



ISLAMIC IMPRESSION ON LITERARY CRITICISM IN THE SADR AL-ISLAM ERA (THE EARLY ISLAMIC PERIOD)

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HISTORY ABSTRACT

Received 13/06/2025
Revised 28/06/2025
Accepted 28/06/2025
Published 29/06/2025

KEYWORDS

*Impression,
Literary
criticism,
Early Islam
period.*

The Jahiliya era tended to produce literary works that carried tribal fanaticism or themes that were not in accordance with Islamic norms and principles. On the other hand, the *sadr al-Islam* period experienced a shift in literary themes from the previous era, and this change also influenced the method of literary criticism which began to refer to Islamic values as the standard of criticism at that time. This study aims to explore the standardization and characteristics that define literary criticism in the *sadr al-Islam* period. This study uses a library research method using the technique of observing, sorting, and noting as a systematic data collection technique. The results of the study show that literary criticism in the *sadr al-Islam* period experienced a significant transformation of literary works or the desired standardization in producing these literary works. If measured based on its standards, then in this period literary works were predominantly influenced by the standardization of Islamic teachings. The themes of literary works during this period were mostly centered on four main themes: *al-madh* (praise), *al-hijā'* (satire), *al-ḥamāsah* (heroic poetry), and *ar-rithā'* (elegy or lamentation). The methods of literary criticism during the *sadr al-Islam* period still adopted the traditions and methods of criticism from the Jahiliya era which were based on the intuitive dimension (emotional intuition), subjective, immersive, and the innate tastes of Arab society itself. However, the main point of literary criticism during the *sadr al-Islam* period tended to lie in the meaning of the words used in literary works.

Citation in APA Style: Andika, Kenny, & Tasnimah, T. M. (2025). Islamic Impression on Literary Criticism in the Shadr al-Islam Era (The Early Islamic Period). *Adabiya: Landscape of Arabic Language and Literature Studies*. 1(1). 25-36.

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Available online at: <https://ejournal.lisaniyaadabiya.id/index.php/adabiya>

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INTRODUCTION

The period spanning from the Prophet Muhammad's migration (*Hijrah*) from Mecca to Medina in 622 AD until the end of the reign of the Rightly Guided Caliphs in 661 AD is commonly referred to in Arabic literary studies as the *Shadr al-Islam* period (Menonimus, 2022). This era, which extended roughly from the 7th to the 10th centuries, witnessed not only the expansion of the Islamic empire but also the flourishing of its civilization beyond key centers such as Damascus, Baghdad, and Samarra reaching into various regions across Asia, North Africa, and the Iberian Peninsula (Dogan, 2023).

Ibn Khaldun, as cited by M. U. A. Doyif, contended that literary output during the *shadr al-Islam* period suffered a decline in both quality and quantity (M. U. A. Doyif, 2008). In contrast, S. Doyif, in *Al-'Asr al-Islāmī*, refuted this perspective, asserting that literature in this era did not deteriorate but instead evolved in response to the rise of Islamic values (S. Doyif, 1963). With the advent of Islam in the 7th century, Arabic literature underwent a profound transformation. The Qur'an, as the sacred text of Islam, emerged not only as a cornerstone of religious guidance but also as a remarkable literary masterpiece, celebrated for its eloquent language and intricate structure (Rifana, 2024).

Conversely, the emergence of Islam had a profound impact on the emergence of new themes in Arabic literature, as Islamic values became increasingly integrated into literary production (Septiadi et al., 2023). The miraculous sign of Islam—revealed in the form of a “Clear Arabic Book” played a pivotal role in shaping the Arabic language and, consequently, contributed significantly to the evolution of Arabic literary criticism (Meraj, 2015).

Asy-Syayyab notes a thematic shift in literary works during the *sadr al-islam* period, particularly the departure from motifs that encouraged tribal fanaticism, which were seen as incompatible with Islamic teachings (Asy-Syayyab, 1954). In response, literary criticism began to adopt Islamic religious standards, emphasizing themes such as monotheism (*tawhīd*), praise of the Prophet Muhammad (peace be upon him), and Islamic creed (*'aqīdah*). This shift marked an adjustment in literary aesthetics to reflect the socio-religious transformations of the era.

A number of scholars have explored the development of Arabic literary criticism. Ulumuddin, for instance, argues that a methodological shift occurred between the *Jāhili* era and the *sadr al-Islam* period, marked by the incorporation of Islamic teachings into the evaluation of literary texts (Ulumuddin, 2022). Similarly, Al-Meerī observed that the integration of Islamic values into literary criticism persisted into the Umayyad period (Basyiir, 2018). In contrast, M. U. A. Doyif reiterates Ibn Khaldun's perspective, maintaining that this transition led to a decline in poetry, both in terms of quality and quantity (M. U. A. Doyif, 2008).

These varied scholarly perspectives highlight the ongoing debate regarding the nature and trajectory of literary criticism in the *sadr al-Islam* period. This study aims to further explore and clarify the extent to which Islam influenced the establishment of

critical standards and defining features of literary evaluation during this formative period. Accordingly, it offers a comprehensive analysis of literary criticism in the *sadr al-Islam* period by outlining both its standardization and core characteristics.

METHOD

This study adopts a library-based research method, drawing upon relevant sources including books and scholarly articles related to the topic. Data were gathered through documentation, followed by systematic note-taking. The collected information was then identified, categorized, and analyzed to ensure a thorough and contextualized examination of literary criticism during the *sadr al-Islam* period. Ultimately, this research aims to present a comprehensive account of the standardization and defining features of literary criticism in that period.

RESULT AND DISCUSSION

Overview of the Dynamics of Literary Criticism in the *Shadr al-Islam* Period

Mustafa explains that the term *Sadr al-Islam* refers to the period encompassing the lifetime of the Prophet Muhammad (peace be upon him) and the leadership of the Rightly Guided Caliphs (*al-Khulafā' al-Rāshidīn*) who succeeded him. This era began with the Prophet's revelation and mission in Mecca and concluded with the establishment of the Umayyad Dynasty (Mustafa, 1937). Similarly, Wargadinata and Fitriani define the Sadr al-Islam era as the span from the emergence of Islam in the Arabian Peninsula until the end of Umayyad rule, approximately from 610 to 661 CE. This period is widely recognized as the era of prophetic leadership followed by the caliphate of the *al-Khulafā' al-Rāshidīn* (Wargadinata & Fitriani, 2008).

The original purity of Islamic teachings was preserved during the time of the *Khulafā' al-Rāshidīn*. The first four caliphs—Abu Bakr, Umar ibn al-Khattab, Uthman, and Ali—faithfully upheld the religious and moral framework established by the Prophet Muhammad. Governance during this period was based on the principles of collective consultation (*shūrā*) and communal consensus (Nizarudeen, 2005). Therefore, the *Sadr al-Islam* era is characterized by the foundational leadership of the Prophet and the Rightly Guided Caliphs, culminating in the rise of the Umayyad Dynasty.

According to S. Doyif, the *Sadr al-Islam* era was characterized by poets who predominantly composed poetry imbued with the spiritual values of Islam—values that they deeply believed in and internalized (S. Doyif, 1963). Supporting this view, Idris observes that the advent of Islam significantly influenced the literary output of the time. Moral and ethical values became the central themes of poetic expression, reflecting the poets' sincere understanding and appreciation of religious teachings. Nonetheless, while the period underwent a substantial cultural and literary transformation, these changes did not entirely redefine the literary tradition. This was largely due to the lingering influence of *Jahiliyyah* (pre-Islamic) culture, which had not been fully displaced, especially given the limited exposure to other civilizations at the time (Idris, 2008).

Idris further notes that *hijā'* (satirical poetry) continued to employ harsh and biting language, as evident in the works of al-Ḥuṭayyah. Likewise, poets such as 'Abdah ibn aṭ-Ṭayyib praised wine in their verses, despite its explicit prohibition in Islam. In

terms of form, structure, and thematic content, it is often difficult to distinguish poetry composed in the *Jahiliyyah* period from that of the *sadr al-Islam* period. This overlap is understandable, as many poets who contributed to *sadr al-Islam* literature had lived during the *Jahiliyyah* period (Idris, 2008). These transitional figures are referred to as *muhadramūn*—poets who straddled both the pre-Islamic and Islamic eras—such as Ka‘b ibn Mālik al-Anṣārī, Ḥassān ibn Thābit, and ‘Abdullāh ibn Rawāḥah (Wargadinata & Fitriani, 2008). Some poets, like the celebrated elegist Khansā’, even continued their literary contributions into the Umayyad period, thus spanning three significant phases of Arab literary history.

In his research, Al-Meerī outlines the Islamic perspective on poetry by presenting two distinct lines of argument. The Prophet Muhammad (peace be upon him) expressed praise for poets whose work was guided by noble intentions and aligned with Islamic values, even encouraging them to continue their poetic efforts. Thus, there was no inherent contradiction between the Prophet’s stance and the existence of poetry. Conversely, poetry was deemed objectionable when it violated Islamic principles (Basyiir, 2018). Wargadinata and Fitriani observe that during this period, Arab society particularly its poets remained heavily influenced by poetic traditions rooted in hostility and tribal conflict. In certain cases, the Prophet prohibited forms of poetry that perpetuated such negative values. Nonetheless, poetry continued to be permitted so long as it conveyed wisdom and virtue (Wargadinata & Fitriani, 2008).

During this time, the disbelievers of the Quraysh in Mecca frequently used satirical poetry to mock the Prophet and his followers. Notable figures such as Abdullah az-Zuba’rī, Abu Sufyan ibn al-Harith, and Amr ibn al-As composed verses intended to undermine the Prophet’s message. In response, the Prophet appointed three prominent poets Hasan ibn Thabit, Ka‘ab ibn Malik, and Abdullah ibn Rawahah who skillfully defended Islam through poetic rebuttals (Idris, 2008).

As stated in the Qur’an regarding poets who compose verses that mock and contradict the teachings of Islam:

Tabel 1.

Text	Translation
<p>وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ. أَلَمْ تَرَأَهُمْ فِي كُلِّ وَادٍ يَهيمُونَ. وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ. إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَذَكَرُوا اللَّهَ كَثِيرًا وَانْتَصَرُوا مِنْ بَعْدِ مَا ظَلَمُوا وَسَيَعْلَمُ الَّذِينَ ظَلَمُوا أَيَّ مُنْقَلَبٍ يَنْقَلِبُونَ.</p>	<p><i>And the poets [only] the deviators follow them; Do you not see that they wander through every valley and that they say what they do not do? Except those [poets] who believe and do righteous deeds and remember Allah often and defend [the faith] after they have been wronged” (QS. Asy-Syu’ara: 224-227)</i></p>

Al-Meerī, in his research, interprets this verse as directed at poets who use their poetry to insult the believers. The verse encourages the creation of poetry that upholds noble morals and composes poems to defend and support Islam. Conversely, some poets praise things that should not be praised, clearly acts that are forbidden (haram) in Islam. The effect of such poetry can lead many people astray (Basyiir, 2018).

The Prophet once responded to poets in a hadith narrated by Bukhari and Muslim from Hurairah:

Tabel 2.

Text	Translation
عن ابن عمر رضي الله عنهما عن النبي صلى الله عليه وسلم قال لأن يمتلىء جوف أحدكم قيحا فيريه خير له من أن يمتلىء شعرا	From Ibn Umar, the Prophet (peace be upon him) said: 'It is better for one of you to swallow pus and then vomit it out than to swallow poetry.' (Hadith narrated by Bukhari and Muslim).

Wargadinata and Fitriani mention that Islam did not come to abolish traditions that had bound the people as long as those traditions did not deviate from Islamic principles. However, if the tradition causes harm by involving what is forbidden in Islam, then Islam came to prohibit and eliminate it (Wargadinata & Fitriani, 2008).

The Prophet also listened to and admired poetry, but he criticized the poetry of the Jahiliya era when it conflicted with the noble ideals of Islamic values and norms. As seen in the writings of Rasyiq, the hadith of the Prophet Muhammad (peace be upon him) states:

Tabel 3.

Text	Translation
وروى ابن عائشة يرفعه قال: قال رسول الله صلى الله عليه وسلم: الشعر كلام من كلام العرب جزل، تتكلم به في بواديها، وتسئل به الضغائن من بيننا	Aisyah narrated that the Prophet Muhammad (peace be upon him) said: 'Poetry is one of the noble sayings of the Arabs, spoken in their valleys (deserts) and preserving grudges among them.' (Rasyiq, 1955).

Just as there was rejection of poetry that contained immoral themes, the Prophet and his companions also recited Jahiliyyah poetry, especially poems that dealt with the issue of divinity, created by Lubaid, whom the Prophet praised in his saying:

Tabel 4.

Text	Translation
ومن أقواله أصدق كلمة قالها شاعر قول لبيد ألا كل شيء ما خلا الله باطل	The best poetry ever spoken by a poet is the words of Lubaid who said: 'Indeed, everything other than Allah is falsehood, and every worldly pleasure will surely perish

In line with the Prophet's hadith above, Wargadinata and Fitriani observe that the Prophet appreciated the literary works produced by the poets. This fostered a good relationship between the poets and the Prophet, especially considering the number of people who defended Islam through poetry was limited compared to those who defended Islam with military force on the battlefield (Wargadinata & Fitriani, 2008).

Wargadinata and Fitriani also add that after the revelation of verses Al-Syu'ara: 224-227, many poets abandoned poetry and devoted themselves to worshipping Allah SWT. Others continued composing poetry but adhered strictly to religious rules and abandoned all that was forbidden. This is evident from the actions of Caliph Umar bin Khattab, who imprisoned Al-Ḥuḏay'ah because his poetry crossed the line by insulting others. Similarly, Caliph Uthman bin Affan once imprisoned Dhobik bin al-Hariṭ for

composing poetry while intoxicated and singing about wine (Wargadinata & Fitriani, 2008). Additionally, the khutbah (sermon) emerged as a new form deeply imbued with Islamic spirit. S. Doyif states that the rise of Islam was marked by the widespread use of khutbah as a medium for calling people to Islam by the Prophet Muhammad. S. Doyif further adds that the Prophet used khutbah to preach to the Arabs, urging them to leave the darkness of idol worship and embrace the light of Islam (S. Doyif, 1963).

Al-Handawi mentions that criticism of poetry during the Shadr Islam era occurred on two levels: first, between Muslim poets and polytheist poets. The polytheist group oppressed Prophet Muhammad (peace be upon him) through their poetry, and conversely, the Muslims defended the Prophet and supported Islam by responding to the oppression through their own poetic verses. Second, Hasan bin Thabit represented other Muslim poets as an outstanding poet whose poetic strength was admired by Prophet Muhammad more than others. As a result, the Prophet entrusted him with the responsibility of defending the honor of Islam and even gave Hasan bin Thabit the platform to recite his poetry (Al-Handawi, n.d.).

Levels of Poets During the *Sadr Islam* Period

Al-'Ani mentions that Prophet Muhammad (peace be upon him) was born in the Arabian Peninsula (Moral, 2024) and grew up among Arabs who regarded poetry as a means to immortalize their existence. Therefore, it is not surprising that the Prophet once said:

Tabel 5.

Text	Translation
لا تدع العرب الشعر حتى تدع الإبل الحنين	The Arabs will not leave poetry except for their longing for camels

Based on the above statement, the Prophet understood how the nature and character of the Arabs highly revered poetry. Building on this, Al-Handawi classifies the levels of poets during the *Shadr Islam* era into three groups: the group of polytheist and disbeliever poets, the group of polytheist poets who embraced Islam, and the group of Ansar poets who were close to the Prophet Muhammad (Al-Handawi, n.d.).

Al-Handawi explains that the first group consists of Quraysh poets who were polytheists, such as Abdullah az-Zba'ry, a poet who mocked Islam with his verses that provoked emotions to oppose the Muslims after the Battle of Badr; Hubairah bin Abi Wahab al-Makhzumi and Ibn Khaṭṭāḥ, two apostate poets who insulted the Prophet; Ibn Hababah, who killed Namilah bin Abdullah on the day of the Conquest of Mecca, and was also an apostate poet who ridiculed the Muslim community through his poetry. Meanwhile, the second group includes Qais bin al-Khatim, one of those who harmed the Muslim community and the husband of Hawa bin Yazid, an Ansar woman who embraced Islam and pledged allegiance to the Prophet Muhammad before the Hijrah. Qais bin al-Khatim often treated his wife badly, so the Prophet met with him and warned him not to harm his wife because she had left their ancestral religion (Al-Handawi, n.d.).

The Third Group: The Poets of the Ansar Who Were Close to the Prophet Muhammad. S. Doyif adds that the poets from Medina were honored to be near the

Prophet Muhammad because they defended him, led by Hassan bin Thabit, Ka'ab bin Malik, and Abdullah bin Rawahah. Especially Abdullah bin Rawahah, who always drew inspiration for his poetry from the Qur'an (S. Doyif, 1963).

According to Juzif al-Hasyim, as cited by Wargadinata and Fitriani, poets during the Shadr Islam period are divided into four levels. First, poets who chose to focus on worship and abandoned poetry, such as Lubaid ibn Rabi'ah al-'Amiri. Second, poets who oppressed and mocked the Prophet Muhammad, such as Abu Sufyan al-Harith ibn Abdul Mu'allid and Ka'ab ibn Asyaf. Third, poets who defended the Prophet Muhammad by opposing the polytheists through their poetry. Lastly, poets who had embraced Islam and continued composing poetry in accordance with Islamic teachings, such as Abu Dahbal Mu'ad Yakrab, Mutammim ibn Nawirah, Abu Mahjan al-'Aqafi, and others (Wargadinata & Fitriani, 2008).

Based on the above explanation, the Islamic perspective shows different classifications regarding the levels of poets during the *sadr al-Islam* period. The commonality between these two views is the existence of a group of Muslims who continuously defended Islam against the mockery of the polytheist group.

Standards of Literary Criticism in the *Sadr al-Islam* Period

Literary criticism was shaped by aesthetic norms that were in accordance with the period itself. The standards of literary criticism must refer to several aspects, among which are:

First, the standards of Islam as a religion served as a reference for poets in writing and critiquing poetry during that era. Literary works were measured based on religious spirit, and Asy-Syayyab stated that Islam became a topic that contrasted with the tribal fanaticism prevalent in the pre-Islamic period (Asy-Syayyab, 1954). S. Doyif mentioned that in the Shadr Islam era, the majority of poets composed poetry by applying Islamic spiritual values that they deeply believed in and internalized within their hearts (S. Doyif, 1963). Thus, critics and literary works must align with the spirit of Islamic faith and contribute to building society according to the rules and teachings of Islam.

Second, the standards of criticism still followed the patterns of the Jahiliya period. Idris noted that poets were still bound by old traditions because they had limited interaction with other nations (Idris, 2008). Similarly, according to Ibrahim via Harnida and Tasnimah, pre-Islamic literary criticism was subjective and impressionistic, meaning that criticism originated from feelings and depended on the outward tastes of the Arabs (Harnida & Tasnimah, 2022). This implies that the standards of criticism in the *sadr al-Islam* period still tended to follow the Jahiliya tradition, which relied heavily on *shauq* (emotional feeling).

Third, the Reason for Criticism. The Prophet Muhammad (peace be upon him) did not forbid poetry because poetry was deeply ingrained in the Arab people (Al-'Ani, 1978). As long as the poetry did not contradict Islamic teachings or incite fanaticism and conflict, and poetry rejected by Islam refers to literary expressions shaped by cultural shifts in the Arabian Peninsula, which encouraged a hedonistic and materialistic lifestyle, ultimately leading to the neglect of normative and ethical values (Wati et al., 2023). According to al-

Handawi, the Prophet often guided writers and poets to improve their literary works and supported poetry by encouraging them to follow critical guidance. This helped enhance their work and reach higher levels of literary perfection through the advice given by critics (Al-Handawi, n.d.).

Fourth, al-Handawi stated that the first use of the term related to criticism was connected to aesthetics (*Fannu*) (al-Handawi, n.d.) Lastly, al-Handawi explained a specific standard, where Umar bin Khattab sought the help of Hasan bin Thabit to evaluate a poem by al-Najaji that satirized Tamim Ibn Muqbil and his people from Bani Ajlan. Regardless of Umar's own understanding and taste in poetry, he trusted a specialized critic's expertise in assessing the poem and took the critic's opinion rather than making a personal judgment (Al-Handawi, n.d.).

Thus, the early period of the emergence of Islam was a transformative era that played a crucial role in the development and standardization of Arabic literature (Wargadinata & Maimunah, 2021).

Characteristics of Literary Criticism in the Shadr al-Islam Period

Based on the previous explanation regarding how literary criticism in the *sadr al-Islam* period experienced significant shifts and transitions from the Jahiliya period to the Sadr Islam period, it can also be understood that the most prominent characteristics of literary criticism during that period include:

1. According to Ibn Khaldun as cited by M. U. A. Doyif, the quality and quantity of literary works in the *sadr al-Islam* period experienced a decline (M. U. A. Doyif, 2008). As a result, the number of literary criticisms was limited, even though reports about criticism were numerous.
2. The attitude of literary figures differed from that of religious scholars when receiving news or views; the interpretation of the same phenomenon could result in vastly different understandings between these two groups (Al-Handawi, n.d.).
3. Criticism of poetry composed during the Jahiliya period was accepted if it aligned with Islamic ideals (Basyiir, 2018) and Wargadinata and Fitriani also added that poems by *muhadramain* (poets who lived during both the Jahiliya and Islamic periods) that supported the Islamic mission were also accepted (Wargadinata & Fitriani, 2008).
4. Criticism during this period was more focused on the personality of the poet rather than the poem itself, and its primary characteristic lies in the precision of evaluation, emphasizing integrity and a commitment to the authenticity and preservation of literary values (Farid & Julkarnain, 2025).
5. Most critics of this time were poets themselves, with the exception of the Prophet Muhammad (peace be upon him). However, literary criticism in the Jahiliya era was considered to be of higher quality than in the *shadr al-Islam* period. This is because poets in the Jahiliya era prepared themselves to be criticized, such as the poet Nabighah (Al-Handawi, n.d.).
6. Poetry in this period was early Islamic literary expression, encompassing genres such as praise, satire, and erotic poetry, underwent a transformation from its Jahiliyyah roots, reshaping both its thematic content and objectives to conform

with the ethical and spiritual framework of Islamic doctrine (Fachiroh, 2024). In *shadr al-Islam* poetry, the creative expression of Muslim poets was predominantly centered around four main themes: *al-madh* (panegyric), *al-hijā'* (ghae), *al-ḥamāsah* (heroic verse), and *ar-rithā'* (elegy or lamentation) (Ahmed et al., 2019). However, the poems composed by poets tended to decline in quality (M. U. A. Doyif, 2008).

7. Most criticisms focused on meaning, whether a poem's content was aligned with or deviated from religious and moral principles. The decline in literary criticism during this time occurred partly because the Arabs were in awe of the Qur'an, its contents and the challenge it posed to produce something like it. As a result, they turned their attention away from poetry and focused instead on the Qur'an. Moreover, while the *sadr al-Islam* period did possess a number of capable and knowledgeable literary critics, such as Umar ibn al-Khattab, the expansion of Islamic territories and numerous military conquests diverted attention and diminished the zeal for literary criticism (Al-Handawi, n.d.).
8. Critical evaluations were often imprecise or exaggerated, with statements like, "So-and-so is the most poetic of all poets," or "So-and-so is the most poetic of all jinn and humans." However, some critics did attempt to provide more nuanced assessments, such as: "So-and-so is the most poetic in expressing that sentiment," or "So-and-so is the most eloquent among the Arabs in capturing this particular meaning."
9. The evaluative criteria lacked depth and detail. Assessments were often limited to surface elements such as diction, composition, and general meaning. For example, Umar ibn al-Khattab's critique of Zuhayr's poetry did not involve counter-arguments or elaborate praise beyond what Zuhayr truly possessed.
10. Poetic criticism during this era relied more on emotional impact than on aesthetic evaluation. This led to a reduction in the role of critics, and assessments became more subjective. For instance, Umar ibn al-Khattab once regarded Zuhayr as the most poetic and later called him a genius, indicating that literary criticism in the *shadr al-Islam* largely revolved around personal opinion rather than objective analysis (Al-Handawi, n.d.).

DISCUSSION

Substantially based on the results of research and the social dynamics that occurred, the literary tradition of the *sadr al-Islam* era had a significant shift when compared to the Jahiliya era. Literary works during this period refer to and are influenced by the values and norms of Islamic teachings. Thus, there was a shift in themes in literary works dominated by *al-madh* (praise), *al-hijā'* (satire), *al-ḥamāsah* (heroic poetry), and *ar-rithā'* (elegy or lamentation) and away from themes that smell of tribal fanaticism that can cause hostility. This transformation also gave rise to the point of view of literary critics who only adhere to Islamic norms. Criticism will only be expressed if the criticism is in accordance with Islamic ideals.

With the assessment limited to Islamic norms alone, it thus also influenced the development of literary works during the *sadr al-Islam* period which did not experience rapid development and even experienced a decline in terms of quality and quantity. Based on these findings, it increasingly provides a clear line of previous studies (Safitri & Tasnimah, 2022; Tourmuzi & Tasnimah, 2022) which did not state a fact that the transformation of the dynamics of literary works during the Sadr al-Islam period

actually experienced a decline in terms of quality and quantity. This is due to the creativity of the production of literary works which is limited by Islamic norms. Likewise with literary critics at that time, they still used intuitive methods and subjectivity based on Islamic teachings and ideals, although they still used the old method by focusing on providing criticism on the use of diction and meaning of literary works.

CONCLUSION

The *sadr al-Islam* period, marked by the leadership of the Prophet Muhammad (peace be upon him) and the Rightly Guided Caliphs up until the establishment of the Umayyad dynasty, witnessed a functional shift in literary production, with literature, especially poetry, becoming a medium for Islamic da'wah (propagation). Islam provided space for poets to continue composing poetry, albeit with a transformation in subject matter that had to align with Islamic teachings. In addition to poetry, khutbahs (religious sermons) were also employed as a key medium for Islamic preaching. Literary criticism during this period was primarily assessed based on its conformity to Islamic values and teachings. However, the method of critique remained influenced by pre-Islamic traditions, relying heavily on *zauq* (emotional intuition) and the inherent aesthetic preferences of the Arab people. This phenomenon is understandable, considering that many early Islamic poets were *muhadramain*, poets who had lived through both the pre-Islamic (Jahiliya) and Islamic eras.

ACKNOWLEDGMENT

The author would like to thank all parties involved in completing this article until publication

AUTHORS' CONTRIBUTIONS

The author was solely responsible for the conceptualization, methodology, data collection, analysis, and interpretation of the study. Additionally, the author conducted the literature review, wrote the manuscript, and managed the revision process. All aspects of the research and writing were carried out independently by the author.

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