philosophical insights are simultaneously personal and universal, capable of resonating with the social world even as they emerge from solitary thought.¹⁶

A literary author can construct storylines filled with philosophical values, which serve as tools for depicting human life. These philosophical values act as guiding principles in life, shaping human perspectives and behavior. The philosophical dimension of literature determines the direction of human thought, functioning as a mechanism for addressing the gap between reality and experience.¹⁷ Ultimately, literature cannot be separated from philosophy. Philosophy gives voice to the meaning of life, and literature provides the medium. What remains to be assessed is how far literature has contributed to offering alternative ideas in human life and to what extent it has answered the existential questions of our time.¹⁸

The Uniqueness of the Philosophical Literary Method in Analyzing a Novel Manuscript

Essentially, a literary work is shaped by the experiences and circumstances of the author, who then portrays those conditions and experiences in the form of fiction or literary writing. This is closely related to the sociology of literature, which views literary works as the imaginative result of societal realities observed during a particular time.¹⁹ Literature is a unique human activity,

¹⁶ Tufayl, *Ibn Tufayl's Hayy Ibn Yaqzan: A Philosophical Tale...*, 76.

¹⁷ Wahyudin, Anggaira, and Wahyudi, "Nilai Filosofis Dalam Karya Sastra Harry Potter." "Nilai Filosofis Dalam Karya Sastra Harry Potter," 159.

¹⁸ Martha Nussbaum and Erna von der Walde, "Introduction: Form and Content, Philosophy and Literature," *Estudios de Filosofía* 11 (1995): 43-106, <https://doi.org/10.17533/udea.ef.338797>.

¹⁹ Sulmi Magfirah and Puspita Dewi, "Ontologi Dalam Aplikasi Karya Sastra Ronggeng Dukuh Paruk," *Jurnal on Language and Literature*, 2018., 22-17

born out of humanity's eternal desire to understand, express, and ultimately share life experiences.²⁰ For some, literature is often likened to the human body, while philosophy is regarded as its brain (logic). Thus, when we speak of "philosophical literature," we refer to a literary work that is capable of simultaneously building dual scientific imagination: philosophy and literature. In other words, someone engaged in philosophical literature is able to use logic and reason in the process of literary creation and apply various schools of philosophical thought in their literary works.

This can be seen in high-quality literary works that deeply inspire human life, such as *Hayy ibn Yaqzan* by Ibn Tufail, which tells the story of a child who survives under the care of a female deer. Throughout the narrative, a range of messages, moral values, knowledge, and various disciplines emerge, along with insights into the essential truths of life. The emergence of philosophy here serves to trace literature from a philosophical perspective, allowing literary works to function as harmonizers, remedies, or unifiers of life—especially in times when life is in need of harmony, healing, or unity to regain its meaning.²¹

It is through philosophy that a string of narrative language in a novel gains deeper and distinct meaning much like a painting that is not only visually beautiful but also conveys profound meaning behind the colors brushed by the painter. Without deliberate choice and contrast of colors, the painting would merely be an ordinary mixture of hues. Similarly, when philosophical values or principles are precisely embedded by an author, the resulting literary work becomes more meaningful every word bearing deep significance.

Philosophy is a branch of knowledge that relates to scientific thinking, or can be defined as the science of reasoning. Literature, on the other hand, is an art form that emerges from thought and imagination. The two are closely connected, and their intersection forms a distinct field of study one that can even be recognized as a new discipline. This is due to its broad and unique scope, which sets it apart from other branches of knowledge.²²

Moreover, a literary work may often present events that are not strictly factual.²³ Literature is considered rich in philosophical content because it encompasses theory and practice, introduces foundational ideas, reflects historical perspectives, encourages systematic thinking, and engages with both religion and science. It also connects with the traditions of Western and Eastern philosophy, covering classical and modern periods, as well as various branches and schools of philosophical thought, making it a comprehensive medium for exploring philosophical ideas.

²⁰ James H Pickering and Jeffrey D Hoeper, *Concise Companion to Literature* (New York: Macmillan Publishing Co., 1981). p. 12.

²¹ Endraswara, *Filsafat Sastra: Hakikat, Metodologi, Dan Teori.*, 20

²² Wirawan and Wandani, "Judul Tidak Disebutkan.", 2.

²³ Wahyudin, Anggaira, and Wahyudi, "Nilai Filosofis Dalam Karya Sastra Harry Potter.", 160.

Therefore, in general, literature offers a wide range of topics similar to those found in philosophical studies.²⁴ Even without explicit labeling, most literary works inherently contain philosophical elements whether in methodology, values, rules, ideas, or other aspects rooted in philosophy. Thus, even without being called “philosophical literature” or a “philosophical study of literature,” literature has long been intertwined with philosophy. How could a literary writer possibly set aside philosophy, when literature itself is already infused with it? This is clearly reflected in Ibn Tufail’s work *Hayy ibn Yaqzan*.

The uniqueness of the philosophical literary method in analyzing a literary work lies in its approach, which involves the three key aspects of philosophy: ontology, epistemology, and axiology. Through this lens, a writer positions literature as the object or the product of thought. Just like other philosophical studies, this method always encompasses the three pillars ontology, epistemology, and axiology within its framework.

Ontologically, the analysis seeks to uncover the inherent nature of literature: what it truly is. It aims to establish a foundational understanding that literature is a creative product that serves as an object of philosophical inquiry encompassing various forms of oral and written expressions, such as novels, short stories, poems, pantun, films, lyrics, plays, and so on.

Albert Einstein once said, “*Der Herr Gott würfelt nicht*”, God does not play dice.²⁵ This implies that everything in the universe has purpose and intention, and it is up to humans to study the essence of existence. This essence is known as ontology.²⁶ Meanwhile, the human thinking process is capable of producing knowledge about the substance or object of inquiry.²⁷ In the novel by Ibn Tufail, we encounter various ontological themes, including the nature of divinity, the soul, happiness, cosmic order, perfection in nature, and other existential truths.

Epistemologically, the analysis explores the contents, sources, scope, limitations, foundations, and methods of acquiring knowledge found in literary works. This includes examining the author's background, themes or titles, the time and context in which the work was written, the chronology of events, and other elements related to the literary creation.²⁸

A great deal of epistemological insight can be drawn from the 280-page Indonesian translation of Ibn Tufail’s novel. Broadly speaking, key highlights include:²⁹

1. Ibn Tufail’s imaginative genius, who lived from 1105–1185 CE in Andalusia (Spain), far ahead of his time,
2. the fusion of Islamic Eastern philosophy and Greek philosophical ideas about life, the existence of God, the concept of happiness, and the prime mover of life all of which form the core of the novel.

²⁴ Endraswara, *Filsafat Sastra: Hakikat, Metodologi, Dan Teori.*, 21

²⁵ Martien A Cohen Stuart, *Toeval En Toedracht: Over Gebeurtenissen in de Fysische Chemie*, 2013., 5.

²⁶ Magfirah and Dewi, “Ontologi Dalam Aplikasi Karya Sastra Ronggeng Dukuh Paruk.”, 1.

²⁷ Jujun S Suriasumantri, *Filsafat Ilmu: Sebuah Pengantar Populer* (Jakarta: Pustaka Sinar Harapan, 2010)., 30.

²⁸ H Schnelling, *Data Analysis in Literary Studies* (Constance: University Library, 1989)., 301-5

²⁹ Ibn Tufail, *Hayy Bin Yaqdzon: Manusia Dalam Asuhan Rusa* (Yogyakarta: Navila, 2010)., 1.

3. His expertise as a physician is evident in the narrative, especially in the discussion of key medical issues such as the function of the heart, causes of death in humans and animals, the role of body organs, and the driving force behind their operation.

In addition, the novel also presents Greek and Islamic philosophical theories in the form of character dialogues and conflicts, such as:

1. Illuminationist theory;
2. Existentialist theory (existence);
3. The nature of elements like water and celestial bodies, as well as Islamic philosophical themes such as:
4. *Al-Haqq* (Divine Essence);
5. *Al-Mujāhadah* (spiritual discipline);
6. The metaphysical and physical realms;
7. *Wājib al-wujūd* (necessary existence);
8. *Muḥāsabah al-nafs* (self-reflection); and
9. *‘Uzlah* (spiritual retreat), and others.³⁰

From an epistemological standpoint, the novel gradually presents knowledge through the early childhood of Hayy Ibn Yaqdzan, depicting his life in the open natural world, his interactions with animals and plants, and his quest for the essence of truth, among other themes.

The final aspect is axiological, referring to the value or benefit derived from the study of literature itself. It undeniably influences the emergence of literary works such as this novel. Without literature, the world would likely feel empty and bland—life devoid of savory, salty, sweet, tangy, sour, or bitter flavors that awaken not only the eyes but also the human mind—startled by the tales of the poet, lulled by the melody of verses, or stirred by the impassioned dance of a young woman in a film adapted from a compelling novel written by a literary master.

From an axiological perspective, this novel offers meaningful benefits to a wide range of people, for every human being essentially undergoes certain phases of life where they must draw upon the lived experiences of others through logical and reflective insight, much like the experiences described by Ibn Tufail in *Hayy Ibn Yaqdzan*.

The novel *Hayy Ibn Yaqdzan* reminds its readers that, despite human limitations, there are inherent advantages within the human being especially when compared to animals or plants. Hayy Ibn Yaqdzan, though isolated from the center of human civilization, managed to attain knowledge by closely examining his surroundings. Therefore, a human being—even one who lacks access to formal education or modern facilities can still produce significant outcomes thanks to the brain in their head and bodily organs unavailable to animals or plants, which can be utilized in multifaceted ways.

In essence, the human being possesses imaginative thought supported by a system of rational, creative, and imaginative resilience. The philosophical value within literature shapes

³⁰ Ibn Tufayl, *Hayy Bin Yaqdzan: Manusia Dalam Asuhan Rusa...* 99-110

human thinking, functioning as a mechanism to bridge the gap between reality and experience.³¹

Accordingly, the three foundational pillars of philosophy epistemology, ontology, and axiology are fulfilled within this study of knowledge, particularly when literature is examined as an object of philosophical inquiry. Thus, philosophy takes the role of the subject, while literature becomes the object. This is even more relevant when the literary form is a novel, which has long engaged with philosophical schools of thought.

Given the complexity of human life and the rapid advancement of knowledge, the productivity of literary studies has consequently increased. This has led to the development of various literary theories, marking the dawn of a multidisciplinary era.³² Among these is philosophical literary criticism, which was previously not conceived as a distinct academic field.

Results of the Philosophical Literary Method Analysis of the Novel *Hayy Ibn Yaqdzan*

From the sixteen general topics mentioned earlier, the author identifies ten that are explicitly present in *Hayy Ibn Yaqdzan*. These topics, as narrated in the novel, are mapped in the following table:

Table 1: *Philosophical Topics in the Novel Manuscript*

No.	Topic	Manuscript / Page
1	Theoretical	The origin of Hayy Ibn Yaqdzan: whether he was born directly from the earth without human parents... (p. 135); theory of physical substances: water, fire, smoke, and other elements (pp. 178–185).
2	Practical	He realized that his hands were more useful than those of animals. With his hands, he could cover his body and grasp a stick (p. 150); he used animal skin to cover and warm himself (p. 152).
3	Introductory	By accident, his hand pressed on a Baker. <i>Filsafat Kebudayaan</i> . Yogyakarta: Kanisius, 1984. Cohen Stuart, Martien A. <i>Toeval En Toedracht: Over Gebeurtenissen in de Fysische Chemie</i> , 2013. Endraswara, Suwardi. <i>Filsafat Sastra: Hakikat, Metodologi, Dan Teori</i> . Yogyakarta: Layar Kata, 2012. ———. <i>Metode Penelitian Filsafat Sastra: Rancangan Pemikiran Dan Analisis</i> . Yogyakarta: Layar Kata, 2012. Ibn Tufayl, Abū Bakr Muḥammad. <i>Hayy Bin Yaqdzon: Manusia Dalam Asuhan Rusa</i> . Edited by Mustofa W Hasyim. Translated by Nurhidayah. Yogyakarta: Navila, 2010. Khomisah. “Ekokritik Dalam Perkembangan Kajian Sastra.” <i>Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam</i> , no. 1 (2020): 1–15. Magfirah, Sulmi, and Puspita Dewi. “Ontologi Dalam Aplikasi Karya Sastra Ronggeng Dukuh Paruk.” <i>Jurnal on Language and Literature</i> , 2018.

³¹ Wahyudin, Anggaira, and Wahyudi, “Nilai Filosofis Dalam Karya Sastra Harry Potter.” p. 15.

³² Khomisah, “Ekokritik Dalam Perkembangan Kajian Sastra.” p. 6.

		<p>Mikkonen, Jukka. "Philosophy through Literature." University of Tampere, 2011.</p> <p>Nugraha, Dipa. "Posisi Pengarang Dalam Interpretasi: Pembacaan Dua Sajak Terkenal Sitor Situmorang." <i>Widyaparwa: Jurnal Ilmiah Kebahasaan Dan Kesastraan</i>, 2018.</p> <p>Nussbaum, Martha, and Erna von der Walde. "Introduction: Form and Content, Philosophy and Literature." <i>Estudios de Filosofía</i> 11 (1995): 43–106. https://doi.org/10.17533/udea.ef.338797.</p> <p>Pickering, James H, and Jeffrey D Hoeper. <i>Concise Companion to Literature</i>. New York: Macmillan Publishing Co., 1981.</p> <p>Ramdani, Dani, and Amsal Bakhtiar. "Traces of Mysticism in Ibn Sina's Thought." <i>Jaqfi: Jurnal Aqidah Dan Filsafat Islam</i> 10, no. 1 (2025): 578–79.</p> <p>Schnelling, H. <i>Data Analysis in Literary Studies</i>. Constance: University Library, 1989.</p> <p>Suriasumantri, Jujun S. <i>Filsafat Ilmu: Sebuah Pengantar Populer</i>. Jakarta: Pustaka Sinar Harapan, 2010.</p> <p>Teeuw, A. <i>Sastra Dan Ilmu Sastra</i>. Bandung: PT Dunia Pustaka Jaya, 2013.</p> <p>Tufail, Ibn. <i>Hayy Bin Yaqdzon: Manusia Dalam Asuhan Rusa</i>. Yogyakarta: Navila, 2010.</p> <p>Tufayl, Ibn. <i>Ibn Tufayl's Hayy Ibn Yaqzan: A Philosophical Tale</i>. Translated by Lenn Evan Goodman. Chicago: University of Chicago Press, 2009.</p> <p>Wahyudin, Dedi, Aria Septi Anggaira, and Wahyudi. "Nilai Filosofis Dalam Karya Sastra Harry Potter." <i>Jurnal Al-Fathin</i>, 2020.</p> <p>Wirawan, R A Niken Larasati, and Wandani. "Judul Tidak Disebutkan." <i>Jurnal UNAIR</i>, 2020.</p> <p>heart. He was surprised to discover that it had a cavity. He said, "Perhaps what I've been searching for is inside this organ. But I have yet to find it" (p. 158).</p>
4	Foundational	Two crows fought until one killed the other. The surviving crow then buried its fallen companion by digging a hole and covering it with earth (p. 161).
5	Historical	He was inspired to build a house after observing swallows constructing nests. Hayy befriended birds to help him fish and kept chickens for eggs and meat (p. 171).
6	Systematic	He continuously contemplated what departed from the body. He believed the doe that raised him had left something behind—the body was merely a tool (p. 160).
7	Related to Religion	Hayy discovered a Supreme Being who exists necessarily without cause and is the cause of all else (p. 211); the process of witnessing the Essence of al-Haqq (p. 241).
8	Related to Science	Elements move upward like smoke, fire, and air, or downward like water and soil (p. 180); growth entails expansion into three dimensions: length, width, and depth (p. 186).
9	Classical Western Philosophy	Hayy learned that animals are moved by vapor or smoke from the left heart cavity; bodily organs obey the commands of the soul, like a warrior wielding weapons (pp. 167–168).

10	Classical Eastern Philosophy	Asal delves into the inner essence of religious teachings and seeks to interpret spiritual meanings in scripture, while Salaman adheres to the outward meanings without interpretation (p. 259).
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Therefore, the relationship and differences between philosophy and literature, along with their reasoning as expressed in Ibn Tufail's work, are outlined in the following table:

Table 2: *Aspects of Connection and Difference Between Philosophy and Literature and Reasoning in the Novel Hayy Ibn Yaqdzan: The Man Raised by a Deer*

No	Philosophy	Literature	Reasoning
1	Based on logic; does not rely on imagination or emotion (p. 211)	Based on logic, imagination, and emotion (pp. 189–191)	The essence of human beings differs anatomically.
2	Always seeks the essence of truth (pp. 208–209)	Seeks alternative truths (pp. 173–174)	A search for the essence of truth—God's existence.
3	Used by scholars/researchers to explore various disciplines (pp. 1–10)	Uses philosophical methods to achieve its aims (pp. 10–19)	Ibn Tufail follows the philosophies of Plato and Aristotle, and aligns with later Western thinkers on the concept of God.
4	The end goal of philosophy is the essence of truth (p. 260)	Literature offers alternative truths such as beauty (pp. 27–40)	Harmony between horizontal and vertical relationships is the key to human happiness.
5	Philosophical works are logical (pp. 62–64, 64–78, 84, 91–98, 171)	Literary works may be imaginative, logical, or non-logical (pp. 60–62, 136–137)	A novel may have a logical yet imaginative plot structure.
6	Philosophy teaches the essence of truth (pp. 98–110, 111–115)	Literature teaches truth, logic, ideology, religion, culture, local wisdom, etc. (pp. 151–162)	Observing nature leads to uncovering the essence of truth and what lies behind it.
7	Philosophy contemplates the essence of being (pp. 99, 111)	Literature explores what lies beyond the essence (pp. 135, 138, 142, 144, 160, 163, 167, 174)	Even isolated from civilization, humans can think, reason, and create.
8	Focuses more on themes of humanity, nature, and divinity (pp. 135–150, 151–162, 163–165, 167–171, 173–174, 178–181, 186–194, 197–208, 211–213, 219–221, 235–238, 241, 257–270)	Focuses more on human life and lived experiences (pp. 135–138, 142–146, 151–154, 160, 163–172, 173–174, 178–181, 183–194, 197, 208–209)	Solitude (uzlah) may lead to happiness, just as social interaction can—with its pros and cons.

On the other hand, discussions about the relevance of the author in interpreting literary works have remained significant to this day. From mimetic, expressive, social-situational, and

creative interaction approaches, to objective perspectives, the “death of the author” by Barthes, and later the concept of the “author function” by Foucault, the position of the author continues to be debated.³³

A literary work is not born from something ephemeral but rather from meaningful elements that make it more compelling than the social context surrounding it. The aspects inherent in living beings such as compassion toward fellow creatures indicate that every living being can serve as a guide for the continuity of life.³⁴ This perhaps is the most appropriate illustration to describe this classic work by Ibn Tufail, especially when viewed through the lens of philosophical literary studies, which, although partially fictional, are also grounded in logic.

Meanwhile, literary works that contain fantastical elements depict events that cannot occur in real life imaginative tales known as fantasy. These works are beneficial in that they allow readers to experiment with alternative ways of seeing the world. They often require hypothetical situations and invite readers to draw connections between fictional scenarios and their own social realities. One of the most fluid aspects of literature is its ability to transcend into the realm of fantasy and imagination a world into which not all humans can enter.³⁵ Based on the analysis of the philosophical literary method applied to Ibn Tufail’s *Hayy Ibn Yaqzan*, the story of a human child raised by a female deer as mentioned earlier has been interpreted through both philosophical and literary lenses.

Conclusion

The analysis of *Hayy ibn Yaqzan* demonstrates that the novel is more than a mere narrative; it is deeply infused with philosophical reflection. The story illustrates the long-standing relationship between literature and philosophy, showing how literary works can embody philosophical inquiry while remaining artistically expressive. Through the character of Hayy, the novel explores fundamental human questions, including the nature of life, self-awareness, the distinction between humans and other living beings, the pursuit of truth, and the concept of happiness. Hayy’s internal conflicts ranging from his unique bodily functions to his contemplation of death, causality, and ethical reasoning reflect the broader philosophical concerns that Ibn Tufail embeds in the narrative.

These conflicts also highlight the varied ways humans confront existential and intellectual challenges, influenced by both the nature of the problem and the individual’s disposition. By combining allegorical storytelling with imaginative and symbolic elements, Ibn Tufail bridges rational thought and literary expression, demonstrating that philosophical literature can illuminate profound truths about human consciousness and the search for meaning. Ultimately, *Hayy ibn Yaqzan* exemplifies how novels can serve as a medium where

³³ Dipa Nugraha, “Posisi Pengarang Dalam Interpretasi: Pembacaan Dua Sajak Terkenal Sitor Situmorang,” *Widyaparwa: Jurnal Ilmiah Kebahasaan Dan Kesastraan*, 2018. p. 106

³⁴ Nugraha, “Posisi Pengarang Dalam Interpretasi: Pembacaan Dua Sajak Terkenal Sitor Situmorang,” p. 107.

³⁵ Wahyudin, Anggaira, and Wahyudi, “Nilai Filosofis Dalam Karya Sastra Harry Potter.” p. 16.

philosophy and literature mutually enrich each other, offering readers both intellectual depth and imaginative engagement.

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