

**Manifestations of Interdisciplinarity in Ibn Tufayl al-Andalusi's
Hayy ibn Yaqzan (d. 581 AH)**

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Abstract:

The story of "Hayy ibn Yaqzan" by Ibn Tufayl al-Andalusi is one of the greatest timeless works in human heritage in general and Islamic heritage in particular. Interdisciplinarity is clearly manifested within its narrative structure. Ibn Tufayl demonstrates features of human cognitive thought by highlighting the generic intersection between philosophy and literature and revealing the cognitive interconnections among different modes of human thinking.

Accordingly, this study sheds light on narrative art in the Islamic heritage by examining the relationship between storytelling and philosophy. It investigates how the philosopher adopted the narrative form as a means of communication through which he conveyed his epistemological theories and philosophical ideas. It also examines how storytelling opened itself to epistemological theories and assimilated them both artistically and intellectually. All this is explored through an analysis of interdisciplinarity and its manifestations in Ibn Tufayl's story "Hayy ibn Yaqzan."

Keywords: Interdisciplinarity, Philosophy, Storytelling, Ibn Tufayl, Hayy ibn Yaqzan.

Introduction:

The study of interdisciplinarity as a contemporary critical concept that seeks to move beyond the conventional boundaries and divisions between fields of knowledge in Ibn Tufayl's story "Hayy ibn Yaqzan" is neither arbitrary nor unfounded. Rather, the narrative structure and content of the story justify adopting interdisciplinarity as a subject of study. Interdisciplinarity constitutes a point of convergence that brings together narrative, philosophy, symbolism, Orientalism, reports, religion, and reality. From this perspective, the concept of "interdisciplinarity" is manifested within the narrative text. Ibn Tufayl did not stop at merely employing narrative as a vehicle for philosophy—that is, treating storytelling as a servant of philosophy. Rather, he created cognitive spaces in which narrative and philosophy merge within a single framework, opening the text to different forms and theories of knowledge, including sensory, empirical, rational, Oriental, and narrative forms. He also employed the conceptual and cultural structure of his era. Thus, concepts such as "reason and transmitted tradition,"

"wisdom and law," and "the apparent and the hidden," as well as "truth and interpretation," are manifested throughout the story.

Through all this, the research problem was established, enabling us to enter the worlds of Ibn Tufayl and examine directly how interdisciplinarity is manifested in his story "Hayy ibn Yaqzan." How did Ibn Tufayl employ the combination of philosophy and storytelling to express a timeless human cognitive experience? How was his vision of the world manifested through this narrative form?

In order to explore Ibn Tufayl's narrative experience and answer these questions, we relied on analytical mechanisms supported by the tools of the interdisciplinary approach. It was not possible to understand Ibn Tufayl's narrative experience without examining two foundations on which he based his expressive framework:

First: Generic interdisciplinarity, that is, the intersection of storytelling and philosophy.

Second: Cognitive interdisciplinarity, that is, the intersection of approaches to human cognition, including sensory perception, experience, rational thought, Orientalism, and transmitted knowledge.

First: The Concept of Interdisciplinarity:

The term "interdisciplinarity" is one of the contemporary concepts within the modern critical and cognitive system. The word "interdisciplinarity" is a compound term consisting of two parts: "inter," meaning "between," and "discipline," meaning "a field" or "a specific field of knowledge." M. Nissani defines interdisciplinarity as "a process of interaction and exchange of knowledge between different disciplines, an exchange that may lead to the integration of overlapping disciplines into a new discipline, and interdisciplinarity is a complication that occurs between two or more components, each of which belongs to a science or discipline of disciplines" (Nissani, n.d., p. 1). The translation of this definition was adopted from Ramadan (n.d., p. 16). From the same perspective, Ramadan, quoting the definitions of William Newell and Julie Klein, defines it as "a study whose reference is two or more fields of knowledge, and it is a study that answers questions and problems that are difficult for one system to solve" (Ramadan, n.d., p. 70). We can therefore conclude that interdisciplinarity is an approach based on combining ideas derived from different fields of knowledge. It involves scientific and intellectual inquiry aimed at achieving a common objective: answering questions or solving problems that cannot be adequately addressed by a single discipline.

This interaction and combination of competencies and ideas derived from different disciplines gave rise to what became known as "interdisciplinary studies" during the second half of the twentieth century. These studies emerged as a contemporary response to the methodological closure produced by specialized studies. Despite the precise results achieved by specialized disciplines, they often remained confined to the perspective of a single field. Interdisciplinary studies therefore draw on and develop these results in order to reveal the boundaries, intersections, contiguities, and relationships among them and between them and the findings of other disciplines and sciences.

Therefore, this process is not merely a response to the limitations of a single specialization, nor does it seek to eliminate specialized knowledge. Rather, it aims to establish interaction among disciplines and integrate their contributions. Accordingly, this definition can be formulated as follows: "A method that contributes to the exchange of research experiences, the use of different intellectual backgrounds and research approaches between researchers, and their integration into a comprehensive conceptual and methodological framework that helps to expand the framework of studying phenomena and problems, and to provide a better understanding of them that ultimately leads to accurate results and provides useful and applicable solutions" (Center for Promising Research in Social Research and Women's Studies, 2017, p. 6). Unified interdisciplinary studies adopt a specialized approach in the sense that they seek methodological interdependence among different branches of science and disciplines according to a single integrative vision that combines common concepts. It is a form of cognitive completeness that can be rationally understood and a unity that manifests itself through plurality. In light of the holistic vision of interdisciplinary studies, they establish a methodological approach based on the integration of knowledge among different disciplines, sciences, and fields of knowledge.

Previous studies have demonstrated the purpose of interdisciplinary studies and identified their role in harnessing and integrating sciences, forms of knowledge, and academic disciplines within a unified framework. They seek to employ these resources through systematic and organized interaction in order to achieve their intended objectives. These objectives can be summarized as follows (Center for Promising Research in Social Research and Women's Studies, 2017, pp. 9–10):

- Integration of knowledge: This means connecting different forms of knowledge by integrating sciences, disciplines, and schools of thought in order to reach high-quality solutions.
- Creativity in ways of thinking: This refers to discovering new spaces of thought characterized by vitality and openness to multiple perspectives.
- Achieving integration: This means addressing differences among disciplines in order to reach a comprehensive and integrated cognitive unit that goes beyond intellectual monism.
- Knowledge production: The need for interdisciplinary studies has become a scientific and social necessity because of the increasing number of problems that concern society and cannot be adequately addressed by a single discipline. Such problems require interdisciplinary studies based on insights derived from modern approaches to knowledge production and suited to the spirit of the times.

Through all this, it can be said that interdisciplinary studies are the product of an encyclopedic orientation. In light of the collapse and confusion that have occurred within systematic thinking as a result of the increasing number of sciences and disciplines, a need has emerged for a qualitatively different form of thinking. Interdisciplinary studies have consequently emerged as an approach characterized by

an encyclopedic tendency. There is no doubt that this tendency was prominent in the Islamic heritage, where scholars such as Ibn Sina, Al-Farabi, Ibn Rushd, Fakhr al-Din al-Razi, Al-Ghazali, Al-Jahiz, and Ibn Tufayl combined different fields of science and knowledge. They produced books and treatises in literature, philosophy, jurisprudence, theology, astronomy, and other fields. Ibn Tufayl al-Andalusi was perhaps one of the most prominent examples of this intellectual tendency, as his story "Hayy ibn Yaqzan" clearly manifests the structures of interdisciplinarity. We will therefore examine the manifestations of interdisciplinarity in the story "Hayy ibn Yaqzan."

Second: The Manifestations of the Two Dimensions in the Story of "Hayy ibn Yaqzan" at the Technical Level

1- The Interdisciplinary Interface between Philosophy and Storytelling in "Hayy ibn Yaqzan":

The search for the points of intersection between philosophy and storytelling involves examining the particular nature of each, as both are "two adjacent forms of intellectual production and mental creativity, connected by the interconnectedness of different aspects of one human being... Or the interconnectedness of various formulas and forms of one issue, the center of which is man in his existence and being" (Alyan, 2000, p. 50). Therefore, each is centered on human beings in their existence. The question of human destiny is an existential question, but it is not exclusive to any particular genre. Wherever human beings are present, philosophy, storytelling, poetry, art, and other forms of expression are also present. This generic difference reflects the human self and existence. We are therefore confronted with philosophy and storytelling, and although each differs in its treatment of this existential reality, philosophy is primarily based on argumentation and rational facts, whereas storytelling is based on the originality of expression, narration, imagination, and aesthetic creativity.

This intersection between philosophy and storytelling can only be achieved by understanding the relationship between form and content, that is, between structure and meaning or between the world of ideas and their formulation. In philosophy, form, structure, or formulation has no value or purpose in itself. In other words, it has no "teleology or subjectivity, independent of the service of content" (Saadi, 2006, p. 183). Content, as represented by ideas, meanings, perceptions, and affirmations, has absolute centrality in philosophy, whereas form serves primarily as a communicative channel for philosophical content.

Storytelling, however, is different. It represents an artistic form in its own right. From a narrative perspective, it is concerned with how the storyteller expresses and presents the story. It possesses an open, intertextual capacity to absorb different forms of content, whether philosophical or otherwise, and to reshape them. Consequently, storytelling gives particular priority to artistic form and aesthetic formulation, without being limited by the nature of the content.

The Islamic tradition witnessed a profound interaction between philosophy and storytelling, which led to the emergence of an interdisciplinary interface in which

philosophical meanings were incorporated into a narrative form. This form became known as the "philosophical story" or "epistemological story."

If we return to their origins, these works emerged from philosophical studies and were originally created by philosophers. They adopted narrative form and artistic expression as means of conveying profound philosophical knowledge and ideas. Narrative form was therefore not an end in itself but a means—a means of avoiding the domination of political authority and ideological rationalities. This reflects a collective concern inherited by Muslim philosophers, namely, the fear that their ideas, knowledge, and beliefs might be exposed to political and religious authorities.

The philosophical or epistemological story is the product of the intersection of various forms of knowledge, philosophies, and esoteric reflections. Philosophers searched for new modes of writing and were thus able to develop a new, mature, and influential anthropological structure. They found in the art of storytelling an effective means of conveying ideas and making them convincing. Philosophers consequently borrowed from storytelling its artistic, literary, aesthetic, and persuasive dimensions.

One of the most prominent works representing this interdisciplinary interface between philosophy and storytelling is the work of the Andalusian philosopher Ibn Tufayl, particularly his pioneering and enduring story "Hayy ibn Yaqzan." In this work, his exceptional ability to combine philosophical value with narrative form is clearly manifested.

2- Storytelling in the Story of "Hayy ibn Yaqzan":

The aesthetic dimension of the story "Hayy ibn Yaqzan" is based on artistic construction, which relies primarily on narrative structure. This aesthetic is manifested through the construction of events, the forms of narrative presentation, and the chronological organization of the narrative that characterizes the discourse.

2-1- The Process of Events:

Perhaps the first feature that attracts the reader's attention in the story "Hayy ibn Yaqzan" is the technique of embedding adopted by the narrator in presenting events and facts. This means "introducing a story into another story, where the central story enters into its composition and temporal formation sub-stories, within which it is told, and we find an event that includes another event and is different from it in chronological and narrative terms" (Al-Qasrawi, 2004, p. 97).

Within this perspective, direct storytelling emerges through a distinct and interconnected structure based on the technique of embedding alongside sequential progression, meaning that each story follows an ordered sequence of events. The narrator moves from the frame story, which recounts the life of "Hayy ibn Yaqzan"—his birth, disappearance, growth with the doe, and upbringing on the island—to another story, namely the story of "Salaman and Absal." The narrator states: "He remained in that state, until he was about seven weeks from his origin, and that is fifty years; then the company of Absal agreed with him and his story was what comes after this" (Zaidan, 1998, p. 240).

This embedding of the frame story, "Hayy ibn Yaqzan," and the embedded story, "Salaman and Absal," creates a connection between the trajectories of the two stories, so that their ideas ultimately converge and their cognitive visions become compatible. "Hayy ibn Yaqzan" reaches through reason the truth of the Necessary Existent, God, whereas "Absal" reaches the same truth through divine revelation, the messengers, and revealed law. Thus, reason becomes compatible with transmitted revelation, and wisdom becomes compatible with Sharia. The embedded story of "Salaman and Absal" therefore serves the intended meanings of the principal frame story, "Hayy ibn Yaqzan."

2-2- Chronological Structure:

Time is a fundamental axis in the formation of the narrative system. It determines the order in which the events and facts of the story are presented and contributes to the systematic development of narrative discourse. It is the structure that ensures the coherence and harmony of facts and events. Events and facts cannot be imagined independently of the time in which they occur. In other words, narrative spaces cannot be constructed without the element of time.

The study of time has developed considerably in recent years among scholars and researchers because of its importance in shaping narrative spaces and deepening the reader's perception of characters, places, and events (Bouazza, 2010, p. 87).

Despite the ambiguity of the temporal system in Ibn Tufayl's story "Hayy ibn Yaqzan," we will attempt to identify its temporal organization. This requires comparing the order of events in story time with their order in discourse time, or narrative time. The analysis proceeds according to four temporal axes:

- The focus of the beginning of the story: The beginning of Ibn Tufayl's "Hayy ibn Yaqzan" is almost entirely devoid of an explicit temporal element. This may be attributed to "the adherence of philosophers without time to existence, and the fact that the world is ancient, meaning that existence is not temporal, meaning that it is not historical [...] Philosophy is time-breaking because it is the knowledge of existence, and existence is non-temporal" (Al-Harz, 2012, p. 9). Time, for philosophers, is therefore vague and ambiguous and is characterized by comprehensiveness and infinity. The narrative time in the story expresses the position of philosophers concerning the nature of existence, which is presented as vague, comprehensive, and unrestricted. Rational thought extends across a temporal framework in which different moments merge into an eternal time. It "is penetrating in alienation, ambiguity and ambiguity" (Al-Khatib, 2007, p. 60). This is illustrated, for example, by Ibn Tufayl's deliberate ambiguity in using the word "week," which sometimes denotes seven days and at other times seven years, when describing the stages of development through which "Hayy ibn Yaqzan" progresses in his behavior and knowledge until he reaches absolute truth.
- The axis represented by the character of Hayy ibn Yaqzan: Here, a linear, unidirectional progression of time emerges and develops sequentially alongside

the course of events and facts. This progression corresponds to the physical, spiritual, and intellectual development of "Hayy ibn Yaqzan." The chronology begins with his birth and subsequent being cast into the sea, followed by his discovery by a doe on a deserted island. It then proceeds through the death of the doe, his acquisition of sensory knowledge through experience and induction, his discovery of the duality of soul and body, his acquisition of metaphysical knowledge through intuition, spiritual experience, and inner reflection, and his gradual advancement through successive stages of intellectual development until he fully comprehends the Necessary Existent (God). He then meets Absal.

- The axis represented by the character of Absal: We notice a remarkable acceleration of time through the technique of recalling Absal's life and recounting how he decided to enter the island of "Hayy ibn Yaqzan" as an act of devotion to isolation, worship, and contemplation.
- An axis represented by the meeting between the characters "Hayy ibn Yaqzan" and "Absal": We observe that time accelerates sequentially and linearly. Their meeting represents a turning point in the events of the story and the beginning of a new stage. Hayy ibn Yaqzan learns to speak through Absal. They then travel to Absal's island, where "Hayy" encounters the general population and Salaman, Absal's friend. Hayy tells them about the cosmic realities, observations, and revelations he has reached. The people of the island reject these ideas, which represents their rejection of Hayy and his thought. He therefore decides to return with Absal to the deserted island. They live there in worship and hope until certainty—that is, death—comes to them.

2-3- Narrative Vision:

If narrative time shapes the creativity of a narrative work, narrative vision distinguishes the narrator's voice within the narrative space. It is a fundamental element adopted by the creator in constructing the artistic work. One of the most important techniques of narrative discourse is that "narration cannot be established without talking about the narrator and the views (visions) of the narrator, because this matter is closely related to the way the narrator presents the events of his narration" (Al-Shamali, 2006, p. 199).

The issue of narrative vision in the story "Hayy ibn Yaqzan" is primarily related to the narrator's position and the manner in which the narrative is presented. There are two narrators, both of whom are external; that is, neither is a narrative character within the story, and neither participates directly in the development and construction of its events and facts. They are as follows:

The first narrator: This is "I—the author," an external narrator who remains distant from the events of the story but recounts them according to his own perspective and artistic vision. It is noticeable that the narrator "I/the author" begins the story with direct speech in response to a question from one of his friends concerning the secrets of Oriental philosophy. Thus, from the beginning, the narrator establishes one of the reasons for composing the story "Hayy ibn Yaqzan": to respond to a question posed by one of his esteemed brothers. The narrator states: "I asked you, dear brother, intimate class, God

has granted you eternal survival, and the happiest of eternal happiness, to broadcast to you what I was able to broadcast, from the secrets of Oriental wisdom" (Zaidan, 1998, p. 157).

The second narrator: The second narrator is the "righteous predecessor." Here, the expression "righteous predecessor" refers to the philosophers and wise men who preceded Ibn Tufayl. Whereas the first narrator is the "ego/author," he presents the story of "Hayy ibn Yaqzan" as having been transmitted from the righteous predecessor and then recounts it in the third person, stating: "Our righteous predecessor, may God be pleased with them, mentioned that an island is one of the islands of India that is below the equator..." (Zaidan, 1998, p. 170).

Accordingly, we conclude that the first narrator is primarily concerned with transmitting, reporting, and documenting the account. His role is fulfilled in the prelude to the narration of the events of "Hayy ibn Yaqzan," which he presents in support of the account attributed to the "righteous predecessor" and his narration of the story.

We also note that the narrator in the story "Hayy ibn Yaqzan" is knowledgeable, dominant, and authoritative. He possesses an encyclopedic culture and extensive knowledge of philosophy and esoteric sciences. Consequently, the reader primarily hears his voice, as he is an external narrator who controls the various paths of the narrated world.

3. Symbolism and its transformation into philosophical statements:

The concept of "philosophical axiomatic shifts of the symbol" can lead the reader into the deeper dimensions within which philosophical narratives operate. The symbol creates its own reader, turns the story into an object of reflection, and encourages the reader to uncover the cultural structures embedded in the philosophical narrative. It prompts the reader to observe, think, and remain open to interpretation, while allowing for various hypotheses through which the philosophical structures of the narrative corpus can be read.

From this perspective, the symbol is "the strong tendency of man to transform abstract facts or judgments into embodied entities through tangible things or behaviors, and the conclusion is that the passage from the abstract to the tangible can only be achieved through the symbol and within it" (Kaouane, 2009, p. 29). Therefore, the symbol is not merely a tool for entertainment or a fixed explanatory device. Rather, it is a dynamic entity whose meanings and contexts are transformed and developed from being a purely linguistic tool into a narrative and philosophical statement. Its cognitive significance is shaped through its independent existence and the contexts accompanying it, enabling it to carry underlying philosophical and cultural patterns that emerge through reading and interpretation.

In his story "Hayy bin Yaqzan," Ibn Tufayl employed the symbol as an artistic means of communicating his philosophical ideas and epistemological theories in an aesthetically engaging manner. He also used it to give his narrative text an unlimited potential for interpretation. The symbol provides semantic impetus that remains open to multiple readings and interpretations. Ibn Tufayl's resort to symbolism was neither

spontaneous nor arbitrary; rather, it was associated with the purpose and objective of “philosophical piety.” Philosophical ideas had a significant impact and were accompanied by the opposition of jurists and proponents of the outward meaning. Thus, philosophers found in the symbol an artistic means of concealing their ideas and avoiding confrontation with structures of religious authority, since symbolic discourse could not easily be accessed by those outside its intended audience. This position was expressed by Imam al-Ghazali in his statement, “what is intended for other than his family.”

4. The displacement of philosophy through the rhetoric and acceptability of narrative representation:

The philosophical story belongs to the domain of epistemological literature. In it, the philosopher develops an original form of narrative art through which theoretical and practical philosophy can be formulated and represented through descriptive storytelling. Such representation is achieved through the rhetorical power of narrative formulation. In other words, philosophy is displaced from its demonstrative mental structures, dominated by rationality and abstraction, toward the flexibility of literary reference and the eloquence of narrative imagination. In this way, the philosopher creates an alternative and creative space for philosophical expression.

Narrative representation provides an ideological and philosophical mask through which the philosopher can take refuge from opponents. At the same time, it offers pedagogical and artistic means of bringing cognitive abstraction closer to the minds of the public through sensory experiences and observations formulated within the narrative.

It is clear from this that the philosopher undertakes a process of approximating philosophical transcendent meanings—the primary intention and purpose—and embodying them in a narrative form—the secondary intention and mode of presentation. As Asfour states, “he invents his events and characters, without translation or quotation, but the appearance of this story remains elusive in all its conditions, it has no significance away from its interior, and it is not understood without a response to its apparent first meaning to its subconscious second meaning, which is the origin and destination” (Asfour, 2011, p. 326).

Thus, the philosopher’s purpose is to adapt philosophical meanings and reformulate and represent them in an attractive narrative style in order to embody the breadth of thought, expand its audience, and make it more accessible and flexible. The philosophical shift is manifested through the eloquence of narrative representation in Ibn Tufayl’s story of Hayy Ibn Yaqzan at several levels that correspond to its narrative structure:

- The Fatiha Text: At the beginning of the story, it appears that the narrator has no independent desire to write, but rather writes in response to a question. This question seems to be the main motivation for the act of writing. The narrator initially answers by directly reviewing the views of philosophers such as Plato, Aristotle, Al-Farabi, Ibn Sina, Al-Ghazali, Ibn Bajjah, and Ibn Saba’in. He then changes the direct method of answering the question and adopts the narrative

form as a model for responding to his friend. The political and religious circumstances, the dominance of jurists concerned with outward meanings, and the intensified contexts of authority and the repression exercised by structures of “transmission” within societies may have contributed to his movement toward symbolic narrative, through which he could convey the secrets of Oriental wisdom (Asfour, 2011, p. 325).

- The symbolism of the characters from objectivity to the axiomatic: The character of “Hayy bin Yaqzan” appears in a distinctive artistic form. He is the principal character who dominates most of the narrative trajectories within the narrative corpus. His characterization is not merely conventional storytelling; rather, it symbolizes axiomatic transformations that express the stages of the intellect and correspond to the general narrative development of the story. His character develops from the beginning of the story, with the birth of Hayy and his growth on an isolated island, where he acquires his primary knowledge. This represents a symbol of the Logos, understood as the human intellect in its initial stage, characterized by a primary readiness for perception. The death of the antelope constitutes another significant event and a turning point from the perception of sensory phenomena to the perception of theoretical principles. It symbolizes the intellect with its faculty of reasoning, its readiness to formulate theories, and its capacity to move beyond primary sensory perception. Hayy then advances toward the world of the senses by contemplating himself and the nature surrounding him. This symbolizes the intellect as it develops through sensory experience and moves toward higher forms of understanding (Al-Mudarres, 2023, p. 46).

As for the two characters of Absal and Salaman, they are secondary figures, each symbolizing the opposition between “the outward and the inward” or between “Sharia and wisdom.” Salaman represents the outward legal dimension and is unable to comprehend philosophical, Oriental, and epistemological abstraction. Consequently, he tends to judge as disbelief and violation of Sharia any practice that falls outside his understanding.

Absal, by contrast, represents the inward and intellectual dimension. He regards reason as a link between the outward and inward dimensions of the law, corresponding to what Hayy reaches through his intellect, innate disposition, revelations, and observations. There is therefore compatibility between law and wisdom. Hayy bin Yaqzan did not know revelation, the prophets, or their teachings because he lived in isolation on an island inhabited by no other human beings. Nevertheless, through his intellect, Hayy was able to reach truths similar to those conveyed by the prophets, and this was achieved through his intellect alone (Faroukh, 1986, p. 93).

- The symbolism of place and its transformations: Perhaps the most prominent representation of place—the setting of the events—is the island of “Hayy.” This island, isolated from human society and on which “Hayy bin Yaqzan” lived throughout his life, represents the concept of the “microcosm.” Philosophers

affirm that man is a small world, “and that in the meaning of the big world he leads from his sentence, and that his fruit and butter are united by the power of himself related to the first essence, light and better” (Ghalib, 1989, p. 71). This world or universe proceeds from the One, just as the rational souls have a single principle. Thus, the microcosm—man—signifies the macrocosm, establishing a relationship between the island as a representation of the small world and the character of Hayy bin Yaqzan. The island represents the world of sensory experience and material nature, which Hayy perceives through his intellect and transcends through reflection toward the world of abstraction and the realm beyond nature. Through this process, he reaches the spiritual realm and recognizes the Necessary Being.

- The symbolism of time and its transformations: We have previously pointed out that time in the story is vague and ambiguous and represents the philosophical concept of “the eternity of the world” or “the eternity of time.”

Thus, it can be concluded that the rhetoric of narrative representation transfers philosophy in the story of “Hayy bin Yaqzan” from the authority of determination, abstraction, and demonstration to the expansiveness of literature, the creativity of narration, and the art of composition. In doing so, it highlights the surplus of meaning and the process of interpretation. Symbolic representation through the rhetoric of narrative discourse gives the text a semantic dimension and an interpretive potential that remains open to multiple readings.

Third) Interfacial manifestations in the story of “Hayy bin Yaqzan” at the cognitive and methodological level:

The story of “Hayy ibn Yaqzan” by Ibn Tufayl represents one of the most significant attempts to present philosophical truths within a precise intellectual system combined with engaging storytelling. It seeks to construct an “epistemological theory” in which Ibn Tufayl imagines the existence of a boy isolated from human society and external influences, including religious, sectarian, and educational influences. The central question is: To what extent is man capable of acquiring knowledge, and how can he address the problem of doubt and certainty? Can human beings, independently of external influences, attain certain knowledge and absolute truth? To answer these questions, Hayy bin Yaqzan undertakes a cognitive journey from the tangible and sensory world toward spiritual illumination. This journey proceeds through five stages: 1- Sensory knowledge (physical senses): By this we mean the initial physical perception of the external world. Such perception occurs through the senses, whether external or internal, and is referred to in this context as perception through observation (Al-Muzaffar, n.d., p. 284). The senses can be divided into two categories. The first consists of the five external senses, which perceive bodies and their properties, such as colors. Through these senses, Hayy observes his environment and external world, notices differences among bodies and their forms, and recognizes his surroundings through sight, hearing, taste, touch, and smell. Each of these senses is specialized in perceiving particular qualities, while their perceptions are integrated through the “common sense”

(Al-Mudarres, n.d., p. 36). The second category consists of the internal senses, which are associated with the perception of meanings and impressions (Al-Muzaffar, n.d., p. 284). Through these internal faculties, Hayy becomes aware of ideas initially associated with external sensory perception. He perceives fear, joy, hunger, thirst, pain, pleasure, and other experiences through the faculty of imagination, which enables him to perceive particular meanings associated with perceived images (Al-Mudarres, n.d., p. 38).

2- Experimental knowledge (observation): This develops through the mind's repeated observation and is based on incomplete induction (Al-Muzaffar, n.d., p. 285). In Ibn Tufayl's Hayy bin Yaqzan, Hayy does not merely observe; he also experiments. When he discovers fire, for example, he experiments with objects by using it in medicine, cooking, industry, and other activities. In this way, he learns about its properties and uses. He then dissects animal bodies and moves from the perception of particular sensory phenomena toward an understanding of general matter. From this, he concludes that the soul exists and that its location is associated with the heart.

3- Mental cognition: This is the third category in Ibn Tufayl's classification of knowledge. After perceiving things through the senses and then observing and experimenting through repetition, "disposition" begins to operate on sensory images and meanings through combination and differentiation, affirmation and negation. This process is described as the use of the intellect as a "notebook" (Al-Mudarres, n.d., p. 38). A qualitative transition therefore occurs toward the realm of intellectual faculties and philosophical abstraction. If we return to Hayy ibn Yaqzan, we find that he analyzes, differentiates, and concludes that bodies are composed of matter and form. He also concludes, according to the principle of causality, that every event has a cause and that every created thing has a creator. Through further reflection, he recognizes with his rational intellect the necessity of a creator of existence, namely God. He conceives of this creator as an immaterial reality, devoid of matter and form, neither body nor corporeal, and eternal, without beginning.

4- Oriental knowledge: When "Hayy ibn Yaqzan" reached the reality of the "Necessary Being" through his intellect, he continued to feel that this knowledge was insufficient. He therefore deepened his relationship with the Necessary Being through spiritual discipline and detachment from material concerns. In this way, he sought to transcend the limits of reason and reach a stage of illumination, annihilation, and witnessing, through which divine realities would be fully revealed to him. Mahmoud Qasim argues that Ibn Tufayl's objective was to elevate Oriental mystical knowledge and present it as superior to other forms of knowledge (Qasim, 1984, p. 194).

5- News knowledge: By this we mean knowledge transmitted through revelation and conveyed by prophets and messengers. When Absal and Hayy bin Yaqzan meet, Absal teaches Hayy how to speak and introduces him to the foundations of religion. He explains how religious knowledge reached humanity through revelation and that there are laws, duties, prohibitions, and other religious obligations. Hayy bin Yaqzan discovers a correspondence between what he has reached through his intellect and what has reached humanity through revelation. He therefore arrives at the principle that

“sound reason agrees with authentic transmission,” meaning that there is complete compatibility between established revelation and sound rational evidence, and consequently no contradiction exists between them.

Through this discussion, it becomes clear that Ibn Tufayl’s story “Hayy ibn Yaqzan” is a foundational text that combines storytelling and philosophy. Ibn Tufayl presents a balanced vision of the theory of knowledge that integrates sensory, experimental, mental, Oriental, and transmitted forms of knowledge. Throughout the work, storytelling serves the theory of knowledge that encompasses the entire text. Narrative therefore functions as a means of bringing together the different branches of epistemological inquiry and of tracing the stages of the human intellect through its journey, represented by the character of “Hayy ibn Yaqzan.”

Conclusion

In conclusion, this article has explored the manifestations of the interface in Ibn Tufayl al-Andalusi’s story “Hayy bin Yaqzan” and identified the main mechanisms through which narration functions as a vehicle for philosophical thought. It has sought to understand and dismantle the interface within a distinctive narrative work that brings together storytelling, philosophy, and epistemology.

The article has reached the following conclusions:

- 1- The multiplication and combination of competencies and ideas derived from different disciplines resulted in what is known as interdisciplinary studies during the second half of the twentieth century. These studies emerged as a contemporary response to the systematic closure produced by highly specialized approaches.
- 2- Interdisciplinary studies have established their purpose and approach by bringing together sciences, forms of knowledge, and academic disciplines within an integrated framework. They employ these resources through systematic and organized interaction in order to achieve specific intellectual and research objectives.
- 3- The Islamic intellectual tradition witnessed a profound interaction between philosophy and storytelling. This interaction led to the emergence of an interdisciplinary interface in which philosophical meanings were integrated into a narrative form, giving rise to what is known as the “philosophical story” or “epistemological story.”
- 4- The aesthetic of “Hayy Ibn Yaqzan” is based on an artistic approach grounded in the originality of its narrative construction. This aesthetic depends on the organization of events, the various forms of narrative presentation, and the temporal sequence that characterizes its carefully constructed narrative discourse.
- 5- In his story, Ibn Tufayl employed symbolism as an artistic means of communicating his philosophical ideas and epistemological theories in an aesthetically engaging manner. He also used symbolism to provide the narrative text with broad horizons of interpretation and rich semantic possibilities. The symbol generates semantic momentum that remains open to multiple readings and interpretations. Ibn Tufayl’s resort to symbolism was not spontaneous; rather, it served the specific purpose and objective of “philosophical piety.”

6- Ibn Tufayl's "Hayy bin Yaqzan" represents one of the most significant attempts to present philosophical truths within a precise philosophical system combined with engaging narrative. Through this combination, the story seeks to construct a comprehensive epistemological theory.

7- "Hayy bin Yaqzan" undertakes a cognitive journey from the sensory and tangible world toward spiritual illumination. This journey proceeds through five stages: sensory knowledge, experimental knowledge, mental knowledge, Oriental knowledge, and transmitted or revealed knowledge.

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