

Authoring Organizational Development Consultancy: Learning from Sufistic Malay Authors

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Abstract: With the language literary turn in management organization studies, it is timely for organization development consultants to learn from sufistic Malay authors. For Malay authors, an engagement with a project (created text) is a deed for the 'clients' (readers) and it is being valued as work of *adab* (right action) in the sphere of benefits. The meaning of the created text is intricately built with certain configuration of hermeneutical relationship of inside/outside (*zahir batin*) that moves with Divine Creative Energy. In a project that celebrates reason, intellectuality and play, authors are living with the 'moth path' as a strategy of 'beautiful' production.

Key words: Organizational Change • Sufism • Consultancy • Malay Literature

INTRODUCTION

Organization development (OD) is basically revolves around organizational change. On that note OD consultants with the help some privileged managers planned the change program and they 'authored' the script text for the organization. They are 'auteurs.' Usually OD consultants are the one that engaged with various interventions activities. In doing change, the main mantra is for a better 'future state' that is in comparison with the past and present organizational life-world. Connotatively, the consultant is a practical author who moves others to experience a felt and actively live sense of a living reality, 'what is in front and behind.' OD engagement in the above perspective attempts to grasp the presence and be the imaginers about not-yet-visible dynamic whole for further possibilities of constructed actions. With this positioning, consultants are expected to embrace social poetics of living with others around them and in so doing celebrate *sensus communis* (a shared common sense). Consultants as practical authors are also expected to move into the realm of practical wisdom if they want to be 'sensible' rainmakers. As such consultants must not imprison themselves in the taken-for-granted provinces/contexts of a particular understanding of an issue or problem.

Many change programs bring unintended and disordered changes such as ambiguity, contradiction, confusion and lack of rationality. Perhaps, such OD failure relates to consultants over-reliance on modern paradigm inputs where (human) control, order, objective, certainty and predictability are the 'language' words of consultancy. A point to note, modern paradigm is devoid of God and religious elements. Interestingly, Marcic [1] pointed that many OD failures are closely associated with consultants' marginalization of metaphysics. What being implied is that 'right' authoring matters in OD projects. For us, with reference to Marcic, the notion of right should include elements of transcendentalism.

With gestalt theory of change in mind, we believe that authoring change with transcendentalism must begin with consultant's intrapersonal engagement. In gestalt practice, 'awareness' is the foundation for organismic wholeness and dynamic interrelatedness. With awareness one is exploring about 'what is happening inside my own head' seriously that is in order to allow feelings, anxieties, thoughts and ideas about change to emerge and to be looked at and how they are related to external events and assumptions. In recognition of recent trends of consciousness movement, faith strategy, noetic quality management, appreciative spiritual resonance in organization studies, OD consultants must move beyond

the 'normal' understanding on gestalt. We believe intrapersonal engagement at the pre-entry stage is of utmost importance for consultants. It is the moment of decision that consequently gives effect to the mind-body and the client. The source of the mighty river begins with a trickle in the mountain cracks. Proverbially, Chinese says, 'the rot of a fish begins with the head.' In OD, pre-entry is the first point in a consultancy work.

With language/literary turn in management/organization studies consultants can learn a thing or two from both disciplines on intrapersonal engagement. Indeed searching for wisdom from other fields is considered to be a practical move. Basically, practical wisdom lies 'outside the taken-for-granted boundaries of a particular understanding over an issue or problem. Practical wisdom is 'meta' to the context of any practical behavior or practices where one needs at least one 'loop' of awareness and viewpoints outside the existing system of origin. Simply said, the fruit of practical wisdom can only be harvested when one is embracing the process of moving/expanding that is by outward crossing mental boundaries/contexts.

Holman and Thorpe [2] observed that language use is the primary means through which organizations are created, maintained and changed. Meanwhile, narrative is the organizing principle by which people organize their experiences in, knowledge about and transaction with the social world [3]. Communicatively, artifact-based narratives as seen in many novels and poetries are rich sources for [managers] to know what practical wisdom might look in practice. In a similar vein, fiction as a form of constructed knowledge provides practical managers with additional point of contact in the everyday world of life [4]. Human beings are authors and social life is a narrative [5].

It is worth to relate the above points with Shotter and Cuncliffe's [9] statements: Good managers, like good novelists or playwrights, move others to experience a felt and actively live sense of a living reality, 'what is in front and behind'. They elaborate,

Authorship in the above sense is a dialogical practice in which features of experience and surroundings are articulated and brought into prominence; good authors talk to, at and with others. Here, authors make attempts to grasp the presence and be the imaginers about not-yet-visible dynamic whole for further possibilities of constructed actions. For a contextualized knowing, authors are expected to do adjustment to the contours of circumstances. This is a practical wisdom. Indeed, authors

must work with others around them and make meanings with them. This type of social poetics embraces the notion of the living experience of authorship and sense making by exploring how meaning may be created between people, both in the moment of speech and after the moment in reflection upon it. Not to be forgotten, in this type of authoring a morally textured landscape of communicative opportunities that empower a shared common sense is highly celebrated [10].

Theoretically, this article is our response after revisiting a significant article written by De Cock and Land [11] entitled '*Organization/Literature: Exploring the Seam*' and we were impressed with the trustworthiness of arguments given years ago by both authors: 'Organization and literature are mutually co-articulating and interdependent concepts and fields of inquiry,' they said. Nowadays, the linguistic/literary turn in management/organization studies is flourishing and it can be seen by various accounts that are known to 'capture' practical wisdom of works/narratives written, among others, by Saussure, Mikhail Bakhtin, Jorge Borges and Milan Kundera. Ferdinand de Saussure was a great linguist whose works on language as a system of signs were significantly applied in understanding semiotics in organization. Saussure famous referential work was *Course in General Linguistics* [12]. Mikhail Bakhtin was trained as classicist and philologist and this Russian was famous with ideas on speech genres that give rise to various manners of dialogicality. Bakhtin's concept of dialogicality was most comprehensively formulated in the *Problems of Dostoevsky's Poetics* [13]. In that relation, Bakhtin contributions on issues related to dialogical organization/management such as polyphony or carnival were highly appreciated by scholars. Jorge Luis Borges wrote many fantastic stories as seen in *Other Inquisitions* [14] and *Labyrinths* [15]. According to De Cock [16], Borges's narrative fiction may contribute to a reconceptualization of organizational interpretation and representation. 'This exploration [on Borges]' is situated against the background of an increasing awareness of the fictionality of organizational life and a sensitivity towards the representational practices employed by organizational scholars as they seek to construct persuasive accounts of the theory and practice of organization. 'Borges' fictions appear closer to temporal experience than the authoritative discourses with which mainstream organizational discourse has accustomed us' [17]. Milan Kundera was often associated with *The Unbearable*

Lightness of Being [18]. This text is often referred in discussions on organizational power/control, specifically on titles that take kitsch seriously [19-20].

We view literature as inter-textual or self-reflexive construct where 'works exist are made out of other works' [21]. In this understanding, to paraphrase Bakhtin's, any text to live insofar it relates to other texts. Simply, written texts are living texts as long as they have a relation between and among other texts. De Cock and Land identify three modes of organization/literature engagements: Mode One is about applying literary theory to organizational literature as an attempt to problematize organizational theory, thus enabling it to reinvigorate itself; examples of fictions employed as surrogate cases which are read as truths in the tradition of literary realism. Mode Two applies literary genres for the purpose of production and presentation of organizational knowledge; fictions are used as stories of organizing. Mode Three draws upon great literature as a resource for the development of management/organization knowledge and practice; fictions serve as devices for organizational analysis for complex engagement with phenomena at a higher level of abstraction. A point to note, narrative fiction is a representation of a system where elements are interrelated and their significance lies within the structural whole. 'Naturally, not all elements are of equal importance in this inter-relation. What importance is the content nucleus of the fiction under discussion' [22].

This article is heavily inspired by works of Vladimir Braginsky, one of the leading light of Malay literature. We observed that Braginsky's is consciously intertextually related with works written by Syed Naguib Al-Attas [23-25]. With reference to De Cock and Land's, our narration on intrapersonal engagement is emphasizing on pre-entry position taken by authors before creating the text.

Sufistic Malay Authoring: Malay literature of the old is the deed of the reed pen (*kalam*). For sufistic Malay authors, authoring a text is a work of *adab*, (right action) which springs from self-discipline founded upon knowledge whose sources are wisdom [23]. In *adab* one is recognizing, clarifying and understanding the notion of 'place' has in the relation of a thing has with others in a system. 'Place' refers to the right and proper place in the system and system here refers to the Quranic conceptual system as formulated into a worldview of tradition and articulated by religion [26]. Contextually, Malay authors must adhere to three 'places', at least, in the process of authoring as a system. With liberty of taking Muhammad

Haji Salleh's [27] on poetics of Malay literature we posit those places as follows: Standing in front of a reed (P1), gazing at and listening about that realm of authoring on the verandah (P2) and entering the realm of the text-world as wise auteur (P3). At P1, a prospective author is talking about one's own body-mind. P2 positioning is concern with 'theories' while at P3 one is swimming in sea of practices. Suffice to say, pre-entry positioning is alar and fundamental in sufistic Malay authoring. Indeed all are *con amore* right-actions that demand a high quality of intrapersonal engagements.

P1: Standing in Front of the Reed: To be or not to be an author of the project? Am I able to be a writer? In Malay authoring system, a sufistic author needs to fulfill certain criteria of qualification.

- An author is man who can read the Universe as a book of signs (*ayat*) written by the Supreme Teacher. In due process of reading, authors are expected to know their position as the created being in relation to the Creator. It is a reading with the clear inner eyes and the light is coming when one is being poured with His mercy (*limpah rahmat*). Thus, authoring is a divine gift. In brief, authoring could only happen "when the divine light of inspiration descends into the spiritual heart (*hati nurani*, *hati ruhani*) illuminating general ideas which dwell therein before, followed by imagination in the soul where individual idea-images (*makna*) is being translated for the feast of the inner eye that is before falling into writing hands" [28].
- Authors must move beyond reading signs by becoming tellers of goodness for the sake of 'helping' others. In this regard, they are 'mediators' in the bigger picture of Creation [29]:

On seeing that place, he composed a narrative so that his friends might know the way to the state of tranquil soul [30].

So, contemplate Being as supreme Beauty and don't be heedless; know the Remembered and the one who remembers; bring together the Praised and the one who praises [31].

You wish to set off on this dangerous voyage and then avail yourself of a durable boat so that you can sail in the *Sea of Women*. Truly the sea is of sublime beauty; it is thither that all of us will move some day; provide yourself with victuals and rice cakes; Let your perfect contemplation be successful [32].

- Authors must stand humble in front of their creation and their readers by positioning themselves not as the ‘arrogance man’ but as, among others, as dervish (*fakir*): The dervish narrates what you find, while seeking for the science of cognition [33]. Authors are ‘slaves’ [34] that is in comparison to the Lord. Similarly, authors are travelers set off on a journey to the Sacred House [35].

P2. Gazing at and Listening about Authoring on the Verandah: Am I able to carry the ‘heaviness’ of authoring? Am I doing justice to myself and the reader? Am I a wise man? At this point, intrapersonal engagement takes place in the form of knowing about the nature of authoring as experienced by qualified authors, such as knots and pleats that are waiting for him/her in that realm of authoring. Simply, prospective authors must know what less travelled road that they need and must take if they chose to write a text.

Authoring is a sacred work with an umbilical cord in the sphere of noumenal. It is agreeable among authors that authoring a text is a divine gift and only those that being poured with His Mercy (*limpah rahmat*) can be a writer. Thus, authoring could only happen when the divine light of inspiration descends into the spiritual heart (*hati nurani*), thereafter illuminating general ideas, followed by imagination in the soul where individual idea-images (*makna*) is being translated for the feast of the inner eye prior falling into writing hands [36]. In the above sense, authoring is a two way process that moves with the perception of an idea (receptive) and the actualization or fixation of an idea in a thing (agentive) [37].

Authoring is an action that flows with Divine Creative Energy via five stages sacred creative act model. First, a strong impulse of the author’s will to create the work is energized and at the same time the author is seeking for divine intervention for the success of the project. Secondly, a meditative concentration and contemplation on the divine power and greatness over thinking and memory is being performed. Thirdly, performing a meditative prayer for a complete switching off a consciousness from the external reality interventions is done in order to create a pure and honest project. If it is at night such acts end up with a sleep or meditative oblivion akin to sleep. While sleeping, an author expects to be endowed with dreams that enlightened the soul. Fourthly, waiting for the soul to be ‘poured out with the clear light of grace’ of inspiration. Fifthly, arising or the manifestation in the author’s soul of the images of the to-be-created ‘who works with His will upon all of us’ [38].

Authors that take the model seriously are often in the high state of remembering the Creator, not in the state of forgetfulness. When the author can write no more it is a moment of non-illumination and it creates great anxiety, chaos, confusion, agitation, sorrow and madness. Then, the enlightened soul becomes dark. At this stage, he/she makes great effort to ‘appeal’ for the mercy pour to happen via two formulas in Arabic. The first of them was appealing through the Creator’s name in particular the Beneficent (ar-Rahman) and the Merciful (ar-Rahim). It about knows the Creator as the One that endowing individual entities with beings and He is bestowing only good and beautiful things. In the second formula, authors appeal through prayers with all praises on Him as the Perfect Lord artful beyond measure in working wonders with His servants. In addition, the author is also seeking the blessing and intercession of His messenger, Prophet Muhammad,’ the ‘head of the knowledgeable and wise’. For authors, all good deeds are from the Lord who guided the breast, the heart and the tongue and the hands. The appeal is very much about to re-establish contact with the Divine Intellect for a spiritual heart to gain Divine Creative Energy. Indeed, in all works done, prayers to the Merciful and the Compassionate were never left out as without it a clear spiritual heart could not receive the Light from the sphere of the *ghaib* [39].

Authoring is an act of wisdom without ‘play eyes.’ Sufistic Malay authors appreciate reason or intellectuality in their authoring, largely on two aspects: ‘cognizing’, in relation to the spiritual world and ‘practical’, connects to the corporeal world and regulating activities of the hand [40]. Authors acknowledged that authoring is a work of a learned man. An author known as Raja Ali Haji said that a man who has no reason/intellect can never perceive the scent perfection and meanness will be his lot. The latter gate’s is wide open, so mean penetrates inside through this gate that lead to the abandonment of a body. In this regard, a man with no intellect/reason is an animal and if he causes disturbances to people the man is turning his body into a wild beast or Satan [41]. Braginsky observed the following narration in the preface of *Hikayat Anak Pengajian* at St. Petersburg:

If a man is endowed with reason, he approaches words in narration with discretion and when their meaning is good and their expressions are appropriate whereby they convey the meaning correctly and the instructions are elegant, he accepts them in his soul and preserves them there. [However if a work] contains words that harm to his reader’s faith and soul, or inappropriate to his reason and lack an appropriate sound, he rejects them and having weighed them in his soul, does not record them in memory [42].

As an extension, it is worth to look briefly on the notion of *akal sempurna* ('perfect intellectuality') and *arif bijaksana* (wise and knowledgeable) as part of Malay authors' cognition in authoring texts. A clear intellect is crucial in actualizing images in the soul prior writing with their hands. Intellect with impurities leads to lack the power of reason, which consequently turns authoring into an act of imprecise recording of images on paper. In such suspected circumstances, invisible or hidden noumenal essences or universal ideas as written in the Universal Book are not twinkling bright. Thereupon, the created text gives birth to unreliable and disordered knowledge. The created text then becomes a production of 'ordinary' with no 'reflection on the all.' Authors who produced ordinary texts are confused authors. They are authors with coquetting eyes who play eyes with 'large-eyed celestial maidens' from the world of imagination. 'Play eyes' in the above line can be translated as a failure to subjugate the desired *nafs* so much so that its evil qualities are replacing the good ones. Analogically, a faulty author is the 'seafarer captive' who acts like 'stupid fish, shoal after shoal looking for water in the basket-trap.' [43].

P3. Entering the Realm of Authoring as a Wise Auteur:

Am I not fear of writing ugly text that breaks *zahir* and *batin*? In this realm, authors are to work with as a wise man. Here, the content must be authored with some benefits (*faedah*) and usefulness (*manfaat*) in mind. Authors then are to provide a 'glorious clear composition' and the most true idea-images arrangement for the consumption of reader's soul, reason and the spiritual heart. It is a composition takes the principle of correct and proper presentation/transmission of meaning where correct coordinated (*patut*) recording (*karang*) between words, phonation, voice, expression, language, speech and meanings is lucidly expounded [44]. The content in this regard should and must be obvious with spiritual essence. As such words written are jewels manifested, 'a treasure you will call it after having heard its sound, seen its meaning. Indeed, a created text should be a repository of 'gems and pearls'. Indeed it should be more beautiful than pearls [45].

'Beautiful' (*indah*) is a concept in Malay authoring. Physically, old Malay texts were known to be decorated with beautiful designs and styles of Jawi scripts. Similarly, texts were presented in various modes (*ragam*) of expressions. Indirect way of expressing ideas seemed to be popular, perhaps considered to be the most perfect method of expression. In this light, plasticity and visuality

of images, two greatest merits of a work of Malay literature, were not done not in the mode of artificiality and mannerism. Artificiality is arising out the disintegration of *adab*. Thus it deprives a literary work of its natural and pleasant flow and more importantly it impairs the clarity of expression of its meaning. Authors are reminded that artificiality destroys the beauty of the correspondence between the word and the ideal image (*ma'ana*) that the word is to convey [46]. In a similar vein, artificiality is the effect of the corruption of knowledge when the mind displaces the levels and degrees of knowledge. Hence it produces confusion of justice so the notion of appropriate and proper places no longer applies. Consequently corruption gives birth to false knowledge where platitudes and vague slogans disguised themselves as profound concepts. Artificial knowledge leads us to live in falsehood with ignorance becomes the capital [47].

In retrospect, a work of beauty unites two aspects of life-worlds: external (*zahir*) and internal (*batin*). In the external aspect, it is an orderly system (*aturan*) of material words, uttered or written which are endowed with actual existence and are perceived by external senses. In the internal aspects, a literary work is an orderly system of meanings possessing a potential existence, which are perceived in a plastic form by internal senses and are actualized through the system of material words mentioned above. In a perfect work of *indah* both systems are properly coordinated and it is largely related thanks to the enlightened state of the soul, the abode of imagination' [48].

Obviously, Malay authors are very concerned with poetics and psychological effects over readers' corporeal soul in their acts/arts of festivity (*tamasya*) with *indah*. However, *tamasya* is good as long as it does not damage the perfection of meaning. Whilst, excessive sophistication and impairing correct expressions are 'black-facing' the silky face of a text. Suffice to say, a beautiful text is not only to provide comforting or entertaining effects on readers but also to help them to be in the state of knowing (*arif*) [49]. Being *arif* means be able to possess an actual being and a system of meanings (*arti/isi/makna*). In other words, authoring is an act to get and to give benefits where the reading will be a sweet, the understanding will be brilliant and the knowledge will be sharp.' [50].

Authors who swim in the above sea textscape take 'the moth path' conscientiously. It is a Path of sure/right knowledge of the Most High. Braginsky observes,

The 'moth path' consists of three stages: the first --- *ilmu yakin*, or 'sure knowledge' --- the moth see the candle and tells about what he sees; the second, *ain yakin*, or the 'sure vision' --- the moth touches the candle flame with its tip of wings; and the third --- *haq yakin*, or 'true sureness' --- the moth flies into the flame and is burnt up, which means that it reaches complete union with the candle, his Beloved one [51].

In sum Malay sufistic authoring is a work (*pekerjaan*) of a system that takes the creative process of producing a text as a task of reproducing the paradigm of the Divine Creation. "The creative process was thought to be a channel, a path of sorts, linking the author to God (the Supplier of the creative energy) and to the reader, on whom this energy, being poured out through the work of literature, was destined to exercise its influence. Both the ascent to God and descent to the reader through this channel were made possible by a special prayer to the Creator for success in both the receptive and agentive phases of the creative process. These engendered the literary system consisting of the sphere of beauty designed for the plane of the corporeal soul, the sphere of benefit, for the plane of the intellect and the sphere of spiritual perfection, for the plane of spiritual heart" [52].

Reflection: The turn toward literature is about importing of literary ideas for use in management/organizational studies [8]. De Cock and Land believe that such turn opening up new avenues of research where one can search for sensitizing devices/inspiration/methods that can improve knowledge production in the home discipline. The engagement of crossing of discipline in this sense should be seen as 'mutual dialogue or pervasive exchange of fluids; by exploring literature, we ask what the two disciplines might do to each other' [53]. A reminder from Braginsky who quoted Bakhtin is that 'literary works break the boundaries of their age, they live within the ages, that is in the great time; moreover, their life there is frequently more intensive and vigorous than it was before, in their modernity' [54].

An authored text 'floats from the author' the moment it is being read by readers or participants of change. Then the text is open to new meanings and interpretations. For Muslim authors an authored text is an evidence of a deed, good or bad and it is going to be evaluated by readers. Above all, His evaluation over the deed is of utmost importance that is in the context of Islamic eschatological understanding. Upon this realization authoring must be seen as an action that lives and grows with a norm of answerability; authoring is an act with no alibi but alive with internal virtues. Authoring

then is a work of personal signing that moves with answerable active utterances, to paraphrase Bakhtin's. On that note, we strongly believe that sufistic Malay authors built their texts with internal virtues as an act of absorption of *adab* as their foundation. Al-Attas elaborates,

The internal virtues refer to the activities of the heart; activities that are grounded upon knowledge of God and of the self derived both from reason and from revelation and that require a positive disposition in the self inducing intention to be followed by action with sincerity of purpose and truthfulness to oneself. Knowledge of the self leads to knowledge of its good and bad qualities, which is important in order to purify the soul of impurities. This action means the rational soul must keep over the animal soul to ensure that the duties assigned to oneself are carried out. It also entails self-examination to observe whether the carrying out of such duties has been executed in the proper way and to correct any deviation from what is proper. In the process of attaining the internal virtues one will involve oneself, among others, with contemplation which includes activities of repentance, patience, gratitude, trust and love of god [55].

With reference to Braginsky's, Malay authors celebrate the absorption of *adab*-in-action by embracing tightly the five stages creative model to their breast. It is a model that can help authors to be a good man who in turn is able to author a beautiful text; Author-as-good-man provides pleasantness by restraining oneself from *al-jahr bi'l-su' min al-qawl*, public utterance of evil speech/text [56]. Sufistically speaking, a beautiful text means a text that 'unlocks the breasts of seekers with the key of His Being and decorates their spiritual hearts with His mysteries' [57]. What just said are indeed within the spectre of what the God says: And guide others to be pleasant and righteous in speech and lead them to the path of the All Praiseworthy, Al-Hamid (Al-Quran, Al-Hajj, Verse 22:24).

Intrinsically, the above deed is an act of doing justice to one's self as an author. 'Justice and injustice begins and ends with the self. The Holy Qur'an repeatedly stresses the point that man, when he does wrong, is being unjust (*zalim*) to himself and that injustice (*zulm*) is a condition wrought by man upon his self. Justice implies knowledge of the right and proper place for a thing or a being to be and to know how to put what knowledge in which place is wisdom [58]. Whatever, it is succinctly clear that authors must be a 'good man'. In Islam, a good man must be good to his self and it is an act of justice. 'If he were unjust to his self, how can he really be just to others?' [59].

We strongly believe that authors as good and wise man love and being kind to their brethren/readers see authoring as a way to the paradise. ‘Whoever brings with him goodness will be safe on that day. And whoever brings with him evil, they shall be flung down on their faces in the fire. Are you not only rewarded for what you did?’ (The Al-Quran/Al Naml: Verses 89-90). The Prophet declared: ‘The faithful is the brother of the faithful’ and ‘none of you is a true believer unless he loves for his brother what he loves for himself’. In the language of Abu Hamid al-Ghazali, as seen in *Mukasyafatul Qulub*, Muslims who fail to look after others are selfish and they are far away from the paradise but nearer to the fire. To recap, authors’ life as good man flows with *akhlaqul karimah* (generosity). In that paradigm authors give their light to others (*as-sirajan muniran*), an action of promoting benefit (*maslaha*) and prevention of corruption and harm (*mafsada*); a good man with a character (a stable state of the soul. Al-Attas noted that in order to achieve a good character,’ the intellect must be trained in deliberate thinking and reflections and only when this has been accomplished can it realizes wisdom. Relatedly, the goal of a good character is happiness in this present world and the next. Here, happiness is best expressed as *saadah*. In *saadah*, three things, namely the self (*nafsiyyah*), the body (*badaniyyah*) and things external to the body (*khariyyah*) are issues of concern. All the three must be governed and managed accordingly. Otherwise the quest for *saadah* would end up with *shaqawah* (great misfortune, misery, straitness of circumstance, distress, despair, suffering), a state of tragedy as understood in the drama of life in the West. Thus the heart (*qalb*), the soul or self (*nafs*), the intellect (*aql*) and the spirit (*ruh*) must be consciously in proper, virtuous and prosperous relationship in the wake of remembrance of God. Of importance to emphasize is that *saadah* works within a certain moral codes derived from Al-Qur’an and from the life of the Prophet Muhammad [60].

It is safe to say that sufistic authoring is a sacred activity of purpose governed by sufistic warrants and answerability; authoring is a process of movement towards a definite direction that is aligned to a final purpose of being. In this regard, the produced text is just a device on the path of ‘returning’ to Him. For authors, authoring a text is a deed via the reed.

Now let we see the appropriateness Malay sufistic authoring on the issue of giving ‘rain’ for organizations. Due to the problem of space, we relate this reflection more toward ‘spiritual-based-firms’. Nowadays, moving and developing an organization into spiritual one has been a ‘future state’ [61]. This ‘fourth wave’ [62] phenomena

creates ‘movement’ [63] in organizational realm to the point that suggestions for transcendental workplace are no more becoming insensible activity [64]. Today, bringing God/metaphysics to modern and secularized organizations is considered as an action of ‘positive deviance’ [65]. For some, this engagement with spirituality is being construed as managing with the soul and it is being situated within an economic bracket as soft capitalism. For this paper we take Karakas’ [66] definition on spirituality at work: ‘Spirituality is defined as a journey to find a sustainable, authentic, meaningful, holistic and profound understanding of the existential self and its relationship/interconnectedness with the sacred and the transcendent’.

With the above development, OD in this 21st century is expected to awaken and grow the minds, hearts and spirits of managers and their organization [67]. We believe it is time for sacred and transcendental OD as an instrument for organizational verdant growth with *saadah* as the future state to come to the fore. In that ordering, the wisdom that derived from Sufism could be an interesting venture, especially when getting involved with *belle noiseuse* of Sufism is no more considered as alienated modern life elements [68]. Indeed, venturing into the realm of Sufism is an action within the realm of ‘old style’ OD that appreciates the original thoughts of ‘sages’ like Beckhard and Huse [69]. Old style OD is about OD that emphasized on providing opportunities for people to function as human beings rather than resources in the developmental process of the organization. We believe returning to the old style as somewhat is closely related with the recent calls for active re-discovery of the past wisdom [70]. Indeed, going for wisdom has becomes an agenda of speaks in OD and it is being regarded as part of re-visioning and re-vitalizing of the discipline [71].

In brief, taking sufistic Malay authoring in OD can begins with the imagination on the fundamental of the discipline, self is/as the instrument [72]. A consultant with that signature is an instrument of purpose. Here, the self is being understood as in dynamical relation to one’s own (*x*) and as in connection with the client (*y*). Simply, $x+y=OD$. Here, *x* is the ‘organisation-in-mind’ while *y* the world ‘out there’. In the context of STML, *x* comes under the topic on receptive stage of authoring while *x* is more in the agentive sphere. In *x*, a consultant as author laid the foundation for the work with the client, besides deciding how to live as a consultant. It is in *x* that a consultant is going to meet his virtues/goodness/shadows/vices. Here, issues related the pursuit of purpose of doing consultation work is being addressed [73]. Meanwhile, upon entering *y*, a consultant

must decide types of relationship with the client and that decision is unconsciously/consciously to a large extent had been decided earlier in the inner working theatre.

CONCLUSION

We believe that OD consultants are knowledgeable and wise (*arif bijaksana*) authors with high imagination to do presencing [74], perhaps through 'U' [75], for practicality in producing rain out of sufistic Malay authoring. What we write here is only an optical seepage from that short encounter, but traditional Malay literature is a gem of exploration especially with over 10,000 manuscripts yet to be 'read revealingly'. We end up this reflection with a favourite phrase of Braginsky [76], as originally meted out by Wilkinson [77] and a selected expression by Muhammad Haji Salleh [78] on Malay author and authoring: [It is a work that being] spun in the intellect (*akal*) and woven in the soul (*hati*); authors have drunk from nature's hidden meaning to weave the beautiful, the aesthetics.

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