

Modernization Of Post-Al-Nahdah Arabic Literary Criticism

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Abstract

This paper aims to examine the modernization of post-al-Nahdah Arabic literary criticism. Especially in the aspect of the historicity of its development from time to time until after the al-Nahdah era. This research uses a historical approach and descriptive-qualitative methods. . The type of research is library research, through data collection by tracing reading sources such as relevant journals and books and analyzing these sources rigidly. The results of the study found that literature always experiences changes in terms of its knowledge, because literature is a cultural product that often interacts with the conditions of the surrounding world, especially the Western world. The changes that occur affect other studies that are closely related to literature, such as the study of Arabic literary criticism. Arabic literary criticism developed along with the emergence of the modernization movement in the al-Nahdah era. The writers and figures of Arabic literary criticism tried to develop the characteristics of Arabic literary criticism by adopting Western concepts so that the study of Arabic literary criticism could develop in line with the development of science. Therefore, several new methodologies and approaches emerged as a variety of richness of literary studies, especially Arabic literary criticism studies.

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1. INTRODUCTION

The process of literary criticism has different stages according to the era of the emergence of literature itself. This difference will be seen from the intellectual capacity presented by writers who live in each literary era. In the pre-Islamic era (Jahiliyah), for example, literary criticism seemed spontaneously impressionistic and tended to submit to the general tastes of literary listeners at that time. When poets stand on stage in one of the cultural markets, such as in Ukaz, Dhi al-Majnah and Dhi al-Majaz, people in general will gather to witness the declamation of the poem, and they will express criticism based on their own tastes without any standard rules as a basis for criticism, (Batul Qasim Nashir, 2010, p. 22). Along with the progress of civilization and the development of science, literary criticism has transformed into one of the studies in the study of literary literature. This then led literary observers to create special rules and offer formulas. Literary criticism is a direct study that deals with literary works and discusses literary works with an emphasis on their assessment. Thus, the main aspects of literary criticism are analysis, interpretation (interpretation), and evaluation or assessment. Given that literary works are a complex structure, to understand them requires analysis, namely the decomposition of its parts or elements, (Marjoko Idris, 2008, p. 2). This kind of understanding of literary criticism did not exist in the Jahiliyah period and only appeared during the Abbasid period.

عرف العرب للنقد معاني كثيرة واحتفظت المعاجم اللغوية للفعل (نقد) بأكثر من معنى منها نقدت الدراهم,
وانتقادتها إذا ميزت جيدها من رديئها وأخرجت زأفها

In the context of literary studies, literary criticism contains the meaning of considering the good and bad of a literary work, the consideration of the value of art or not. The word "consideration" contains the meaning or meaning of giving value. Therefore, literary criticism is not only aimed at literary works in the form of novels or poems, but literary criticism can also be amplified to other works of art, such as music, painting, and dance. Ahlam Mahmud Sayyid Ismail memberikan definisi:

النقد الأدبي هو محاولة لتقويم العمل الأدبي من خلال دراسته وفهمه وتفسيره وتحليله شكلا ومضمونا دون إغفال العوامل الاجتماعية والنفسية التي أثرت فيه ومساعدة القارئ على تذوقه في محاولة لرسم نموذج الأمثل الذي كان يجب أن يكون عليه العمل الأدبي

"Literary criticism is an effort to evaluate literary works by studying, understanding, interpreting, and analyzing their form and content without ignoring the social and psychological factors that affect them, and helping readers to enjoy the optimal model that literary works have"

The object of literary criticism is the literary work itself, so it is clear that literature must exist first, and then literary criticism is born. Literature is an object of nature and human life, while literary criticism is the object of literature itself. So literary criticism will not exist unless the literature that is the object of it exists first, (Marjoko Idris, 2008, p. 3). Functionally, literary criticism can be classified into three: first, for the development of literary science itself. Second, for the development of literature, and third, for the explanation of literary works. In this paper, the discussion is not specific to the analytical aspect of literary works with a critical approach, but this paper prefers the aspect of its historical development or in other words examines the modernization of Arabic literary criticism.

In this paper, the author wants to describe the Modernization of Post-al-Nahdah Arabic Literary Criticism which is considered a turning point in the heyday of Arabic literature. There are several studies that raise almost similar topics regarding Arabic literary criticism, including; "Criticism of Arabic Literature in the Greek Period" written in 2024 collaboratively by Ismail, Tatik Mariyatut Tasnimah and Ridwan Ritonga. This research aims to uncover the historicity of Arabic literary criticism in the Greek period and its influence on Arabic literature. The research method used is descriptive-qualitative with the type of literature review research or literature study. The results of this study explain that Arabic and Greek are positive and express intercivilizational humanity. The influence on Arabic literary criticism through the reading and evaluation of orientalist books that address the issue of Greek influence, (Ismail, Tatik, Ridwan, 2024). In this paper, the author wants to describe the Modernization of Post-al-Nahdah Arabic Literary Criticism which is considered a turning point in the heyday of Arabic literature. There are several studies that raise almost similar topics regarding Arabic literary criticism, including; "Criticism of Arabic Literature in the Greek Period" written in 2024 collaboratively by Ismail, Tatik Mariyatut Tasnimah and Ridwan Ritonga. This research aims to uncover the historicity of Arabic literary criticism in the Greek period and its influence on Arabic literature. The research method used is descriptive-qualitative with the type of literature review research or literature study. The results of this study explain that Arabic and Greek are positive and express intercivilizational humanity. The influence on Arabic literary criticism through the reading and evaluation of orientalist books that address the issue of Greek influence, (Ismail, Tatik, Ridwan, 2024).

The second research by Siti Nur'aini, Hafid Arsyad, and Tatik Mariyatut Tasnimah is entitled "The Standard of Criticism of Arabic Literature in the Contemporary Period (Ahmad Ash-Syayib's Perspective in the Book of Usul Al-Naqd Al-Adaby)". This type of research is a literature review or literature study with a descriptive-qualitative method. The results of this study are that the standards of literary criticism put forward by Ahmad Ash-Syāyib, a contemporary literary critic in his book entitled Uṣūl al-Naqd al-Adaby from the objective aspect are related to language, literary style and structure, as well as the subjective aspect that depends on individual taste.

Criticism of Arabic literature must adhere to certain rules to avoid overly subjective and detrimental judgments of the work. Ahmad Ash-Syāyib also emphasized the importance of appreciating and understanding the context of Arabic literature in literary criticism, so as to be aware of the influence of raw westernization that can damage the integrity and authenticity of Arabic literature, (Nur'aini, Hafid, Tatik, 2024).

Finally, research conducted by Fitriani in 2022 entitled "Arabic Literary Criticism: al-Amidi's Criticism and Its Relevance to Contemporary Literary Criticism". This study reviews Al Amidi with his book "Al-Muwazanah baina Syi'ri Abi Tammam wa al-Buhturi", the form of criticism he conducted, and makes a scientific reflection on its relevance to contemporary literary criticism using the Qualitative method. Based on the results of the study conducted, it was found that the form of Al Amidi's criticism included several aspects, including, 1). Representations of the Commonwealth, 2). Messages that can be learned, 3). Plagiarism, 4). Accuracy of rules, 5). The use of the word "al-majaz" (al-majaz), and 6). The influence of work on social life, (Fitriani, 2021, pp. 18-28).

Of the three studies mentioned earlier, none of the researchers focused on the modernization of post-al-Nahdah Arabic literary criticism as the current scholars offer. Therefore, the researcher concludes that the research entitled "Criticism of Arabic Literature Post-Al-Nahda" is worthy of being studied as a scientific contribution to the world of Arabic literature in Indonesia.

2. RESEARCH METHODOLOGY

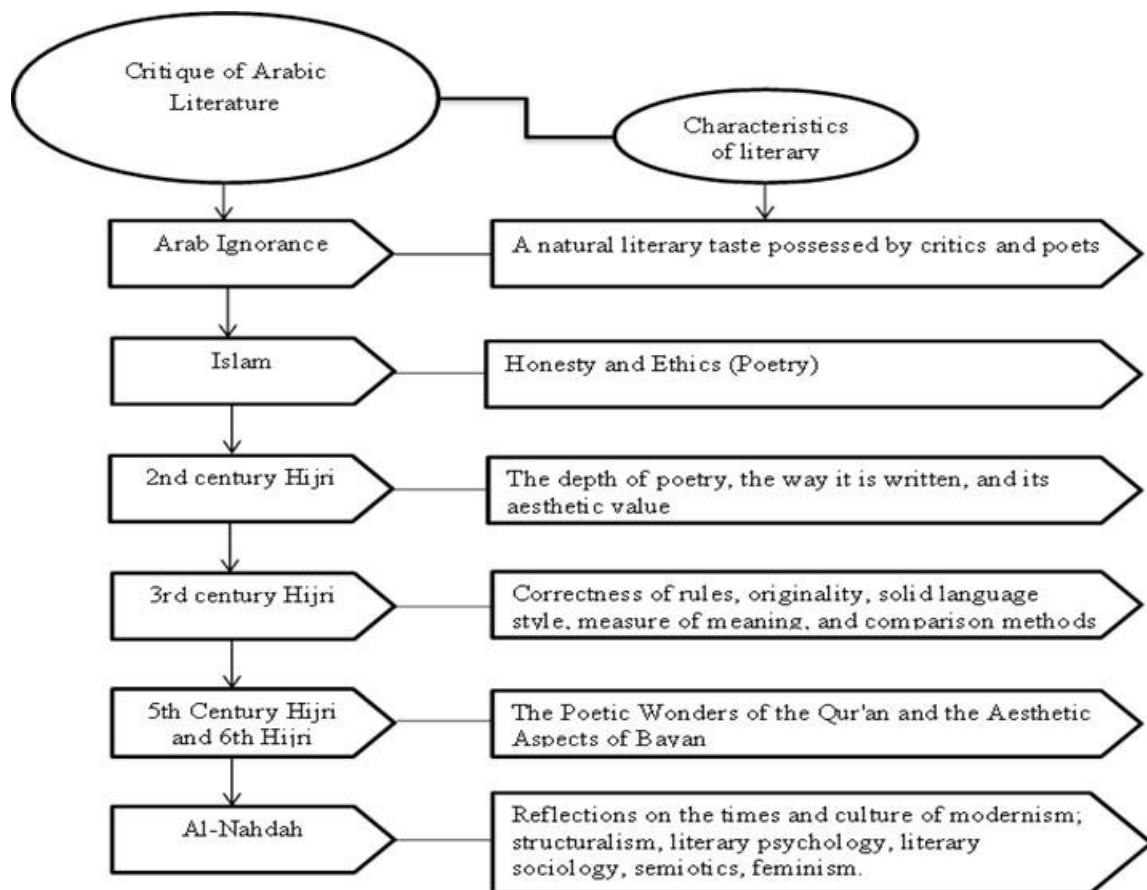
The method used in this study is descriptive-qualitative. Operationally, the descriptive-qualitative method is carried out by describing factual findings based on the literature research process. From these findings, they will be described. In data collection, researchers use documentation techniques. Documentation technique is a data collection technique that is sourced from documents such as books, journals, newspapers, magazines and research reports, (Moenhilabib, 1997, p. 89). The researcher reads sources relevant to the research, then records the data relevant to the research topic and collects it into a new article. Meanwhile, qualitative research itself is research that produces descriptive facts, both oral and written, from the object of research, (Muhammad, 2011, p. 30). The researcher also uses historical methods that include the process of collecting and searching for sources and then obtaining them so that the facts are found.

3. RESULTS AND DISCUSSION

1. The Periodization of Arabic Literary Criticism According to Osman Abbas

The term criticism in Arabic is called Naqd al-Adab which generally means to talk about something, from any angle, in any way, and whoever the subject is. Etymologically, Naqd means stain, blemish, or bad, (Ahamd Amin, 2012, p. 13). In line with the definition of materu nun-qaf-dal in Lisanu al-Arabi which means to sort or separate dirhams with the aim of distinguishing between good and bad. Thus, Naqd means to explain something to judge the good and bad aspects, (Ahamd Amin, 2012, p. 13). As for terminology, criticism contains the spirit of appreciative activity by way of description, analysis, interpretation, or assessment of literary works. This definition gives more meaning to the term literary criticism as an effort and process of dialogue, debate or exchange of views and thoughts between subjects, (Batul Qasim Nashir, 2010, p. 4).

Criticism is considered one of the most important reasons that play a role in preserving the existence of Arabic literature. Therefore, Arab society has a tradition of criticism from time to time that dates back to pre-Islamic times (Jahiliyah). Haifa Osman Abbas periodically gives some examples of the following models of criticism.



First, a period of criticism among the Jahiliyah Arabs. Arabic literary criticism is judged in a very simple way, namely in a subjective way based on the natural literary taste possessed by the critic, (Ibrahim, T.A, 1996, p. 8). This is momentary and based on the notion of each other's acceptance, in other words, they tend to criticize in a way that pleases. It's just that this method is often exaggerated because it does not have special rules. During this Jahiliyah period, poets usually concentrated their literary activities in the Ukaz Market. A traditional market located in the Arabian peninsula. They created a kind of festival stage for poets to recite poems composed so beautifully to be heard to the people present. This also attracted the attention of other poets to also attend to give their criticism. However, as mentioned earlier, the concept of criticism at that time did not have a specific standard as agreed. One of the poets and critics of Jahiliyah Arabic literature recorded in history is named Abu Umamah Ziyad Ibn Muawiyah, who is famously known as Al-Nabighah Al-Zibyani. The following is a fragment of Al-Nabighah's poem.

فإنك شمس والملوك كواكب # إذا طلعت لو يبد منهّن كوك

“Indeed, you are the sun and kings besides you are animals. If the sun rises, then the stars will disappear from view”

In the aspect of criticism, al-Nabighah al-Zibyani once criticized Hassan bin Tsabit in a poem when he mentioned the words jafnat (scabbards), asyaf (swords) and boasting of his offspring. According to al-Nabighah, the diction used by Hassan is not correct, because jafnat and asyaf are plural words whose cruelty (plural meaning) is minimal, not maximum. The diction chosen should be jafan and suyuf whose plural meaning is maximum. Similarly, by

boasting of children. According to al Nabighah, it is not appropriate because it is not the dominant Arabic tradition of jahiliyah. Hassan should have expressed a sentence that made his ancestors proud, (Kamil, 2009, p. 56). The criticism made by Nabighah shows that the Jahiliyah Arab society is still very pure in speaking Arabic. If there is a poet who shows a mistake in the choice of words that is not in accordance with their use in the context of the sentence, and does not pay attention to the relationship between the meaning and the origin of the word, for literary critics in the period of jahiliyah, it will be commented on.

Second, the period of criticism in the Islamic era began to develop significantly, this is marked by the accuracy of the assessment that focuses on the honesty and the principle of staying a literary work. The Prophet himself once criticized the *haja'* (mockery) verses expressed by Hassan bin Tsabit, Ka'ab bin Malik, and Abdullah bin Rawahah, when they were against the *haja'* verses of the Quraysh. He said, the poems of the two poets mentioned last are quite good and the best is Hassan's poem, because of his mastery of Arab historical events. In later times, Umar, for example, praised Zuhair bin Abi Sulma as the best poet because of his poems that had no repetition of words, did not use foreign words, and his hymns were based on the reality of the person being praised, (Kamil, 2009, p. 57).

Third, the period of criticism of the 2nd century Hijri, influenced by the Islamic scientific movement and the emergence of a group of linguistic critics who had an interest in the collection of classical poems. Once collected, the critics will see the depth of the poem, judge the way it is written, and its aesthetic quality. Critics such as Abu Umar bin 'Ala and al-Usmu'i who reviewed many of the Jahiliyah verses and conducted comparative studies with each other. This period was a period of *tadwin* (codification) of the earlier verses scattered in the memorization of the Arabs. The book of codification of al-Usmu'i poetry is considered by experts to have the most accuracy in Jahiliyah Arabic literature because of its precision. This period was the period of the beginning of the writing tradition in Arabic literary criticism, (Kamil, 2009, p. 57).

Fourth, the period of criticism of the 3rd century Hijri was marked by a large number of important publications that dealt with issues related to the documentation of pre-Islamic poems with the intention of proving right and wrong. It also aims to evaluate poets, namely by examining several poems to find out whether their meaning is good or bad, the style used is strong or weak, and the reasons that make one poem stronger than others. In this period, critics such as Ibn Quraibah also appeared who wrote *al-Shi'ir wa al-Shu'ara* and al-Jahizh who wrote *al-Bayan wa al-Tabyin*. Literary criticism in this period relies on the measure of criticism of the accuracy of the rules, originality, solid language style, good measure of meaning, and using comparative methods. In fact, the word *Naqd* was first used for literature in this century, (Kamil, 2009, p. 57).

Fifth, the period of criticism in the 5th century Hijri, critics continued to write books of criticism, and added research on the poetic wonders of the Qur'an and the aesthetic aspects of *bayan*. Among them, the most famous are Ibn Rasyiq al-Qairawani who wrote *al-Umdah fi Mahasin al-Syi'ri wa Adabihi wa Naqdihi* and Abdul Qahir Al-Jarjani who wrote the books *Dala'il al-I'ja'zu* and *Asra'r al-Balaghah*.

Sixth, the period of criticism in the 6th century Hijri stagnated and gradually declined in the following centuries. The cause is a lack of creativity and a disconnect from rhetoric and criticism. However, during this period prominent critics emerged, such as Ibn Sana al-Malik the author of the book *Dar al-Tijaz*. Lastly, the criticism of modern Arabic literature, this period witnessed a revival of criticism in the hands of many critics. The most famous is Shaykh Hessein al-Marsafi, (Haifa, 2010, pp. 6-8).

2. Al-Nahdah (Renaissance)

In the Middle Ages, Arabic literature had experienced a long stagnation. The genre of old Arabic poetry (classical-conventional) so strongly dominated literary works. Towards the modern century, the development of Arabic literature began to rise so that it became the forerunner of the birth of 'Asr Al-Nahdah (Renaissance). (Firstiyana Romadlon Ash

Shidiqiyah, 2022, pp. 116-117) It was during this period that the modernization of Arabic literary criticism is believed to have begun after Napoleon Bonaparte's invasion in 1789 in Egypt. Gabrieli says that the Arab world at that time was still wrapped in a medieval slumber, which was later reawakened by the French footprints around the base of the Pyramids, (Gabrieli, 1961, p. 35). Carchia also compared the campaign to a rock thrown into a flooded pond: "The changes that have occurred in the last 150 years are ripples and overflows of mud due to disturbances", (Brugman, 1984). This view, as well as the accompanying metaphors, are usually adopted by Arabs, at least by Egyptian writers, for example, Abdul Latif Hamzah who in the history of the Egyptian press wrote a parable that "the Egyptians were awakened from their ignorance by the chaos of the French attack", (Hamzah, 1996, p. 8). That is, the arrival of France led by Napoleon Bonaparte with the aim of colonialism undeniably had a significant influence on the world of Arabic literature, especially on the literature of critical studies.

The emergence of an autonomous state, independent Egypt had an effect that turned out to be an important driver for the revival of literature. Egypt was not the only Arab country to know al-Nahdah, but assuming that the Arab world as a whole was through al-Nahdah it must be admitted that in the 19th century the literary revival was confined only to Egypt and Lebanon. Although it is still debated the starting point of the emergence of literary culture between Egypt and Beirut-Lebanon. Egyptian scholars who consider Bonaparte's adventures to be al-Nahdah's starting point may have tended to favor Egyptian priorities. On the other hand, an equally strong statement can be given to Lebanon's The Origins of the Arabic Nahdah. Misalnya, G. Antonius melihat Beirut sebagai tempat lahir pergerakan nasional Arab yang menurutnya berlatar belakang budaya. The famous first sentence in his book *The Arab Awakening: "The Story of the Arab National Movement"* opens in Syria in 1847 with the establishment of a simple library community in Beirut under American auspices. From here, he then linked the names of the writers Nasif al-Yaziji and Butrus al-Bustani. The idea that Lebanon is the bearer of modern Arabic literature is also found in Western scholars, such as Schoonover and Wiet, (Brugman, 1984, p. 12).

It seems a bit difficult to draw conclusions about the time and region of al-Nahdah's origin. Therefore, this issue should be seen as a phenomenon of widespread cultural awakening rather than a well-defined movement, and as a retrospective glimpse of events rather than a program realized by contemporaries. Moreover, it is still difficult to ascertain where the movement of the literary revival is stronger or where it contributes more to modern Arabic literature. Taha Hussein argues that the movement in Egypt is somewhat academically and practically oriented. While in Syria-Lebanon it is more oriented to language and literature, (Hussein, 1993, p. 74).

In general, most writers and critics do not know for sure the duration of al-Nahdah. For example, in 1914 Gurgi Zaydan expressed his view that it was still ongoing, and in the last part of his literary history where he dealt with the modern era. He writes: al-Nahdah began with the French invasion of Egypt and is still in the process, (Hussein, 1993, p. 13). Many Arab writers even today feel that al-Nahdah is not yet finished, and some of them are of the view that Arabic literature is going through a phase of preparation for the revival, which will eventually lead to the culmination of a new literature. This may be related to the special need for inventory found in many Egyptian writers, who along with explaining the extent to which Egyptian literature had developed, and who now consider poetry and prose to be more advanced. However, in recent years, the confidence of Arab writers, especially critics, seems to have grown and, al-Nahdah's ideas seem to have lost their topicality.

Furthermore, the success of the Arab countries in gaining independence has undoubtedly had an effect on the constellation of Arab literary media. The spark of influence makes the development of modern literature oriented towards criticism, namely the transformation and interaction of literary culture at this time in order to maintain the aesthetic value of a work in the face of globalization and the emphasis on identity. This interaction process aims to prove

the existence of a transformation in the literary world, and to achieve excellence in literary criticism. The elements that form an organic unit in Arabic literary criticism are of important concern because they are the root of modern Arabic literary criticism. With this organic unity a good literary work; poems, short stories, novels and so on are understood to form a unity of response and interaction to classical Arabic criticism, namely as a reflection on the era and culture of modernism. In the concept of Arabic literary criticism, classical literary criticism is the root that gives implications to modern literary criticism so that it is merged in the term literary works as a manifestation of modern Arabic literary criticism. This is evident from the discovery of themes that are carried more positively that make Arabic literature more open to external influences. Many works of Arabic literature were later translated by the West, such as America and Europe, (Sutiasumarga, 2000, p. 113).

3. Reformist Figures Criticize Arabic Literature

After the events of al-Nahdah, Arabic literary criticism is considered to have entered a significant development phase in the landscape of Arabic literary studies. Figures who were concerned about criticism began to emerge and contributed to the progress of Arabic literature in general. Some of the names recorded in history who are considered reformist figures of Arabic literary criticism are as follows:

- a. Nasif al-Yajizi was a poet of the court of Prince Shihabi Bashir II. Apart from being a poet, he also wrote prose that played an important role in reviving classical idioms. In his book *Majma' al-Bahrain* written in the style of the traditional *maqama al-Hariri* and *al-Hamdani* shows his mastery of the Arabic language, (Heywood, 1971, p. 56). He also wrote important books on Arabic grammar.
- b. Ahmed Faris al-Shidyaq is known for his studies in the field of lexicography. He called for a modern arrangement in the Arabic dictionary, i.e. in alphabetical order, of the traditional rhyme order based on the final root letter. In his dictionary, *Sirr al-Layal* (The Secret of the Night), al-Shidyaq gutturally supports the theory of the origin of the onomatopoeic language. He also treats two letters anagrammatically, for example, b-d with d-b and r-d with d-r. In this way, he returns to the theory of the bilateral origin of Arabic roots dating back to Khalil Ibn Ahmed in the eighteenth century, (Mahdi, 1983, p. 14).
- c. Butrus al-Bustani and Suleiman al-Bustani. Butrus was the founder of the first national school in the Levant and a school for girls. He also compiled a two-volume dictionary arranged in a modern order called *Muhit Al-Muhit* (The Ring of the Ocean). His remarkable contribution was his work on the Arabic encyclopedia *Da'ira al-Ma'arif*, the volume of which was later continued by other members of the al-Busrani family. Thus Suleimann translated Homer's *Iliad* with an introduction that was famous for its literary value. In addition, Suleiman was the first to use the method of modern literary criticism in Arabic, (Hourani, 1970, pp. 67-83).
- d. Al-Tahtawi was Egypt's first intellectual who fully understood the Western values that he transmitted to conservative society, (Awad, 1963, pp. 7-9). His progressive writings and ideas helped him in building a new social and cultural foundation of society. He called for an evaluation of the ancient traditions that had hampered Egyptian Arab civilization. Apart from the traditional Azhar-centric education and rigid religious education, al-Tahtawi expressed an open mind that assimilated and appreciated European ideas and civilization, (Mossa, 1997, p. 6). His most famous works are *Takhlis al-Ibriz fi Talkhis Baris* and *Manahij al-Adab al-Misriyyah*, in which he expresses respect for nationality and the good organization of Western social and political institutions, and civic virtues such as love of the land ait (*al-Watn*).

4. Modern Literary Criticism Approach

The criticism of Arabic literature that has developed today is very closely related to Western influences. Because of this connection, a problematic problem arises for modern Arabic literary criticism that refers to the problem of critical curriculum. Fadel Thamer said

that the Arab criticism movement's awareness of curriculum issues does not have a long history. On the other hand, Hussein Al-Marsafi paved the way for the novelty of literary criticism which was then continued by Muhammad Mandour and Ezz al-Din Ismail to the next generation. (Yoav Di-Capua, 2015) Thanks to Western (intellectual) influences, the methodological vision of Arabic literary criticism began to develop and adopt Western critical approaches and theories, such as, structuralism, semiotics, deconstruction, and expressiveness. Furthermore, the modern critical curriculum offers a varied overview of literary text analysis with its focus on the components, foundations, concepts, and procedural steps of literary texts. Among the approaches to modern Arabic literary criticism are the following.

a. Structuralism (*Al-Bina'iyyah*)

Structuralism views that literary criticism should be centered on the literary work itself, without considering the writer as the creator and the reader as the connoisseur, the so-called extrinsic things, such as biographical, psychological, sociological, and historical data. This structuralism study marked the beginning of literary studies that were not diachronic, but synchronous. Therefore, what is necessary in conducting literary criticism is reading, a microscopic reading of literature as a language. Literary works in this case are autonomous works that must be researched from the work itself. The basic idea is to reject mimetic theories (which consider literary works as an imitation of society), expressive theories (which see literary works as expressions of the author's character and feelings), and pragmatic (which view literary works as a medium of communication between authors and readers that must be useful to society).

That way, a researcher of literary works does not depend on aspects outside of literary works. And research on literary works becomes positivistic, because the text can be empirically proven by referring to the literary text being studied. Literary texts also become comparable to social behaviors, both political, economic, and other social attitudes that are empirical references in political science, economics, and sociology.

In structuralism, the most important thing is not the sum of literary factors, but the contribution that all factors make to the overall meaning in terms of its overall interconnectedness and interweaving or coherence. This is because according to the structural school, the elements of the text only obtain the full meaning through relationships, especially in the context of literature, social relations. Structuralism views literary works as phenomena that have structures that are interrelated with each other.

Thus, structural criticism is objective criticism that emphasizes the intrinsic aspect of a literary work, where the aesthetic value is not only seen from the aspect of the language used, but also the relationship between elements. These elements are seen as an artifact (art object) consisting of various elements, for example, prose consists of themes, plots, settings, characters, and language styles. While poetry consists of theme, stylistics or language styles, imagination or imagination, rhythm or rhythm (mantra: *bahr/wazan* in traditional Arabic poetry), rhyme or rhyme (*qofiyah* in traditional Arabic poetry), diction or choice of words, symbols, and *enjambemen* (connecting lines or arrays such as *qasidah* whose lines are two parallel or *ruba'iyat* whose lines are four in a downward order). S All of these elements are seen as neatly intertwined structuralism theories that have interrelations and mutual dependencees, (Kamil, 2009, p. 183)).

b. Literary Psychology (*'Ilm nafs al-Adab*)

Literary psychology is an analytical approach related to the human soul within the scope of the structure of literary works. The psychological approach is used to study the psychic aspects of the writer through the text, and integrate the author's life with the text he writes. In addition, the psychological approach looks at the aspect of the influence of the literary text on its readers. The reader will probably like the text, because he feels that the literary text seems to speak to him and touch something of his character. On the contrary, he may not like it, because he feels that there is a psychological incompatibility with the literary

text, (الغرب). One of the most prominent figures of Arabic literary criticism using a psychological approach is Izz al-Din Ismail who wrote the books *al-Tafsi>r al-Nafsi> li al-Aladab* and Abbas Mahmoud al-Aqqad with his book *Ibn al-Ru>mi> Haya>t min Syi'r*, (Ibrahim, 2013, pp. 25-26).

c. Literary Sociology (*'Ilm Ijtima>' al-Adab*)

A critical approach advocated by the study of socialist philosophy Marx and Engel. Literary sociology discusses the relationship between authors and social class, their social status, and ideology, economic conditions in their profession, and the segment of readers that are their objects. In this sociology of literature, literary works, both in content and form, are seen to be absolutely conditioned by the environment and certain social forces in their period. According to Hippoyte Taine as the foundation of modern literary sociology, a literary work is a factor influenced by race (what humans inherit in their soul and body), moment (socio-political situation of their time), and environment (natural, climatic, and social conditions, (Ibrahim, 2013, p. 113). Ia juga menyinggung berkaitan dengan realisme dan komitmen dalam sastra. Salah satu tokoh dalam literatur kritik sastra Arab yang menggunakan pendekatan sosiologi sastra adalah Raif Khoury dengan bukunya *Inna al-Adab Ka>na Masu>la>* dan Abdel Azim Anees dan Mahmoud Amin al-Anam yang di mana keduanya menulis buku *al-Saqafat al-Mishriyat*, (الغرب). Historical approach, which is an approach that uses literary literature to study the stages of a writer's life and see the extent of its influence on the work created. Tahha Hussain is the most famous literary figure close to the historical approach. He wrote the hadith books *al-Arbiah* and *Dzikra Abi al-A'la<'*. Also Ahmad Dhaif with his book *Muqaddimah Lidira>sa>t Bala>ghah al-'Arab*, (Ibrahim, 2013, p. 7).

d. Semiotics (*Simiyulujiyyah*)

Semiotics is defined by Aart Van Zoest as the science of signs and everything related to them; the ways in which it works, its relationship with other signs, its sender, and its receiver by those who use it. Paul Cobley and Litza Janz define semiotics as the systematic study of the production and interpretation of signs, how they work, and what their benefits are for human life. Meanwhile, what is meant by signs is everything that can be observed and identified. Thus, semiotics is thus not only concerned with the study of a particular object, language for example, but the study of objects in general provided that the object is part of semiosis, that is, the process of sign-meaning.

Eco explained that semiotics is a general theory about culture and every aspect of culture that becomes a semantic unit can be studied perfectly semiotic. Therefore, it is natural for semiotics to be used as a theory for studies, not only literature, but also others such as anthropology and art. The use of semiotics, as quoted above, is that we can only think by means of signs. Therefore, without signs we cannot communicate. The signs in question are not only linguistic signs, as the most important category that has advantages over other sign systems, but also, as already mentioned, signs in general. Therefore, considering that semiotics is the science of signs, through semiotics, communication and signification become clearer, (Kamil, 2009, p. 194).

e. Feminism (*Al-Niswiyyah*)

Feminist literary criticism is one of the disciplines of literary criticism that was born as a response to the development of feminism in various parts of the world. The core purpose of feminism is to improve the position and degree of women so that they are equal or parallel to the position and degree of men. The simple meaning of feminist literary criticism is that critics look at literature with a special awareness, the awareness that there is a gender that has a lot to do with our culture, literature, and life. It is this gender that makes the difference between all of them which also makes a difference in the author, the reader, the character, and on the external factors that affect the situation of the author. Feminist literary criticism is a powerful reason to unify the stance that a woman can read as a woman, compose as a

woman, and interpret literary works as a woman. (Zuhra Latif; Tatik Mariyatut Tasnimah; Muhammad Irwan Burhani, 2023, pp. 166-167)

Actually, there are still several other critical approaches that can be used to study Arabic literary works, for example, structural, cultural, deconstruction, semiotic, feminist, romantic, realist, and mythological approaches. However, the author only mentions three of them. All of these approaches are the result of the development of modern literature that is inseparable from its intersection with the Western world.

4. CONCLUSION

Based on the results of the discussion above, literary criticism is very closely related to literature itself, meaning that historically, literary criticism has gone hand in hand with the journey of Arabic literature from time to time, starting from the pre-Islamic period (Jahiliyah) as Osman Abbas divides it periodically. *First*, the period of criticism among the Jahiliyyah Arabs is momentary and based on the notion of individual acceptance, in other words, criticizing at will. It's just that this method is often exaggerated because it does not have special rules. *Second*, the period of criticism in the Islamic era began to develop significantly, this is characterized by the accuracy of the assessment that focuses on the honesty and the principle of staying a literary work. *Third*, the period of criticism of the 2nd century Hijri, influenced by the Islamic scientific movement and the emergence of a group of linguistic critics who had an interest in the collection of classical poems. *Fourth*, the period of criticism of the 3rd century Hijri, was marked by a large number of important publications that dealt with issues related to the documentation of pre-Islamic poems with the aim of proving right and wrong. *Fifth*, the period of criticism in the 5th century Hijri., critics continued to write books of criticism, and added research on the poetic wonders of the Qur'an and the aesthetic aspects of bayan.

The development of modern Arabic literary criticism occurred during the era of Al-Nahdah (Renaissance) after Napoleon Bonaparte's invasion in 1799 in Egypt. The Arab world at that time was still wrapped in a medieval slumber, which was later reawakened by the French footprints around the base of the Pyramids. From then on, with the arrival of the West, Arabic literature began to develop through several Arab reformist figures who had an interest in literature. They adopted Western ideas to enrich Arabic literature and used it as a method of critical study of literary works. By adopting Western thoughts, the study of Arabic literary criticism was able to survive and even exist in the international literary space. Therefore, modern Arabic literary criticism has a richness in methodology, approach and analysis, and works in the modern era tend to be freer than in previous eras.

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