

ELEMENTS OF IBN SALĀM AL-JUMAĤĪ'S CRITICISM ON THE POET JĀHILIYYAH IN THE BOOK OF *ṬABAQĀT FUḤŪL AS-SHU'ARĀ'*

Nur Illiyyin Setya Mufti^{1*} & Jamaliah Said²

¹ Arabic Language and Literature, Sunan Kalijaga State Islamic University, Indonesia

² Accounting Research Institute, University Technology Mara, Malaysia.

ARTICLE INFO

***Author Email Address:**

22201011030@student.uin-suka.ac.id

Submitted Date:

20 June 2024

Revised Date:

20 July 2024

Accepted Date:

3 August 2024

Keywords:

Jāhiliyyah, *Ṭabaqāt fuḥūl as-Shu'arā'*, al-Jumaḥī, Level, Element.

ABSTRACT

*The golden age of the Abbasid Caliphate was marked by the development of various sciences, including language, literature, and criticism, which received much attention from the caliphs. Al-Jumaḥī pioneered systematic criticism in the Abbasid period, where criticism was not only limited to words but also in writing. This study aims to find out the elements of criticism used by Ibn Salām al-Jumaḥī at the ten levels of the jāhiliyyah poet in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*. This is done because al-Jumaḥī does not explicitly mention all the elements of criticism that he uses to classify poets. This is among the first studies looking into the elements of criticism used by Ibn Salām al-Jumaḥī at the ten level of the jāhiliyyah poet in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*. This research is descriptive-qualitative of content analysis. In this study, it was found that four elements underlie the classification of al-Jumaḥī in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*, especially in the poet jāhiliyyah. The four elements are 1. Popularity (poet criticism), 2. The beauty of poetry in terms of language and meaning (linguistic criticism and meaning), 3. 'Arūd and qafiyah (criticism of 'arūd), and 4. Quantity of Poems (criticism of the number of poems and the diversity of themes). This study contributes to the body of knowledge on the elements of criticism used by al-Jumaḥī to make ten levels of the jāhiliyyah poet in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*.*

Cite as: Nur Illiyyin Setya Mufti & Jamaliah Said. 2024. Elements of Ibn Salām Al-Jumaḥī's Criticism on the Poet Jāhiliyyah in the Book of *Ṭabaqāt Fuḥūl As-Shu'arā'*. *Jurnal Islam dan Masyarakat Kontemporari*, 25(2): 33-44

INTRODUCTION

Abbasid rule is often referred to as the golden age of Islamic civilization, this is because during that time there were significant advances in science, art, and civilization. In addition, the center of the caliphate, which at that time was in the city of Baghdad, attracted the attention of many people in search of power and wealth. This then strengthens the relationship between different cultures and civilizations (Al-Ḥusaynī, 1968, p. 38). In addition to developments in the field of culture, the literary movement and its criticism have also experienced very significant developments. This, of course, cannot be separated from the influence of the caliphs who paid great attention to the writers and critics of that time. The golden age of literary criticism in the

Abbasid period was seen in the 3rd century Hijri, this period is called the beginning of the development of the art (Rahmi, 2021, p. 62).

In this century, literary criticism that was previously only limited to oral criticism began to be written and booked. This is in line with many hadiths, poems, and other works that have begun to be written and translated (Wangi, 2023, pp. 16–17). The main purpose of the bookkeeping of poems is to document and reveal the truth and authenticity of these works and their poets. Different from the previous period that only paid attention to his works, in this period critics also emphasized the poets, because a good work will not be separated from famous poets. Criticism in the Abbasid period is called *manhaji* or systematic criticism because it uses methods and theories that have been formulated, and considers various aspects such as literary studies, poets, literary elements, beauty, and existing shortcomings. One of the first figures to write literary criticism in the Abbasid period was Ibn Salām al-Jumāhī, with his work entitled *Ṭabaqāt Fuḥūl As-Shu'arā'* (Rohmah, 2022, p. 25).

His full name is Muhammad bin Salām bin 'Ubaidillah bin Sālim al-Jumāhī. He was born in Bashrah in 139 AH (756 AD) and died in Baghdad in 232 AH (846 AD) (Nurdiana et al., 2023, p. 7). Book *Ṭabaqāt Fuḥūl as-Shu'arā'* It can be said to be a biography or literary history followed by several literary criticism activities in it (Seller, 2022, p. 127). This book contains about 114 Arab poets from the time of *jāhiliyyah* until before Al-Jumāhī. At first glance, these poets are classified into several levels based on their time, theme, and city (Haikal, 2021, pp. 26–27). Al-Jumāhī builds his book, as the title suggests *Ṭabaqāt*, which describes the concept of level. He mentions the ten levels of poets *jāhiliyyah*, where each level consists of four poets. Then, continuing by mentioning the other three levels, namely the poet level *marāṣīṭ*, the level of poets of Arab cities (Makkah, Medina, Thaif, and Bahrain), and the level of Jewish poets. Furthermore, he presented ten other levels for Islamic poets covering the period of Umayyad rule (Abbās, 1971, p. 79).

In his work entitled *Ṭabaqāt Fuḥūl as-Shu'arā'*, al-Jumāhī does not explicitly mention what elements he used in choosing the hundred and fourteen poets. However, some scholars have various opinions regarding the elements underlying al-Jumāhī in its classification. For example, Prof. Mahmud Syākir stated that there are two elements that al-Jumāhī considers in his classification, namely the expertise and fame of the poets. Meanwhile, Ihsan Abbas said that the elements used by al-Jumāhī include expertise, closeness to the poets, quantity, and his flexibility and softness in the interpretation (Haikal, 2021, p. 27). The difference of opinion between these two figures is the basis of this research to explain some of the elements used by al-Jumāhī in the classification of *jāhiliyyah* poets found in the book *Ṭabaqāt Fuḥūl as-Shu'arā'*.

LITERATURE REVIEW

In the study entitled '*Elements of Criticism of Ibn Salām al-Jumāhī at the Level of Jāhiliyyah Poets in the Book of Ṭabaqāt Fuḥūl As-Shu'arā'*', the researcher found several relevant literature studies. First, a scientific article written by NDR Ayu Nurdiana et al in 2023 with the title 'The Criticism Concept of Arabic Poetry in Ibn Qutaibah and Ibn Sallam al-Jumahi'. This study aims to compare the thoughts of Ibn Qutaiba and Ibn Sallam al-Jumahi in literary criticism. The results found are that both Ibn Qutaibah and Ibn Sallam al-Jumahi have the same criteria in assessing poetry but differ in their emphasis on certain aspects such as the form and content of the poem. Ibn Qutaibah concluded his assessment of the identity of poetry because of its criticism by looking at the conformity of 'Arudh and Qafiyah. Meanwhile, al-Jumahi criticized the validity of the poem by revealing the identity of the poem and the poet to see the originality or the tribe (region) from which the poem originated (Nurdiana et al., 2023).

Second, a scientific article written by Yusuf Seller in 2022 titled ‘Ibn Sallam al-Jumahi's Contribution to Arabic Literary Criticism: An Analysis in the Context of ‘*Tabaqat*’’. This study aims to analyze Ibn Sallam al-Jumahi's contribution to Arabic literary criticism, especially in the classification of prominent poets. This research focuses on how Ibn Sallam developed a standard of literary criticism based on the quality of poetry, as well as how he identified and denounced manipulation and falsification in pre-Islamic and early Islamic poetry. The results of this study show that Ibn Sallam played an important role in shaping Arabic literary criticism. He developed a method for assessing the originality of poetry and classifying poets based on the quality of their work, time, place of origin, and genre (Seller, 2022).

The research conducted by NDR Ayu Nurdiana, et al. and Yusuf Seller has similarities with this research in terms of the material object used, namely the Book of *Ṭabaqāt Fuḥūl As-Syu'arā'* by Ibn Salām al-Jumaḥī. The differences found are in terms of the purpose and focus of the research because the focus of this research is more specific to the analysis of Ibn Salām al-Jumaḥī's criticism of the *jāhiliyyah* poets (pre-Islamic poets), as well as the elements of criticism that he uses in categorizing the *jāhiliyyah* poets into several levels.

METHODS

This research is a qualitative descriptive research of content analysis by describing various elements that are the basis of al-Jumaḥī in determining the level of poets *jāhiliyyah*. This research uses secondary data in the form of books *Ṭabaqāt Fuḥūl as-Shu'arā'* by Ibn Salām al-Jumaḥī published in 1947 in Cairo. The data collection in this study uses the listening method, which is observing ten levels of poets *jāhiliyyah* in the book *Ṭabaqāt Fuḥūl as-Shu'arā'*, as well as the documentation technique, namely marking and recording several important parts found in the *simak* method to facilitate data analysis. As for the data analysis stage, it starts by re-selecting all the data that has been collected, then discarding the data that is less relevant to the research objectives. After all the data were collected, the researcher combined several similar data into one element of discussion. After all the elements of al-Jumaḥī's criticism of the *jāhiliyyah* poet in the book *Ṭabaqāt Fuḥūl as-Shu'arā'* successfully analyzed, the researcher conducts the final stage, namely data validation and making conclusions.

RESULTS AND DISCUSSION

As briefly mentioned in the introduction, the book of *Ṭabaqāt Fuḥūl as-Shu'arā'* is a book that groups 114 Arab poets into various levels in different categories. The poets in the *jāhiliyyah* period were divided into ten levels, each of which consisted of four poets. So in this section, some things will be explained that are the elements of criticism used by al-Jumaḥī in the calcification of poets *jāhiliyyah* in the book *Ṭabaqāt Fuḥūl as-Shu'arā'*.

Popularity (Poet's Critique)

Popularity can be interpreted as a state or status that is known by many people. The term popularity itself comes from the word ‘popular’, which means known and liked by many people. In the General Dictionary of Indonesian, popularity is defined as the level of fame that a person has (Suardi, 2017, p. 72). Elements of popularity found in the poet's level *jāhiliyyah* in the book *Ṭabaqāt Fuḥūl as-Shu'arā'* can be seen from the following quote.

أخبر يونس بن حبيب: أن علماء البصرة كانوا يقدمون امرأ القيس بن حجر، وأهل الكوفة كانوا يقدمون الأعشى، وأن أهل الحجاز والبادية كانوا يقدمون زهيراً والنايعة

Translation: “Yunus bin Habib told me that the scholars of Basrah preferred Imr al-Qais bin Ḥajr, while the inhabitants of Kufa preferred al-A'syā, and the inhabitants of Hijaz and Badia preferred Zuhair and an-Nābigah”.

(al-Jumaḥī, 1974, p. 15)

This quote highlights the popularity that poets have in the first degree. Four poets *jāhiliyyah* which is contained in the first level of the book *Ṭabaqāt Fuḥūl as- Syu'arā'* are those who belong to the poet's *mua'llaqat*. Poet *mua'llaqat* were the Arab poets of the *jāhiliyyah* period who were famous for their beautiful and hanging poetry (*mua'llaqat*) on the wall of the Kaaba. The majority of poetry writing at that time was done on dried sheep, camel, and papyrus leaves. As for the writing of the poem, it is not done in its entirety, but only a few stanzas or even lines of the poem are conveyed. The four poets were Imr al-Qais, Nābigah Banu Żubyan, Zuhair Bin Abi Sulma (Prativi & Khairani, 2022, p. 23), and al-A'syā (Murād, 2006, p. 175).

Imr al-Qais was an Arabic poet *jāhiliyyah* who lived about 150 years before the hijrah. He comes from the Kindah tribe who once held power in Yemen, so he is dubbed as a poet from the descendants of Yemeni kings. In his life, he received several nicknames, including *zūl qurūh* and *al-malik ad-dalil*, or king of all the poets' kings. This nickname, he got because he is not only considered the best of poetry *jāhiliyyah*, but the whole of Arabic poetry. He achieved an outstanding position among Arab poets due to his skill in composing various types of poetry, as well as his ability to create descriptions and parables. His poems are known for being short, and concise, paying attention to the meaning, parables, and words used. This is what often makes him able to influence his listeners when he sings his poems. Like when he cried when he read his poem, not a few listeners will cry because they feel the sadness expressed through his poems (Ḍaif, 1960, pp. 232–265).

Nābigah bani Żubyan was a famous poet of the time *jāhiliyyah* who originated from the Żubyan tribe and was known by the nickname an-Nābigah which means good at poetry. This is why in the history of Arabic literature we find other names of an-Nābigah such as an-Nābigah al-Ja'dī, an-Nābigah as-Shaibanī, and so on. As for the Nābigah in this first level, it comes from the tribe of Żubyan al-Gaṭfāniyyah al-Qaisiyyah. He is considered the best poet without being matched, as he is not influenced by lust or emotion when speaking. For most of his life, he spent with the Hira royal family praising them. There is a story that this poet always used vessels made of gold and silver when he was in the Hira kingdom. This later became a testament to the importance of an-Nābigah's position in the eyes of King Hira (Ḍaif, 1960, pp. 266–275).

Meanwhile, Zuhair Bin Abi Sulma came from the tribe of Muzainah like his father, but in a narration, it is said that he grew up in the Banu Gaṭfān, this is what many people think that he came from the Banu Gaṭfān. If you look at his fate, it is very clear that he has the bloodline of a poet, like his own father who was a poet. In addition, his stepfather named Ūs bin Ḥajr was also a poet, his uncle Basyamah bin al-Gadir was also a famous, honorable, and wealthy poet, then his two children, namely Bujair bin Zuhair and Ka'ab bin Zuhair who were also poets who had a prominent position on the side of the Prophet Muhammad SAW (Ḍaif, 1960, pp. 300–304). The specialness of Zuhair's destiny is illustrated in the following quote:

ولم يزل في ولد زهير ولم يتصل في ولد أحد من فحول الجاهلية ما اتصل في ولد زهير، ولا في ولد أحد من الإسلاميين ما اتصل في ولد جرير.

Translation: "Indeed, there has not been a single poet in the time of jāhiliyyah who has been bestowed with the lineage of poetry like that of Zuhair. The same is true in the Islamic era, which was bestowed on Jarir".

(al-Jumaḥī, 1974, p. 29)

The quote above strongly illustrates that Zuhair's descendants are special, because they inherited the literary soul in him, especially as a poet. Different from Zuhair, Al-A'syā came from the tribe of Bakr bin Wāil al-Kabīrah. Al A'sya is a nickname for him because he has poor vision. He had a diwan published in 1924 in London. In terms of praise (*madh*) he was the first person to explore various regions to praise prominent people for rewards. Although Zuhair and an-Nābigah also did it, they were not considered to be as proactive and enthusiastic as al-A'syā. Although he is often exaggerated in delivering his praise, he remains one of the leading poets of his time *jāhiliyyah* (Ḍaif, 1960, pp. 333–365).

As for the second level, Ūs bin Hajr has a position equal to the poet in the first level, but to look systematic, he is placed as the first poet in the second level. Here is the excerpt:

وأوس نظير الأربعة المتقدمين، إلا أن اقتصر في الطبقات على أربعة رهط

Translation: "And Ūs is comparable to the four poets mentioned earlier, but we limit the explanation to only four poets."

(al-Jumaḥī, 1974, p. 27)

In addition to making it look systematic, there is also a reason why Ūs is placed in the second level. Although it is true to say that Ūs was a prominent poet of the Muḍar tribe who also had the same privileges as poets of the first degree, his skill in poetry is considered to have declined with the presence of an-Nābigah and Zuhair, both of whom are considered to be above him (al-Jumaḥī, 1974, p. 27). Then, Ka'ab bin Zuhair was placed in the third position at the second level because of his destiny which was supported by his noble position by the side of the Prophet Muhammad SAW when he decided to embrace Islam and changed his poems that were always in the form of ridicule into a praise, until he received a gift in the form of burdah, which is a robe worn by the caliph on two holidays (al-Jumaḥī, 1974, p. 28).

Abū Żuaib al-Hudẓli was one of the famous poets of the third order in the jāhiliyyah period who is still recognized by some circles. Here is the excerpt.

قلت لعمر بن معاذ التيمي، وكان بصيراً بالشعر: من أشعر الناس؟ قال: أوس. قلت: ثم من؟

قال: أبو ذؤيب."

Translation: "I asked 'Amr ibn Ma'ad at-Taimi, who was very knowledgeable about poetry: "Who is more knowledgeable in terms of poetry among men?" He replied: "Ūs bin Hajr." Then I asked: "Then who else?" He replied: "Abū Żuaib".

(al-Jumaḥī, 1974, p. 27)

From the above quote, it can be said that Abū Żuaib is considered the most reliable poet after Ūs bin Hajr, which is why he is placed one level lower than Ūs. He had a diwan known as the abū zuaib diwan (Murād, 2006, p. 49). The element of popularity in the criticism carried out by al-Jumaḥī, can also be seen in the placement of Khadāsy bin Zuhair at the fifth level in the book Ṭabaqāt Fuḥūl as-Syu'arā'. Here is the data.

"فخداش شاعر. قال أبو عمرو بن العلاء: هو أشعر في قريحة الشعر من لبيد، وأبي الناس إلا
تقدمة لبيد"

Translation: "Khadasy was a poet. Abu Amr bin Al-A'lā said that he was more skilled in poetry than Labid, but people rejected that and only acknowledged Labīd."

(al-Jumaḥī, 1974, p. 38)

From this quote, it can be understood that Khadāsh had abilities above Labīd, but not many people recognized him, so they favored Labīd more. This is what led al-Jumaḥī to place Khadāsy in the fifth level and Labīd in the third level. Through all the above quotes and explanations, it can be concluded that the popularity of the poet is one of the important elements that underlie the criticism of al- Jumaḥī in the book *Ṭabaqāt Fuḥūl As-Syu'arā'* Especially in the level of Jāhiliyyah poets. This popularity is not only limited to the poet personally but also refers to his destiny and background. Because nasab is very proud and prioritized among Arab people (Amri, 2022, p. 5).

The Beauty of Poetry (Language and Meaning Criticism)

The beauty of poetry is one of the elements of criticism made by al-Jumaḥī in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*. Like An-Nābigah who has many famous poems for the beauty of his words and his skill in using parables. Here is the excerpt.

"وقال من احتج للنابعة: كان أحسنهم ديباجة شعر، وأكثرهم رونق كلام، وأجزلهم بيتاً، كأن
شعره كلام ليس فيه تكلف والمنطق على المتكلم أوسع منه على الشاعر، والشعر يحتاج إلى
البناء والعروض والقوافي، والمتكلم مطلق يتخير الكلام وإنما نبغ بالشعر بعدما أسن واحتنك،
وهلك قبل أن يهـ"

Translation: "And someone who defended an-Nābigah said: "He is the best in the use of language in poetry, and his words are the most alluring, and his verses are the most beautiful. His poems seem to be unforced words, and the logic for the speaker is broader than for the poet. Poetry requires elements of 'arud and qāfiyah. While the speaker is free to choose his words, in fact the ability to write poetry comes after a deep understanding and continuous practice, and many are destroyed before they succeed."

(al-Jumaḥī, 1974, p. 16)

From the above quote, some of the features of an-Nābigah's poetry are explained, such as the use of alluring language and beautiful verses. For example, he may pretend to admit mistakes made by others or portray cruelty movingly and emotionally (Ḍaif, 1960, pp. 298–299). His expertise in poetry was not obtained easily or through lineage, because an-Nābigah did not have such a lineage. His hard work to make quality poetry even though he had to go through various failures, succeeded in making him one of the famous poets. This shows that success in poetry cannot be achieved easily, and it takes dedication and hard work in honing the ability to write poetry. In addition to an-Nābigah, in another narration it is said that Zuhair was the most adept poet in making a parable, because it was considered appropriate and not

excessive. Here is the excerpt.

"كان زهير أحصفهم شعراً، وأبعدهم من سخف، وأجمعهم لكثير من المعنى في قليل من المنطق،
وأشدّهم مبالغة في المدح، وأكثرهم أمثالاً في شعره."

Translation: "Zuhair is one of those who has the neatest poems, far from nonsense, and he can convey a lot of meaning with few words. He is also the most exaggerated in praise, and his poems are full of parables."

(al-Jumahī, 1974, p. 18)

From the quote above, it can be understood that Zuhair has several advantages in poetry so that he is considered the best poet, such as the many metaphorical elements he uses. Although he included various metaphorical elements in his poems, he still paid attention to the rhythm and language used so that his poems still sounded beautiful and good. Therefore, it is not surprising that Zuhair is always accepted and appreciated by the people around her. The element of beauty in the poem highlighted by al-Jumahī is also seen when he places Abu Lailā or Nābigah banu Ja'dah on the third level. Here is the excerpt.

"وكان الجعدي مختلف الشعر مغلباً، فقال الفرزدق: مثله مثل صاحب الخلقان: ترى عنده
ثوب
خز و ثوب عصب"

Translation: "Al-Ja'dah was a unique and prominent poet, so much so that al-Farazdaq said of him: He seemed to have two clothes: you would see on him a silk robe and a coarse cloth robe."

(al-Jumahī, 1974, p. 33)

Abu Laylā was one of the famous poets of the *jāhiliyyah* period who had expertise in poetry. But the beauty of his poems can be said to be inconsistent, sometimes it looks good and sometimes it looks bad, even Farazdaq calls it like having two clothes (personality). Thus, if there is an Arab who says that he is a good poet then it can be said to be true, but if he is called a bad poet then it is also not to blame. Nevertheless, he had a special ability to create a temple that had never existed before among the Arabs.

Through the above quotations, it can be seen that al-Jumahī bases his classification on the beauty of poetry, both in terms of its linguistic elements and the meaning conveyed by the *jāhiliyyah* poets in the book *Ṭabaqāt Fuḥūl As-Shu'arā'*.

'Arūḍ and Qāfiyah (Critique of 'Arūḍ)

'Arūḍ is a science that studies the basic principles of Arabic poetry. By understanding this science, one can distinguish between good and bad patterns of Arabic poetry. In addition, the science of 'arūḍ also examine the changes that occur in the pattern of a poem, be it in the form of *zihāf* and *'illat*. As for *Qāfiyah* which is part of the science 'arūḍ, is the final part (last sentence) of each verse of the poem (Yunus, 2015, p. 5). These two elements are one of the elements of al-Jumahī's criticism, this can be seen from the following quote.

"وقال أصحاب الأعشى: هو أكثرهم عروضاً، وأذهبهم في فنون الشعر، وأكثرهم طويلة جيدة، وأكثرهم مدحاً وهجاءً وفخرًا ووصفًا، كل ذلك عنده".

Translation: "And the followers of al-A'syā said: He is the most proficient in the elements of 'arūd, and the most proficient in various forms of poetry."

What can be understood from the above quote is that al-A'syā can be at the first level in the book *Ṭabaqāt Fuḥūl As-Shu'arā'* apart from his popularity, he is also the most outstanding poet in the field of 'arūd'. Then this element can also be seen in the placement of Huṭaiyah in the second level. Here is the excerpt.

"وكان الحطيئة متين الشعر شرود القافية"

Translation: "Huṭaiyah is a poet who has strength in poetry, but his weakness lies in the use of *qāfiyah*."

(al-Jumaḥī, 1974, p. 28)

Although Huṭaiyah was one of the famous poets of the time *jāhiliyyah* and have poems that are worthy of being pitted against other poets. But its delay in the element *Qāfiyah* is a weakness that makes it last in the second tier of poets *jāhiliyyah*. This is because 'arūd and *Qāfiyah* is the main characteristic of classical Arabic poetry (Hasibuan, 2022, p. 234).

Quantity of Poems (Critique of the Number of Poems and Diversity of Themes)

The number of poems and the diversity of themes produced by the poets are also elements that highlight al-Jumaḥī in its classification. Here are some of the data.

"وقال أصحاب الأعشى: هو أكثرهم عروضاً، وأذهبهم في فنون الشعر، وأكثرهم طويلة جيدة، وأكثرهم مدحاً وهجاءً وفخرًا ووصفًا، كل ذلك عنده".

Translation: "He is also the one who has the most long and good verses. He is also the one who praises, denounces, boasts, and describes in his poems the most. All of that is on him".

(al-Jumaḥī, 1974, p. 19)

Through the above quote, it can be seen that al-A'syā has various themes in poetry such as *madh* (praise), *hija'* (reproachful), *fakhr* (boastful), and *wasf* (depicted). Thus, al-A'syā is considered one of the poets who is very talented and skilled in the field of literature, so he is placed at the first level. This is different from Huṭaiyah whose work seems to be dominated by one theme, namely *hija'* or reproach. This is what made him put in prison until he was threatened with his tongue cut off by Caliph 'Umar bin Khattab if he did not stop writing poetry *hija'* (Dahlan, 1999, p. 69). This can also be seen from the reasons explicitly presented by al-Jumaḥī to the fourth-level *jāhiliyyah* poets. Here is the excerpt.

"وهم أربعة رهط فحول شعراء، موضعهم مع الأوائل وإنما أحل بهم قلة شعرهم بأيدي الرواة

Translation: "They were four men who were good at poetry, they were all on par at this level, and the only reason they were so little known was that few of their literary works were left in the hands of the poets".

(al-Jumaḥī, 1974, p. 36)

Without having to study further, it can be concluded through this level that al-Jumaḥī also highlights the quantity produced by poets. So he placed these four poets on a level with the same reason, namely the small quantity of their poems in the hands of poets, even though they were among the famous poets and had beautiful poems. These four poets are Ṭarfah bin al-'Abd, 'Abid bin al-abraṣ, 'Alqamah bin 'Abda, and 'Adī bin Zaid.

Then at the forth level, al-Jumaḥī also said something like this.

أربعة رهط، لكل واحد منهم واحدة

Translation: "There are four people, and each one has one poem"

(al-Jumaḥī, 1974, p. 40)

At this level, al-Jumaḥī also explicitly explains the reason for his grouping, namely that those who have many poems, but only one poem stands out and is glorified among the others. They were 'Amrū bin Kulsum, Al-Ḥāriṣ ibn Ḥilliza, 'Antarah bin Shadād, and Suwaid bin Abi Kāhil (al-Jumaḥī, 1974, p. 40).

Through the description of some of the elements above, it can be said that al-Jumaḥī bases his classification on four things, popularity (poet) which is the most prominent of the other elements, then the beauty of poetry (language and meaning), and 'arūd and *Qafiyah*. Some of the elements that have been summarized previously are in line with the four principles of contemporary literary criticism *Jāhiliyyah* according to Ibrāhīm Mustafā, i.e. linguistic criticism, meaning criticism, criticism of 'arūd, and the poet himself (Eka Harnida & Mariatut Tasnimah, 2022, pp. 164-165). Which was then added by al-Jumaḥī with quantity, criticism of the quantity of poems and the diversity of themes that each poet has. The four elements that were described earlier and are considered as the basis for the classification of al-Jumaḥī in the book *Ṭabaqāt Fuḥūl As-Syu'arā'* at the same time confirm the opinion of Prof. Mahmud Syākir who considers that expertise and fame are the basis of al-Jumaḥī in his classification, as well as the opinion of Ihsan Abbas who said that the elements of criticism used by al-Jumaḥī are expertise, closeness to the poets, the quantity, as well as his flexibility and gentleness in interpretation (Haikal, 2021, p. 8).

CONCLUSION

The Abbasid power can be said to be the heyday of Islam, this can be seen from the various developments in science and civilization that occurred at that time, including the literary criticism movement. Ibn Salām al-Jumaḥī with his work entitled *Ṭabaqāt Fuḥūl As- Shu'arā'*, was a pioneer of literary criticism in the form of writing. This book can be said to be a biography or literary history followed by several literary criticism activities. According to al-Jumaḥī, criticism is an art that can only be done by people who have mastered the science. In the classification of *jāhiliyyah* poets, it is found that there are ten levels of each level consisting of four poets. The elements of criticism used by al-Jumaḥī at the level of *jāhiliyyah* poets are poet's criticism, linguistic criticism and meaning, and 'arūd criticism which is in accordance with the

opinion of Ibrāhīm Mustafā. Then these three elements are added to one other element, namely criticism of the quantity of poetry, both in the form of the quantity and the diversity of themes.

This study contributes to the field of Arabic literary criticism by analyzing the elements of criticism used by al-Jumaḥī to categorize ten levels of *jāhiliyyah* poets in the book *Ṭabaqāt Fuḥūl As-Shu'arā*. This research focuses solely on the elements used by al-Jumaḥī to determine four poets from the ten levels of *jāhiliyyah* poets in the book *Ṭabaqāt Fuḥūl As-Shu'arā*. Since this study only focuses on identifying the elements used by al-Jumaḥī in categorizing four *jāhiliyyah* poets within the ten levels in the book *Ṭabaqāt Fuḥūl As-Shu'arā*, future research could explore the elements used by al-Jumaḥī in determining four Islamic poets within the ten levels in the book *Ṭabaqāt Fuḥūl As-Shu'arā*.

BIBLIOGRAPHY

- Abbās, H. (1971). *Tārīkh An-Naqd Al-Adabī Al-Adabī 'Inda Al-'Arab*. t.tp.: Dār As-Tsaqāfah.
- Al-Jumaḥī, I. S. (1974). *Ṭabaqāt Fuḥūl As-Shu'arā*. t.tp.: Maṭba'ah Al-Madani.
- Al-Ḥusaynī, M. B. (1968). An-Naqd al-Adabi Fī al-Aṣr al-'Abbāsī. *At-Turats Al-Adabī*, 1(3), 37–49.
- Amri, K. (2022). Sosiohistoris Masyarakat Arab Pra Islam. *Jurnal Mumtaz*, 2(1).
- Dahlan, J. (1999). *Sejarah Sastra Arab Masa Islami*. t.tp.: Percetakan Sumbangsih Yogyakarta.
- Daif, S. (1960). *Tārīkh al-Adab al-'Arabi al-Aṣr al-Jāhili*. t.tp.: Dār al-Ma'ārif.
- Eka Harnida, K., & Mariyatut Tasnimah, T. (2022). Kritik Sastra Arab Era Jahili Menurut Perspektif Mustafa Abdurrahman Ibrahim. *Hijai - Journal on Arabic Language and Literature*, 5(2), 160–171. <https://doi.org/10.15575/hijai.v5i2.17171>
- Haikal, Y. (2021). Aktualisasi Tokoh Dan Sumber Rujukan Dalam Kritik Sastra Arab Klasik. *Jurnal CMES*, 14, 24–32.
- Hasibuan, S. (2022). Nasionalisme Dalam Puisi “Hanîn” Karya Ahmad Rami dan Faruq Juwaidah (Sebuah Tinjauan Intertekstualitas). *Tsaqofiya : Jurnal Pendidikan Bahasa Dan Sastra Arab*, 4(2), 223–242. <https://doi.org/10.21154/tsaqofiya.v4i2.99>.
- Murād, Y. (2006). *Mu'jam Tarājim as-Shu'arā' al-Kabīr*. t.tp.: Dār al-Hadīts.
- Nurdiana, NDR. A., Tasnimah, T. M., Zainuddin, G. B., & Hidayat, Moh. W. (2023). The Criticism Concept of Arabic Poetry in Ibn Qutaibah and Ibn Sallam Al-Jumahi Perspectives. *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, Dan Budaya Arab*, 6(1), 1–15. <https://doi.org/10.17509/alsuniyat.v6i1.54648>.
- Pratiwi, A. T., & Khairani, B. N. (2022). Perkembangan Sastra Arab Pada Masa Permulaan Islam. *Proseding Fakultas Agama Islam Universitas Muhammadiyah Mataram*
- Rahmi, N. (2021). Perbandingan Kritik Sastra Masa Umayyah dan Abbasiyyah. *ALFAZ (Arabic Literature for Academic Zealots)*, 9(1), 54-65
- Rohmah, R. F. (2022). Perkembangan Kritik Sastra Masa Umayyah Dan Abbasiyyah Serta Munculnya Kritik Sastra Manhajī. *Ihya al-Arabiyyah: Jurnal Pendidikan Bahasa dan Sastra Arab*, 8(1), 17. <https://doi.org/10.30821/ihya.v8i1.12234>.
- Seller, Y. (2022). Ibn Sellām el-Cumahī'nin Arap Edebi Eleştirisine Katkısı: Tabakât Özelinde Bir Analiz. *İslam Tetkikleri Dergisi / Journal of Islamic Review*, 12(1), 127–155. <https://doi.org/10.26650/iuitd.2022.1030746>
- Suardi, S. (2017). Mencermati Pilihan Rakyat Antara Popularitas Dalam Integritas Semu. *Jurnal Dakwah Risalah*, 28(2), 69. <https://doi.org/10.24014/jdr.v28i2.5544>
- Wangi, D. S. (2023). Masa Keemasan Dinasti Abbasiyyah (Perkembangan Ilmu Pengetahuan, Politik, Ekonomi dan Sosial Budaya). *Tsaqofah dan Tarikh: Jurnal Kebudayaan dan Sejarah Islam*, 8(1), 13. <https://doi.org/10.29300/tjksi.v8i1.6751>
- Yunus, M. (2015). Sastra (Puisi) Sebagai Kebudayaan Bangsa Arab. *Humanistika: Jurnal*

Keislaman, 1(1),35-52