



Mysticism in the Short Story *Hadalish* by Musa Rahum Abbas: Analysis of Georg Lukács' Social Realism

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ABSTRACT

This research aims to analyse the short story *Hadalish* written by Musa Rahum Abbas through Georg Lukács's theory of social realism. With the help of this approach, we can investigate the components of mysticism as a criticism of social injustice and power dynamics within the context of the interaction between tradition and modernity. This research uses a qualitative descriptive technique, incorporating an in-depth investigation of the literary text through reading and taking notes. The four components of Lukács's social realism that serve as the foundation for examining the facts are objective reality, dialectical motion, artistic reflection, and critical expression. The primary source of information is the brief narrative titled *Hadalish*, which is reinforced with theoretical references and includes other works. According to the study's conclusions, the mysticism present in this short narrative functions as a powerful instrument of producing social criticism. The story depicts the conflicting dynamics between the hamlet, which is filled with myths and the city that portrays itself as a symbol of modernity. The conventional authority and the preeminence of modern power are both subjected to criticism through the utilisation of mystical components. To illustrate creative reflection, *Hadalish* is shown as a metaphor for social struggle. The relevance of literature as a medium for incisive social criticism is highlighted because this brief narrative, when read through the lens of social realism, reveals social injustice and provides an enlightening perspective.

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1. INTRODUCTION

Particularly in societies facing difficulties between tradition and modernisation, the phenomenon of belief in mysticism continues to draw attention. Belief in the mystical continues to persist, frequently adjusting in response to socio-economic instability and inequality. This is the case even though breakthroughs in science and technology have affected various aspects of life. Mysticism is frequently used as a technique of escape or as a method for grasping phenomena that do not have a complete explanation through reasonable thinking in civilisations that are experiencing stress. Literary sociology, which investigates incorporating cultural components and beliefs into literary narratives as reflections of social reality, places much importance on this phenomenon (Damono, 1984).

Literature is a social phenomenon that mirrors the condition and ideals of a society at a specific time (Daud & Bagtayan, 2024). Literary works from a particular period reflect the evolution of language and society's dominant norms, practices, and ideologies during that era (Luxemburg, 1989). Lukacs contends that a literary work serves not merely as an artistic expression but also maintains a profound connection with the realities of human existence. He underscored that literature significantly reflects, comprehends, and potentially influences a community's social, cultural, and historical processes (Mushfiroh et al., 2024). Nevertheless, literary studies emphasising mysticism frequently concentrate solely on myths as cultural legacy or symbolic components within narratives. Prior research has overlooked essential elements of mystical beliefs, namely their role in exposing social inequity or serving as a critique of prevailing power structures (Riskayanti et al., 2023). In the short novella *Hadalish* by Musa Rahum Abbas, mystical elements symbolise local traditions while simultaneously critiquing the injustices and inequalities stemming from the interplay between tradition and modernity. This gap indicates the necessity for comprehensive research on the function of mysticism in social criticism present in literary works.

Georg Lukács' social realism highlights the importance of objective reality, dialectical motion, artistic reflection, and critical expression aimed at emancipation. This perspective is grounded in Marxist theory as articulated by Karl Marx, who critiqued the class system (Goenawan, 2011). Marx posits that the class system constitutes a framework that establishes dominance and power among specific groups or individuals, thereby generating inequality. This theory emphasises the significance of ideas, ego, and superego in influencing human behaviour (Badruddin et al., 2024). Ideas reflect an individual's desires, whereas ego pertains to actions evaluated as good or bad based on societal norms. The superego emerges from prior actions, frequently shaped by the standards or values of a specific group (Damono, 1984).

A multitude of experts have previously conducted studies on social realism in literature. A study by Ruldi et al. (2024) established that the novel corresponds with three elements of Georg Lukacs' theory of social realism: objective reality, artistic reflection, and critical emancipatory expression, which includes oppression arising from poverty, pessimism about life's realities, and skepticism (Hidayat et al., 2024). Arifin (2019) demonstrated that class conflict and social injustice are evident in the characters' journeys, which indicate resistance to the dominant power system (Arifin, 2019). Fitri and Santosa (2021) demonstrate the portrayal of the conflict between individuals and society within the narrative. The research findings suggest that

literature may mirror the ambiguity and alienation experienced by individuals under repressive societal frameworks (Fitri & Santosa, 2021).

Research by Audriana (2018) determined that four features of the novel align with Georg Lukacs' idea of social realism concerning oppression in politics, religion, and physical characteristics (Audriana, 2018). A study by Mushfiroh et al. (2020) examines the socioeconomic realities of Iraqi society in 1954 through the poem "Ughniyah Hubbin Lil Kalimah" by Nazik al-Malaikah. This poem critiques the sociopolitical conditions of Iraqi society, which is ensnared in injustice and oppression, particularly towards women. This study demonstrates that literature possesses aesthetic value while reflecting social reality and serving to critique injustice. This study examines the poem Ughniyah Hubbin Lil Kalimah through the lens of Georg Lukacs' socialist realism theory, revealing its pertinence to the social realities of Iraqi and Indonesian societies (Mushfiroh et al., 2024).

This study originates from various essential inquiries concerning the short story *Hadalish* by Musa Rahum Abbas. How are the components of social realism articulated by Georg Lukács—namely, objective reality, dialectical motion, artistic reflection, and emancipatory critical expression—depicted in the short story? Secondly, how can the mystical components in this short story serve as a critique of the socioeconomic injustice and power dynamics portrayed within the narrative? This study addresses these inquiries by examining the depiction of Georg Lukács' components of social realism. The objective is to demonstrate how the mystical aspects in the narrative serve both as components of cultural tradition and as instruments for critiquing prevailing socioeconomic injustice and power dynamics. This analysis offers new insights into literature's role as a vehicle for social reflection and critique.

This research uniquely demonstrates how mystical aspects, typically seen as cultural traditions or story symbols, serve as instruments for critiquing power disparities and social dynamics. It examines how mystical components embody the conflict between traditional and modern realms, and how literary works serve as a dialectical conduit between the two spheres. This research offers an enhanced understanding of how literature reflects social reality while simultaneously delivering emancipatory critiques through artistic tales. This research enhances the field of literary sociology. It expands the comprehension of literature's role to examine and critique the interplay between myth, tradition, and power dynamics in a contemporary setting.

2. METHOD

This study employs qualitative methodologies. Moleong defines qualitative research as an approach that seeks to comprehend things via the subject's experiences, encompassing behaviour, observation, motivation, actions, and other holistic components. This strategy employs verbal descriptions within a specific context, utilising diverse natural techniques (Moleong, 2013). The primary aim is to investigate and delineate the socioeconomic reality shown in the short story *Hadalish* by Musa Rahum Abbas. This methodology was selected due to the narrative characteristics of the data, necessitating a comprehensive investigation of the literary text (Sugiyono, 2014). The data collection approach involves reading and recording techniques. Faruk elucidates that the listening method entails observing pertinent

linguistic units within the literary text that serves as the study's source, grounded on the applied theoretical concepts (Faruk, 2010).

The short story *Hadalish* tells the life of an old woman named Hadalish who lives in a village still bound by belief in myths and the supernatural. The main character, "I," is curious about Hadalish because people in the town seem reluctant to discuss her. Even though he asked many people, no one was willing to answer. Finally, the character's curiosity is solved after he bribes his grandmother with a cigarette stolen from his father. His grandmother began to tell him stories about Hadalish, revealing that the older woman was closely associated with mystical things that made people afraid to approach her. One day, a villager who worked as a driver at an official's palace recklessly decided to take Hadalish to the palace. The villagers wondered why the driver had brought Hadalish to that place. As it turned out, the driver held a grudge against his master and brought Hadalish to the palace as part of his revenge plan. When Hadalish arrived there and saw his master, it wasn't long before the master's face began to swell and become paralysed. The master became very embarrassed and refused to show his face to anyone except his driver.

Cunningly, the driver managed to get his revenge without his master knowing. So that his crime would not be revealed easily, he also suggested that the master seek treatment from Hadalish's brother, who was believed to be a healing healer. And sure enough, not long after that, his master's swollen face slowly recovered, and he could smile a little. This short story illustrates how people in villages and cities still strongly believe in myths and the supernatural, which can be used as a tool to achieve specific goals (Abbas, 2022).

Hadalish is one of the stories in a collection of short stories titled *هداليش وقصص أخرى* by Musa Rahum Abbas. *Hadalish* was published in 2022 by Fadaat Publishing and Distribution House (Amman), with 25 stories and 180 pages. *Hadalish's* short stories carry themes related to the local identity and homeland of the author, who comes from Syria. The narrative centres on the protagonist 'I' who attempts to unravel the mystery of Hadalish, an old woman associated with supernatural powers and calamities. The protagonist gets information about Hadalish from her grandmother. In addition, there are the characters Ibrahim as the driver and Abu Hayya, Hadalish's brother, who is described as having healing abilities. The plot in this short story uses a forward-backwards flow. The story begins with the introduction of the character Hadalish, who has a life set in the village, then continues with flashbacks about the scary stories associated with him, including his story taken by the driver to the palace of officials in the city.

The investigation commenced with a comprehensive reading of the short story to fully grasp its content and context. After the preliminary reading, the researcher discerned and documented pertinent data as corroborative evidence for analysis. The procedure entailed obtaining texts that exemplify social realism, including rural society, faith in the mystical, and the conflict between tradition and modernity. After data collection, the information was categorised according to its pertinence to the facets of social realism to be examined. The research incorporated data from several external sources, including reports and information about events depicted in the

narrative, to enhance the study. This methodology seeks to furnish a broader context and facilitate the comprehension of literary texts using factual information. The analysis utilised a descriptive method to elucidate the aspects of social realism in the short story *Hadalish*. This approach involves data selection to guarantee direct relation to aspects of social realism, including objective fact and artistic reflection.

3. RESULT

Georg Lukács, one of the figures of Russian socialist realism, outlined four elements of social realism: objective reality, dialectical motion, artistic reflection, and emancipatory critical expression (Karyanto, 1997). Social realism is a concept that focuses on depicting society's objective conditions, including its interactions with existing traditions, power, and social structures (Arifin, 2019). Social realism is also a theory born from deep reflection, investigation, and direct interaction between artists and nature and the social reality around them. This approach emphasises the importance of carefully observing the living conditions of society and the environment as the primary source of inspiration in creating works. Through understanding and active involvement with social dynamics, artists strive to present an authentic picture of struggle, injustice, and various phenomena that reflect real-life situations (Putri, 2017:3). In this perspective, social realism highlights how people, especially in the context of different social classes, are affected by traditional beliefs such as myths and folklore, which often reflect attempts to understand or respond to things beyond their control. Such as in this excerpt from *Hadalish's* short story:

..أَنَّ هَدَالِيْشَ جِنِّيَّةً تَلَبَّسَتْ صَوْرَةَ هَذِهِ الْمَرْأَةِ الَّتِي تَرَاهَا...

"...that Hadalish is a jinn disguised as a woman whom we saw..."

Based on Lukacs' theory from this excerpt, the character uses the word جِنِّيَّةً تَلَبَّسَتْ to describe Hadalish as a female genie who wears a female body. This could highlight people's belief in supernatural beings as a way to explain phenomena they find difficult to understand. In addition, the description of Hadalish as a "jinn" is a metaphor that reflects people's collective fear and reliance on supernatural beliefs.

...أَتَمَّتْ السَّبَبَ فِي مَوْتِ بَعْلِ أَبِي سَعِيدِ الَّذِي يَفْلَحُ عَلَيْهِ أَرْضَ الْقَطَنِ،..... وَهَدَالِيْشَ عِنْدَمَا مَرَّتْ مِنْ أَمَامِ
الْغُرْفَةِ الطِّينِيَّةِ الَّتِي عَمَّرْنَاهَا؛ لِتَكُونَ بَيْتًا لِأَخِيكَ الْكَبِيرِ بَعْدَ زَوَاجِهِ، تَدَاعَتْ جِدْرَانَهَا وَسَقَفَهَا قَبْلَ أَنْ
يَمُرَّ عَلَيْهَا يَوْمٌ وَلَيْلَةٌ.

"Hadalish was blamed for the death of Abu Said's donkey, which he used to work in the cotton fields. And when Hadalish passed by the house we built for my brother, it collapsed before a day and a night had passed."

Social realism serves not only as a story but also as a reflection of deeper social dynamics—fear of the unknown, internal community conflicts, and how myths become tools to regulate or control group behaviour, such as sudden death or the collapse of a house (Hendro, 2020). This illustrates an objective reality reflecting village communities' lives firmly tied to traditions and myths. The realism approach in literary and artistic works is often considered to limit the scope of aesthetic exploration and creativity. This is because the primary focus of realism is oriented towards accurate

and objective representation of reality, so it tends to reduce the use of visual or narrative elements that are symbolic, imaginative, or fantastic (Della Amadia et al., 2024: 223). By emphasising the depiction of everyday life or social conditions in detail, this approach risks ignoring the aesthetic potential that arises from abstract, metaphorical interpretations or freer creative expressions. As a result, more experimental and innovative artistic dimensions are often not optimally accommodated within the framework of realism, which emphasises the direct connection between the work and empirical reality.

Socialist realism is the application of socialist principles in literary works, where the author attempts to depict class struggle, the lives of working people, and collective ideals. This approach aims to inspire social change through narratives that emphasise justice, equality, and solidarity, while also reflecting the ideology of socialism artistically (Suyatno, 2016: 77). It emphasises the social contradictions in traditional societies, which tend to hold on to myths and supernatural beliefs, in the face of a more modern and materialistic world. In his theory, Lukacs emphasises the importance of literature in portraying these social conditions honestly and in detail, exposing the inequalities and contradictions, that arise between traditional life, which is often suffused with mystical beliefs, and modern life, which is more rationally structured (Lukacs, 2014). Through the social realism approach, literature becomes a tool to examine the tension between tradition and modernity. (Lestari & Setyorini, 2023) and how these two elements interact in shaping the social dynamics of society. Like the phrase uttered by my character in this story:

...لكن الأمر الذي أزعجني سنين عديدة، هو لماذا تسارع أمهاتنا إلى إخفائنا من طريقها، وإغلاق الأبواب
بوجهها،...

"However, what has bothered me over the years is why our mothers rush to hide us when he passes by, closing the door tightly."

This quote illustrates the community's deep fear of Hadalish, which is considered mystical. The mothers' actions of hiding the children and closing the door reflect an attempt to protect against a threat that is regarded as supernatural. From the perspective of social realism, this behaviour demonstrates how people deal with uncertainty and helplessness by creating symbolic boundaries against something they cannot control or understand.

A. Objective Reality

According to Georg Lukács, the writer's attitude is determined by more than psycho-emotional issues; it is also determined by the development of society. (Karyanto, 1997). Realist art views society as a reality that is constantly developing and changing through complex social interactions. Art, especially literature, not only functions as entertainment, but also as a tool to make people aware of the social conditions they face, so literature also has a vital role in influencing mindsets and bringing a new understanding of life (Karyanto 1997:67).

The freedom of expression artists have in creating artistic works is a key element distinguishing one writer from another (Putera, 2021). In realist literature, artistic beauty lies in the author's ability to reveal social truths, dig deeper than the surface of

reality, and interpret human life. Authors can use literary works to further explore society's contradictions and social complexities and help readers understand human beings' deeper meanings. In the short stories discussed, people's belief in myths and the supernatural can be seen as a form of falsehood that rural communities face. Although they seem trapped in such beliefs, realist literature shows that they can realise the condition and, eventually, break free from the shackles of myths and dependence on supernatural forces. Like the quote below:

...لكن الأمر الذي أزعجني سنين عديدة، هو لماذا تسارع أمهاتنا إلى إخفائنا من طريقها، وإغلاق الأبواب بوجهها، حتى الخراف التي نسمّيها؛ لنبيعها وقت الحاجة، هي الأخرى تسوقها أخواتنا إلى الحظيرة، ويضعن برميلا حديديا عاليا؛ ليكون حائلا بينها وبين الخروج...

"However, what has bothered me over the years is why our mothers rush to hide us when they pass by, closing the door tightly. Even the sheep we raised to sell in times of need were forced into the pen by our sisters, and they closed it with a large iron drum so they couldn't get out."

This quote reflects how rural communities are caught up in the falsity of myths and deep supernatural beliefs. The mothers' act of hiding children and even pets shows an exaggerated collective fear of Hadalish. This indicates that mystical beliefs influence people's behaviour patterns down to the everyday level, creating irrational yet socially acceptable boundaries. From the perspective of social realism, this behaviour reflects the dependence on myths and the social conditions underlying their uncertainty and helplessness. Literature, in this case, serves to depict this reality and critique it, showing the potential for people to realise that this fear is a cultural construct that can be transcended. This work reveals the contradiction between irrational fear and people's ability to rationalise and free themselves from the shackles of myth.

B. Dialectical Motion

A realist must be deeply aware of the reality in society (Farid, 2018). In his work, a realist not only presents a picture of reality, but must also be able to show the relationship between elements in reality that interact with each other. The success of a realist depends on his ability to capture the truth of the meaning contained in the phenomena he depicts. According to Lukács, true art is dialectical, i.e. not based on spontaneous feelings or beauty alone. An artist must be able to capture the roots of reality that are visible on the surface and understand the deeper structure (Karyanto, 1997).

...وتابع طريقه حتى وصل إلى بؤابة سوداء كبيرة لبيت كأنه مزرعة، توسطها "فيلا" جميلة مسورة بالأشجار الملتفة، أمامها مَحْرَسٌ خشبيٌّ له نوافذ زجاجية صغيرة، أوقف إبراهيم سيارته في زاوية غير مرئية من الحرس..

...انطلقت السيّارة السوداء قافلةً تنهبُ الطريقَ نهبا؛ لتعيدها لِقُبَّتِها وحظيرتها...

"...He continued driving until he came to a large black gate in front of a villa-like mansion surrounded by dense trees. In front of it, there was a wooden guard post with small glass windows. Ibrahim parked the car in a corner of sight of the guards."

"...the black car sped down the road to take Hadalish back to his dome and cage..."

This quote reflects the dialectic between tradition and modernity through the physical and symbolic movement of Ibrahim's character, who brings Hadalish, a supernatural figure from the village, to the modern, authoritative environment of the city (a large villa with black gates and guard posts). This encounter illustrates the conflict between two worlds—the village representing mystical tradition and the city symbolising modern rationality. This dialectical motion shows the tension between social structures rooted in old beliefs and modernity's rational and hierarchical pressures. Hadalish, perceived as a mystical force, is brought to the centre of modern power but eventually "returned to its cage," suggesting that although tradition attempts to confront modernity, it remains trapped in its cycle. From the perspective of Lukacs' social realism, this highlights how such interactions reveal the deep social tensions that shape people's life patterns, without fully resolving those contradictions. Lukacs mentions that realist literature should depict the relations between people and how they are connected to their social environment. In this case, the relationship between the village and the city and the dynamics of power become a dialectical picture that is subtly displayed.

C. Artistic Reflection

The term "reflection" is used to describe the ability of art to represent reality. At the same time, "artistic" refers to the criteria of art that can present a detailed and comprehensive picture of reality. Artistic reflection is a form of creative expression that can expose the falsehood seen on the surface and provide a deeper picture of the truth. According to Lukács, the ability of reflection in realist art lies in its ability to represent experienced reality, but with new, richer and more profound meanings. (Karyanto, 1997). According to Lukacs, there is a dialectic between the formation of new consciousness and resistance to it that comes from the subjective construction of reality. In this context, artworks become a tool to encourage the emergence of critical consciousness and overcome epistemological obstacles (Audriana, 2018: 4).

...هي كالعاصفة المفاجئة في نوبات العجاج الذي يدهمنا على حين غرة، لم أشاهدها ماشية كما يفعل
خلق الله في قريتنا...

*"He was like a sudden storm in the middle of a dust storm that came without warning.
I never saw him walking around like the ordinary people in our village."*

This description shows a deep artistic reflection, where Hadalish is portrayed as a distinct and frightening figure in the context of the village community. The metaphor of "storm" creates the impression that Hadalish is a sudden and unpredictable force of nature. This shows the falsity of what appears on the surface; although she looks like an ordinary woman, her presence tremendously impacts people's lives. Through these detailed and dramatic descriptions, readers can feel the tension surrounding Hadalish and how she mirrors people's fears and beliefs.

D. Critical Expressions

In Georg Lukács' theory of social realism, critical expression is an essential element that refers to the ability of literary works to evaluate and expose social, economic, and cultural inequalities in society. Literature serves as a representation of

reality and a tool to expose the false consciousness that often obscures structural injustices. (Adian, 2011) Critical expression aims to provide an in-depth understanding of the contradictions hidden in social life and facilitate readers' reaching a higher consciousness. By presenting the conflict between individuals and social structures through dialectical narratives, literature becomes a medium to encourage the emancipation of people from oppressive conditions and open up space for progressive social change.

Critical means assessing and evaluating information from experience, thought, and observation, which ultimately results in awareness. In realist works, this critical attitude is an awareness of reality that encourages change and human development. Realist literature should be able to present expressions that aim to help free humans from a false understanding or false consciousness of the world around them.

...بينما كانت هداليش التي تقف خلف أخيها، تشهد هذه الواقعة باندهاشي، وربما برضى عن قدراتها التي لا تُخطئ، وسهام عينها الحارّة التي تخترم الهدف بدقة مرعبة ولو كان الهدف رئيس الجهاز نفسه أو أكبر منه..

"Meanwhile, Hadalish, standing behind his brother, watched this scene in amazement, perhaps satisfied with his ability never to miss, just as his hot eyes always hit the mark, even if the target is the head of a major institution."

This quote depicts a profound social critique of authority through the mystical figure of Hadalish, whose abilities are considered capable of targeting even prominent figures in the power hierarchy. The phrase "his hot eyes always hit the bullseye" becomes a metaphor for society's dissatisfaction with power structures that are often considered untouchable. From the perspective of social realism, Hadalish's ability to "never miss" is a metaphor that reveals the imbalance in the power structure. It implies that latent societal forces, such as collective beliefs or traditions, can challenge and even undermine dominant authority. As such, the story criticises the false consciousness of people subject to power while demonstrating their potential to liberate themselves through critical awareness of social reality.

4. DISCUSSION

In today's era of globalisation, when rationality and technology dominate almost every aspect of life, belief in the supernatural persists. Mysticism has become an integral part of many societies, both in traditional and modern contexts. The influence of modernisation on society often leads to changes in social values, including a shift in the meaning of religious rites (Lubis & Saleh, 2024). What was previously seen as sacred has often become more profane or even secular. In this context, *Hadalish* short story reflects how the mystical beliefs inherent in traditional societies transform when they encounter modernity. However, these beliefs do not entirely disappear; they remain alive as a medium to understand the complexity of the social changes. This shift shows that traditions, including religious rites and supernatural beliefs, can change shape but remain relevant in addressing the tensions presented by the modern world (Bartolini, et.al., 2017). This is evidenced by research of Raman, et al. (2016) which explains that traditional beliefs significantly impact the values in cross-generational changes, even in the perinatal process.

Thohir (2013) in his research suggests that mysticism reflects humanity's deep belief in the supernatural dimension as part of the search for meaning and spiritual identity. In modern societies, mysticism also develops as a response to social pressures and economic uncertainties that cause various inequalities and even crime planning. This phenomenon shows that although modernisation has brought about significant changes in social values, many individuals still utilise mystical beliefs to understand and navigate the complexities of life. Musa Rahum Abbas's short story *Hadalish* provides an in-depth look at how mystical elements play a role in people's lives and are a tool for social criticism. The story uses Georg Lukács' social realism approach to reveal the complex dynamics between tradition and modernity.

People's belief in mysticism in the modern era is also identified in Karuniawan and Tjahjono (2023). The practice of mysticism is rooted in motives that are both positive (protection, spiritual strengthening) and egoistic (revenge). In this case, people retain mystical beliefs as a response to the dominance of modernity while adapting them to the new social context. Even as described in Zarrabi-Zadeh research (2020) in the era of modernity, there is a hybrid relationship in the form of adopting modern elements into mysticism for various functions. The same is true of research (Tempel & Van Der, 2020) that mysticism is given meaning for welfare functions to remain adaptive in the era of modernity. Reflecting on the short story *Hadalish*, symbols such as *Hadalish*, embodied as an older woman who is believed to be a bringer of bad luck, function as a social criticism in a Syrian society. Through this character, this short story depicts mystical beliefs as a cultural heritage and a medium to challenge unjust social structures.

Mysticism used to convey social inequality, as illustrated in the short story *Hadalish* by Musa Rahum Abbas, is also found in Simpleman's novel *Ranjat Kembang*, analysed by Anggraini & Supratno (2023). Both function as a medium to understand the social tensions resulting from the encounter between tradition and modernity. In *Hadalish*, mysticism through the figure of *Hadalish* becomes a tool to criticise social injustice and power, while in *Ranjat Kembang*, mystical elements are used to describe the spiritual journey of the characters, such as self-discovery, protection, and penance. Both works show mysticism as a response to social change that reflects the clash between traditional and modern values. Although they have different focuses-*Hadalish* emphasises social criticism, while *Ranjat Kembang* highlights the individual journey- both works prove that mysticism remains relevant as a narrative tool to reflect and critique social dynamics in today's society. This is relevant to research. (Pamungkas et al., 2023) Contemporary novels, especially those containing magical or mystical realism, have educational values that must always be explored and criticised.

5. CONCLUSION

Based on the results of the discussion in the short story *Hadalish* by Musa Rahum Abbas, which represents Georg Lukács' social realism through the presence of mysticism, which is loaded with the meaning of social criticism. There are four concepts in this novel's analysis: objective reality, dialectical motion, artistic reflection, and critical expressions. From the perspective of social realism, the mysticism presented functions as a cultural element and a tool to explore and criticise power relations. Objective reality is seen in how villagers deal with social uncertainty through

myths. The dialectical movement in the story is reflected in the interaction between the village and the city, which illustrates the clash of traditional values with modernity. The artistic reflection in this short story highlights the power of narrative to reveal the hidden dimensions of social reality. Critical expression is seen in the short story's ability to expose social injustice, presenting mysticism as a form of resistance to power hegemony. Within Lukács' social realism framework, this work successfully reflects complex social dynamics while providing emancipatory criticism.

6. AUTHORS' CONTRIBUTIONS

All authors contributed to the initial conception and design of the study. The first author was responsible for initial data collection, analysis, and manuscript drafting during the research process. The second and third authors contributed to data summarisation and classification. They also played a role in reviewing, providing input, and offering feedback to refine and finalise this scientific article.

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