

Revisiting Abu Hilal Al-Askari's Concept of Plagiarism in the Age of Artificial Intelligence

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Abstract: Plagiarism has become a significant issue in the academic and intellectual world, especially in this digital era. This research aims to analyze plagiarism according to Abu Hilal Al-Askari in *kitabus Sina'atain*. Through a descriptive qualitative approach, this research examines the relevance of the classical concept of plagiarism and contemporary phenomena. The data is collected through listening and documentation methods which include reading, recording, and translating the text. The results of this study show that Abu Hilal distinguishes between original creative influence and theft of ideas that violate intellectual ethics. He emphasizes the importance of creativity in managing ideas, not just imitation. The findings make an important contribution to understanding plagiarism in the digital age. This research is expected to be a reference for writers and academics in addressing the issue of plagiarism with a more critical and creative approach.

Keywords: plagiarism, abu hilal al-askari, kitabus sina'atain, writers, digital

INTRODUCTION

In the current digital era, the development of information and communication technology has transformed the way we access, create, and share information. The ease of access to various digital resources such as articles, books, and multimedia content has provided great opportunities for writers and academics to broaden their horizons and enrich their work. However, behind this convenience, new and serious challenges have emerged regarding plagiarism, which has become a complex issue in the academic and literary worlds (Qalbina 2024). Plagiarism not only harms the original author but also damages the reputation of the plagiarist and diminishes the value of the resulting work.

Plagiarism has become a major issue in the intellectual and academic world. In classical Arabic literature, the concept of plagiarism was discussed by Abu Hilal al-Askari in *kitabus Sina'atain*. This book is not merely a guide to literary criticism but also clearly distinguishes between original creative influence and the theft of ideas that violate intellectual ethics. From Abu Hilal's perspective, plagiarism is a form of intellectual weakness that reflects an author's lack of original capability (1952 العسكري). This concept remains relevant for re-examination in the current era of digitalization.

Abu Hilal AL-Askari has made a significant contribution to understanding plagiarism through his work, *kitabus Sina'atain*. In his work, Abu Hilal discusses various aspects of plagiarism, including the appropriation of ideas and the creative processing of them, which are still relevant today. He differentiates between literal appropriation and the appropriation of ideas, emphasizing the importance of innovation in creating original works. However, with

the advent of Artificial Intelligence (AI) and digital platforms, plagiarism has undergone significant transformations (Chen, Chen, and Lin 2020).

The popularity of AI is predicted to continue to rise, as reported by the Work Trend Index 2023 launched by Microsoft, stating that 75% of respondents indicated they would use AI in their daily tasks and jobs (Ali and others 2023). This technology enables the creation of seemingly original works. This issue presents new challenges in distinguishing between plagiarism and inspiration. This phenomenon is crucial to study because technologies like Artificial Intelligence (AI) are increasingly used in the production of academic work, potentially blurring the value of originality.

The main problem faced today is the lack of awareness among writers, especially students and academics, regarding the legal and moral consequences of plagiarism. Many writers are unaware that copying without proper attribution can damage their reputation and reduce public trust in their work. Furthermore, with the availability of AI-based writing tools, the risk of plagiarism increases, as writers may be tempted to use the generated content without adequate processing.

Elaborating on related research, Sammad Hasibuan and Tatik Mariyatut Tasnimah studied the concept of *As-Sariqah* in Arabic literary criticism, focusing on the thought of Ibn Rasyiq Al-Qairawani (Hasibuan 2023). Hasyim Miraghani researched *kitab al-Ṣinā'atayn: A Reading of the Introduction and the Transformation of Terminology* (ميرغني t.t.). Nurraliah Ali et al. discussed Artificial Intelligence (AI) in Islamic education: trends, perceptions, and potential academic misconduct among students (Ali and others 2023). Sapto Budoyo et al. analyzed the regulation of plagiarism in Indonesia (Budoyo 2018). Ella Rosediana Putri et al. examined the impact of Artificial Intelligence usage on student academic productivity (Putri and others 2023). Lastly, Sehan Rifky discussed the Impact of Artificial Intelligence Use on Higher Education (Rifky 2024).

In the context of modern academia, plagiarism is no longer understood merely as an act of copying text, but is also closely related to issues of intellectual integrity, authorship authority, and the ethics of knowledge production. The emergence of Artificial Intelligence has further complicated the boundaries between inspiration, reproduction, and the creation of original works.

This research is important because it can fill the gap in addressing the relationship between classical concepts of plagiarism and contemporary phenomena. Previous studies have focused only on rhetoric or literary criticism theory in *kitabus Sina'atayn* without discussing its relevance in the current digital era. Therefore, this research aims to analyze Abu Hilal's view on plagiarism in *kitabus Sina'atayn* and its relevance in addressing plagiarism in the current digital era. By integrating classical and modern perspectives, this research is expected to contribute to understanding and overcoming the issue of plagiarism in the digital age. Furthermore, this research aims to raise awareness about writing ethics and the responsibility of writers in creating original and meaningful works. Consequently, this research is not only relevant to the academic world but also to writers and content creators across various fields. Through a better understanding of plagiarism and ethical creation, it is hoped that an environment that values creativity and originality will emerge, encouraging writers to innovate in producing quality works.

Research on plagiarism has generally focused on modern academic regulations, the use of similarity detection tools, or the impact of Artificial Intelligence on academic integrity. Meanwhile, studies that connect the concept of *as-sariqah* within the tradition of classical Arabic literary criticism to contemporary digital ethics problems remain relatively limited. In

fact, the thought of Abu Hilal al-Askari offers an epistemological perspective that not only questions textual copying, but also emphasizes creativity, transformation of meaning, and intellectual responsibility in the production of scholarly works. Therefore, this article seeks to reinterpret Abu Hilal al-Askari's concept of plagiarism within the context of digital culture and the use of Artificial Intelligence in modern academic writing.

METHOD

This study employs a qualitative descriptive method with a library research approach. The primary source of the study is *Kitabus Sina'atain* by Abu Hilal al-Askari, while secondary sources are obtained from scholarly articles, books, and studies related to digital plagiarism, Artificial Intelligence, and contemporary academic ethics. Data collection was conducted through documentation techniques involving several stages: intensive reading of the text, identification of the concepts of *as-sariqah*, classification of the forms of plagiarism according to Abu Hilal, and interpretation of their relevance to current digital plagiarism practices. The data were analyzed descriptively and interpretatively by emphasizing the relationship between classical Arabic literary criticism and the problems of modern academic integrity.

FINDINGS AND DISCUSSION

Biography of Abu Hilal Al-Askari

Abu Hilal Al-Askari, whose full name was Abu Hilal Al-Hasan bin 'Abdullah bin Sahl bin Sa'id Ibnu Yahya bin Mihran Al-Askari, was a linguistic scholar of his time. He was born in 350 AH (around 961 AD) in Khuzistan, Persia, and passed away around 400 AH/1010 AD. He was also known by the epithet al-adib and was of Persian origin. He gained fame for compiling various works that enabled Persian speakers like himself to develop refined and literary Arabic usage, thereby securing favor under Arab rule. The epithet *Abū Hilāl al-ʿAskarī* indicates his origin from 'Askar Mukram in the province of Khūzistān, Persia. He was taught by his father and *Abū Aḥmad al-Ḥasan ibn 'Abdallāh ibn Sa'īd al-ʿAskarī* (whom later scholars sometimes confused him with). He was a cloth merchant, and his travels allowed him to gain extensive knowledge of Arabic linguistic culture (Salahi 2001).

From an early age, Abu Hilal showed a great interest in language and literature. He spent most of his life in Baghdad, which was then a center of culture and knowledge in the Islamic world. In Baghdad, he interacted with many prominent scholars and writers, who influenced his thinking and works. He also traveled to various regions, including Egypt and Syria, to deepen his knowledge and expand his social network.

Furthermore, Abu Hilal's most famous work is *kitabus Sina'atain*, which discusses the art of writing and the art of poetry. In this work, he presented his views on the importance of originality and creativity in writing. Abu Hilal distinguished between literal appropriation, appropriation of ideas, and emphasized that writers should contribute something new in every work they produce. Abu Hilal was also known as a sharp literary critic. He did not only evaluate literary works technically but also morally and ethically. He believed that literary works should reflect values of goodness and beauty and benefit society. His views on plagiarism and originality remain relevant today, especially in the current digital era (Kanazi 1975).

In addition to *kitabus Sina'atain*, Abu Hilal also authored various other works, including "*Al-Ain*", an Arabic dictionary, and several treatises on rhetoric and literary criticism. His works not only contributed to the development of Arabic literature but also served as important references for researchers and academics in the field of language and literature.

Thus, Abu Hilal is remembered not only as a literary figure and linguist but also as a pioneer of critical thought in Arabic literature, making significant contributions to cultural and intellectual development in the Islamic world.

The Concept of Plagiarism According to Abu Hilal AL-Askari

Abu Hilal Al-Askari's concept of plagiarism in *Kitabus Sina'atain* focuses on the importance of originality and creativity in literary writing. Abu Hilal emphasized that the appropriation of ideas or meanings from another writer's literary work should be done innovatively and enrichingly, not merely by copying or modifying without adding new contributions. Abu Hilal considered plagiarism to occur when a writer does not add aesthetic value or meaning to the referenced or appropriated work, thereby damaging its aesthetics and originality (Yaqin 2022).

In the sixth chapter of *Kitabus Sina'atain*, Abu Hilal Al-Askari discusses the concept of plagiarism and the beauty in borrowing ideas. Abu Hilal stated that every writer or poet inevitably draws inspiration from previous works. However, borrowing ideas from previous writers should enrich the meaning, beautify the word arrangement, and present the idea in a better form. According to Abu Hilal, ideas are universal and can be possessed by anyone. Therefore, what distinguishes them is how the idea is packaged with different language and structure than the previous writer, so the writer must develop the idea into something original (العسكري 1952).

Abu Hilal also highlighted the phenomenon where the same idea can arise independently from two different writers. This indicates that similarity in ideas is not always plagiarism but could be the result of writers coincidentally having similar thoughts. Ali Bin Abi Talib once said: "لولا أنّ الكلام يعاد لنفد" *"If it were not for the repetition in speech, words would be exhausted."* Abu Hilal also recounted his personal experience of writing a verse about a woman's description that read: "سفرن بدورا وانتقبن أهلة" *"They revealed their faces like full moons and veiled themselves like crescents."* Initially, Abu Hilal felt he had created this poetic simile originally, until he discovered the same simile in the work of a writer from a similar era (ميرغني t.t.).

Abu Hilal provided an example of a poet who deliberately borrowed a famous expression, such as Nabighah's adaptation of a verse from Warb bin al-Harith bin Zuhrah: "تبدو كواكبه والشمس طالعة جرى على الكاس منه الصّاب والمقر" *"Its stars appeared while the sun was rising, sweet and strong wine flowed in its cup."* Nabighah then changed it to: "تبدو كواكبه والشمس طالعة ... لا التور نور ولا الإظلام إظلام" *"Its stars appeared while the sun was rising... neither light nor darkness."* Writers from the past to the present have agreed to share meaning among themselves. Nothing is wrong unless a writer appropriates words entirely or presents the idea in a worse manner than the previous writer.

Abu Hilal discussed the ethics of appropriating ideas, concepts, or similes from previous works. He categorized this into several levels. First, theft (*Sariqah*), which means appropriating the idea or concept entirely. Second, separation (*salkh*), which means appropriating part of the idea or concept. However, reorganizing with better expressions or ideas is considered an improvement that grants rights to the new author.

According to Abu Hilal, one way to conceal plagiarism is by changing the form of expression, such as taking the meaning from a poem and rendering it into prose or vice versa. Another method is to shift the meaning from one context to another. This is exemplified by Abu Nawas: "أعطتك ريحانها العقار ... وحان من ليلىك انسفار" *"Its aroma gave you the fragrance of wine, and the night began to clear towards dawn."* Abu Nawas took the idea from the poet al-A'sha. Al-A'sha's verse reads: "وسبيئة ممّا تعتق بابل ... كدم الذبيح سلبتها جريالها" *"A vintage from Babylon, red*

as sacrificial blood, I stripped its dyes to clarity." From the examples above, Abu Nawas demonstrates how similar meanings can be processed differently to appear original. Abu Nawas did not just imitate the words but paraphrased them more creatively (حملاوي 2018).

Transforming the structure of a text from poetry to prose or vice versa is considered more difficult than creating a new text. This is because the meaning contained in the existing text is clear and only requires minor changes to produce a new meaning. Some ways to perform this process include adding new words to existing ones or rearranging words to create a more engaging rhythm or meaning. However, the writer faces greater difficulty because the meaning is not yet present and requires deep thought to generate a new idea. This indicates that literary creativity is not just about creating something new but also about transforming and improving existing works.

In the transformation of poetry into prose, there are three main types. The first form occurs when a modification is made, but the result is unsatisfactory or inconsistent. In the second form, the words used in the poem are converted into prose without adding new elements. Al-Buhturi's example shows how meaning can be retained solely by simple structural changes. When the meaning of a poem is enhanced with new words created by the author themselves, this is the third form, considered the most difficult and successful. Such poetry relies on precise word arrangement, so certain elements often need to be omitted to maintain balance between meaning and aesthetics.

Certain poems can only be transformed into prose by rearranging words, while others merely require additional adjustments, such as adding or removing words to make the resulting prose meaningful and consistent. Al-Buhturi's poem serves as an example illustrating personal satisfaction. When his poetic verse is transformed into prose without alteration, it can become inconsistent. It is better for the prose to be adapted with words and include explanations, as prose is more flexible than poetry. The process of transforming poetry into prose shows that, although they have different structures, they complement each other in conveying meaning. Additions and subtractions in this process not only clarify the meaning but can also enhance the aesthetic value of the work (العزام t.t.).

According to Abu Hilal, plagiarism is considered bad when someone directly appropriates the meaning or words from another author's work without any changes or paraphrasing. This is considered to damage the aesthetic of the work. Abu Hilal gives an example of two Arab poets, al-Tarafah and Imru' al-Qays. They used almost similar sentences and meanings, although they slightly altered certain elements, such as rhyme or word choice. This illustrates how similarity in literary works can occur. However, there must be a distinct creativity from the writer. Abu Hilal emphasizes the importance of originality and honesty in creating works and the ability to avoid directly plagiarizing others' work without paraphrasing (حملاوي 2018).

The phenomenon of similarity in literary works, especially poetry, often triggers accusations of plagiarism. For example, two verses of poetry by Al-Ba'ith and Al-Farazdaq share similar themes and structures, where one work appears to imitate the other. Although some argue that the similarity might be coincidental because writers might have similar ideas without knowing that their works are alike. It is also recounted that Umar bin Abi Rabi'ah recited his verse to Ibn Abbas, who then spontaneously added a second line that completed and expanded a similar idea. This suggests that when writers come from the same tribe or region, there's a possibility of similar thoughts, culture, and character, leading to similar works.

Relevance of Abu Hilal AL-Askari's Concept of Plagiarism in the Digital Era

In the current digital era, the concept of plagiarism has changed form due to new challenges arising from technological and informational advancements (Susanti 2020). The ease of accessing information via the internet, the ability to copy and disseminate content rapidly, and the lack of clear regulations have made plagiarism a complex problem (Angga and others 2024).

In his work *kitabus Sina'at*, Abu Hilal discussed plagiarism as a literary phenomenon that remains relevant in the digital age. He divided plagiarism into three main types: literal appropriation (*Sariqah Lafzhiyah*), idea appropriation (*Sariqah Ma'nawiyah*), and creative transformation. Literal appropriation means copying a work directly without change, while idea appropriation means taking an idea with a different language style, which is acceptable if there is innovation or renewal. Creative transformation, on the other hand, is the highest form according to Abu Hilal al-Askari, occurring when the acquired work is transformed into something original and meaningful.

In the context of the digital era, where works can be easily copied, created, and widely shared. Literal appropriation (*Sariqah Lafzhiyah*) can include unauthorized reproduction of articles, digital art, or audiovisual content, while idea appropriation (*Sariqah Ma'nawiyah*) includes forms of idea manipulation such as parody, adaptation, and remix. Creative transformation is also evident in cross-media adaptations that utilize digital innovation, such as transforming poetry into songs or films. However, the digital era also presents new challenges, such as a lack of awareness regarding attribution of original works and the use of Artificial Intelligence (AI), which can blur the lines between creation and plagiarism (Putri and others 2023). Abu Hilal emphasized that human creative contribution is crucial as the primary differentiator of original work.

The digital era allows content to be reproduced in different forms. For example, literary works are transformed into films, poems into songs, and articles into educational videos. This process involves innovation, which can be seen as a form of respect rather than plagiarism. In the digital context, such transformations are increasingly relevant because technology allows content to be presented in different formats. When adaptations are made with innovation that respects the essence of the original work, it can be considered an homage rather than plagiarism. This process is similar to the creative contribution described by al-Askari, where adaptation adds value without losing the identity of the original work (حملاوي 2018). Digital adaptation in this situation is not merely a technical reproduction but also a tool to enhance the reach, relevance, and appreciation of the original work.

Abu Hilal Al-Askari highlighted the writer's responsibility to respect the work of others. In the current digital context, this ethics becomes even more relevant because many writers are unaware of the consequences of plagiarism, both legally and morally. Education about writing plagiarism is crucial to prevent it (Qalbina 2024). Abu Hilal emphasized the importance of reputation in the literary world. Plagiarism can damage the reputation of a writer or academic. Originality, ethics, and responsibility are key in creating valued and meaningful works.

With the advancement of technology, many innovations have emerged to facilitate writers in citing sources, making the writing process more efficient. These innovations come in the form of applications, where writers can easily cite using reference management tools like Mendeley. This innovation can simplify the citation process for writers (Pratiwi dan Aisya 2021).

Artificial Intelligence has transformed plagiarism into a more complex phenomenon. In many cases, plagiarism no longer appears as direct copying, but rather as algorithmic

paraphrasing, automated rewriting, and machine-assisted content production. This condition creates ethical ambiguity because texts may appear original structurally while lacking genuine intellectual contribution from the author. In this context, Abu Hilal al-Askari's emphasis on creativity and meaningful transformation remains highly relevant for evaluating originality in digital academic culture.

Abu Hilal al-Askari's perspective demonstrates that originality is not merely defined by the novelty of words, but by the intellectual capacity to reconstruct meaning creatively and ethically. This perspective shifts the discussion of plagiarism from technical textual similarity toward broader questions concerning intellectual integrity and ethical authorship

CONCLUSION

This research has examined Abu Hilal Al-Askari's views on plagiarism in his work *kitabus Sina'atain* and its relevance in the current digital era. Abu Hilal Al-Askari emphasized that plagiarism is not merely an act of stealing ideas or words from other writers, but also reflects a writer's lack of integrity and responsibility towards another person's work. In his view, writers are inevitably inspired by previous works, but what distinguishes them is how they manage and present these ideas in an original and creative manner.

Abu Hilal divided plagiarism into three main categories: literal appropriation (Sariqah Lafzhiyah), idea appropriation (Sariqah Ma'nawiyah), and creative transformation. Literal appropriation refers to direct copying without any changes, while idea appropriation is permissible if accompanied by innovation and renewal. Creative transformation, on the other hand, is the highest form of idea processing, demonstrating a writer's ability to create something new from existing material. This indicates that plagiarism is not just about the act of copying but also about how writers develop and enrich the meaning of existing ideas.

In the digital era, plagiarism challenges have become more complex due to the ease of access to information and the ability to copy and disseminate content rapidly. This research found that many writers, especially academics, are often unaware of the legal and moral consequences of plagiarism. Therefore, education on writing ethics and plagiarism is crucial to prevent unintentional violations. Abu Hilal reminded us that a writer's reputation heavily depends on the originality and integrity of their work. Plagiarism can damage that reputation and diminish the value of literary works.

Thus, this research makes an important contribution to understanding plagiarism in the digital age. Abu Hilal Al-Askari's approach can serve as a guide for writers and academics to better appreciate ethics in their work. Writers are expected not only to focus on creating new works but also to be capable of processing and developing existing ideas in an innovative and creative manner. Awareness of the importance of originality and responsibility in creating works will foster the production of more meaningful and valued literary works.

This study demonstrates that Abu Hilal al-Askari's concept of plagiarism remains relevant in addressing ethical challenges in the digital era. His ideas emphasize that originality should not be measured solely through textual novelty, but through intellectual responsibility, creativity, and meaningful contribution in knowledge production. Therefore, classical Arabic literary criticism offers an important ethical framework for responding to contemporary issues of Artificial Intelligence and digital authorship.

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