

The Treatment of Muslim and Other Characters in Muslim Children's Literature in English

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1. Islamic Children's Literature as an Alternative

In recent years, there has been an increase in children's toys, books, and other materials that have more Muslim-friendly characteristics. For instance, there are dolls such as Fullah(2003), Salma(2007), and Razanne(1997), which are similar to Barbie Dolls in size and proportion but wear scarves and modest clothes¹, or comic series like *The 99*² (2006) in which 99 superheroes (representing 99 attributes of Allah) fight for a better world. These products cater for Muslim children whose parents (or who themselves) seek for alternatives to contemporary children's materials that do not reflect Muslim lifestyle or values³.

Children's books with Islamic themes and Muslim characters are one of the earlier examples of such alternatives available to Muslim families⁴. The Islamic Foundation, one of the main publishing houses for Islam-themed books in the U.K., has been publishing books since 1973, and they started Muslim Children's Library series in 1996. In the Introduction to the series, Manazir Ahsan, the general editor of the series recognizes the need to provide an Islamic alternative to children:

The situation [created by most of today's children's books] is especially devastating for the Muslim child as he

may grow up cut off from his culture and values.

The Muslim Children's Library aspires to remedy this deficiency

....It is recognized that for a book to hold a child's attention, he must enjoy reading it; it should therefore arouse his curiosity and entertain him as well. The style, the language, the illustrations and the production of the books are all geared to this goal⁵.

Today, the Islamic Foundation and Kube Publishing, its separate publishing wing since 2008, have over 80 children's books in print. One of the notable characteristics of the Islamic Foundation is its commitment in publishing original stories set in contemporary multicultural society, as well as instructional and historical books on Islam and Islamic heritages. Over half of its imprints fall in the former category⁶. This reflects the publishing objective of the Islamic Foundation books to "present Islam with a view to the society we live in, ... [and] address the contemporary challenges that are relevant to the Muslims today".⁷

In this paper, I would like to examine the relationships between Muslim and non-Muslim characters represented mainly in the original stories published by the Islamic Foundation.

2. The Problematic Definition of "Non-Muslim" Characters

The definition of characters that are not Muslims is not as straightforward as it may seem, especially in Children's literature. This is because the binary opposition of Muslim / non-Muslim cannot be so easily established in Islamic texts that deal with children's affair.

The first reference point for many Muslims when discussing Islamic literature is the words in the Qur'an and Sunnah(Hadith). *The Holy Qur'an*,

the Islamic holy script which Muslims believe is Allah's words delivered to Muhammad his messenger through Angel Gibril (Gabriel), and Sunnah (the words and deed of Prophet Muhammad) or Hadith (the reports of the saying and deeds of Prophet Muhammad witnessed by people around him), are two sources that provide the framework by which Muslims measure other literature.

In Islamic belief, there is no distinction between Muslim and non-Muslim children. According to Sunnah, all children are created as Muslims:

Every child is born with a true faith (i.e. to worship none but Allah Alone) but his parents convert him to Judaism or to Christianity or to Magainism,...

(Hadith Bukhari⁸, 2.440)

Thus, it will be difficult for a critic to divide child characters into Muslim and non-Muslim characters. Furthermore, in the Qur'an, human beings are sometimes put in the same category regardless of the religion, and sometimes divided into different categories according to their religions or religious attitudes. Thus, they are all seen as "Banu Adam" (the children of Adam), Allah's creation, and they are also seen as Muslims (with various degrees of faith), the other people of the Book (Christians and Jews), or Disbelievers.⁹

The idea of all human beings as "Banu Adam" (the children of Adam) makes it problematic for a critic to use the Muslim / non-Muslim opposition. Some verses in the Qur'an address Banu Adam directly regardless of their religions or religious attitudes¹⁰. As Allah's creation, all Banu Adam possess the potential to "revert" to Islam. On the other hand, any Banu Adam whether they regard themselves as Muslims or not, also has the potential to fall into the Hell, if they do not submit to Allah's will¹¹. In Islam, people's Muslim status is not determined by what they

profess their religion to be to others, or which society or family they come from. Rather, it is determined by their declaration of their faith to Allah, and their submission to Allah's will^{1 2}. As Muslims believe that human beings are given the responsibility to choose their destinies, it may not be completely apparent for a self-professed Muslim to know whether they have truly been a Muslim or not until they face Allah on the Day of Judgement. Such an uncertainty makes it difficult for a critic to use the Muslim / non-Muslim distinction lightly.

Another difficulty in using the binary opposition stems from the concept of Ummah, an actual and imagined space recognised by Muslims as Islamic religious community. Benedict Anderson has pointed out that the Latin speaking Christian community that shared religion, culture, and language, lost its influence when traditional and basic cultural concept can no longer be shared among its members, and that the possibility of imagining nation as a community has been established. ^{1 3} The demise of Latin-speaking community brought out the rise of more regional, nationalistic, or patriotic sense of belonging which became common in Europe. Compared with the Latin-speaking Christian community, Ummah in the 21st century spreads out into wider geographical, social, and cultural spaces. It brings all Muslims together as brothers and sisters wherever they happened to be. Umma encompasses different political and cultural communities and at the same time allows all Muslims to feel a sense of belonging and loyalty^{1 4}. In a way, it is a post-modern space, rather like Edward Soja's "Thirdspace,"^{1 5} which can not be defined simply by an actual location or the historical or cultural conceptualization of a location. In today's globalized world, Ummah has been detached from any particular "Muslim" area, and yet its existence overwraps with all the regions wherever Muslims have settled. It is a space where multiple differences co-exist. Muslim/non-Muslim differentiation has only a limited use in such a

space.

Above, I have been discussing the difficulty of dividing human being into Muslim and non-Muslim categories. However, the Qur'an does divide human beings into different categories using religious indicators such as Muslims, Christians and Jews, and Disbelievers. In the Qur'an, there are those who have attained to faith, and submitted to Allah, and strives to live in accordance with Allah's will. Interestingly, a person who follows Allah's will is not always referred to as a Muslim. Carl Ernst has suggested that there is a distinction in the Qur'an between those who simply submit to Allah (Muslim), and those who have faith and believe in the religion wholeheartedly (Mumin)¹⁶. So there are different degrees of faith in people, and there are many examples of imperfect "muslims" in the Qur'an, who do not practice what Allah and His messenger have instructed them to do, or who do practice but with wrong intentions¹⁷. Among Non-Muslim people, Christians and Jews are treated with some respect as people believing in the same God (Allah) as Muslims¹⁸. As for disbelievers, there are seemingly contradicting messages concerning the suggested treatment of them in the Qur'an and Sunnah. Sometimes it is stated that disbelievers should be treated harshly¹⁹. In other places, however, there are suggestions that disbelievers should be treated kindly with humane respect following the examples of Muhammad the Prophet, especially because there is a possibility of them converting to Islam influenced by the kind behaviours of Muslims²⁰. In analyzing the relationship between people from different categories, Nikras Luhmann's theory of Social Systems may be useful²¹. This is because the Qur'an suggests that human being as well as different creatures and the environment we are in are all created by Allah's as a space where there are diverse elements influencing each other, being defined by unstable boundaries that brings different components closer together.²² Looking at

such a categorization of human beings according to their religion and religious attitudes, dividing people into Muslims and non-Muslims seems too simplistic.

In the contemporary stories published by The Islamic Foundation, however, the distinction between the disbelievers and the people of the Book are not so apparent. Except for a few reference on Christian or Jewish religious practices (e.g. Yvonne's speech on Jamaican church in *The Meat Eating Vegetarian*, 44, Gary's speech on Rosh Hashanah, the Jewish New Year in *Rashid and the Missing Body*, 37), there are very few occasions where the religious beliefs of non-Muslim characters are mentioned. Considering the fact that about 70% of British people regard themselves as Christians but only one to two million people attend church services^{2 3}, the description of Hannah's grandparents in *Hannah and her Grandmother* seems to reflect the image of the majority of people in Britain:

Grandma and Granddad were unsure of what they believed. They sometimes said they were 'Christians'. They didn't go to Church, though, and they didn't believe in the Bible much, either. Grandma said that she was 'agnostic'. That means she thinks we can never know for sure if there is a God or not.

(*Hannah and her Grandmother*, 4)

Hannah asks her grandmother, "why don't you believe in Allah like we do – Mummy, Daddy, Mustafa and me?" (*Hannah and her Grandmother*, 4) Here, Hannah defines the difference between the grandmother and herself (and the family) as the difference based on the relationship they have with Allah. Whether she is a "Christian," or white is not important for her in defining what the grandmother is. Hannah and the grandmother both enjoy fell walking, so the difference or otherwise in the way people spend their pastime or life in general (apart from the lifestyle that has a strong

connection with their religious belief) is not relevant in defining Hannah's "inner circle" and "outer circle".

Below, I would like to look at some of the characters through the way they are viewed by Muslim characters, rather than use any arbitrary label of "non-Muslim" characters.

3. Representations of the non-Muslim world

3.1. Absence

In some British Islamic children's literature, the world outside that of Muslims is conspicuous only by its absence. Such stories have exclusively Muslim characters and Muslim environment, and there is no explicit description of other types of characters or society. One example of such a story can be seen in *A Khimar for Nadia* (2004) published by Ta-Ha Publishers. This lack of awareness about people who are different from themselves may stem from the actual experiences of some Muslim children who only stay within a Muslim district, visiting local Muslim shops and socializing only with fellow Muslim children and families. The high concentration of Muslim immigrants living in the same area^{2 4} suggests that such a secluded life may be possible.

In the Islamic Foundation original stories, however, such lack of description is rare. Even in the texts that do not have any explicit descriptions of the outside world, the presence of such environment is indicated by a subtle self-reference. In *A Gift of Friendship* (1997), the presence of outside world is inferred by the statement, "Nadira attended a Muslim girls' school"(p.7). As the author would not include this information if all the schools are Muslim schools, the reader senses the presence of a non-Muslim school and society within this text. Even in the books for

smaller children (3-5 years), where there is no description of the society other than their own in the words of the text, pictures and illustrations show some differences children can recognize. On the first page of *The Food We Eat* (1997), for instance, there is a picture of a marketplace where different people are shopping. This multicultural space is the environment from which the Muslim family acquires their fruits and vegetables. (See figure 1)



figure 1 : *The Food We Eat* (2002)

Even if a story does not directly deal with the relationship between Muslims and the rest of the world, the Islamic Foundation contemporary original stories do usually include some aspects of the different world.

3.2. Ignorant Outsiders

As I have stated above, Muslims regard all humans as potential Muslims who may decide to follow Allah's words at some point in their lives. Thus, it is a duty of a Muslim to behave courteously to other people, and enlighten them about Islam as the lack of faith in the other people may be

caused by their ignorance of the religion.

Here, I would like to divide the characters of “ignorant antagonists” into three types. In the first category, there are those people who do not know the difference between Muslims and the rest of the society. In *The Meat Eating Vegetarian*(2001), for example, the problem occurs because Lisa and Yvonne did not realize Tasneem, their Muslim classmate, had different religion and lifestyle. This ignorance led to their misunderstanding of Tasneem’s behaviour:

“She’s not a vegetarian at all. What a liar!”...”And her scarf, if she has to wear it all the time, where is it? ... She is just a fake!”...”She was pretending at school ... to make herself more important than us.”

(*The Meat Eating Vegetarian*, 23)

In this story, a teacher who has religious knowledge, rather than the Muslim main character, helps children to clear the misunderstanding, and make them realize the importance of communicating with each other effectively before jumping to conclusions.(*The Meat Eating Vegetarian*, 38-44)

In the second category, there are the characters who know the difference between them and the Muslims, but are ignorant of Islamic practices. Thus in *Aminah and Aisha’s EID GIFTS*(2004), children try and spread their religious goodwill to those outside the religion and explain the meaning of certain religious festivity:

“My class will make food trays to send to the hospital, police and fire department....Then another group writes a card explaining what Eid-ul-Fitr is all about.”(*Aminah and Aisha’s EID GIFTS*, 2004)

Third, there are those characters, who know about Islam and its practices, but are not convinced of the existence of God(Allah) and do not understand

the religious feelings Muslim people possess. In *Hannah and her Grandma* (2005), Hannah and her grandmother go for a fell walking in the peaceful English countryside. As I have mentioned briefly above, Hannah asks her grandmother, whom she loves dearly, the reason why she does not believe in Allah. The grandmother answers, “there is [not] enough proof that God exist. And even if there *was* a God, ... *why* would He want us to worship Him all the time anyway?.” (*Hanna and her Grandma*, 4) This may be the kind of questions Muslims often encounter living in a country where Muslims are the minority. In this story, the non-believing Grandma’s words are depicted as a blessing in disguise, as they make Hannah think about her religion and find “a way to get my[her] thoughts into words”(p.8). Through her experience of the fell walking, in which she discovers a lost watch and an ancient ring in a field, Hannah comes to conceptualize the notion of Allah as a creator who is the cause of all existence, humans, animals, nature, and any man-made objects. Her notion of Allah is contrasted by the grandmother’s notion of God that insists on being worshiped and “want[s] us to live in fear of Him” (*Hannah and her Grandma*, 4) Hannah could only see the pretty appearance of the nature initially, and her emotional response to the scenery does not include the awareness of Allah, the creator, or His hands in placing her in the environment.

Despite Hannah’s attempts to try and convince Grandma, the grandmother does not openly state any religious conviction by the end of the story. However, Hannah feels that they have come to share the blessed feeling of being given this chance to be in the beautiful nature:

I looked at the fields and the flowers, the birds and the insects, and in the distance all the things that humans had built and made and it was as if everything around me was speaking about the power and the beauty of Allah. I think my Grandma saw it too, because when I looked at

her again and she turned towards me she was smiling. (*Hannah and her Grandma*, 26)

3.3. Non-Muslim Characters as Threat/Predator

Above, I have looked at the representation of ignorant outsiders. Sometimes, such ignorance can lead to violence and threat, as an ignorant person can take Muslims as enemies or preys in children's literature.

The sense of fear and threat is a recurring opening theme observed in the Islamic Foundation books that deal with interactions between Muslim and other children. In *The Colour Blind Boy* (2005), Abdullah is nervous going to a new school because he was warned by his old school friend to "be careful ... and stick to your own." (*The Colour Blind Boy*, 7) Abdullah's fear becomes reality when he encounters bullies as soon as he enters the grounds of the new school on the first day (*The Colour Blind Boy*;12-14) In some stories, bullies do not target the main characters directly, but they assault weaker or smaller characters or creatures near them. In *Umar and the Bully* (1998), Umar witnesses a smaller boy being bullied at school, but he cannot act at once to protect the boy, because Umar is scared of the bullies himself. In *Amr and the Ants* (1999), Amr's joy of watching the ants on the ground at the beginning of the story is interrupted by a boy "wearing a large boot":

"Squashing ants is more fun than watching them!" said the boy with a big grin on his face. He then began to stamp on the line and carried on all the way up to the kitchen window...."These little creatures, these poor defenseless little creatures!" teased the boy, stamping and stamping with his big boots. (*Amr and the Ants*,7)

At the end of the book, it turns out that the boy with the boots is from a Muslim background, which can be inferred from his Muslim name, Masud,

and the way he greets Amr with Muslim greeting words, “Assalamu Alaykum.” (*Amr and the Ants*, 23-24). However, the rough boy was depicted as an outsider initially, when he did not share the same joy and interest as Amr towards the wonders of Nature, created by Allah.

Apparent mis-categorization of antagonistic characters and threatening occurrences is one common feature observed in Muslim children’s stories. The people and the world are not what they seem to be—different from the first impression of the main character. There are many occasions when something that looks frightening turned out to be not really frightening. For instance, *Rashid and the Haupmann Diamond* opens with a scene full of danger:

It was the scream that woke us up. Very faint to begin with, it grew gradually louder and louder....

“I can hear someone screaming!”

I lifted up my pillow and leaned forward....There was a distant high-pitched scream coming from outside. We listened carefully as it got louder and louder. Then, suddenly, it stopped. As though whoever was making it had been silenced abruptly.

(*Rashid and the Haupmann Diamond*, 6-7)

A reader would assume that this scream belongs to someone who is either murdered or silenced in a cruel way. This is especially so because the main characters witness a house across them being burgled. However, the scream was actually an alarm clock tone of a neighbour, Brenda the night nurse. (*Rashid and the Haupmann Diamond*, 58). In *Rashid and the Missing Body*, Rashid thought he saw a dead body at the beginning of the story (*Rashid and the Missing Body*, 8-9), the body disappears, and Rashid thinks that it has been removed from the shed he found it by a murderer. However, Rashid learns, at the end of the story, that “the body” was

actually a living person who was unconscious when Rashid saw him, but regained consciousness and went away by himself. (*Rashid and the Haupmann Diamond*, 78)

Such misunderstanding and mis-categorization of events actually reflect the Islamic viewpoint that human beings have a very limited understanding of the occurrences around them and their interpretation of events can be mistaken or too short-sighted. Thus, even though Muslim characters feel fear or nervousness towards seemingly dangerous or frightening situation or apparently antagonistic characters, the book often ends by giving children the sense that “Allah knows best.”

3.4. Idealistic or neutral relationships between Muslim and non-Muslim characters

There are some books published by the Islamic Foundation that do not deal the relationship between Muslims and other people in any of the above fashion. The books in this category treat the relationship between Muslims and the other characters as given and neutral, or even idealistic. *Rashid* series by Hassan Radwan is one such example. In *Rashid and the Missing Body* (2001) and *Rashid and the Haupmann Diamond* (2002), the main character Rashid is a Muslim boy who joins a gang called The Black Aces. There are two other boys in this gang, one Jew (Gary) and one Christian (Chris), and they have various adventures in a style similar to the *Famous Five* stories.

In Rashid stories, there are Islamic references such as Rashid performing prayer or attending Qur'an courses.(e.g. 59) However, other two boys are described as taking these religious practices for granted, as something completely natural. If anything, it is Rashid who is more aware of their attitudes than themselves:

“Tomorrow morning, I have to go for lessons at the

mosque with my little brother, but afterwards I'll come round to your house."

"I'll meet you both there!" said Chris as he waved and crossed the road.

(Rashid and the Missing Body, 13)

While Gary and Chris played the game a few times, I washed up and said my prayers. I usually did my midday prayer at home after school in summer, but as we were at Gary's, I thought I'd pray there. Both my friends had seen me do my prayers at home, when they came down sometimes after school. This was the first time I'd be praying at Gary's but both him and Chris didn't seem at all surprised that I should. After prayer, I had a few goes on the computer.... *(Rashid and the Missing Body, 53)*

In Rashid stories, the worlds of Muslim and other characters converge as the stories show the similarity between the worlds. For example, Rashid, who has the experience of being bullied by boys at school, sympathizes for Miss Wilson, an eccentric old lady living across his house. She is a target of local hooligans who pester her by "putting rubbish through [her] letter box and writing rude words on [her] door" (*Rashid and the Haupmann Diamond, 10*). These acts of hatred are similar to what Muslim have experienced in the hands of racists. Rashid himself witnesses Miss Wilson's helpless situation later in the street:

...we were walking along the High Road, on the way home from school, when we saw Miss Wilson up ahead. A group of boys were throwing stones at her and teasing her. She was dressed all in white as usual and wearing a white bonnet with a large white ribbon. She looked confused and

spilled some of her shopping on the pavement. The boys just laughed as she began talking to herself out loud. There were many people around, but no one stopped to give her a hand.

“Come on!” I said as we rushed over to help her.

(Rashid and the Haupmann Diamond, 31)

Establishing the link between Muslims and other people in minority situation early in the book, and reinforcing it through the text, the story gives clearer objectives to the adventure Rashid and his friends have in finding the Haupmann Diamond—a treasure that secures Miss Wilson’s independent life.

There are other examples of similarities between Muslim and other characters in Rashid stories. For example, there are descriptions of tension within Muslim households, which display both Muslim-specific and general characteristics. In one episode, Rashid’s father has disagreements with Nur (Rashid’s sister) concerning their interpretations of what (religiously) appropriate clothings are:

Dad began to raise his voice. “It doesn’t matter where you live, you must behave and dress like a Muslim,” he said.

“But Muslims behave and dress in different ways!” answered Nur. “What you really mean is, I must behave and dress according to your culture. Well, I’m sorry, that’s your culture, it’s not mine!” she stormed.

(Rashid and the Missing Body, 39)

The topic of their argument may be specific to Muslim and immigrant household, but Rashid’s interpretation of the cause of the row makes it closer to any row between any family members Muslim or otherwise:

The problem was that Nur always though *she* was right,

while Dad always thought *he* was right and neither was willing to see the other side of the argument. The funny thing was that they were more alike than they both realized! *(Rashid and the Missing Body, 39)*

In another episode, there are descriptions of family discord between a newly-wed couple concerning their gender roles. Here again, disagreements between a husband who has arrived in the UK recently and a wife who was born and bred in the UK, are shown to have a Muslim-specific problem as well as more generalized issue about human relationships:

“You see, in Islam a wife must respect her husband. This is very important.” He hesitated. “It’s just that I feel sometimes that Huda is not showing me enough respect.”...”But you can’t get respect just by telling someone to respect you,” I said choosing my words carefully. “Respect has to be earned by treating others with respect. The way you talk to them and act towards them, taking them into your confidence, or asking their opinion, that sort of thing.”...”remember what the Prophet, peace be upon him, said? ‘*The best of you, is he who is best to his wife.*’”

(Rashid and the Haupmann Diamond, 73-74)

In both episodes, problems in Muslim families are treated as having something unique to them, and at the same time as sharing common problems found in any families, whether they are Muslims or not.

4. Conclusion

In this paper, I have outlined different types of characters whom Muslim main characters encounter in contemporary Islamic children’s

literature in English. Some books do not have any reference of the world other than that of their own. However, the majority of stories have characters that are categorized as “ignorant outsiders”, “threats/ predator”, or showing neutral or ideal relationship, or common features with Muslim characters. Here I have to admit that above are basic categories, and that Islamic children’s literature actually displays more complex relationship with the non-Muslim world when individual works are examined more closely. Theoretical frameworks I have briefly mentioned under the definition of Non-Muslim world can be used more extensively in reading them. However, such a close examination of individual works is outside the scope of the present paper.

¹ Katherine Zoepf, “Bestseller in Middleeast: Barbie With a Prayer Mat” Damascus Journal, *The New York Times International* (September 22, 2005), “Multicultural dolls and ethnic dolls: Focus on Islamic and Muslim dolls (in the U.S. context)” *The Multicultural Toybox* <http://multiculturaltoybox.com/>

² Nora Boustany, “Superheroes Powered on Islam” *The Washington Post* February 8, 2006 p.A16 Look also at the website of *The 99*, at <http://www.the99.org/> where there are collection of newspaper articles related to *The 99*.

³ There is a debate as to whether such materials truly function as real alternatives to Muslims. For example, even though *The 99* is conceived by a Kuwaiti child psychologist and has production codes against un-Islamic storylines or graphics, it is produced in the U.S. using US comic techniques. Its marketing techniques including character-related goods and theme parks resemble Western enterprises like Disney that are based on the consumer society. However, the appearance of children’s materials that takes the taste of Muslim consumers into consideration is a significant movement in itself. In the process of making them and choosing them, both producers and consumers come to throw more critical glance at products for children--be they Muslim-friendly or otherwise. One can argue that these products came into the market because the producer of such materials “discovered a lack of quality products to educate and entertain Muslim children” (from the website of Noorart,

American company making Islamic children's products such as Razanne dolls.
<http://www.noorart.com/>)

⁴ In Western countries where there are Muslim minorities, consumer interests in children's products show certain economic maturity of Muslim population. In many cases, Halal food shops that sell meat slaughtered according to Islamic religious practice or pork-free alternatives appear shortly after Muslim settlement into the area. Compared to such shops that offer products that are obligatory for Muslims, there has been a negligent attitude towards "mere children's materials" among the earlier Muslim settlers, because many of the first generation settlers were in low-paying jobs (for instance, most of the Bangladesh population in Bradford were factory workers). As they were also sending money to their parents and relatives back home, they did not have much financial means other than providing themselves with life's very basic commodities to sustain their lives. (富岡次郎著『イギリスにおける人種と教育』, 1998) However, here is now awareness that children's materials can form a foundation of children's mental development.

⁵ M.Manazir Ahsan, "An Introduction" to *Muslim Children's Library* in *A Gift of Friendship* (The Islamic Foudation: Markfield, UK, 1997) 3-4.

⁶ Kana Oyabu, "Power Relationship in Contemporary Islamic Children's Literature in English" *The 18th Congress of the Society for the Research of Children's Literature (Preceeding)*

⁷ As their website states, from its conception, the Islamic Foundation was aware of its position as an organization "building bridges between the Muslim community and the rest of society."

<http://www.islamic-foundation.org.uk/User/AboutUs.aspx>

⁸ Hadith collected by Bukhari is regarded to be one of the most authentic of all Hadiths.

⁹ Disbelievers include all those who are outside Judaism, Christianity, and Islam.

¹⁰ e.g. *The Holy Qur'an* (7:26-35)

¹¹ The word "Muslim" actually means "one who submits to Allah's will." *The Holy Qur'an* (3:52, 64)

¹² *The Holy Qur'an* (49:14-15)

¹³ ベネディクト・アンダーソン『増補 想像の共同体』1997 (小杉泰『現代イスラーム世界論』2006 より引用。)

¹⁴ 小杉泰『現代イスラーム世界論』, 496-498.

¹⁵ c.f. Edward W. Soja, *Thirdspace Journeys to Los Angeles and Other Real-and-Imagined Places* (Blackwell:London, 1996)

¹⁶ Carl Earnst, *Following Muhammad--Rethinking Islam in the Contemporary World*, 2004.

¹⁷ e.g. *The Holy Qur'an* (107:1-7)

¹⁸ e.g. “do not argue with the followers of earlier revelation (the People of the Book) otherwise than in a most kindly manner---unless it be such of them as are bent on evildoing---and say, “We believe in that which has been bestowed form on high upon us, as well as that which has been bestowed upon you: for our God and your God is one and the same, and it is unto Him that we [all] surrender ourselves (3:199). In an Islamic state, they are given freedom to practice their religions by paying certain tax, and are exempt from participating in the holy war.

¹⁹ Kill them wherever you come across them and expel them from where they expelled you. Corruption is worse than killing. Do not fight them in the Sacred Mosque (Masjid al-Haram) until they fight you there. But if they do fight you, then kill them. That is how the disbelievers should be repaid. *The Holy Qur'an* (2:191)

²⁰ “Allah does not forbid you from being good to those who have not fought you in the religion or driven you from your homes, or from being just towards them. Allah loves those who are just.” *The Holy Qur'an* (60:8) Regarding the just treatment of disbelievers, I have used the interpretation of Muhammad ibn Adam in <http://www.central-mosque.com/fiqh/index.htm>

²¹ e.g. *The Holy Qur'an* (3:118)

²² Niklas Luhmann, *Social Systems*, trans. John Bednarz, jr. (1984), 16-41.

²³ The UK population: by religion, April 2001 (Office of National Statistics) <http://www.statistics.gov.uk/> Ruth Gledhill, “Catholics set to pass Anglicans as leading UK church” *Times Online* Feb.15,2007.

²⁴ *Census 2001*

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現代英語イスラム系児童文学における 登場人物の扱いについて

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要 旨

本論は、英国のイスラム系児童文学作品に描かれている登場人物間の関係を論じたものである。イスラム家庭では、近年イスラム的なライフスタイルや価値観を反映した児童書やおもちゃが商業的成功をおさめている。そこで、これらの商品が代替品としての機能をどのように果たしているかを、主に The Islamic Foundation 出版の本に焦点を当てて分析した。その結果、これらの作品には現代多文化社会であるイギリスの現状が取り上げられており、イスラム教徒と非イスラム教徒の関係がよく主題となっていることがわかった。しかし、イスラム・非イスラムという二項対立的概念は、聖典クルアーンや預言者ムハンマドの言葉に表れるイスラム的世界観とは相容れない。そこで、本論ではイスラム系児童書の登場人物の描き方を「関係の不在」「無知な者への対処」「対立」「中立」の4つに分類して考察している。