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Moral Dimensions In *The Happy Prince*: A Literary Analysis Through A Qur'anic Lens

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Abstract

Literature plays as a mirror of a society's moral and spiritual fabric, while religious scriptures provide direct guidance on ethics. Although written from a Western, non-Islamic perspective, Oscar Wilde's *The Happy Prince* conveys profound values such as compassion, self-sacrifice, justice, and moral integrity principles that align deeply with Islamic teachings. A noticeable gap remains in scholarship examining this text through the lens of Islamic moral philosophy, particularly regarding the ethical principles outlined in the Qur'an. This study conducted a close reading of Wilde's *The Happy Prince*, juxtaposing its moral themes with selected Qur'anic verses to reveal shared ethical values. It examines how Wilde's short story can be interpreted through an Islamic ethical lens, using relevant verses from the Qur'an to underscore its universal message. The researcher employed qualitative literary analysis of selected quotations and an intertextual study comparing Qur'anic verses with their original contexts, focusing on the central values of Islamic moral theory. The results demonstrate that *The Happy Prince* embodies universal moral values that closely align with Islamic teachings and Qur'anic principles, so it can be effectively used to teach moral education, comparative religion, ethical values, and character development.

Keywords: Islamic teachings, Islamic values, moral dimensions, Oscar Wilde, *The Happy Prince*.

1. Introduction

A short story, or anecdote, is a sophisticated literary genre characterised by its concise narrative form, really more abbreviated than the novel. The short story is considered one of the literary genres based on the principle of artistic concision and narrative economy. It purposed to explore a significant human moment or an ideal life condition within a restricted time and place, thus highlighting a specific dimension of the human experience. Its main characters conveyed a heroic act of charity where one is embedded in the social fabric and expressive of its issues, strains, and ideals. Depth and evocative power provided the short story a special ability to approach human dilemmas.

Oscar Wilde's *The Happy Prince* is not simply an emotional fiction but rather an ironic, symbolic construction that addresses perceptions of altruism, sacrifice, and social justice. It can be considered a deeper semantic level, as it encompasses a system of virtues that intersect with multiple cultural and religious bases, creating it a script exposed to varied interpretive audience. From this view, studying it in light of Islamic concepts, and Quranic values acquires epistemological and methodological importance, as it offers the potential to reveal new dimensions within the text. The Glorious Quran, as divine revelation and a primary foundation of Islamic law and rules, presents a complete system of values that guides human behavior toward achieving goodness, justice, and mercy. Therefore, appealing to these values when analyzing literary texts demonstrates a rich critical horizon, contributing to a unique, aesthetic, and precise understanding of the text and enhancing the potential for negotiation between literature and religion. The significance of this research derived from its aim to form a bridge of knowledge between English literature and Islamic beliefs by underlining the themes of convergence in their values, so contributing to superior intercultural understanding and supporting the universality of right values. The research question lies in discovering that Western literary writing, belonging to a different historical and cultural context, can be read through the lens of Islamic religious ideologies, and in enlightening the boundaries and possibilities of such an interpretation.

The researcher adopted an analytical-interpretive approach, using a relative method to identify the similarities in moral themes between the *Happy Prince* and Quranic text, this is expected to contribute to inspiring the field of comparative literary studies, mostly with the interaction between literature and religion, and to open new horizons for research into the possibility of employing Quranic values in the investigation of world literary texts. In doing so, this study affirms that literature can be a fruitful base for intercultural discourse and human awareness.

2. Literature Review

2.1. About the Author

Oscar Fingal O'Flahertie Wills Wilde (1854-1900) was a son of a reputed doctor, born in Dublin, and got his early education at Portora Royale School, there he was considered as an active classical scholar with intelligence and a wide reflection of life and human psyche. He functioned on the most prominent figures in late Victorian English literature, demonstrating a brilliant model combined with refined visual wisdom and a philosophical critical awareness. He was famous for a literary style that blended wit and depth in his offerings, covering drama, fiction, and criticism, as well as his talent to use satire and irony to represent the paradoxes inherent in the community of the Victorian era. Wilde was an influential cultural figure and a creative author known for his bravery in challenging prevailing norms and for his appealing inclinations associated with the "art for art's sake" movement that spread to liberate art from traditional moral and social boundaries. Mullik (2012) had his view and wrote about this movement that "the Pre-Raphaelite movement in English poetry was practiced by decadents on Aesthetic movement. Wilde was also an upholder of this thinking that art is just for art's sake not to propagate morality, wiled was the beginner who influenced by the ideas of Walter Dates. Saeed and Hamed (2022) mentioned that Wilde "employed exceptional symbols and ideas to undermine Victorian values" (Saeed& Hamed 2022) that impeccably led to the expanding of central issues such as social hypocrisy, moral decay, and corruption and exploiting themes that shaped a chief axis in Victorian literature.

Caizergues (2020) in the same field expressed that "Oscar Wilde is one of the most well-known writers of the Victorian Era. From his early life, he was famous for his striking personality, notably due to his idiosyncratic and voluntarily exuberant appearance, as well as for his taste for art and aesthetic insight" (Caizergues (2020, p1). Most of the production that establishes him as a cultural and literary icon can be maintained that Wilde's life familiarity, with its successes and disappointments, is clearly mirrored in his works, where the aesthetic and moral scopes intertwine to form a comprehensive vision of the human experience.

2.2. A Synopsis of *The Happy Prince*

The Happy Prince is a prime example of a symbolic fairy tale, sympathetic to traditional literature and to verbal tradition, which exceeds its deceptive simplicity to offer a deep moral vision addressing themes of compassion, sacrifice, and ethical honesty. It was published in *The Happy Prince and Other Stories* in (1888), Wilde's first collection of stories; its intellectual and moral themes extend far beyond this framework, resonating with a wider audience and keeping collective human dimensions. Wilde masterfully conceived a powerful symbolic narrative that reflected the structure of Victorian society, criticising manifestations of social prejudice and presenting, on the other hand, a value system that raises the spirit over the material.

Sari arguments that "Oscar Wilde's works, especially his short stories, are always characterized by a simple plot with easily understood values"(Sari, 2019, p.3). This is undoubtedly apparent in the story, which employs a seemingly simple narrative construction but carries deep implications. The story revolves around a golden statue of a prince who, in his lifetime, lived in luxury and was oblivious to the suffering of others. Though, after his death, the statue obtains a new moral consciousness when it is placed on a high vantage point overlooking the city. At this vantage point, the statue witnesses the poverty and misery suffered by the city's people, leading to a deep-rooted revolution in its moral compass.

The statue's external magnificence covered in gold leaf and decorated with precious stones symbolizes material wealth and social deception, which it gradually relinquished in order to help the poor and needy,



evidently demonstrating the primacy of human values over superficial appearances. Through this symbolic change, Wilde offered a moral vision based on altruism and sacrifice as the true path to human transcendence.

Thus, "*The Happy Prince*" can be read as a multi-layered literary text, linking narrative simplicity with semantic depth, and highlighting literature's capacity to employ symbolism in addressing fundamental human issues, reflecting a rich interaction between the aesthetic and ethical dimensions in Wilde's literary experience. Through the agency of a kind-hearted swallow, the Prince distributes his richness to the needy people, reaching the spiritually exalted as his physical beauty fades. As Wilde (1889) described the statue in the story:

"High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt"(p. 279).

Humaish (2017) referred to the main character's connection progress; the Prince confesses his love for the Swallow. The Swallow refuses to leave the Happy Prince despite becoming older and colder. The Happy Prince completes the transformation of the haughty and conceited Swallow. Love, warmth, Egypt, rest, pleasure, and the feelings he always talks about are no longer his worries, but he is now confident about staying with the Happy Prince. He informed him that instead of travelling to Egypt, he would go to the abode of death. According to the Swallow, death is the "brother of sleep" and is where he gets spiritual peace.

The variation in the story's structure embodies a remarkable semantic paradox founded on the contrast between material decay and moral elevation. The more the statue loses its noticeable luster and material redecoration, the more its moral sumptuousness and human depth increase. Through this irony, the author affirmed that real nobility is not achieved through demonstrations of wealth or superficial embellishment, but rather manifests itself in acts of altruism and genuine love that transcend self-interest. The character of the swallow supported this meaning, who, driven by passionate attachment and moral responsibility, postpones its natural migration to remain by the prince's side, eventually sacrificing its life for a noble humanitarian reason, which installed the



narrative with a tragic aspect that deepens its moral impact. Fonseka (2024) agreed to the idea, he wrote "Because of the virtuous nature of the Happy Prince, the Swallow feels obliged towards him... Wilde suggests the humility and pleasantness of the Happy Prince by describing his voice with the epithets 'low' and 'musical'" (p. 3).

Noor (2020) highlighted the sensitive and metaphysical weight of the tale, declaring that "It gives a deep essence and understanding of life. The story has beautifully mirrored the barbaric face of humans. The man has become iron-headed and somewhere lost in materialism and in the valley of unattainable desires" (p. 10).

The continuing consequence of *The Happy Prince* lies in its ability to express universal moral themes that transcend the boundaries of time and place. Wilde offered a diverse conception of happiness, not as the pursuit of human pleasure or the amassing of prosperity, but as a commitment to honest responsibility based on loving and serving others. By this approach, the story transformed into a profound reflection on human dignity and moral courage, where human triumph is redefined permitting spiritual standards that exceed predominant material measures.

Factually, the short story genre to which "*The Happy Prince*" belongs has its roots in early oral narrative traditions, including myths, fables, and moral parables, as illustrated in major texts such as the Ramayana, the Iliad, and One Thousand and One Nights. These texts contributed to the transmission of cultural values and spiritual instructions across generations before the genre crystallised into its modern form, opening in the seventeenth century, becoming an artistic medium capable of expanding human familiarity into a concise and powerful narrative. Within this context, Wilde's story draws upon this narrative heritage, employing symbolism and metaphor to deconstruct prevalent Victorian values and present a new moral vision centered on compassion and altruism.



3. Methodology and Procedures

A qualitative literary analysis methodology based on thematic and textual approaches was used by the researcher, based on Ayas and hermeneutical frameworks of Islamic thought, to discover the scope to which the ethical values contained in Oscar Wilde's "*The Happy Prince*" align with the ethical teachings found in the Glorious Quran, by a comparative reading that seeks to find the shared value constructions between the two texts. She analyzed selected textual quotations from the story, representing moments of powerful symbolic meaning that reflect concepts such as altruism, kindness, and sacrifice. In light of these themes, relevant Quranic verses were selected based on their virtuous connections with the story's content, thus enabling an interpretive dialogue between the literary and Quranic texts. To certify semantic accuracy and integrity, the study relies on the original Arabic text of the Glorious Quran, alongside reliable English translations, such as Yusuf Ali's translation (2004) *The Meaning of The Holy Qur'an*, and other authoritative international translations, to avoid any misinterpretation or distortion of the text's theological dimension. This methodological framework is based on Islamic hermeneutics rooted in the science of exegesis (Qur'anic exegesis) and the principles of Islamic ethics, thus enabling the reading of literary texts within a definitely established value classification.

The study deals with a comprehensive acute reading that highlights the prospect of interaction between literature and religion and emphasizes the role of ethics as a cognitive and cultural bridge connecting different texts and references within an open and profound interpretive framework. So, the Qur'anic Ayets are not employed as doctrinal evidence or binding authorities, but relatively as analytical and interpretative tools that contribute to deepening the ethical understanding of the literary text and reveal its underlying ethical dimensions.

4. Discussion and Analysis

4.1. Moral Values in “The Happy Prince”

Oscar Wilde aims to motivate the reader's awareness and longing for him to question prevailing social norms, through prose electric with poetry and brimming with symbolism, and to guide him towards assuming a value system based on human empathy, moral modesty, and rational faith. The themes he explores such as sacrifice, justice, mercy, and love acquire a timeless, universal quality.

Sadia and Elt al (2015) presented "The story is an allegory; it is about the usefulness of doing well. Love and sacrifice lead us towards God. The prince is not enjoying life, but the statue of a dead prince is coated with diamonds, rubies and sapphires. The prince is considered happy because of the smile on his face. But he lost his smile and cannot stop his tears. Swallow comes as a Mersin gel, and he gives all his wealth to poor people through Swallow. When a swallow dies with a cold, the heart of the prince breaks; their love and sacrifice make them immortal" (Sadia, 2015, p 1544).

Lucie Ševců, in his writings on Oscar Wilde's Social Critique of Victorian society as presented in "The Happy Prince and Other Tales," asserts that "Wilde's fairy tales undermined Victorian norms, making them an integral part of Wilde's literary legacy.". Wilde probably chose the genre because fairy tales seem to be a perfect space to put your ideas and influence the minds of others; your ideas are not so obvious to everyone" (Ševců, 2019, p. 6–7).

The lessons that can be summarized from the friendship of the prince and the bird can bear many moral values, Fonseka writes in *Selfless Commitment to the Comfort of Others: A Critical Reading of “The Happy Prince” by Oscar Wilde* that "Both the Happy Prince and the Swallow prove to be individuals who cultivate their minds in such a way that they develop a moral stamina to go to any extreme to help others. They both meet their end in implementing the virtues they subliminally cultivate in exposure to reality." (Fonseka.2024, p1).

Literary critic David Daiches (1960) emphasised that Wilde's spiritual dimension, noting that "Wilde writes on the themes of religious and

spiritual experience; as in *The New Helen*, he called himself the Votary of Beauty." (Daiches.1960)

4.2. Sacrifice and Moral Altruism

The theme of sacrifice is presented at the heart of the story as a moral deed, one that involves resigning material rights and superficial displays of aesthetic precision in favor of addressing the complaints of the marginalized and improving their misery. The once-happy prince, occupied with the luxuries of wealth, increases a tragic consciousness of his people's dilemma. This transformative realization leads him to gradually dismantle his rights, giving up his jewels and gold to ease their needy and misery. This sacrifice does not branch from retention or imposed obligation, but rather from a profound moral awakening that prioritizes altruism over self-centeredness. Oscar Wilde submits through this narrative symbol that moral elevation is not achieved through extravagance, but rather establishes itself in the human capacity to forsake special relief in indulgence of the values of mercy and kindness. In *The Happy Prince*: "I am covered with fine gold," said the Prince, "you must take it off, leaf by leaf, and give it to my poor" (Wilde, p 20). Prince loses his prized stones and gold to ease the plight of the needy, illustrating compassion and tolerance. In the Glorious Quran, the following Ayah states:

"وَالَّذِينَ تَبَوَّءُوا الدَّارَ وَالْإِيمَانَ مِنْ قَبْلِهِمْ يُحِبُّونَ مَنْ هَاجَرَ إِلَيْهِمْ وَلَا يَجِدُونَ فِي صُدُورِهِمْ حَاجَةً مِّمَّا أُوتُوا وَيُؤْثِرُونَ عَلَىٰ أَنْفُسِهِمْ وَلَوْ كَانَ بِهِمْ خَصَاصَةٌ وَمَنْ يُوقِ شُحَّ نَفْسِهِ فَأُولَٰئِكَ هُمُ الْمُفْلِحُونَ". (الحشر 59)

Allah defines the faithful who love those who emigrated to them and find not any want in their breasts of what they [i.e., the emigrants] "were given but give [them] preference over themselves, even though they are in privation. And whoever is protected from the stinginess of his soul, it is those who will be the successful". (Surah Al-Hashr (59:9) (Ali, 2004).

4.3. The Transformative Power of Generosity

The story extols the redemptive and transformative nature of giving, not merely in material terms, but in the emotional and spiritual dimensions of generosity. Dachis (1960) wrote that "*The Happy Prince* expresses that the tale of a small swallow who gives up its life to save the prince, and it also highlights the prince's spiritual beauty. Love and sacrifice are the

governing and rescuing powers in every situation"(Dachis, 1960, p.17). The bond between the prince, and the swallow, represents the idea that the acts of kindness, however modest or demanding, keep a human value that exceeds ordinary material gain. In this situation, Oscar Wilde redefines the concept of wealth, declaring that the most precious thing a person can possess is not money but kindness, compassion and an honest willingness to assuage others' suffering. In *The Happy Prince*: "The living always think that gold can make them happy" (Wilde, p.20). So, the Prince and Swallow give all they have to help others, illustrating that true wealth lies in generosity. In the Glorious Quran. We have the Aya :

"كُلُّ سُنْبُلَةٍ مِّائَةٌ حَبَّةٌ وَاللَّهُ يُضَاعِفُ مَثَلُ الَّذِينَ يُنْفِقُونَ أَمْوَالَهُمْ فِي سَبِيلِ اللَّهِ كَمَثَلِ حَبَّةٍ أَنْبَتَتْ سَبْعَ سَنَابِلَ فِي لِمَنْ يَشَاءُ وَاللَّهُ وَاسِعٌ عَلِيمٌ". (البقرة 261)

"The example of those who spend their wealth in the way of Allah is like a seed [of grain] which grows seven spikes."(Surah Al-Baqarah (2:261).(Ali, 2004).

Allah defines those who spend their wealth in the way of Allah as like a seed [of grain] which grows seven spikes; in 90The light of truth is one, while the darkneses of disbelief, doubt and error are many train them to come to you on command. Each spike is a hundred grains. "And Allah multiplies [His reward] for whom He wills. Moreover, Allah is all-Encompassing and knowing. Those who spend their wealth in the way of Allah and then". (Saheeh International, p 39-40).

4.4. Humility and Self-Reflection

The Happy Prince requests the Swallow to go on a duty. Fonseka (2024) argued that "Wilde suggests the humility and pleasantness of the Happy Prince by describing his voice with the epithets 'low' and 'musical.' He subtly evaluates the arrogance of privilege through the Prince's post-mortem reckoning. From his lofty pedestal, the Prince confronts his own past indifference and, in doing so, achieves a state of humility. The Prince's byline of past ignorance is the head step toward moral reclamation, an acknowledgement that nobleness without empathy is ultimately muted. Thus, the story emphasises that true wisdom arises from the capacity to admit error and develop. In the text of *The Happy Prince*: "When I was alive and had a human heart... I did not know what

tears were"(Wilde, p. 8). The Prince realizes his past ignorance of his people's suffering and tries to find redemption through acts of kindness. In the Glorious Quran, consider the following Ayah:

"قَالَا رَبَّنَا ظَلَمْنَا أَنْفُسَنَا وَإِنْ لَمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ" (الاعراف 23)

"They said, 'Our Lord, we have wronged ourselves, and if You do not forgive us...' (Surah Al-A'raf (7:23)(Ali. 2004)

Allah describes people who knew their faults, they said, "Our Lord, we have wronged ourselves, and if You do not forgive us and have mercy upon us, we will surely be among the losers". (Saheeh, 137).

4.5. The Dignity of Labour and Perseverance

The social perspective of the Victorian age is a vital space for study and analysis. The lives of the upper class were characterized by excessive luxury and extravagant spending, often coupled with a profound apathy and a diminished sense of social responsibility towards a reality rife with imbalances. Despite their elevated status and high social standing, some members appeared narrow-minded and short-sighted, with a clear tendency to boast about issues beyond their actual comprehension. Conversely, work became an arduous and unavoidable burden for the poor and needy, who were exhausted by the relentless struggle to secure basic necessities under extremely harsh and bitter conditions. While these people continued to suffer under the weight of need and destitution, the affluent classes remained far removed from that suffering, immersed in the comfort of their economic and social privileges, without enduring the hardship of work or suffering its toil. The sculpture of the Happy Prince symbolises the tragic end of a leader who was neither fair nor responsible towards the sorrow and grief of his people through his period. After his death, he became a witness to the miserable poverty and difficult living conditions endured by the people, with thrilling misery and harsh weather. At this viewpoint, this research offered a critical reading of the social context in the late Victorian era, which was characterized by its pure highlighting on materialism and individualism, where the luxurious lives of the wealthy were vividly described, in contrast to the widespread selfishness that contributed to the marginalization of the suffering of the poor and the neglect of their social issues. Through the character of the

impoverished student and the working poor, "Wilde underscores the dignity inherent in honest labour and the importance of perseverance. These figures toil not for glory but for mere survival, yet their resilience is quietly heroic. The narrative positions hard work as a silent form of endurance that deserves recognition and justice."(Noor, 2020).

In *the Happy Prince*, "Far away... in a little street there is a poor house" (Wilde, p.9).

The statue's devoutness and the Swallow's struggles reflect the dignity of striving, essential in the Qur'an as a pathway to godly guidance. In the Glorious Quran, this Aya offers a same meaning:

وَأَنَّ سَعْيَهُ سَوْفَ يُرَىٰ، "وَأَنَّ لَيْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَىٰ ثُمَّ يُجْزَاهُ الْجَزَاءُ الْأَوْفَىٰ" (النجم 39 – 41)

"And that there is not for man except that [good] for which he strives" (Ali, 2004)

"And that there is not for man except that [good] for which he strives. And that his effort is going to be seen. Then he will be recompensed for it with the fullest recompense. (Surah An-Najm) (53:39-41) (Saheeh, 535).

4.6. The Redemptive Nature of Friendship

Wilde depicts the relationship between humans and birds in nature, one of the most important aspects of life. Furthermore, its reaction to the statue's tears draws parallels with human behaviour, as he employs personification, the bird's observation of the sky to see how a drop of water fell on it indicates its sensitivity to the atmosphere, as well as its curiosity about its surroundings. Sari mentioned that "The plot and the story presented about their friendship, especially the struggle and the sacrifices, make the researcher interested in analysing the story because those values seem to be intended to represent other profound messages."(Sari, 2019, p. 7)

In the story, Wilde created a deep union between the Swallow and the Prince, which is a demonstration of the emancipating and satisfying power of friendship, predominantly in times of hard times. This union converted into a philosophical and spiritual promise, initiated on mutual devotion and shared identical goals, being an inspiring model of human solidarity founded on sensitive purity and noble meanings. Through this figurative portrayal, Oscar Wilde proposes that true friendship is not

measured by momentary benefits or temporary material profits, nonetheless, it is created on deep emotive loyalty, shared values, and moral harmony that lifts the link to the highest human ideals.

Really, this conception exceeds the boundaries of individual relationships, becoming a moral proclamation that redefines the concept of friendship allowing to more developed and mental standards, where the self merges with the other in a charter of altruism and devotion, and the relationship becomes a realm for the manifestation of higher values. In *The Happy Prince*, "You have stayed with me one night... Will you not stay with me one night longer?" (Wilde, p.13)

In the Glorious Quran, this Aya is related to true friendship:

"وَأَعْتَصِمُوا بِحَبْلِ اللَّهِ جَمِيعًا وَلَا تَفَرَّقُوا ۚ وَاذْكُرُوا نِعْمَتَ اللَّهِ عَلَيْكُمْ إِذْ كُنْتُمْ أَعْدَاءً فَأَلَّفَ بَيْنَ قُلُوبِكُمْ فَأَصْبَحْتُمْ
بِنِعْمَتِهِ خُوةً". (ال عمران 103)

"And hold firmly together to the rope of Allah and do not be divided. Remember Allah's favour upon you when you were enemies, then He united your hearts, so you by His grace became brothers" (Al Oumran. 103:2) (Ali, 2004).

4.7. Faith and Hope

Surrounded by an explanatory context that sightsees the human and spiritual scopes of the text, the story appears as a representative discourse that raises optimism flame that never dies, no matter how powerful the anguish. The structure remains radiant with a glimmer of hope that oozes through the folds of hurt, confirming that darkness does not negate the possibility of light evolving.

Thus, Fonseka (2024) mentioned that "the prince and the swallow, despite of their physical demise, attain a level of spiritual elevation that transcends the limits of material mortality, where their continued giving becomes a living embodiment of a deep faith in the essential heavens of humanity. Through this symbolic representation, Oscar Wilde suggests that moral beauty is not derived from an abundance of blessings but rather can spring forth from the depths of need and despair when human values are revealed in their purest form" (Fonseka, 2024).

In the Quranic vision, this view is illustrated, affirming the predictable connection between hardship and ease, as in the Aya: "Surely with

"that" hardship comes "more" ease"(Sharih: 94:5-6) (Ali, 2004), this Aya establishes an existential principle: that hardships, however plain, integrally contain the potential for relief and deliverance. Thus, hope is recognized not as a fleeting emotional state, but as a reflective, unwavering faith that empowers individuals with patience and perseverance, and instills in them trust in Allah's justice and mercy.

Accordingly, the prince and the swallow's continued generosity, in spite of the the darkest situations of despair and desolation, is an interpretation of an undying will for virtues and a deeply rooted belief that light can occur from the heart of darkness . In hopelessness, the Prince still serves others: "Then the snow came... but the poor were hungry."(Wilde, p. 21)

"إِنَّ مَعَ الْعُسْرِ يُسْرًا" (الشرح 5-6)

"Surely with "that" hardship comes "more" ease."(Sharih: 94:5-6) (Ali,2004)

4.8. Internal Virtue over Artificial Beauty

Kirvalidze and Samnidze (2018) wrote in the article *Aesthetic Morality and Intertextuality of Oscar Wilde's the Happy Prince and other Tales*

"The Victorians believed that people only enjoy beauty as a utilitarian means and nothing beyond that. In *The Happy Prince* Wilde, however, confirms that art and beauty help create a mood and a sensation that transforms man's vision and helps him look at the world from a different perspective"(p.351).At this view, fading the Prince's bodily appearance, juxtaposed with the flourishing of his inner spiritual life, tells a fundamental paradox that Oscar Wilde employs as a critical tool to dismantle the illusion of material beauty and the falseness of outward luxury. With every piece of jewelry and gold the Prince surrenders,his existence does not reduce but rather increased his true human value. Wilde constructs between the Prince, who produces spiritually richer, and the townspeople, preoccupied with glittering appearances and fleeting superficialities, incapable of grasping the profound meaning of the acts of mercy and sacrifice unfolding before their very eyes. Thus, Wilde establishes his grand moral equation: true beauty lies not in what the eyes see, but in what the soul perceives. The story included the divine declaration: "Bring me the two most precious things in town... the lead heart and the dead bird" (Wilde, p. 24), a symbolic indication that true

value lies not in material possessions, but in the purity of intention and the nobility of human action. This literary vision resonates acutely with the Islamic ethical perception that a person's worth is not measured by their outer appearance, social class, or material wealth, but by the piety and sincere faith existing in their heart. This is indicated to in the Glorious Quran in Aya "Indeed, the most noble of you in the sight of Allah is the most righteous of you." (Ali, 2024) Piety, is not merely an outward formal but a firmly rooted inner honesty that comes from the depths of the conscience and is reflected in behavior and activities, guiding its possessor towards goodness, justice, and mercy. Hence, heart purity and conscience, are not stand for the adornment or power, but they are the true measure of human dignity in this world and the most accurate device of deliverance and triumph in the hereafter. This correspondence between the Islamic, literary and ethical perspective approves that the concept of true beauty, in both realms, does not belong to visible adornment but is expressed in inner virtue and genuine sacrifice, as brightly illustrated by the symbolism of the prince and the swallow.

"ان اكرمكم عند الله اتقىكم" (الحجرات 49)

"Indeed, the most noble of you in the sight of Allah is the most righteous." (Surah Al-Hujurat 49:13) (Ali, 2004).

4.9. Social Equality

The social criticism in Victorian era is one of the themes in *The Happy Prince*, it became a brave partition of the class inequality structure and what it produces in standings of the systematic marginalization of the needy people. The hero extends his generosity and humanity to those whom the elite usually ignore. When the charity girls emerging from the cathedral in their crimson robes describing her as "looking like an angel", Wilde does not offer this portrayal arbitrarily, but rather uses it to expose the truth that true sanctity does not reside in altars and domes, but is embodied in the individual who chooses to stand with the vulnerable. The story "presents a balanced viewpoint on the pursuit of utopian ideals and is a moving reminder of the importance of concrete acts of kindness and the enormous impact of unselfish sacrifice" (AbdulSahib, 2024, p.251)

This literary style supports with the Islamic perspective deeply, so establishes the unity of human origin as a resilient ethical principle. This is announced in the Glorious Quran in a form that addresses all humanity: "O mankind, fear your Lord, who created you from one soul and created from it its mate and dispersed from both of them many men and women" (An-Nisa: 1)(Ali.2004), the Aya affirms the unity of origin in addition to establishing the cornerstone of human equality. Wealth, ancestry, or social status cannot be the measure of dignity, as the origin is one and the Creator is one.

Commencing this perspective, the prince became more than just an illusory character; it became a symbolic model of human integrity that is reached when every human being is viewed by his spirit and realism rather than his possessions. This Ayah reflects Islamic views of human equality and shared origin:

"يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَخَلَقَ مِنْهَا زَوْجَهَا وَبَثَّ مِنْهُمَا رِجَالًا كَثِيرًا وَنِسَاءً
وَاتَّقُوا اللَّهَ الَّذِي تَسَاءَلُونَ بِهِ وَالْأَرْحَامَ إِنَّ اللَّهَ كَانَ عَلَيْكُمْ رَقِيبًا" (النساء 4)

"O humanity! Be mindful of your Lord Who created you from a single soul, and from it He created its mate, and through both He spread countless men and women. And be mindful of Allah—in Whose Name you appeal to one another—and 'honour' family ties. Surely Allah is ever Watchful over you." (Surah An-Nisa (4:1) (Ali, 2004).

"This can be seen from the moral values implied by the story of —The Happy Prince|| . The story teaches the readers to always do good and be fair to anyone because everything we do, it will bring back any consequence to ourselves" (Sari,2019,p.70).

4.10. The True Happiness

The manifestation of religious symbolism is an identical and central form, Wilde scopes a philosophical zenith when he radically redefines happiness, shedding it of all connection to materialism or social status and rebuilding it on a virginally moral and spiritual base. For him, happiness is not the deficiency of soreness or the presence of pleasure, but somewhat the meaning that helixes from sincere sacrifice and unconditional benevolence towards others. When the swallow says to the blind prince, "You are blind now, so I will always stay with you"(Wilde,



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p.25) Wilde transforms this announcement into a clear declaration of the truth that friendship in adversity and loyalty in faintness are the highest expressions of human happiness. Both characters go above physical misery to reach a sort of inner peace that cannot be contracted by prosperity, but only by a life dedicated to goodness and giving.

Islamic concept of divine justice, which is based on the principle of reward and punishment as a manifestation of divine wisdom, where no good deed is lost, and no sacrifice is wasted, is fused with the literary meaning of this story; closely reading profoundly significant Aya from Surah Al-Rahman: "Is there any reward for good other than good?" (Al-Rahman 55:60)(Ali, 2004).

"It is as if the universe is programmed to repay kindness to those who show it. This glad tidings extends to both this world and the Hereafter, as affirmed in Surah Yunus in the Aya: "For them is good news in this worldly life and the Hereafter. There is no change in the promise of Allah. That is 'truly' the ultimate triumph "(Surah Yunus (10:62-64)(Ali,2004).

As the end result, the prince and the swallow, despite their seeming loss, become a symbol of real victory; a victory that cannot be measured by worldly standards, but is apparent by the scales of the soul and the justice of Heaven; mirroring the Islamic thought that peace and happiness come from living ethically and retenting Allah. This is shown in the Aya:

"لَهُمُ الْبُشْرَىٰ فِي الْحَيَاةِ الدُّنْيَا وَفِي الْآخِرَةِ لَا تَبْدِيلَ لِكَلِمَاتِ اللَّهِ ذَٰلِكَ هُوَ الْفَوْزُ الْعَظِيمُ. (يونس 62-64)"

" For them is good news in this worldly life and the Hereafter. There is no change in the promise of Allah. That is 'truly' the ultimate triumph.

"Surah Yunus (10:62-64)(Ali,2004).

5. Conclusion

The article exposed that high literature and Islamic ethics converge in a united humanistic universe that transcends the restrictions of time, place, and cultural affiliation. Fiction often serves as more than entertainment; it becomes a means of education and moral instruction, especially when interwoven with Qur'anic references. This study examined how Islamic pedagogy is conveyed through fictional narratives by analyzing the themes, values, and Qur'anic allusions that shape character behavior, moral dilemmas, and plot progression. It becomes a dynamic vehicle for spiritual reflection, ethical learning, and cultural reinforcement. It observed how the story "*The Happy Prince*" introduced Islamic values, teachings, and worldviews in ways that engage and instruct diverse audiences. Wilde's narrative serves as more than a moral tale; it is a mirror to the timeless values found across spiritual traditions. The research presents a comprehensive thematic analysis of Oscar Wilde's *The Happy Prince*, paired with relevant Qur'anic verses that reflect each moral lesson. This synthesis bridges the ethical teachings of the story with Islamic principles.

The story, although fictional, serves as a vessel for exploring Qur'anic ethics. It offers insights into how stories, deeply rooted in Islamic values, can educate, inspire, and guide readers toward a more ethical life, revealing that virtues such as sacrifice, humility, generosity, justice, faith, and friendship transcend cultural and religious boundaries. The story invites readers, regardless of background, to live lives enriched by empathy, conscience, and moral clarity. The researcher suggests writing more articles and researches continue to explore how fictional narratives enriched with Qur'anic references can function as effective tools for moral education and ethical development. Educators may benefit from integrating literary works that reflect Islamic values into their teaching practices, as such narratives can help students better understand moral dilemmas, character behaviour, and the consequences of ethical choices. By strengthening the connection between literature and Islamic pedagogy, scholars and teachers can further promote moral awareness and spiritual growth through meaningful and engaging storytelling.

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المصادر العربية
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الأبعاد الأخلاقية في رواية "الأمير السعيد": تحليل أدبي من منظور قرآني

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مستخلص البحث:

يلعب الأدب دور المرأة التي تعكس النسيج الأخلاقي والروحي للمجتمع، بينما تقدم النصوص الدينية إرشادات وتوجيهات أخلاقية مباشرة. ورغم أن رواية "الأمير السعيد" لأوسكار وايلد كتبت من منظور غربي غير إسلامي، إلا أنها تُعبّر عن قيم عميقة كالرحمة والتضحية بالنفس والعدل ومبادئ النزاهة الأخلاقية التي تتناغم بشكل كبير مع التعاليم الإسلامية. تتناول هذه الدراسة القصة من منظور الفلسفة الأخلاقية الإسلامية، لا سيما فيما يتعلق بالمبادئ الأخلاقية الواردة في القرآن الكريم. وقد أظهرت قراءة متأنية لرواية وايلد، حيث قارنت بين دلالاتها الأخلاقية وآيات قرآنية مختارة للكشف عن القيم الأخلاقية المشتركة. وتبحث الدراسة في كيفية تفسير قصة وايلد القصيرة من منظور أخلاقي إسلامي، مستخدمة آيات قرآنية ذات صلة لتسليط الضوء على رسالتها الكاملة. وقد اعتمد الباحث التحليل الأدبي النوعي لاقتباسات مختارة ودراسة نصية تربط الآيات القرآنية بسياقاتها الأصلية، مع التركيز على القيم الجوهرية للنظرية الأخلاقية الإسلامية. أثبتت النتائج أن رواية "الأمير السعيد" تجسد قيماً أخلاقية عالمية تتوافق بشكل وثيق مع التعاليم الإسلامية ومبادئ القرآن الكريم، مما يجعلها أداة فعالة في دعم التربية الأخلاقية، ودراسة الأديان المقارنة، وتعزيز القيم الأخلاقية.

الكلمات المفتاحية: التعاليم الإسلامية، القيم الإسلامية، الأبعاد الأخلاقية، أوسكار وايلد، الأمير السعيد.