

The Study of Literature : An Islamic Approach

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ABSTRACT

Literature is a powerful instrument that profoundly shapes human emotions, intellect, and societal values. However, in the modern era, literature is often criticized for promoting moral decadence and detaching humanity from spiritual truth. This article presents a critical analysis of literature from an Islamic perspective, seeking to define its validity and scope within the framework of the Holy Quran and Sunnah. While Islam sternly warns against misleading and aimless poetry, it simultaneously encourages art that promotes wisdom and truth. Through a comparative study of Western classics (such as the works of Marlowe and T.S. Eliot) and Islamic masterpieces (including Rumi and Hassan bin Sabit), this paper illustrates the distinction between destructive and constructive literature. The authors argue that while secular literature often leads to spiritual emptiness, literature rooted in divine faith can elevate the human soul. Ultimately, the article calls for the development of a distinct "Islamic Literary Aesthetic." It urges Muslim writers to counter the current wave of cultural aggression by creating literature that upholds ethical values, glorifies the Creator, and guides humanity toward moral and spiritual perfection.

Introduction

Literature exerts a tremendous influence on man, Society and civilization at large. As man is naturally gifted with emotions and aptitudes, feeling and imaginations, it is this literature that continually shapes and re-shape his taste, temperament and outlook. It definitely contributes to the reader's moral, cultural and psychological development and gives him a firm intellectual footing in the great drama of human existence. Thus, the impact of literature is vast, enormous and unavoidable. Because Islam dose not generally approve of the creation. Patronage and rehabilitation of literature in human society. In the face of such as inseparable in reality, the holy Quran has sternly denounced writing poetry and has condemned its authors. What is dangerous and awe-inspiring is that the world today is producing all rubbish and garbage in the name of literature which is affecting man's moral and intellectual faculties destroying his social, ethical and religious values. The overall contribution of the Muslim poets to the creation and development of a solid, healthy and durable aesthetics of literature conforming to the fundamental principles and ideals of Islam is disappointing, if not negligible. The purpose of the present article is therefore, to put forward a critical and comprehensive analysis of the study of literature from the Islamic point of view and assess its scope meaning and validity within the frame work of Quran and Sunnah. Which is expected to replace the prevalent theories of art and criticism around the world.

For convenience, we will discuss the issue stage by stage under several point such as Introduction, Aspects of Literature, Ancient view of Literature, Focus of Arabic literature, Indication of the holy Quran and holy hadith, Theism in the world literature, Aesthetics of literature / Art And their impact on human life and finally a conclusion.

Aspects of Literature

Literature provides mankind with two major aspects: truth and pleasure immersed in beauty. Firstly, Truth in Literature calls for special explanation, since this phenomenon is peculiarly different from other than "an acceptable verisimilitude" (Huxley, n.d., p. 252). It cannot, and as such, does not say that $2+2=4$ or that light travels at the rate of 187,000 miles a second. Instead, Literature "possesses a kind of super-truth" (Huxley, n.d., p. 252), deliberately avoiding general and factual truths. Secondly, it is quite understandable that mere production and projection of factual truths cannot provide pleasure. In this case, poetic truth must absorb within itself some amount of falsehood. To quote Francis Bacon, a famous English essayist and philosopher "A mixture of lie doth ever add pleasure" (Bacon, n.d., p. 1259). This particular aspect of literature

might have infuriated Plato, the world's acknowledged master of philosophy and literary criticism. Plato proposed that most sorts of poets be banished from his ideal commonwealth, because they stir up unworthy emotions, and because their imitations are far removed from truth (Siddiqi & Islam, 2001, p. 187).

Ancient view of Literature

The ancient Romans used to call a poet 'Vates' which means "a diviner, foreseer or prophet" (Sidney, n.d., p. 2). They bestowed this heavenly title upon the poet and regarded poetry as a form of divine knowledge. The Greek called the writer of poetry "a poet". This word is derived from the Greek "Poiein" which means "to make" (Sidney, n.d., p. 2). The Greek philosophers considered poetic truth as second-rated. They believed that this material universe is created out of ideas (Siddiqi & Islam, 2001, p. 188). It was Aristotle's assumption that poetry developed from man's instinct to imitate as well as the pragmatic opinion that "poetry was invented by sages to make their civil and moral teaching more palatable and more memorable" (Abrams, n.d., p. 78). Thus to the Greek philosophers, art is an imitation and it imitates the world of Appearance and not the world of Essence. One thing, however, is important to note here. The Greek on general emphasized the importance of a "divine afflatus" in art and literature with a view to perfecting the social state and the state of man. Thus the questions of art among the Greek were not separated from the questions of truth, justice and virtue (Siddiqi & Islam, 2001, p. 187).

One hears the same divine and didactic tone in so the sixteenth century English literary criticism. Sir Philip Sidney, the first successful English critic, following the lead of Aristotle and Plato, maintains:

Poesy therefore is an art of imitation for so Aristotle termed it in the word mimesis that is to say, are presenting, counterfeiting, or figuring forth to speak metaphorically, a speaking picture with this end, to teach and delight (Sidney, n.d., p. 483).

To Sidney, poetry, by definition, has a purpose-- to achieve effect in the audience. It imitates only as a means to the ultimate end of teaching; for "right poets" are those who imitate "both to delight and teach, and delight to move man to take that goodness in hand which without delight they fly as from a stranger" (Sidney, n.d., p. 483).

So the common definition of the fine arts. The English Romantic poet ST Coleridge wrote in "poesy of Art" is that they all, "like poetry, are to express

intellectual purposes, thoughts, conceptions, sentiments, that have their origin in the human mind" (Coleridge, n.d., p. 207).

According to the English Victorian poet Matthew Arnold's: Literature is a criticism of life" (Arnold, n.d., p. 3). John Milton says: Literature is the precious life blood of a master spirit, embalmed and treasured up on purpose to a life beyond life" (Hudson, n.d., p. 15).

According to John Dennis, a puritan English literary critic, "Is an Art, it must have a certain End, which means are otherwise call'd the RulesPoetry then is an Art to satisfy and improve, to delight and reform the Mind The subordinate End is pleasure and the final one is Instruction" (Dennis, n.d., Vol. 1, p. 215).

Focus of Arabic literature

Arabic literature is as old as English Literature or even older than it. In the Hadith described that:

عن ابن عباس (رض) قال قال رسول الله صلى الله عليه وسلم : احبوا العرب لثلاث لأني عربي والقرآن عربي وكلام أهل الجنة عربي- رواه البيهقي في شعب الإيمان (Uddin, 2003).

Arabic is the language of Almighty Allah, Language of the Holy Quran and the language of the paradise.... The literature produced in this language has not always been 'Islamic' that is, Arabic literature does not essentially mean "Islamic literature." The Arabs were intimately familiar with the various trends of their literature, particularly, with poetry. Poetry was highly admired even in the Age of Ignorance. As a matter of fact, the spirit of old Arabic Literature, before the revival of Islam in the early seventh century, consisted of "War, Win and Women". A clear picture of such spirit is evident from the Muallaka's second poet Tarfa ibn al-Abd al Bakvi:

The poet says that there are three desires in his life devoid of which he is ready to welcome death: the first is taking wine; the second is the welfare of humanity even at the cost of his life and the third being enjoying life with his beloved in the twilight of a rainy day (Translated) (Zaozani, n.d., pp. 60-61).

The imagery in the above verses is undoubtedly attractive but profoundly erotic and as such cannot be recommended. However, after the revival of Islam, this obnoxious, Satanic and pagan darkness began to be, to some extent, substituted by the sunny spots of Divine Guidance. Many poets of the Age of Ignorance embraced Islam and as a consequence they radically changed their

literary attitudes by the grand vision of a new life with new values and new understanding. However, as stated earlier, for lack of encouragement and patronage from the view-point of Islam and as such, for lack of motivation on their own part, the devout Muslim poets did not, or could not, develop any large-scale literary movement with a distinctive Islamic literary mode, could administer and shape the aesthetic of the centuries to follow. Thus in the whole range of Arabic literature (Siddiqi & Islam, 2001, p. 189).

Indication of the holy Quran and holy hadith

The study of literature (poem) in the age of ignorance was profoundly erotic, obnoxious, satanic and pagan darkness. In those situation the Divine Guidance the holy Quran and holy hadith is well Guide them and radically changed their literary attitudes and have sternly rebuked the poets and condemned poetry in the last three ayats of Sura Ash-Shu'araa with an exception in the fourth. Now we will make a careful study of the Qur'an and Sunnah's dictations in this respect:

Allah Subhanau ta'la says:

- 1- وَمَا عَلَّمْنَاهُ الشِّعْرَ وَمَا يَنْبَغِي لَهُ إِنْ هُوَ إِلَّا ذِكْرٌ وَقُرْآنٌ مُبِينٌ. (The Holy Qur'an, 36:69).
- 2- وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ ، أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ ، وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ ، إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ وَذَكَرُوا اللَّهَ كَثِيرًا وَانْتَصَرُوا مِنْ بَعْدِ مَا ظَلَمُوا وَسَيَعْلَمُ الَّذِينَ ظَلَمُوا أَيَّ مُنْقَلَبٍ يَنْقَلِبُونَ (The Holy Qur'an, 26:224-227).

Prophet Muhammad (sm) says:

- 1- لأن يمتلئ جوف أحدكم قيحا حتى يريه خير له من أن يمتلئ شعرا. (Al-Bukhari, 2008, p. 298).
- 2- الشعر بمنزلة الكلام حسنه كحسن الكلام وقبيحه كقبيح الكلام. (Al-Khatib, n.d., Vol. 2, p. 411).
- 3- إنما الشعر كلام مؤلف فما وافق الحق منه فهو حسن وما لم يوافق الحق منه فلا خير فيه. (Al-Azadi, n.d., Vol. 1, p. 9).
- 4- قال رسول الله صلى الله عليه وسلم إنما الشعر كلام فمن الكلام خبيث وطيب. (Nasar, 1398h, p. 127).
- 5- إن من البيان لسحرا وإن من الشعر لحكما. (Abu Dawood, n.d., Vol. 2, p. 344).

Clearly, the study And exercise of literature on the basis of the above quoted Ayats of Quran & Messages of Sunnah the poets have been severely condemned and writing poetry thereby has been discouraged. Now we should turn to the commentary of famous commentators to explore their underlying meaning and purpose. The kind of poetry that Almighty Allah and prophet (s.m.) means by the above ayats and hadith is, in the commentary of Ustad Abdullah Yusuf Ali "fairy tales, imaginary description, things futile, false or obscure, such as decadent poetry is whereas the Quran is a practical guide, true & clear" (Ali, n.d., p. 311).

The same tendency is notoriously identified on the western literary tradition which maintains:

The autonomy of art, the need for sensationalism and melodrama, egocentricity, the bizarre, the artificial, art for art's sake and the superior 'outsider' position of the artist vis-à-vis society ----- particularly middle-class or bourgeois society. Much 'decadent' poetry was preoccupied with personal experience, self-analysis, and perversity elaborate and exotic sensation" (Cud don, n.d., p. 178).

This kind of literature (poetry) is full of self-conceit based on false emotions and imaginations and criticizing Allah, Religion, Shari'ah, moral and ethical values, has always been a target of shame and denunciation. So it has been always been denounced and damned. On the other hand literature praising Allah and his prophets, contributing to development of psychological and intellectual Upliftment, the elevation of the moral and spiritual values of man and society, can be fostered and encouraged, upholding the supreme value of Truth and beauty, pioneering good-sense, humanitarianism and social welfare can be fostered and developed under the auspicious encouragement of Islam. Perhaps this meaning has been hinted at the last Ayah of the Surah and the message of Sunnate Nabubi. In this connection, a commentary of Ustad Abdullah Yusuf is worth-mentioning:

"Poetry and other arts are not in themselves evil, but may on the contrary be used in the service of religion and righteousness. But there is a danger that may be prostituted for base purposes. If they are insincere ('they say what they do not do') or are divorced from actual life of its goodness, of its serious purpose, they may become instruments of evil or futility. They then wander about without any set purpose, and seek the depths (Valleys) of human folly rather than the heights of divine light" (Ali, n.d., p. 1085).

The poets and artists, particularly the Muslim authors, need a solid, feasible and sustainable aesthetic foundation to translate the Divine will and instruction, the beauty of Imaan and Islam in reality as described above.

Prophet Muhammad (s.m.) also comments in the Holy Hadith concerning art and literature:

When the last four Ayats of Sura Ash-Shu'araa were revealed, Hazrat Abdullah Ibn Ra'ah, Hassan Ibn Sabet, and Ka'ab Ibn Malik (Radi Allahu Th'aala Anhum) went to the Prophet of Allah (s.m.) and said, 'O the prophet of Allah! Allah has revealed these Ayats and we write poetry. Now, what will become of us? The prophet (s.m.) said, "read the last Ayat' Here Rasulullah (s.m.) has made them understand that the faithful poets

like them are exceptions and this has been meant in the last Ayat. In this connection some commentator of the Holy Qur'an have affirmed that the admonitions in these Ayats are against those poets who are idolaters (Mushrik). Hence the warning, "these were the scurrilous rhymesters, who were doomed to come to an evil end" (Ali, n.d., p. 1086).

Hazrat Ubai Ibn Ka'ab narrates from Rasulullah (s.m.): "some poems contain wisdom" (Al-Bukhari, n.d., p. 908).

In the interpretation of the above Hadith, Hazrat Hafiz Ibn Hazar (Rah) says in this connection the kind of poetry that singe the Oneness of Allah, His remembrance and love of Islam is certainly welcome and praiseworthy. Such poetry has been meant in the above Hadith. On the other hand the poetry that contains false and erotic descriptions is equally condemnable (Asqalani, n.d.).

There are other evidences from hadith of Rasulullah (s.m.) recommending the study and exercise of poetry. Umar Ibn Rashid quotes his father saying, "Rasulullah (s.m.) has heard from my mouth the recitation of one hundred verses of Umaiya Ibn Abu Slat." Mutarik says that he has travelled with Imran Ibn Hussain from Bosra to kufa and at all stops he has recited poetry. Tarabi expresses his opinion concerning the major companions of Rasulullah (s.m.) that they all used to read, write and listen to poetry. Imam Bukhari (Rah.) says that Hazrat A'isa used to recite poetry. Abu Eaha from Ibn Omar quotes Rasulullah (s.m.) saying that the poetry whose subject matter is well and useful is good and that whose subject-matter is erotic and sinful is bad (Asqalani, n.d.).

Theism in the world literature

According to the divine message Qur'anic view points and traditional concept of literature as stated and discussed above, it is evident that the study and exercise of literature is not always condemnable --- particularly when its purpose is noble. Good literature affects human mind in a positive way and bad literature the vice versa. Let us now look some extracts from classic works of arts of different languages and see how profoundly they can move human heart. For convenience, we will quote from the works of Cristopher Marlowe and TS Eliot of English literature, Jalal Uddin Rumi of Persian literature and Hassan bin Sabit of Arabic literature.¹

Cristopher Marlowe is an English dramatist whose famous play Doctor Faustus is a warning for those who disbelieve in God¹, and Religion and are hard sinners. The hero of this play Doctor Faustu²s, a man of vast erudition, has rejected God and Religion and has sold his soul to Satan in exchange of the

fulfillment of all worldly desires and ambitions for a fixed period of twenty four years. The man who once exulted at:

Be thou on earth as Jove is in the sky
Lord and commander of these elements (Marlowe, n.d., 1.76-77)

Now, at the end of the twenty four years, appears as a timid, distracted and repentant coward, trembling with fear and crying up to Heaven:

Faustus: Ah Faustus,
Now hast thou but one bear hour to live.
And then thou must be damned perpetually.
Stand still, you ever-moving spheres of heaven
That time may cease, and midnight never come.
...let this hour be but
A year, a month, a week, a natural kay
That Faustus may repent and save his sole (Marlowe, n.d., 13.55-63).

But Faustus's desperate urge for time to repent is unacceptable (As according to Islam, repentance immediately before death for the disbelievers will not be granted) and the clock strikes half past eleven. Then we hear Faustus' heart-rending cry:

O God, if thou will not have mercy on my soul,
Yet for Christ's sake
Impose some end to my incessant pain:
Let Faustus live in hell a thousand years
A hundred thousand, and at last be saved (Marlowe, n.d., 13.88-92).

We are not, however, sure whether his prayer has been granted, but as the action moves on, we hear sounds of thunder and lightning, marking the appearance of the devils to take away his soul, and Faustus' last suffocating scream:

Adders and serpents let me breathe a while!
Ugly hell gape not ! Come not Lucifer!
I'll burn my books ----ah, Mephastophilis! (Marlowe, n.d., 13.99-101)

At the end of the play, the Chorus enters and comments:

Faustus is gone! Regard his hellish fall,
Whose fiendful fortune may exort the vise
Only to wonder at unlawful things
Whose deepness doth entice such forward wits?
To practice more than heavenly power permits (Marlowe, n.d., Epilogue.4-8).

Here is a resonant, rhetorical blank-verse, eminently suited to projection from the stage, that marks the tragic end of a proud and arrogant enemy of God whose fearful cry, deep remorse and the desperate repetition of the name of God in the last moment of his pitiful life make man's hair stand on end, immediately moving him to spontaneous and unconditional submission to God and Religion.

ST Eliot is the twentieth century's greatest English poet of the right-wing enlightenment. Born and brought up in the western society and culture, Eliot has keenly observed the moral degradation, intellectual bankruptcy and spiritual crisis of the modern secular world ----- particularly the West. His poetry powerfully projects a terrible vision of the essential hollowness and painful helplessness of the modern secular man who is beset with endless misery and perpetual restlessness in his personal world which is devoid of God, Religion and values. In such a disappointing background and gloomy atmosphere, Eliot invites the West to come back to a religious life:

Son of many

There is shadow under the red rock

(Come in under the shadow of this red rock) (Eliot, n.d., lines 20-26)

There is shadow message for mankind is a powerful projection of poetic creation --the kind of poetry that has always encouraged the faithful and discouraged the atheists.

Jalsl Uddin Rumi is a world - famous Muslim poet, philosopher and mystic. His divine poetry, full of religious fervor and enthusiasm, deep in meditation and mysticism, has served the world as a source of emotional and intellectual sustenance. His "Masnabi Sharif", Dewan-E-Shamsi Tabreez" and "Fihima-Fihi" are his immortal poetic creations, Professor Nicholson of Oxford University has translated his 'Dewan -E- Shamsi Tabrez" in English and his translation has been serving as a textbook in many universities of the world. The essence of his poetry is that when man's contact with his creator is broken, he is immediately and essentially divided within himself, from other men and from his environment; his hope for recovery is to find the way to a reintegration which can restore his unity with himself, his community and his creator. The medium of this spiritual communion and communication is love and devotion. The profound effect of Rumi's poetry in human life-- particularly in the social life of the decadent western world is evident from an article published in a popular Daily of Bangladesh. The name of the article is "Suffism in the poetry of Rumi: Pop star Madonna " (Rumir Kabitay Sufibad : PopTaroka Madonna):

...the driving force working within Madonna in the midst of free and reckless sexual enjoyment is a desperate attempt at breaking the false barrier of the cosmetic western civilization and welcoming a life of eternal beauty and felicity. Her change in taste and temperament and her liking for a spiritually uplifted life in an expression of her vehement hatred towards the western social system where women are sexually assaulted every day and are forced to take to prostitution. It is indeed a symbolic change to the decadent western world. Hollywood has now become a Centre for the devotees of Rumi. Pop star Madonna, film star Demi Moor and Goldi are now deeply devoted to Rumi's mysticism and they have released a CD of Rumi's poetry. Only in American, some five lakh copies of the CD have been sold which is almost unbelievable. Thus Rumi has become the symbolic source of universal spiritual rehabilitation. (Shortened, simplified and translated) (The Daily Inqilab, 2000, p. 12).

The Arabic poet Hassam Bin Sabit was a contemporary to prophet (SM). He was a very dignified and high ranking poet. Most of his poetry was devoted to the praise of Islam and Muhammad (SM). The prophet (SM) appointed him poet Laureate. A raised stage was made in honor of him in the Mosque of the prophet (SM) from where he used to him poetry. To quote a few lines:

"What turns those back who help Allah?
And his Messenger (SM) with swords
It is poetry that helps" (Zaidan, n.d., p. 150)

In recommendation of the artistic proficiency of Hassan, Rasulullah (SM) has blessed him thus:

We have selected the above extracts from the world classics with a view to making them a guideline for didactic art. Heedless to say, the examples of good literature as quoted above cannot make a secular man religious, but it can, of course, make him weak both psychologically and intellectually. And this is the fruit of all didactic literature.

Aesthetics of literature / Art

If man – particularly the poets and artists-- comes in contact with Allah, contemplates his Greatness, Vastness and infinity-- his extraordinary "sensibility" will be more widened in its "Capacity" -- steeped in Faith and the Beauty of Islam, in such state of mind charged with the deep theistic vision of life and existence, the artist will produce a literature that will contribute to man's moral and spiritual elevation, to the upholding of religious and ethical values

and ultimately to the building of a healthy cultural atmosphere all over the world. They will save mankind from the destructive by-products of the so-called art and literature, escape from life, and alienation from society ('Aander in Valleys' and 'they say what they do not do'). Gross animalism like 'free-sex' culture, the 'gay' culture, the 'lesbian' culture, 'Roc' culture, 'Pop' culture, 'Dish' culture --- the incurable elements spreading 'Cancer' and 'Aids' in human conscience.

One question, however, may arise as to how far and literature created out of a divinely inspired aesthetic vision --- particularly of Islam ---- will satisfy both the physical and spiritual being of humanity---- irrespective of age, sex, race religion and colour. The answer is ST Augustine, John Milton and TS Eliot---- the great orthodox Christian poets and authors of English literature. The "Confessional mode" of St. Augustine, which is based on the Bible, inspired the great poets and authors like William Wordsworth, S.T. Coleridge, John Keats and even the notorious atheist John Stuart Mill. His aesthetic foundation became an archetypal pattern in English literary tradition for centuries together. John Milton's Paradise Lost, written on the story of the Bible and Christian Faith, has been considered as one of the greatest works of art ever written - even greater than Homer's The Iliad and Odyssey. TS Eliot is the twentieth century's greatest English poet and critic whose poetry is a clear and unequivocal message to the world that it is religion alone that can save mankind from their moral and spiritual death. Therefore, it is quite baseless and intellectually unacceptable to think that literature based on the "Aesthetics of the Divine Sublimity" would not make a comprehensive and dependable foundation that will appeal to the world-wide audience. On the contrary, art and literature exploring the regions of beauty inherent in the creations of Allah, the beauty of human mind immersed in religious fervor, solemnity and sublimity will make a "system" of their own - which will be unique, inspiring, and world ranking.

In or final analysis, we venture to reassert that Islam does not encourage the spread of so-called art, literature and culture prevalent in modern Human Society. In Islam, life has far more important and valuable concerns than those less useful by - products of human imaginations. However, as the today's world, particulate that Muslim community, is getting morally, ethically and intellectually bankrupt under the influence of bad literature and bad culture --- thereby destroying the huge prospects of the life after death, it is time for the devout Muslim poets and artists to come forward with their own visi8on and 'system' of literary aesthetics to save mankind from this sorry plight of their existence both here and hereafter (Siddiqi & Islam, 2001, pp. 187-194).

Conclusion

Muslims all over the world are now facing a very peculiar danger which can be termed as the cultural aggression, the major instrument of which is world literature. The world today are producing and marketing all rubbish and garbage in the name of literature which is destroying man's moral and religious values, as well as his psychological and intellectual faculties. Since the study of literature is now a cultural and educational reality, it is time to cleanse it as well as all its branches (such as novel, drama, fiction, film etc) of its dirt and giving it a renewed shape and direction so much so that it can contribute to man's moral and spiritual elevation. To the upholding of religious and ethical values and eventually to the building of a healthy cultural atmosphere all over the world. The study and exercise of literature will remain valid so long as it will conform to the dictations of the Holy Qur'an. We will conclude the essay with a reference to Ustad Abdullah Yusuf Ali in this connection:

'Poetry and fine arts which are to be commended are those which emanate from minds steeped in Faith, which try to carry out in life the fine sentiments they express in their artistic work, aim at the glory of Allah rather than at self-glorification or the fulsome praise of men with feet of clay, and do not (as in Jihad) attack anything except aggressive evil. In this sense a perfect artist should be a perfect man. Perfection may not be attainable in this life, but it should be the aim of every man, and especially of one who wishes to become a supreme artist, not only in technique but in spirit and essentials' (Ali, n.d., p. 1086).

Footnote

1. 'God' has been used in the essay in the Christian context and the play upholds Christian ideology. Besides, all the non-Muslim authors referred to in the essay are meant not to particularize but to generalize the issue i.e. cultural decadence.

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