

NEW STYLES OF ARABIC LITERARY CRITICISM IN THE ABBASID ERA

Muhammad Hadiyan Ihkam^{1*}, Nur Illiyyin Setya Mufti²

¹ UIN Sunan Kalijaga, Indonesia

² Universiti Teknologi Mara, Malaysia

muhammadhadiyan60@gmail.com, 2024932099@student.uitm.edu.my

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Abstract: Arabic literary criticism is a manifestation of the efforts of critics to maintain the quality of poetry that contains Arabic values or customs. The Arab literary community during the Abbasid period, namely the critics, became more critical than before. During the Abbasid period, criticism was carried out systematically using certain rules. This is the hallmark of literary criticism during the Abbasid period. This study aims to describe new styles of Arabic literary criticism during the Abbasid period and its development. Researchers use a historical approach. The method used is descriptive qualitative method. The research data was obtained using the library research method. The results of this study indicate that the development of literary criticism during the Abbasid period was caused by the caliph's attention to poets and they received prizes for poetry that were considered good, political disputes between the Abbasid caliphate and the 'Alawiyyin group who used poetry as a propaganda tool, and translation and adaptation movements from foreign books. In addition, forms of literary criticism include the issue of plagiarism in Jahili poetry, assessment of the quality of meaning and pronunciation, and comparisons between poems whose superiority is debated.

Keywords: *criticism, literature, plagiarism, style*

INTRODUCTION

Literary criticism emerged because of the literary work itself. The literary works created will be assessed as good and bad by critics. This activity is a brief overview of literary criticism. Judging from the terminology, criticism is a study that is interpretive, judgmental and assessing everything. The results of the criticism show the good, bad, and degree value of something. In the scope of literary studies, criticism is a form of critical appreciation and certain statements regarding the degree and value of a literary work (Syaid, 1994, p. 115).

Critics who criticize literary works try to distinguish artistic expressions, both from social, cultural and psychological aspects. This effort is a result of the existence of literary works that are created to be corrected by stating the level of originality, aesthetics and facts that occurred. Apart from that, literary criticism also tries to find the content, ideas or notions contained in literary works (Al 'Abidi, 1969, p. 6). Ideas in a literary

work cannot be accepted if their appearance is purely limited to the critic's own assumptions. In other words, a critic must criticize literary works as they are.

The functions and objectives of literary criticism, as a study, are: using a technical point of view to evaluate literary works; to explain the objectivity of literary works; determine his place in the literary journey; presents the contribution it has made to the literary heritage in its language and throughout the world; determine the relevance of literary works to their environment; explain the influence of the literary work itself; describe the expressive, emotional and characteristic characteristics of the author; describes the psychological factors contained in literary works, both internal and external (Qutub, 2003, p. 7).

Based on historical sequences, literary criticism experienced quite a long period of growth and development, from the Jahiliyah, Islam, Umayyad and Abbasid eras (Safitri & Tasnimah, 2022, p. 358). The Jahili

people are famous for their skill in writing poetry full of beautiful expressions. Poetry is used as a weapon to praise someone or bring down an opponent. In addition, Jahili poets recorded certain events using poetry. It is not uncommon for the content of Jahiliyah's poetry to represent everything the poet encounters, whether in the form of animals, plants or humans (Muyassarrah & Abadi, 2021, p. 80).

Many of the poems from the Jahiliyah period are questioned by critics regarding their originality (Abdullah, 2022, p. 128). There are those who claim that most of Jahiliyah's poetry is plagiarized. However, there is another opinion which states that the plagiarism is not carried out in its entirety but only at the level of language style or diction. Regarding the problem of the originality of Jahiliyah era poetry, critics of the Abbasid era discussed and explained it.

Literary works during the Islamic era experienced changes in aspects of poetry themes. Almost all themes of Jahili poetry still existed in the Islamic era except gazal poetry. The poetry with the theme of gazal which was criticized was not in accordance with Islamic principles. Apart from that, many praise poems were written to address the Prophet. During the time of Caliph Abu Bakr, poetry was created to record Muslim wars. In contrast to Umar bin Khattab, who used poetry to be sung to accompany his many conquests. Meanwhile, during Usman and Ali's time, many poems were created to bring down political opponents. Apart from these poems, there are poems which contain mockery of Muslims. This mocking poem was answered by Hassan bin Thabit, who was Rasulullah's favorite poet (Dhaif, n.d., pp. 43-44).

Literary criticism during the Umayyad era experienced developments marked by the large number of Arab people who immigrated outside the Arabian peninsula, giving rise to developments in literary works. Areas experiencing the development of literary criticism include the Hijaz, Iraq and Syria (Idris, 2009, p. 22). Forms of Umayyad literary criticism include: grammatical and linguistic criticism; criticism of *wazan* and *qawafi*; and taste criticism. Critics are interested in the power of logic

built into a poem. This shows that what a critic pays attention to is the meaning of more than just words (Annabil & Tasnimah, 2021, p. 252).

During the Abbasid era, literary criticism began to show developments that referred to a more established scientific discipline compared to the previous era. Linguists began to classify poets based on their respective views or assessments. The results of their classification were codified in a book of literary criticism. Apart from that, critics began to emerge who studied Jahili poetry, among them Abu Umar bin 'Ala and Al-Usmu'i. In terms of writing style, the literary criticism of the Abbasid era began to follow the writing style found in the Koran, Arabicizing non-Arabic words, and containing a lot of hyperbole (Annabil & Tasnimah, 2021, p. 253).

Research related to literary criticism during the Abbasid era was researched by Roisah Fathiyatur Rohmah (2022) who examined the development of literary criticism during the Umayyad and Abbasid periods. Apart from that, his research also explains that there is a new term, which did not previously exist, namely *manhaji* literary criticism. In his research, he explained that the literature that developed during the Umayyad era was influenced by the caliph's encouragement, political factors, scientific councils, and the development of language sciences. Meanwhile, during the Abbasid era, several factors in the development of literary criticism were similar to the Abbasid era. However, what makes it different is the movement to translate foreign books into Arabic (Rohmah, 2021, pp. 17-27).

Nadia Rahmi (2021) compares literary criticism from the Umayyad period with literary criticism from the Abbasid period. The results of the comparison are that in the realm of Umayyad period literary criticism studies tend to focus on certain areas and each area has its own theme. This is different from the literary criticism of the Abbasid period, where the focus was on theoretical assessment of literary works, which can be seen through the published works of critics (Rahmi, 2021, pp. 54-65).

Annabil and Tasnimah (2021) conducted research on literary criticism

during the Umayyad and Abbasid eras. Their research outlines the definition of literary criticism and various types of criticism, according to experts. These various literary criticisms include al-i`tiqadi, Tarikhi, and Lugawi criticism. Not only literary criticism, the purpose of prose and poetry in the Umayyad and Abbasid eras is also explained. Apart from that, they stated that literary criticism during the Umayyad era was a development. Meanwhile, during the Abbasid period, literary criticism began to enter a perfect study based on systematic sciences (Annabil & Tasnimah, 2021, pp. 245–255).

The research that has been carried out above is still limited to tracing literary criticism during the Umayyad and Abbasid periods, and does not discuss the development of literary criticism specifically which examines one period. Therefore, this research describes the new styles of literary criticism during the Abbasid period and its development.

METHOD

The researchers used a qualitative descriptive method in conducting this research, namely in the form of describing new styles of Arabic literary criticism during the Abbasid era and its development. Apart from that, the researchers also explain examples of literary criticism carried out by critics during the Abbasid era. The approach used by researchers is a historical approach in this research. The purpose of a historical approach is an approach that attempts to show or explain past events or the many dimensions of various events. Researchers collected data using the library research method, namely collecting reference sources relevant to the subject of this research from books, magazines and other writings. The author read several books that are relevant to the theme to be discussed.

RESULTS AND DISCUSSION

In the scientific field, the Abbasid period had different characteristics from the previous period. This is because the Abbasid period made a major contribution to the development of Islamic civilization, especially in the field of literature. Arabic literature experienced significant progress during this

period and became known as al-adab al-Islami or literature (Kuning, 2017, pp. 78–82). The progress of a literary work is of course directly proportional to literary criticism. Because literary criticism emerged due to the literary work itself. Apart from that, there are several factors in the development of Arabic literary criticism during the Abbasid period, here are the details:

FACTORS IN THE DEVELOPMENT OF LITERARY CRITICISM IN THE ABBASID ERA

1. The attention of the caliphs to poets

The Abbasid caliphs gave full attention to poets (Rohmah, 2021, p. 271). The attention given is in the form of words of praise and praise to the poets. Not only that, the poets also received prizes in the form of money. Even so, the poets who received praise and gifts from the caliph were not careless. They must really be able to compose beautiful poetry to praise a caliph.

Caliph Marwan bin Abi Hafshah once awarded one hundred thousand dirhams to a poet who had written a poem of praise for him. Apart from that, Caliph Harun Ar Rosyid also gave a prize of 21,000 dinars to poets who had sung poetry in praise of him. Caliph Al Mu'tashim invited the poets to listen to the poetry they had composed in the palace. The poetry of these poets was then criticized by other poets, including the caliph who also provided criticism (Mabruk, n.d., p. 101).

The existence of criticism in the caliph's court made poets compete to get prizes from the caliph. This certainly makes literary criticism grow and develop. Apart from that, there were gifts from the caliphs as a form of encouragement to poets to create beautiful poetry, according to the benchmarks of literary criticism that developed at that time (Mabruk, n.d., p. 101).

2. Political dispute

During the Abbasid era there was an opposition group that wanted to fight the caliphate, namely the `Alawiyyin group. This group opposed the ruling Abbasid dynasty and wanted a revolutionary movement. One of the ways they opposed the caliphate was to use poetry as a weapon to oppose the caliphate. The `Alawiyyin group had poets to

create poetry to undermine the dignity of the Abbasid caliphs and influence society (Mabruk, n.d., p. 106).

The Abbasid Caliphs also had poets to counterattack the `Alawiyyin. The existence of attempts to bring down each other from both parties, both the Abbasid caliphs and the Alawiyyin, gave rise to criticism of this poetry. This criticism continues to develop and grow along with efforts to bring each other down.

3. Translation and adaptation movement

During the Abbasid era, the Arabs were exposed to foreign cultures. This has an impact on the field of literary scholarship, namely the movement to translate and adapt books from outside Arabic. This movement contributed to the development of science in Arabia, especially literary criticism. The development of literary science can be seen in *Manhaji's* criticism (Rohmah, 2021, p. 280).

Manhaji criticism is defined as criticism that has certain theories and methods. *Manhaji* criticism is not just criticizing the good and bad of the poetry. However, assessing the elements of the poetry, the poet, and the beautiful and ugly aspects of the poetry itself. In the development of literary criticism, *Manhaji* criticism emerged at the end of the first Abbasid caliphate (Rohmah, 2021, pp. 279–280). Here are some critics who use *Manhaji* criticism in assessing a poem:

- a) Al-Jumahi (756-845) his work *Ṭabaqat Fuḥul Syu'ara*
- b) Ibn Qutaibah (828-889) his work *Asy-Syi'ru wa Syu'ara*
- c) Ibn Mu'taz (861-908) his work *Al-Badi`*
- d) Abu Abbas Al Mubarrad (285 H) and Abu Abbas Ts'alab (815-904) by *Qawaid Syi'ri*
- e) Qudaman bin Ja'far (873-932) his work *Naqd Syi'ri wa Naqd An Naṣr*
- f) Ali bin Abdul Aziz Al Jurjani (933-1001) his work *Al-Wisāṭah baina Mutanabbi wa Khuṣumihi*
- g) Al Amidi (1156-1233) his work *Al-Muwazanah Baina Syi'ri Abi Tamam wa Al Buḥturi*

STYLES OF ARABIC LITERARY CRITICISM IN THE ABBASID ERA

The above development factors led to the emergence of new styles of literary

criticism. Previously, literary criticism was carried out spontaneously, delivered orally, and was subjective, now during the Abbasid era literary criticism tended to be more objective and systematic. Regarding the new styles of Arabic literary criticism during the Abbasid period, they are as follows:

1. Plagiarism Issue

The problem of plagiarism has essentially been a topic of discussion since the Jahiliyah era. The poems of the Arab tribe had differences in stating the ownership of a poem. The lack of scientific discipline related to Arabic poetry has given rise to mutual claims about poetry between poets. In addition, Arabic poetry was not codified as it was in the Abbasid era. This becomes a problem in claiming the originality of a poem (Ulum, 2022, p. 138).

The first writer and critic who wrote about plagiarism of Arabic poetry in a book was Ibnu Salam Al-Jumahi. His full name is Muhammad bin Salam bin Abdullah Salim Al-Jumahi. Born in Basrah in 160 AH/ 767 AD. Apart from being a writer and critic, Al-Jumahi is famous as a linguist, Arabic historian and narrator of Hadith. At the end of his life, Al-Jumahi died in Baghdad in 232 H/ 846 AD due to an illness he was suffering from (Ulum, 2022, p. 142).

Al-Jumahi's work discussing plagiarism is entitled *Ṭabaqat Fuḥul Syu'ara*. The book describes poets along with their poetry data from the Jahiliyah era until before the 3rd century Hijriyah. The poetry data is systematically arranged based on aspects of a poet's popularity, theme and quantity. The presence of Al-Jumahi's work provides new perspectives for other critics to make contributions to literary criticism (Ulum, 2022, p. 142).

The issue of plagiarism has become a worry for Al Jumahi and other critics. Al-Jumahi firmly rejects plagiarized poetry. For him, plagiarism is an action that removes the intrinsic elements of poetry (Nurdiana, Tasnimah, Zainuddin, & Hidayat, 2023, p. 27). In fact, the important aspect underlying a lipoem is the original *al-maṣḍar al-asli* or the originality of the idea. This made Al Jumahi do *taḥqiq an-nuṣuṣ* or validate found verses to ensure the originality of the work.

Tabaqat Fuḥūl Syu'ara by Al-Jumahi not only exposing plagiarism but also boldly criticizing poets who doubt the originality of their poetry. One example of a poet who was indicated to have committed plagiarism was Muhammad bin Ishaq bin Yasar (Al-Jumahi, 2001, p. 7).

قال الزهري : لا يزال في النَّاسِ علم ما بقي مولى آل
مخرمة، وكان أكثر علمه بالمغازي والسير وغير ذلك
فقبل النَّاسِ عنه الأشعار وكان يعتذر منها ويقول: لا
علم لي بالشعر، أتينا به فأحمله. ولم يكن له ذلك عذرا،
فكتب في السير أشعار الرجال الذين لم يقولوا الشعر
قط، وأشعار النساء فضلا عن الرجال، ثم جاوز ذلك
إلى عاد وثمود فكتب لهم أشعارا كثيرة وليس بشعر، إنما
هو كلام مؤلف معقود بقواف. أفلا يرجع إلى نفسه
فيقول من حمل هذا الشعر؟ و من أداه منذ آلاف من
السنين؟ (Al-Jumahi, 2001, p. 7)

The statement above explains, Aljumahi mentioned that Ibn Ishaq narrated his own poetry to other people. He also wrote biographies of figures at that time in poetry. In fact, Ibn Ishaq was someone who did not have the capability to compose poetry. Apart from that, Ibn Ishaq also admitted to one person that he had narrated poetry from the 'Ad and Samud people. Other poets commented on it and said that the poetry found by Ibn Ishaq did not fall into the category of poetry but was simply an arrangement of words that had rhyme (Al-Jumahi, 2001, p. 8).

The phenomenon of plagiarism that occurs cannot be separated from the fanatical nature of the tribe. Every poet has a sense of prestige towards other tribes who have noble degrees. With beautiful poetry that is liked by many people, one tribe can raise the status of another tribe. Of course, this condition will make poets make mutual claims about existing poetry (Ulum, 2022, p. 144).

2. Quality of meaning and pronunciation

Ibn Qutaibah, through his work entitled *Asy-Syi'ru wa Syu'ara*, classified Jahiliyah poetry into 4 groups. This classification is indirectly a form of Ibn Qutaibah's criticism of Jahiliyah poetry based on aspects of meaning and pronunciation. The following is the classification of Jahiliyah poetry according to Ibn Qutaibah:

a. The right choice of pronunciation and beautiful meaning

According to Ibn Qutaibah, the condition for a poem to be said to be superior is to use correct pronunciation and beautiful meaning. Usually famous poets fall into this group. One of the poets who Ibn Qutaibah calls the first group is Nabighoh Dzibyani (Qutaibah, 1958, p. 66).

كليني لهم يا أميمة ناصب # وليل أفاسيه بطيء الكواكب

Comfort them, O Ummaymah, for I am weary #
And my suffering throughout the night makes the
stars move slowly

The poem above uses good pronunciation and the meaning contained in it is beautiful. Apart from that, the *wazan* and *qofiyah* in the poem above are also relevant to the standards of a poem. The message to be conveyed in the poem above is also clear that the anxiety felt is like a dark night without starlight and only Umaimah can cure this anxiety. With its pronunciation and meaning that is not long-winded, the poem above is in the first category and is relevant to Ibn Qutaibah's expression حسن لفظه وجاد معناه.

b. The pronunciation is correct but the meaning is lacking

Ibn Qutaibah stated that the correct pronunciation but which has less beautiful meaning is included in the second category of poetry (Qutaibah, 1958, p. 66). The following is an example of a poem that belongs to the second group.

ولما قضينا من مني كل حاجة #

ومسح بالأركان من هو مسح

وشدّت على حذب المهاري رحالنا #

ولا ينظر الغادي الذي هو رائح

أخذنا بأطراف الأحاديث بيننا #
وسالت بأعناق المطي الأباطح

And when we had fulfilled all our desires #
And he who touches the corners (of the Kaaba)
had touched them

And we tightened the saddles on the
camels' humps # While the traveler who departs
does not look back

We converse with various stories among
ourselves # And the mountain paths flowed under
the camels' necks

The poem above belongs to Uqbah bin Ka'ab. Ibn Qutaibah included Uqbah poetry as the second group. This is because the pronunciation used is correct. Apart from that, the similarity of qofiyah in each stanza in the poem above is in accordance with general poetry rules. However, the poem above has a weakness in the aspect of meaning. The poem above only tells about how to ride, pull the rope and tie the horse after performing the Hajj. The story seems to only share the poet's experiences with the reader. The existence of weaknesses in this aspect of meaning makes the Uqbah syari occupy the second group.

c. The pronunciation is lacking but the meaning is beautiful

Poetry that is superior in terms of meaning but the pronunciation used is less precise is included in the third group of poetry (Qutaibah, 1958, p. 66). This is in accordance with the classification of poetry according to Ibn Qutaibah in his book *Asy-Syi'ru wa Syu'ara*. The following is an example of Labid bin Rabi'ah's poetry.

ماعتب المرء الكريم كنفسه #
والمرء يصلحه الجليس الصالح

A noble person does not blame himself #
But a good companion rectifies him

Ibn Qutaibah assessed Labid's poetry above as beautiful poetry in terms of meaning. In this context, the phrase indicates that every person even in noble character is to be prudent in choosing friends, as good friends can influence one's journey towards

self-improvement and success. People who are friends with bad people will be invited to evil and vice versa. Even though it is beautiful in terms of meaning, Ibnu Qutaibah considers the poem above to have weaknesses in terms of pronunciation. So, according to Ibn Qutaibah, a beautiful message in a poem must be expressed with good pronunciation.

d. Limited pronunciation and meaning of poetry

Poetry that requires intense reading to understand the message contained is included in the fourth group of poetry. The following is an example of the poem (Qutaibah, 1958, p. 69).

وفوها كأقا حي # غذاه دائم الهطل
كما شيب براح با # رد من عسل النحل

Her mouth is like a fresh spring # Feeding
continuously with abundant rainfall
Just as a meadow whitens with dew #
Responding to the honey of bees

Ibn Qutaibah explained that the Al-A'sya poem above requires intense reading and a pause to understand it. Apart from that, sometimes you need to read it again to really understand the meaning of the poem. The poem Al-A'sya above describes the beauty of a woman. These poem use simple comparisons to illustrate how the woman's speech is described as nourishing and sweet. The imagery of flowing water and abundant rain symbolizes the continuous flow of her words, while the mention of dew and honey signifies their sweetness and attractiveness. Overall, the lines portray the positive impact and beauty of the woman's words in a straightforward manner. With such a description, intense reading is required in order to understand the message contained in the poetry.

3. Flaws in poetry

Defects or what can also be called deficiencies, are something that exist in poetry. No poem is truly perfect. Therefore, Ibn Qutaibah explained the defects in the poetry. The following is the explanation:

a. *Iqwa'*

Ibn Qutaibah explained that *iqwa'* is a defect in poetry in the form of differences in *i'rab* in *qawafi* (Qutaibah, 1958, p. 95). In a *qawafi* poem or rhyme at the end of the stanza is the most important element. For this reason, if a *qawafi* does not have similarities between its verses then the poetry is considered to have defects. Examples of *iqwa'* are as follows:

قالت بنو عامر: خالوا بني أسد #
 يابؤس للجهل ضرارا لأقوام
 تبدو كواكبه والشمس طالعة #
 لاالنور نور ولا الإظلام إظلام

The Banu 'Amir said: "Send the sons of Asad away # Oh misery for ignorance is a harm to people
 Their stars are shining when the sun rises #
 Light is not light, and darkness is not darkness

The poem above belongs to Nabighah Dzibiyani. Ibn Qutaibah criticized Nabighah Dzibiyani's poetry in his book *Asy-Asyiru wa Syu'ara* as poetry containing *iqwa'*. The proof of the existence of this *iqwa'* is the existence of *qawafi* which is not the same between the first stanza and the second stanza, namely the pronunciation of أقوام and إظلام. The first *Qawafi* stanza with the letter *mim* has the meaning *kasrah* while the second stanza with the letter *mim* has the letter *ḍummaḥ*. This difference in *qawafi* was criticized by Ibn Qutaibah as poetry which had defects in the form of *iqwa'*.

b. *Ikfa*

Ikfa is a defect in a poem caused by a lack of letters in the verse's stanza (Qutaibah, 1958, p. 96). This results in a mismatch between the poetry and its *baḥr*. The following is an example of *ikfa*:

حنت نوار ولات هنا حنت #
 وبدا الذي كانت نوار أجنت
 لما رأيت ماء السلا مشروباً #

والفرث يعصر في ام

The longing has surged within the soul, but this is not the right time for it # And what was barren began to grow green
 When she saw the water of Sela as a drink #
 And the barren land began to give forth water

Hajl bin Nadhlah's poem above was criticized by Ibnu Qutaibah because of the presence of *ikfa*. According to Ibn Qutaibah, the pronunciation of مشروباً in the *tafilah* of the second stanza above should be مُتَشَرَّبٌ, by adding the letter *ta'*. Meanwhile, the reason Hajl did not add the letter *ta'* in the مشروباً *lafaz* was due to adjustments to the desired *bahr*. However, Ibnu Qutaibah considered this to be a defect in the poetry.

c. *Sinad*

Sinad is a deficiency in poetry caused by differences in the *harakat* in the letters before *radaf* (Qutaibah, 1958, p. 97). The meaning of *radaf* is the mad letter which is located before the final letter of *tafilah* without any other letter separating it. Here is an example of *sinad* :

ألا هي بصحنك فاصبحينا #
 تصفقاها الرياح إذا جَرِينَا

O wind, blow upon your tray, so we may have breakfast #
 Let the winds applaud it as we sail

The poetry of Amr bin Kulsum above is considered to be flawed. This defect is in the form of the final interpretation of each *syatr*, namely the *lafaz* اصبحينا and جرينا. The letter *ha'* has the meaning *kasrah* in the pronunciation اصبحينا while the letter *ra'* has the meaning of *fathah* in the pronunciation جرينا. The difference in the *harakat* letters in the letters *ha'* and *ra'* is considered by Ibn Qutaibah to be *sinad*. The letters *ha'* and *ra'* in the pronunciation above should be the same thing. According to Ibn Qutaibah, with the conformity of the *harakat* in the final

interpretation of the *syatr*, it is considered as a *syair* that has survived the defects of *sinad*.

d. *Ijazah*

Ijazah is a *qafiyah* where the last letter is dead but the previous letter has a *harakat* and the *harakat* is different in each *syatr* (Qutaibah, 1958, p. 97). Here the researchers describes an example of *ijazah* :

لا يدّعي القوم أنني أفرّ #
 وكندة حولي جميعاً صبرُ #
 الحقت شرّاً بشراً #

Let not the people claim that I am afraid #
 And let patience be all around me (with ethnic
 Kindah) #
 I respond to evil with evil #

The piece of poetry above is the work of Umru al-Qais. In the poem Umru al Qais says *qafiyah* with the letter *ra'* in *sukun*. However, the letters before *ra'* have letters that are not the same as each other, namely the letter *fa'* with the *harakat kasrah* in the *lafaz*, أفرّ the letter *ba'* with the *harakat dummah* in the *harakt*, صبرُ and the letter *syin* with the *harakat fathah* on the *lafaz*. بشرُ.

According to Ibn Qutaibah, the dissimilarity in the meaning of the letters in the *qafiyah* of the poetry above is called *ijazah*. Poems that contain al-*ijazah* in them include poems that have defects.

4. Comparison

Literary criticism using the comparative method emerged because of disputes in society regarding who was the most superior poet at that time. The warring communities consisted of two groups. The first group supported Abu Tamam as a superior poet. Meanwhile, the second group who believes that the best poet is Al Buhturi. This condition is the background for the emergence of the comparative method or *muwazanah* (Kurniawati & Tasnimah, 2022, p. 73).

Al Amidi criticized two poets who were favored, Abu Tamam and Al Buhturi, by society through his work *al-Muwazanah Bayna Syi'ri Abi Tamam wa al-Buhturi*. From

the title of the work, it can be understood that the content of the criticism is in the form of a *muwazanah* or comparison between the poetry of Abu Tamam and Al Buhturi. The comparison written by Al Amidi is oriented towards the objectivity of the poetry, not to favor or bring down the poet. Apart from that, Al Amidi criticized the poetry of Abu Tamam and Al Buhturi as an attempt to defuse the dispute between the best poets in a scientific way (Haikal, 2021, p. 22).

Criticism of the poetry of Abu Tamam and Al Buhturi written by Al Amidi through his work includes 4 things, namely (1) allegations of plagiarism contained in the poetry of Abu Tamam and Al Buhturi; (2) explain the shortcomings of Abu Tamam's poetry from the aspects of *lafaz* and meaning as well as *istia'roh* or metaphor; (3) explaining Al-Buhturi's mistakes in composing the poetry; and (4) comparing the poetry of Abu Tamam and Al Buhturi in various aspects which include the intrinsic elements of poetry (Kurniawati & Tasnimah, 2022, p. 74).

The scientific method used by Al Amidi in criticizing the poetry of Abu Tamam and Al Buhturi does not seem to satisfy the entire group. Many are of the view that in his work *al-Muwazanah Bayna Syi'ri Abi Tamam wa al-Buhturi*, Al Amidi favors Al Buhturi over Abu Tamam. However, Al Amidi denied this through his statement, "I do not favor Abu Tamam and Al Buhturi at all but compared their poetry. What I compare is the aspects of *lafaz*, *wazan*, and *harakat* in *qafiyah* poetry. "Based on this, please judge which poem is better between the two" (Al-Amidi, 1972, p. 94).

The following is an example of a comparison or *muwazanah* carried out by Al Amidi in his book *Muwazanah Bayna Syi'ri Abi Tamam wa al-Buhturi*

هب الدار ردّت رجع ماأنت قائله #
 وأبدع الجواب الربع عما تسائله
 من سجايا الطول أن لا تجيبا #
 فصواب من مقلتي أن تصوبا

The house blew, the returnee returned as you say

And the answer excelled the quarter of what is
asked
From the miseries of length, do not answer

So it is fitting for you to be right in this matter

The first stanza is Al Buhturi's poetry while the second stanza is Abu Tamam's poetry. Al Amidi said that the weakness of Al Buhturi's poetry was in the aspect of meaning. Al Buhturi is considered to use pronunciation whose meaning is not common. This results in difficulties for readers in understanding the message contained in Al Buhturi's poetry. In contrast to Abu Tamam's poetry, Al Amidi said the beginning of his poetry was good. However, there is a pronunciation that is considered less good, namely *fashowab*. According to Al Amidi, the word *fashowab* is a form of *tajnis*. From Al Amidi's assessment, he only explained the advantages and disadvantages of each competing poet and did not mention which poet was superior.

CONCLUSION

Researchers conclude that criticism is an attempt to assess, evaluate and weigh the pros and cons of a poem. Literary criticism experienced growth and development from the Jahiliyah, Islamic, Umayyad and Abbasid eras to modern times. The development of criticism in each era has its own characteristics. During the Abbasid era, literary criticism was carried out using certain and systematic rules. Many critics began to codify their criticism so that many works appeared containing criticism of poets. The development of Arabic literary criticism during the Abbasid period was inseparable from several factors, namely: the Abbasid caliphs who liked poetry, especially poetry praising him, so that poets received gifts from the caliph; political disputes between the Abbasid caliphs and the *'Alawiyyin* group who used poetry as a propaganda tool and attacked each other; Many linguists translated Greek books and adapted them and then studied them so that new systematic rules emerged in criticizing poetry. Apart

from that, during the Abbasid period a new term Manhaji literary criticism emerged.

Literary criticism during the Abbasid period had several new styles compared to criticism during the Jahiliyah and Islamic periods. The new style of Arabic literary criticism during the Abbasid period included the issue of plagiarism which was often carried out by some poets, such as that done by Al-Jumahi who wrote a work entitled *Tabaqat Fuḥul Syu'ara*, containing poets who plagiarized. Then there is an assessment of the quality of the meaning and pronunciation created by the poet, analysis of the defects of *arud* and *qawafi* in the poetry. The disabilities in question are *iqwa'*, *ikfa*, *sinad*, and *ijazah*. Apart from that, the style of literary criticism during the Abbasid period was to compare poets who were debated among the public regarding the most superior poet. This style of criticism was carried out by Al-Amidi who compared Abu Tamam's poetry with Al-Buhturi's poetry and wrote it in his work entitled *al-Muwazanah Bayna Syi'ri Abi Tamam wa al-Buhturi*.

Researchers have limitation in compiling this research. There are many reference sources that explain the history of Arabic literary criticism, but few or even rarely discuss the history of growth and development specifically and in depth in each era, especially the Abbaisyah era. Apart from that, it is hoped that this research will open new insights and encourage other researchers to search deeper into the characteristics of literary criticism that developed from the classical era to the modern era, especially Arabic literary criticism, so that the findings can be used to innovate methods of literary criticism in the present era, which is full of technology.

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