MODERN ARABIC POETRY CRITICSM FORM AHMAD AMIN'S PERSPECTIVE

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ABSTRACT

The development of modern Arabic literature has brought about significant changes in the field of Arabic poetry, mainly due to the influence of Western literary traditions that encouraged poets to move away from classical Arabic conventions. Many modern Arab poets began to abandon the rules of 'arūḍ and traditional poetic structures, resulting in a shift away from the classical characteristics of Arabic poetry. This situation sparked a debate among Arab intellectuals regarding the essence and identity of Arabic poetry in the modern era. Against this background, Ahmad Amīn, through his book An-Naqd al-Adabī, offered a critical reflection on poetry and emphasized the importance of preserving the heritage of Arabic literary tradition. This research aims to describe the concept of poetry criticism in Ahmad Amīn's view in An-Naqd al-Adabī. This research uses a type of library research with a descriptive qualitative approach. The results showed that as a historian, Ahmad Amin emphasized the historical-cultural approach in literature, where literature is seen not as something that stands alone, but rather the result of the historical, social, and cultural context of a society. Nonetheless, he retains the values of classical literature, where he believes literature should retain its moral function; by building morals and providing role models.

Keywords: Arabic Poetry, Literary Criticism, Modern Arabic Literature.

ABSTRAK

Perkembangan sastra Arab modern telah membawa perubahan yang signifikan dalam bidang puisi Arab, terutama karena pengaruh tradisi sastra Barat yang mendorong para penyair untuk menjauh dari konvensi Arab klasik. Banyak penyair Arab modern mulai meninggalkan aturan 'arūḍ dan struktur puisi tradisional, yang mengakibatkan pergeseran dari karakteristik klasik puisi Arab. Situasi ini memicu perdebatan di kalangan intelektual Arab mengenai esensi dan identitas puisi Arab di era modern. Dengan latar belakang ini, Ahmad Amīn, melalui bukunya An-Naqd al-Adabī, menawarkan sebuah refleksi kritis terhadap puisi dan menekankan pentingnya melestarikan warisan tradisi sastra Arab. Penelitian ini bertujuan untuk mendeskripsikan konsep kritik puisi dalam pandangan Ahmad Amīn dalam An-Naqd al-Adabī. Penelitian ini menggunakan jenis penelitian kepustakaan (library research) dengan pendekatan kualitatif deskriptif. Hasil penelitian menunjukkan bahwa sebagai seorang sejarawan, Ahmad Amin menekankan pendekatan historis-kultural dalam sastra, di mana sastra dilihat bukan sebagai sesuatu yang berdiri sendiri, melainkan hasil dari konteks historis, sosial, dan kultural suatu masyarakat. Meskipun demikian, ia tetap mempertahankan nilai-nilai sastra klasik, di mana ia percaya bahwa sastra harus tetap memiliki fungsi moral, yaitu membangun moral dan memberikan keteladanan.

Kata kunci: Kritik Sastra, Puisi Arab, Sastra Arab Modern.

INTRODUCTION

Since the pre-Islamic era, literature has been a strong part of the Arab tradition. The Arabic literary tradition to date has undergone a very long historical process, with various advances and setbacks. In the ignorant era, literature experienced glory with several poets including Umru'ul Qais, Zuhair, Nabighah, A'sha, and others (Wargadinata & Fitriani, 2008). Since that time until the 20th century, the Arabic poetry system could not be separated from the rules of poetry that had been rooted in the Arab poetic tradition. The rules are in the form of poetry's attachment to *wazan, qāfiyah, tafʼilat,* and so on. As Qudāmah ibn Ja'far explains, poetry is everything that has a wazan and qāfiyah that shows a certain meaning (Ja'far, 1978). Thus, in the beginning, it was common for the early Arab poets to follow the system of wazan and qāfiyah in creating poetry.

But over time, the attachment of poetry to this wazan and qāfiyah was increasingly ignored by Arab poets. This happened because most Arab cultures were influenced by Western cultures that entered the Arab world in the modern era (Dardiri, 2011). This Western influence extends to the literary aspect. So that Arab poets began to follow Western traditions in poetry, and left the legacy of the previous Arabic poetic tradition *(qadīm)* which became a distinctive feature of Arabic literature. This then gave birth to modern Arab poets who left the attachment to the legacy of previous Arabic poetry, then made the tradition of Western poetry as a benchmark in his work.

In this regard, Ahmad Amīn (1886-1954) as a literary critic, criticized many poets of his time who abandoned the Arabic tradition. In his book entitled An-Naqd Al-Adabī, he emphasized on preserving the previous Arabic traditions. He explains that wazan and qāfiyah are important elements that must be present in poetry (Amin, 2012a). Ahmad Amīn also emphasizes other elements in poetry such as āṭifah and poetic meaning.

Previous studies on modern Arabic literary criticism show a variety of study focuses, ranging from Madrasah Diwān written by (Rudyyanton Salam Pratama & Agam Sulaima, n.d.) which emphasizes the importance of combining classical Arabic literary traditions with Western innovations so that literary works are able to reflect the reality of their times, to studies written by (Abd Aziz & M. Imam Sofwan Yahya, 2019) on intrinsic and extrinsic approaches in modern Arabic literary criticism which open space for dialogue between literary works and other disciplines. Another study focuses on the style of contemporary literary interpretation offered by Amin al-Khuli and continued by Bint al-Syathi', which makes a literary approach as an entry point in interpreting the Qur'an so as to expand the function of the text in the context of life as written (Aisy Najiha Khurin'in, 2023). Meanwhile, (Siti Nur'aini et al., 2024) in her research on the standards of literary criticism according to Ahmad Ash-Shāyib emphasizes the need for a balance between objectivity that relies on language, style, and structure, and the subjectivity of the reader, while maintaining the originality of Arabic literature in the midst of modernization. These four studies generally highlight

the genre, methodological approaches, and standards of criticism in the modern Arabic literary tradition, but not many have specifically examined the concept of poetry criticism in Ahmad Amīn's perspective. Thus, this research is here to fill the gap by examining the concept of poetry criticism in Ahmad Amīn's perspective.

Nevertheless, Ahmad Amīn did not simply reject Western concepts that entered the Arabic literary tradition. In the preamble of the book, he said that he wanted to compile a systematic book like the Western books of literary criticism that he had read. He argues that previous books of Arabic literary criticism have not been systematically organized based on the rules and fundamentals. Ahmad Amīn is one of the critics who read a lot of Western literature. So in his writings on literary criticism, he often gives examples of Western literary works such as Shakespeare (Amin, 2012a). This paper aims to describe the concept of classical and modern Arabic literary criticism, especially poetry criticism in Ahmad Amīn's perspective, and some forms of Ahmad Amīn's criticism of Arabic poetry.

METHOD

This research is a library-based study employing a descriptive qualitative approach. Library research is a search for literature and references to get the data needed in research (Zaim, n.d.). Primary data sources in this study are Ahmad Amin's writings which contain his views on poetry and literary criticism, such as An-Naqd Al-Adabī. Hindawi and Hayātī. Hindawi. While the secondary data sources of this research are books, journal articles, and several previous studies that examine modern Arabic literary criticism and Ahmad Admin's thoughts on poetry and literary criticism.

The data of this research will be collected using the listening method and note-taking technique. The listening technique is done by reading references carefully, especially those related to the research, not only related to the use of spoken language, but also the use of language in writing (Mahsun, 2005). The steps taken in the research are reading all data from existing references, especially those related to Ahmad Amīn's concept of poetry criticism, then recording important things related to the research.

The data analysis technique in this research uses a qualitative descriptive approach. The data obtained were analyzed gradually to understand as a whole. According to Miles and Huberman (Fadli, 2021), data analysis techniques in research are data reduction, data display and conclusions. With these three stages, this research seeks to present a coherent and systematic picture of Ahmad Amin's views on modern Arabic literary criticism and poetry.

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RESULT AND DISCUSSION

The Historicity of Arabic Literary Criticism: from Jahili to Modern Times

Arabic literary criticism is partly a distinct theoretical discipline. Since the pre-Islamic era, Arabs have had a strong attachment to literature, especially poetry. Literature in the ignorant era was closely related to a literary festival called *'sūq al-adab'* which was held in the markets of Ukāẓ, Majannah, and Ḍul Majaz (Harnida & Tasnimah, 2022). In the festival, the poets showed their skill in poetry, and also criticized the poems recited by each other (Salbiah & Tasnimah, 2023). At the same time, literary criticism began to appear in Arabic Literature. Mustafa Abdurrahman Ibrahim suggested that there were five models of literary criticism in the jahili era, namely; *đauq al-fiṭr* (the source of criticism comes from the natural emotions of the critic), spontaneity (criticism is carried out spontaneously), *juz'i* (criticism is carried out on certain parts only; for example only on wazan and qāfiyah), general (critics are free to criticize without being accompanied by reasons and reasons for criticism), and criticism is conveyed briefly (concise) and not verbose (straightforward) (Harnida & Tasnimah, 2022).

During the period of Ṣadr Al-Islam, literary criticism was influenced by the Islamic religion that entered the Arab nation and was also influenced by the Qur'an. At this time the model of literary criticism was generally in the form of meaning criticism, namely criticism that assesses the good and bad of literature in terms of meaning (Qomariyah & Tasnimah, 2024). The development of criticism in the Umawī era included; grammatical and linguistic criticism, wazan and qowāfī criticism, and criticism of taste *(đauq)* (Annabil & Tasnimah, 2021). While in the Abbasid era, literary criticism began to develop rapidly due to the support of the Caliphs, and the development of science at that time. Literary criticism began to be systematically structured with the emergence of critics who produced linguistic rules and theories such as Ibn Qutaibah and al-Jahiẓ who relied on criticism measures in the accuracy of rules, originality, good language style and meaning, and used the comparison method (Rohmah, 2022).

During the Ottoman Turkish period, literary criticism stagnated, along with the decline of literature and most other scientific trends. This was due to the Caliphs' lack of attention to science. During the Ottoman Turkish period, the caliphs focused more on military aspects, so that scientific studies were neglected (Maryam, n.d.). Then in the modern era, several models of literary criticism emerged, namely; classical literary criticism (based on pure Arabic literary criticism influenced by the Qur'an), Western literary criticism, (referring to Western literary concepts and theories such as realism, marxism, existentialism, structuralism), literary criticism that combines the two schools above, and fundamentalist Islamic literary criticism that rejects Western literary criticism traditions (Budi et al., 2024). Among modern Arabic literary critics are Ahmad Amin (1886-1954 AD) with his book entitled An-Naqd Al-Adabī, and also Ahmad Ash-Shāyib (1896-1971 AD) with his book entitled Usūl An-Naqd Al-Adabī.

Biography of Ahmad Amin

He is Ahmad Amīn At-Tabakh, a historian, philosopher, writer, writer, linguist, and critic of Modern Egypt. He was born in Cairo, October 11, 1886 AD, or 2 Muharram 1304 H (Nurmahni, 2011). His father was a teacher at Al-Azhar and at the Imam Shafi'i Mosque, and his mother was a housewife who took care of all the housework. He was educated with strong Islamic teachings; his father taught him based on the values of Islam. Initially, he received a basic education from his father. His father taught him various sciences, including fiqh, tafsir, hadith, language, history, literature, nahwu, sharaf, and balaghah. At the age of fourteen, he continued his education at Al-Azhar. At Al-Azhar, he studied nahwu, fiqh, tawhid, literature, as well as geography and arithmetic. He read the works of scholars such As Syarh Al-Ajurumiyyah by Shaikh Khalid, Syarh Alfiyah Ibnu Aqil, and several literary books such as Kalilah Wa Dimnah and so on. He also taught Arabic at the Ratib Pasya Madrasah, Alexandria (Amin, 2012b).

He continued his education at the Al-Qaḍa' As-Shar'i Madrasah, and became a judge in 1913 (Hana' Al-Fakhuri, 1986). He taught at Cairo University in 1922 based on Taha Husain's offer, in the Faculty of Arts in the subject of literary criticism. He became the dean of the Faculty of Arts at the university. In 1945 he was appointed director of the *Idarah Aṡ-Ṣaqāfiyah* (Office of Culture) in the Ministry of Al-Ma'arif (Ministry of Education). In 1947 he became a member of the Arab Scientific Society *(Al-Majma' Al-Ilmi Al-Arabī)* in Damascus, and director of the *Idārah Ath-Ṣaqāfiyah* (Cultural Office) at *Al-Jami'ah Al-Arabiyyah*. He was also a member of *Al-Majma' Al-Lughawi Al-Mishri* (the Egyptian Language Institute) and chaired the *Lajnah At-Ta'lif wa At-Tarjamah wa An-Nasyr* (Committee for Compilation, Translation, and Dissemination). He died in 1954 (Sukiman, 2021).

He wrote many books in various disciplines. Among his most famous works are his writings on the history of Islam from the jahili period to its development in the 20th century. These writings were published in three volumes entitled *Fajr Al-Islam, Ḍhuha Al-Islam, and Ẓuhr Al-Islam*. In addition, he also wrote a book on philosophy entitled Al-Akhlak, and the book An-Naqd Al-Adabī which contains the concept of Arabic literary criticism ranging from poetry, prose, and his thoughts on Arabic literature. He also translated several Western philosophy books.

In 1933, he actively wrote about literature in the weekly magazines Ar-Risalah and Ath-Ṣaqafah. In these magazines, he, along with Dr. Zaki Najib Mahmud, criticized the writers and critics who abandoned the Arabic literary tradition and considered Western thought more worthy of popularization. A collection of his literary and social writings published in the magazine was published in a special book entitled Faydh Al-Khatir, which consists of eight juz (Nurmahni, 2011). his other works are Hayati, his autobiography, *Ila Waladi, Zu'ama' Al-Iṣlah, fi Al-Aṣr Al-Hadīth, Qiṣṣah Al-Falsafah Al-Hadīthah, and Qiṣṣah Al-Adab Al-Alam.*

The Concept of Literary Criticism from Ahmad Amīn's Perspective

The concept of Modern Arabic Literature, in general, has a blend of the patterns of Classical Arabic Literature - which is bound by the rules of wazan and qafiyah, combined with Western Literary culture that enters the study of Arabic Literature. This is as popularized by the Diwan Madrasah, which is a school of Arabic literature around the 19th century, which combines classical literature with innovations and new ideas, especially from Western literature. In line with this, Ahmad Amin argues that literary works must develop according to the needs of the times, not just repetition. As a historian, Ahmad Amin emphasized a historical-cultural approach to literature, where literature is seen not as something that stands alone, but because of the historical, social and cultural context of a society. Nevertheless, he still maintains the values of classical literature, where according to him literature must still maintain a moral function; by building morals and providing examples. Thus, literature must emphasize the importance of creativity and originality, while still respecting classical traditions.

Literary criticism *(An-Naqd Al-Adabī)* consists of two words, namely "criticism/*an-naqd*" and "literature/*al-adabī*". According to Ahmad Amīn, literature is a representation of life and everything related to it with beautiful expressions. In Arabic Literature, the study of literature includes poetry and prose. Poetry refers to the sentences that have rhyme and qāfiyah, while prose includes novels, speeches, dramas, newspapers, and magazines (Amin, 2012a).

Meanwhile, criticism in language has the meaning of judgment *(al-hukmi*/judgment). The term criticism generally refers to expressions that mean reproach, or judgment of everything and label it good or bad. The term literary criticism here is an examination of literary works to find out their strengths and weaknesses, then limit them to their shortcomings. Meanwhile, in art, criticism is appreciating a work of art, knowing its value and degree in art, whether literary works, photography, carvings, and music (Amin, 2012a). Thus, literary criticism is an examination of by examining the strengths and weaknesses of the work. Basically, literary criticism has two main functions, namely interpretation (at-tafsīr/interpretation) and judgment (al-hukmi/judgment). So that in addition to providing an assessment of the strengths and weaknesses of literary works, critics play a role in providing interpretations of the literary works they study (Amin, 2012a).

Literary criticism is related to several other studies, especially those related to creativity and creation (Amin, 2012a). Literary criticism, as part of art, must abide by the rules and regulations contained in art. Critics examine literature from various aspects, ranging from aesthetics, psychology, history, and so on. According to Ahmad Amīn, literary criticism is closely related to history. For example, literature from the aspect of sociology, which is a representation of social life, then critics must examine the social environment. Ahmad Amīn explains that critics must have a deep historical understanding of the object of criticism. For example, critics who criticize Abū Nawās, must understand the history of the Abbasid period, and also critics who criticize Jarīr,

Farazdaq, and Al-Akhtal must also understand the conditions of the tribe of origin of the writer, both in terms of social, political, and so on (Amin, 2012a).

Ahmad Amīn explains that literature consists of several main elements, namely, emotion *(āṭifah)*, imagination *(khayāl)*, meaning, and sentence structure *(niẓam al-kalām)*. Therefore, literature must contain these four elements. However, certain types of literature require more elements than others. For example, poetry requires more imagination than other aspects (Amin, 2012a).

1. The Emotional Element *(āṭifah)*

    Literature is a means for writers to express their emotions. Ātifah is an important element that must be present in literature. The term āṭifah was not originally used in earlier literature but has only been used in modern literary terms. For example, in the book of *Ṭabaqāt Ash-Syuʿarāʾ* written by Ibn Qutaibah, there are many expressions of desire or admiration, but the term āṭifah is not found in the book (Amin, 2012a).

    The existence of āṭifah distinguishes literary writing from other writings. Āṭifah in literature does not change, that is, the emotion remains the same if the sentence is read repeatedly. This is different from other writings that do not have āṭifah in them, which will become boring if read more than once (Amin, 2012a). Literary works that do not contain the element of āṭifah cannot be considered as literature. Like Mutanabbī's works and some proverbs, some critics do not classify them as literature because of the lack of āṭifah in his works (Amin, 2012a). So, the āṭifah contained in literature, in addition to expressing the author's emotions, must also be able to arouse the emotions of the reader.

2. The Element of Imagination *(khayāl)*

    Another element that writers must have in their work is imagination. Ahmad Amīn explains that imagination is like a sleeping person's dream. Humans believe the dream is true when they dream it, but when they wake up all the dreams become absurd. Imagination cannot be measured by the standard of natural laws and ratios. Basically, when an author writes a novel, creating certain characters with various characters is the result of imagination. Some types of literature require more imagination than others, such as novels and poetry. Poets and Novelists require greater imagination than others (Amin, 2012a).

3. The Element of Meaning

    According to Ahmad Amīn, literary works must have deep, detailed, and clear meanings (Amin, 2012a). The meaning is conveyed by the author through the presentation of certain facts. However, in free literary works such as poetry and qiṣas, meaning becomes a secondary issue, as the emphasis is on the aspect of āṭifah. In this case, the writer does not teach the facts, but rather invites the reader to take lessons from the facts presented. The facts and realities are presented by the author by incorporating elements of āṭifah so as to make the reader feel as if they can feel the event. In this regard, Ahmad Amīn criticizes the works of pre-modern scholars, such as Maqāmāt Al-Harīrī and Al-Imad Al-Isfahanī, which are devoid of meaning and only emphasize the aspects of saja' and

badi'. Ahmad Amīn provides a comparison with modern works that have deep meaning such as the works of Al-Muwailihī, Al-Manfalutī, Shaykh Ali Yusuf, and others whose writings contain deep meaning (Amin, 2012a).

4. Sentence Structure *(Niẓām Al-Kalām)*

In conveying the meanings and ideas to be expressed, each author has a different style. The writing style affects the meaning and emotions that will reach the reader. The writing style includes the selection of each word in accordance with the desired context. For example, the phrase *"al-ʿuyūn"* is more beautiful than *"al-aʾyun"*, or the phrase *"an-nisāʾ"* is more beautiful than *"al-niswān"*, and so on. Likewise, there are words that are beautiful, but their beauty is diminished when they become a whole sentence. In addition, there are some words that are dependent on certain letters, such as the letter qāf which has a strong meaning, or the letter sīn which has a soft meaning (Amin, 2012a).

The Concept of Poetry Criticism from Ahmad Amīn's Perspective

Poetry, in Ahmad Amīn's perspective, is an expression that is in qāfiyah, in accordance with the rules of aruḍ and balaghah, containing āṭifah and imagination. According to Arab scholars, poetry must exceed 9 stanzas, if less than this amount, it is only called a fragment. The longest poems in the history of Arabic poetry are those of Ibn Ar-Rumī, where his poems reach 400 stanzas. Most Arabic poetry is lyrical prose, while epic and representative poetry are rarely used. In general, poets begin their poems with *aṭlal* (lament for the ruins), then proceed in their own poetic style, and give some madh (praise). They also often describe what is around them, such as camels and deserts (Amin, 2012a). Poetry according to Ahmad Amīn must contain two main elements. First, poetry must follow the rules of wazan and qāfiyah. Second, poetry must contain an expression of the author's emotions and feelings. If the sentence structure is only wazan and qafiyah without any āṭifah, it is called naẓam, such as Alfiyah Ibn Malik. Meanwhile, if there is authorial expression without any attachment to wazan and qāfiyah, it is called prose (Amin, 2012a). Therefore, poetry according to Ahmad Amīn cannot be separated from these two important elements, namely attachment to wazan and qāfiyah and containing elements of āṭifah that express the author's emotions.

Ahmad Amīn divides syi'ir into six types: narrative poetry *(syiʾr qaṣaṣi)*, representative poetry *(syiʾr tamśīlī)*, lyrical poetry *(syiʾr ghināʾī)*, didactic poetry *(syiʾr taʾlīmī)*, naturalist poetry *(syiʾr at-ṭabiʾah)*, and humanitarian poetry *(syiʾr al-insāniyyah)*.

1. Narrative Poetry *(Ash-Syiʾr Al-Qaṣaṣī)*

This is poetry that aims to tell a story. Among the types of narrative poetry is epic (epic/*malhamah*), which is a poem that tells a heroic figure from a historical story. The main element that must be present in this type of poetry is the telling of a story. Poets with this poem can convey their emotions and feelings by telling the story. The writing style used in this poem is as follows:

a. The storytelling in poetry is not conveyed clearly and in detail as in prose, but rather uses figurative and symbolic expressions.
b. The poet must convey the story objectively, so that the facts of the story in the poem seem real.
c. The poet does not neglect aesthetics in the poem so that it reaches the reader.

In this narrative poem, an event and a certain character are taken and used as the object of storytelling in the poem. So that in the poem there must be a solid theme between the stanzas of the poem (Amin, 2012a).

2. Representative Poetry *(Shi'r At-Tamṡīlī)*

This is poetry that tells the reality of human life in a representative manner. But basically, this representative story is more suitable to be described in prose, because in poetry there is an attachment to wazan and qāfiyah so that the poet is not free in representing the story in his poem. Therefore, poets must have the ability to describe and depict characters so that the story in poetry is not too long and boring. The poet must make the represented object real and realistic in accordance with the situation, subject matter, and character of the character (Amin, 2012a).

3. Lyrical Poetry *(Ash-Syi'r Al-Ghinā'i)*

The term lyrical (ghinā'i) originally referred to poetry sung with musical instruments, so lyrical poetry is poetry composed to be sung with these musical instruments. But in its development, the terms ash-syi'r and al-musiqi became separate terms and had their own meanings, so the term ghinā'i underwent a change in meaning. In its development, lyrical poetry is no longer a poem sung with a guitar, but it is inseparable from its association with music. It does not tell a narrative or representative story, but rather expresses the poet's mental emotions. So the basic feature of this poem is the musicality associated with the author's subjectivity. The poem has several varied themes, such as *madh* (praise), *ghazāl* (love poetry), and *riṡā'* (lament).

They are generally short poems, but no less than nine stanzas that convey a complete topic. The beauty of this poetry has a close attachment to the wazan, which is adapted to a particular topic. For example, bahr ṭawīl is not appropriate for dance, or some Egyptian songs are bahr basīṭ. So there is a correspondence between the type of bahr in the wazan and the theme of the poem. Lyrical poetry is characterized by the freedom of the poet, this is evident in the wazan used which is varied, changeable, and diverse. However, the poet must avoid syadz and gharib, such as some of Abu Tamam and Al-Mutanabbi's poems. In addition, the poet must also avoid bahr that is complicated, unclear, and there is no harmony in the stanza of his poem (Amin, 2012a).

4. Didactic Poetry *(Ash-Syi'r At-Ta'līmī)*

This poetry is not like typical poetry, which is characterized by strong āṭifahs, but is logical, clear, and can be understood by the reader quickly. It combines the characteristics of poetry with prose, which teaches a certain fact or

event. However, didactic poetry should not abandon artistic beauty where it can reach the reader. This poem is inseparable from musicality, symbols, and allusions. The meaning in this poem is implicitly contained in the isti'arah sentences in the poem (Amin, 2012a).

5. Naturalist Poetry *(Shi'r Aṭ-Ṭabī'ah)*

This type of poetry is poetry that takes nature as an object. Naturalist poets have different ways of addressing nature in their poetry. First, poets who address nature in a realist way, namely describing nature in a real way with natural scenes as they are in general. Second, poets address nature in an idealized way, which demands perfection that is often complemented by imagination. Third, poets represent nature with a falsafi concept, which makes nature an object for thinking and emphasizes contemplation of the events of the universe (Amin, 2012a).

6. Humanitarian Poetry *(Syi'r Al-Insāniyyah)*

This type of poetry has a very wide scope, covering all poems with a humanitarian theme, whether it is in terms of exaltation of humans and their high position, or even a satire poem (mockery) that views humans with contempt and triviality, such as *syi'r al-lazūmiyyāt*. As for humanity, the theme of glorifying humans must be in a polite writing style, without innuendo and the like. Satire poetry, on the other hand, generally arises because of hatred towards certain individuals, most of whom are of the same age. The Āṭifah contained in these poems can be hatred, dissatisfaction, or contempt. The poem contains sharp criticism or satire against the individual, such as that between Jarir and Farazdaq.

Humanitarian poetry is both realist and idealist. Realist poetry seeks to represent human character, whether male or female, as it is without any attempt to make it good or bad. Realist poets have the view that the human character as it is is enough to be used as an object in a poem. Whereas idealist poets have the view that the human character as it is is not enough to be used as an object in poetry, so they try to make it better or worse. So that in the poem the poet presents human character with mubalaghah (exaggeration), by making the good better, so the bad becomes worse (Ahmad Amin, 2012a).

Ahmad Amīn's Critique of Arabic Poetry

In his book entitled An-Naqd Al-Adabī, Ahmad Amīn provides some of his responses and criticisms of Arabic poetry including the poetry of Bashār Bin Burd, namely:

برأي نصيح أو مشورة حازم	إذا بلغ الرأي المشورة فاستعن
فريش الحوافي قوة للقوادم	ولا تجعل الشورى عليك غضاضة
نؤوما، فإن الحزم ليس بنائم	وخل الهويني للضعيف، ولا تكن
ولا تشهد الشورى امرءا غير كاتم	وأدن من الشورى الكتوم لسره

وما خير سيف لم يؤيد بقائم   وما خير كف أمسك الغل أختها

ولا تبلغ العليا بغير المكارم   فإنك لا تستدرك الرأي بالمنى

There are four elements of poetry mentioned above, but the logical element dominates over the āṭifah element. So, although the poem has a deep meaning, it conveys little emotion. This is found in many poems that contain wisdom, such as those of Al-Mutanabbi, Al-Ma'ari, Zuhair bin Abi Sulma, and others. This is different from love poetry, where the element of āṭifah in the poem dominates over logic, such as the following poem by Al-Abbās Ibn Al-Ahnaf:

فازجر دموعك أن تفيض هموﻻ   أمسى بكاك على هواك دليﻻً

فانظر إلى أفق السماء طويﻻ   دار الجليس عن الدموع فإن بدت

In these two stanzas, the element of āṭifah dominates, unlike Basyar's poem. A strong characteristic of āṭifah in poetry according to Ahmad Amīn is that the poem clearly shows the poet's emotions and experiences expressed in the poem, and these emotions can be felt by the reader. So that the āṭifah reaches the reader. Ahmad Amīn also criticizes some poems whose āṭifah is weak, such as Ibn Al-Farid's poem:

أن عيني عينه لم تتأي   كهﻻل الشك لوﻻ أنه

According to Ahmad Amīn, the stanza has weak meaning and āṭifah, and the uslub is stale. He illustrates some poems that have good āṭifah, such as the following poem:

وقصره له وصل الحبيب   وليل لم يقصره وقاد

تناولنا جناه من قريب   نعم الحب أورق فيه حتى

وترجم العيون عن القلوب   فخلنا أن نقطعه بلفظ

Ahmad Amīn also highlights the āṭifah and logic among the poems of Al-Abbās ibn Al-Ahnaf, Abu Firās, Al-Ma'arī, and Al-Mutanabbī. According to him, among these poets, the one with the strongest āṭifah is Al-Abbās ibn Al-Ahnaf, then Abu Firās, followed by Al-Mutanabbī, and finally Al-Ma'arī. However, in terms of logic, Al-Ma'ari is the strongest, followed by Al-Mutanabbī, then Abi Firās, and finally Al-Abbās ibn Al-Ahnaf (Ahmad Amin, 2012a).

Ahmad Amīn also criticized Arab poets who mostly described women physically in a way that aroused desire, such as the depiction of the waist and buttocks, eyes likened to narjis (a type of plant), cheeks like roses, fingers like red dates *(al-unāb),* or teeth with snow. These poems only emphasize the physicality of women, but lose the meaning of poetry (Ahmad Amin, 2012a). It is found in many jahili poems, such as the following poem:

<div dir="rtl">

بلباقة فأدقها وأجلها   بيضاء باكرها النعيم فصاغها

ما كان أكثرها لنا وأقلها(Amin, 2012a) حجبت تحيتها فقلت لصاحبي

</div>

According to Ahmad Amīn, this is due to the view of most Arabs who consider women as goods whose property rights are not in themselves, as in Abu Tamām's poem:

<div dir="rtl">

وقد ينفس عن جد الفتى اللعب   كانت لنا ملعبا نلهو بزخرفه

</div>

And in Al-Mutanabbī's poem:

<div dir="rtl">

(Amin, 2012a)ضياء في بواطنه ظلام   ومن خبر الغواني فالغواني

</div>

This criticism is also Ahmad Amīn's rejection of the patriarchal culture in Arabia that makes women as inferior people and does not have the right to fight for justice.

CONCLUSION

Ahmad Amīn was a Modern Egyptian historian, philosopher, writer, literary figure, linguist, and critic. He wrote many books in various disciplines. Among his most famous works are his writings on the history of Islam from the jahili period, to its development in the 20th century. This was published in three volumes entitled *Fajr Al-Islām, Ḍuha Al-Islām,* and *Ẓuhr Al-Islam*. In addition, he also wrote a book on philosophy entitled Al-Akhlak, and the book An-Naqd Al-Adabī which contains the concept of Arabic literary criticism ranging from poetry, prose, and his thoughts on Arabic literature. He also translated several Western philosophy books.

According to Ahmad Amīn, literary criticism is an examination of literary works by examining their strengths and weaknesses. Ahmad Amīn explains that literature consists of several main elements, namely; emotion *(āṭifah)*, imagination *(khayāl)*, meaning, and sentence structure *(niẓam al-kalām)*. Therefore, literature must contain these four elements. Poetry is an expression that has a qāfiyah, in accordance with the rules of arudh and balaghah, containing āṭifah and imagination. Poetry according to Ahmad Amīn must contain two main elements. First, poetry must follow the rules of wazan and qāfiyah. Second, poetry must contain an expression of the author's emotions and feelings. If the sentence structure is only wazan and qāfiyah without any āṭifah, it is called nadzam. Meanwhile, if there is an author's expression without any attachment to the wazan and qāfiyah, it is called prose. Ahmad Amīn divides syi'ir into six types: narrative poetry *(syi'r qaṣaṣi),* representative poetry *(syi'r tamśīlī),* lyrical poetry *(syi'r ghinā'ī),* didactic poetry *(syi'r ta'līmī),* naturalist poetry *(syi'r aṭ-ṭabi'ah),* and humanitarian poetry *(syi'r al-insāniyyah).*

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