

## Al Maqama as a Cross-Genre Literary Genre (The Maqama of Badi' al-Zaman al-Hamdhani as a Model)

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### Abstract

*For the majority of critics, Maqama is the purpose and the finished product of the industry in the language of artistic prose, and it represents all forms and arts of prose and compositional writing. Badi' al-Zaman al-Hamdhani is considered the founder of this literary genre, in which he collected a number of other literary genres, such as anecdotes, news, proverbs, etc. Until these maqamat became an art that many authors and writers cared about and tried to imitate in their works, such as the Maqamat of al-Hariri, al-Suyuti, and others. This research aimed at highlighting these representations, as they show the role of Al-Hamdhani and his effort in presenting the mature and developed art of the Maqama; as such, he was the pioneer of this art, even if this was preceded by some examples that did not amount to being an independent literary genre; however, it became an art with its own rules, foundations, and components as a literary genre that was not known to its predecessors thanks to al-Hamdhani. The examiner of these Maqamat finds the literary genres present from one work to another, which enables the literary critic to track the clear genre-specific characteristics. Also, when we observe the way in which al-Hamdhani writes his Maqamat, we find that he goes beyond literary genres without neglecting them. Moreover, The literary genres share the denominations with all other genres of prose. So (Badi' al-Zaman al-Hamdhani) represents other literary genres in his Maqamat without eliminating their boundaries, so that the critic would be able to identify the prominent genre-specific characteristics, and to identify the places and positions in which (Badi' al-Zaman) crossed the boundaries of the literary genre without eliminating it. Al-Hamdhani represented the various literary genres in his Maqamat, as there was a fine line separating these genres. Furthermore, the Maqama was able to integrate many literary genres and present them in a new model (as a Maqama), just like the modern novel. Al-Hamdhani was able to create a relationship between poetry and prose in his Maqamat, and he was able to implement them in various ways and methods, which he developed in his own style to be consistent with the prose material, in the form of a discourse between two literary genres: poetry and Maqamat, revealing an important and vital aspect of the nature of the relationship between genres and literary types to us, and the possibility of their overlap through technical processes mastered by the author. Poetry was implemented and represented in almost all of his Maqamat, so poetry was either composed by famous poets who memorize their poems and mention their names from different eras and times. In the Maqama, poetry has many functions, as it might have a deceptive, narrative, descriptive, or critical function. In addition, the Maqama was able to introduce news, stories, stories, etc. Implementing the Maqama for the various literary genres expresses the strength, skill, and breadth of the author's knowledge, as he*

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*implements them artistically and semantically. al-Hamdhani was aware and a master in integrating different literary genres in his Maqamat to serve their purpose, while preserving the fine line which separates each one of them. As such, Literary elements became essential elements in the Maqama and not independent genres.*

*The study aimed to identify the artistic features of literary genres that are similar to the Maqama, as well as presenting Badi' al-Zaman al-Hamdhani's implementations of literary genres in his Maqamat, in addition to some themes that were prevalent in Arab society during the fourth century AH. The researcher used the analytic descriptive approach to obtain accurate results.*

**Keywords:** *Maqama; Overlapping Literary Genres; Literary Genres; Deceit; Badi' al-Zaman; Abbasid Prose.*

## **Introduction**

As many scholars and critics have agreed, the Maqama is a center that includes various other literary genres, as the reader finds himself moving from one genre to another within a narrative framework, but this transition is not as easy as some imagine due to the overlap between these types and how they intertwine within the Maqamat. Badi' al-Zaman al-Hamdhani was able to represent these types and transcend them in his Maqamat, and to move from one type to another without neglecting it, so that the critic or student of these Maqamat is able to identify the places in which this transcendence took place. In addition, this provided the critic with the ability to identify the characteristics and themes of each literary genre in the Maqama

Al-Hamdhani excelled in this art, (the art of the Maqama), and implemented various literary genres in it to serve his purposes and goals of the Maqama that he is trying to convey to the reader. This overlapping and intertwining between the literary genres has contributed to the production of this wonderful art, which is: "The Art of the Maqama." The maqama is a new literary genre passing through the ancient and contemporary prose arts. The maqamat has gone beyond what was known at that time. Al-Hamdhani also dealt with the overlap of literary genres in an intelligent way, which led to the production of a literary genre that was unique to him. It had a peculiarity that distinguished it from other literary genres, as the Maqama, with its style and stylistic components, is considered a starting point for the emergence of the art of story and theater later on

The Maqamat have received great attention from scholars and researchers, as previous studies related to this topic were found, including

- Victor al-Kak's study, entitled: *Badiat al-Zaman Analytical Research in the Maqamat of al-Hamdhani*, 1st edition, Catholic Press, Beirut, 1961 AD, p. 14
- Abdel Fattah Kalito's study, entitled: *Maqamat, Narrative, Man and Culture*, translated by: Abdel Karim al-Sharqawi, Toubkal Publishing House, Morocco, 1994, p. 17
- Ibrahim Al-Saafin's study, entitled: *Principles of Maqamat*, 1st edition, Dar Al-Manahil, Beirut, 1987, p. 34

- Rachid Yahyawi's study, entitled: *Introductions to the Theory of Literary Genres*, .Africa House, 1991, p. 9

### Literary Genres

The theory of literature was concerned with the study of literary genres and their types in terms of: their origins, development, and association with a specific historical and social situation. Some scholars considered literary genres as relating to their nature and functioning according to the needs determined by the situation of the society that is related to them. "The general principle in the development of literary genres in terms of: the emergence of the literary genre, its change, its history, its integration into another literary genre, or its extinction, is that each stage of the development of society has its own aesthetic relationship with the world in specific literary genres which suits the ability of humans to adapt to their world at this stage and the nature of their social system therein." (Amin, 1991, 63). The question that comes to mind here: Is the idea of dividing literature into types considered a modern idea

In the book (*The Republic*), Plato distinguished between three types of narration when he said: "Narrative is merely a narration, a depiction, or representation, or all of them together." (Plato, 2016, 72). This is the traditional division that appeared after the Renaissance, which includes: Tragedy, comedy, and epic drama. While we find Aristotle in his book (*Poetics*), which some critics mistakenly translated as (*The Art of Poetry*), but the original name is (*Aristotle's Poetics*), he divided the narrative into two parts in which the poetry speaks for itself, and a section in which the poet conveys some events through the narration of one of the characters. Thus, Aristotle divides the poetry into three parts: narration in the first person, narration in the third person, and mimesis (imitation). After that, he divides the imitation into (tragedy and comedy). Aristotle was keen to show the difference of each literary genre from the other, and this is what is known as (the purity of the genre). Purity of the genre is: laying objective foundations for each genre of literature in terms of its essence and value, without any interference with other genres; that is: tragedy cannot interfere with comedy. This is a principle adopted by Aristotle and .continued to be applied until the seventeenth century

The theory of literary genres does not occupy a prominent place in literary studies in this "century, and the obvious reason for this is that the distinction between literary genres is no longer important in the writings of most writers of our time. The boundaries between them are constantly crossing, genres are mixed or blended, and the old ones are left behind or modified. New genres are created to the extent that the concept itself has become a subject of doubt, and Benedetto Croce attacked the concept of Aesthetics in the .year (1902 AD) that changed the whole concept". (Khuder, 2016)

Croce says about art: "It is intuition, or conscious intuition, since every artistic work expresses a psychological state, the psychological state is individual and new. Intuition includes endless intuitions of groups, and these groups will not be considered types, but .rather groups of intuition." (al-Nobani, 2008)

Based on what was mentioned, romance eliminated literary genres, especially after the proposals of Croce and those who followed his approach; as such, the literary and critical .scene stopped describing the literary genre as if it were: a novel, a play, or a short story

The idea is that the literary genre is alive and not dead, but the difference between the theory of the classical literary genre and the theory of literary genres that followed the romantic doctrine and what has been said about literary genres to this day is that modern writers and critics did not look at the traditional literary genre as a model to be emulated, but rather looked at it as a traditional template that should not be followed as is, and only implement it artistically in the same way traditional figures are implemented. A poet, for example, may use the traditional framework of poetry; however, he does not follow it or follow its example, but he can rebel against it and deviate from it, and perhaps break the accepted stereotype by using new metres, using a new language, or using the language in different ways. He may add prose phrases, for example, or implement narration or drama in his verses, with the aim of arousing astonishment; this also applies to: a novel, a play, a short story...etc. The question here is: Do we find this artistic procedure in mixing literary genres the same as the random mixing that we find between poetry and prose in the works of some beginners who are good at composing poetry, but are unable to establish meter, or that which is found by those who mix narrative and story in some comic narrative works?

In addition to what was mentioned, we find that (Hudson) confirms that literary genres were created in order to diversify our major internal motivations, which he in turn divided into four genres

- .1 .Our desire for self-expression (created poetry)
- .2 .Our interest in people and affair (created theater)
- .3 Our interest in the world of reality in which we live and in the world of imagination that we bring into existence (created the fictional world)
- .4 .Our love for the image as it is an image (created literature as an entity in itself)

.As for T. S. Elliot, he divided literature into three positions: (lyric, epic, and dramatic)

Despite what was mentioned, most of the opinions of critics and thinkers almost agree that literature is divided into two large sections: poetry and prose. It is well established that poetry is prior to prose, and this statement is confirmed by the history of literature in every nation, and does not mean that one of them denies it. In fact, poetry exists alongside prose, and each of them takes a method in the areas of expression that stem from the nature of each of them, so what is the genre? What is the type?

Literary dictionaries are almost unanimous in stating that these two terms are the same in meaning. For example, Saeed Alloush asserts that “the (type, or genre) is an organic organization of literary forms, just as the (major genres) can be distinguished from the (minor genres), in the theory of literary genres that is based on two distinct concepts

- A classical concept, based on a non-scientific definition (content form) of some layers of literary discourse (comedy and tragedy)
- The concept (reality) of authenticity, revealing the various factors and narrative sequences” (Stallone, 2014, 32)

Some researchers have tried to distinguish between genre and type in the field of literature by saying: Poetry and prose are two large genres under which most of the types in poetry and prose fall on, based on a common rule. There are those who distinguish between them by saying: "Genre determines the color and nature of the expressive means by speech or verbal representation. As for the type, it is determined in the meaning of the literary work that appears in a specific color. If we say, for example: poetry is a genre, then the rest of the purposes that branch out from it are types. The same applies to prose; If we say: literary prose is a genre, then the prose forms are the types. Then the novel, the short story, and the play become literary types." (Stallone, 2014, 32)

Poetry is a literary genre that is divided into types, types into forms, and forms into styles.  
Prose is a literary genre that is divided into types, types into forms, and forms into styles

:The Roots of the Theory of Literary Genres in Ancient Arabic Criticism

The ancient critic reflected on literary genres while examining the Qur'anic text due to the critical need for literary genres. Do literary genres in ancient Arabic criticism have an origin

In fact, genre is "a practical term used to classify forms of discourse, which mediates between literature and literary works." (al-Tamimi, 2017, 8)

Al-Tamimi explained that the idea of creating genres is: "a subsequent step for the existence and spread of literature, because it is simply an organized critical idea based on contemplating the form of literature, and researching its genre outside the system of literature, which is a structure that includes complex complexity and diverse structures and visions." (al-Tamimi, 2017, 10). As for the art that simulates the language alone, prose or poetry, it does not have a name to this day, and there is no common name that can be applied as complicity to the similes (Sofron) and (Exisensvos), to the democratic dialogues, or to the simulations that are based on triadic meters. Previous studies and articles included references related to the basic question: Did the ancient Arab criticism have literary genres

The genre-based discourse in ancient Arabic criticism consists of: poetry, prose represented in speeches, letters, etc., and different (neither poetry nor prose) speech represented in the Holy Qur'an. The discussion is long on this topic, and there is no room to mention it in this study, and we decided that the discussion should be in a way that suits the topic of the study and its intellectual paths. In summary, the concept of literary genres and the difference between them is based on the extent of the difference in discourses, and that genres form a system within every literary work. This pattern appears in the mutual relationships, which is that literary genres share some standards and differ from others, which led to the emergence of the term (literary genres) in the Arabic language. Todorov defines the literary genre as

a set of characteristics related to the structural entity of each genre, that is: to reasonable characteristics, or that it results from noticeable practices in the history of literature that allows them to become historical phenomena." (Shareet, 2018, 97)

With regard to the history of literary genres in the Arabic language and in various languages in the Greek era, the division of literature stemmed from that civilization, and

the first to do this work is the philosopher Plato. He started from the mimetic theory and the first literary genre, which is poetry; he considered the poet as a describer of what is around him and imitating it. After Plato came his student Aristotle, who followed the footsteps of his teacher with regards to his ideas and said: "Poetry and art mimic nature and try to imitate it, and this indicates that poetry is produced by nature and linked to it; it should be noted that Aristotle was in a time when poetic and prose arts in Greek literature .were later transported to Arabic literature." (Thales, 2020, 61-95)

The literary genres in the Arabic language are the collection of poetry and prose, from "short stories to: novels, biographies, and plays. However, there are literary genres that are not common, such as: folk literature that is presented orally, and folk stories and fables, which are stories that were transmitted in ancient times through generations in order to convey wisdom, and the last style is the comic stories that have changed with the passage of time, and the emergence of technology with the development of social networking sites .and the Internet." (Todorov, 2010, 60)

#### :The Overlap of Literary Genres

The researcher has faced and continues to face many difficulties in his study into literary genres, and the reason for this is the inability of critics and researchers to set dividing boundaries between literary genres. Therefore, it is natural that the boundaries between literary genres remain weak and flimsy. This overlap between literary genres is not a new thing in the literary theory, as it is the product of various genres and their development :through two processes

The first: inheritance, and the second: continuous experimentation, "as we find this overlap in Aristotle's theory, which is the theoretical basis that critics still depend to this .day." (Lappé, 2007, 54)

Despite the many problems raised by this theory, this topic preoccupied many critics, led by Roland Barthes, who was interested in establishing the foundations and concepts of creating genres and worked to develop them. For him, literature does not consist of mere words and phrases, but rather it is expressions that indicate a special literary system from the second degree, for example: The meaning of a phrase in a poem is different from what it is in narratives or other prose arts, and these phrases unite with each other within any literary work and are transformed into symbols that have intended connotations for a special meaning within the artistic work. This is what Barthes called: "The hidden .contract between the author and the reader." (Alloush, 1985, 67)

Any text, according to Barthes, consists of a group of writings that come from several cultures that enter into dialogue with each other, emulating and contradicting each other. However, there is a point that unites this variety and difference, and certainly this point is not the author, but rather the reader. The unity of the text is not its source and origin, .rather it is its destination and purpose." (Barthes, 1978, 63)

The issue of the overlap of literary genres included (poetry and prose), especially the narrative literature, including (the novel) concerning the survival of "the old Arab natural effort towards creating genres, which is confined to poetry and prose .... Most of their .writings revolved around the comparison between them." (al-Saadi, 1999, 47)

In fact, the attempt to define literary genres is nothing but a risky endeavor, "which prompted many critics to abandon their definition, such as: (René Willick, Croce) and others." (Willick, D, T, 102). These critics understood this overlap and the new types that .could result in the era and its requirements

Despite the conflicting views about the nature of the overlap of genres due to the differences in points of view, the issue of the overlap of literary genres and their approved types will remain open for debate, as it is difficult to separate the nature of the formation of literary genres and their types, which take various forms according to the union of the elements between them. Therefore, René Willick believes that "literary genres can be viewed as regular necessities which control the author on the one hand, and also can be controlled by the author in turn." (al-Saadi, 1999, 49). As for Arab critics, they did not realize the nature of literary genres until "its terminological use except in later eras and with the beginnings of modern Arab criticism, based on Western effort in this field." (Ibn .(Tabataba, 2005, 11

All the ancient critics, such as Ibn Tabataba (322 AH) and other critics, did was that they divided Arabic speech into two parts: (poetry and prose). They did not address the issue of literary genres and types because there was no direct intention on their part to determine the distinguishing characteristics of these two parts. In addition, they did not have a complete awareness of the nature and essence of genres and types, as is witnessed .today among Western critics in particular." (Abdulaziz, 2001, 50)

Some critics and modernists have confirmed that ancient Arabic literature is devoid of the idea or term of genres and types. The issue of the overlap of literary genres remains a matter of great disagreement among scholars of Arabic literature, as it is greater than what many Arab critics imagine, especially those who do not yet realize what genres and types are, so they sometimes use literary genres, and at other times they use literary types, .as if they were the same thing

:The Art of Maqamat in the Abbasid Era

The Maqama appeared for the first time as an artistic art in the Abbasid era, mainly relying on deception, deceit, entertaining and mockery. In most of the Maqamat of (Badi' al-Zaman al-Hamdhani) or (Al-Hariri), it can be said that: we find, from other points of view, that they were mostly formed from the art of deception and deceit. "The Abbasids developed this type of art to teach young people the language and to express their economic and social conditions", and this matter is under discussion (al-Maqdisi, 1979, The other reason is that the poet was expressing a special group of people and their .(34 conditions, so they created this art to express them, using the art of deception and deceit .as a method, and often ending with the hero's victory and success in deceiving people

The Maqama appeared in the Abbasid era thanks to (Badi' al-Zaman al-Hamdhani), then (Abu al-Qasim al-Hariri) followed his footsteps. There may be previous works by Ibn al-Atheer and others, but Badi' al-Zaman al-Hamdhani is the one who adopted this pattern, founded and published it in his works. Although the art of Maqamat is a strong eloquent prose art with its style and narration, and despite the attempt of some authors to write the Maqamat in the modern era, these attempts did not rise to the level of the Maqamat of the .Abbasid era

As for the main elements that make up the art of the Maqamat, they are “First: The hero, who is the person around whom the events of the Maqama revolve, and he is the one who performs the art of deception, such as: (Abu al-Fath al-Iskandari by Al-Hamdhani). Second: The narrator: who is the person who narrates the events of the Maqama, such as: (Issa bin Hisham) in the Maqamat of (Badi' al-Zaman), which is a fictional character created by (al-Hamdhani). Third: The subject: which is the event or topic around which the Maqama revolves. Finally: The art of deception: which is the basic element that distinguishes the Maqama from other prose arts.” (al-Maqdisi, 1979, 35)

As for the general characteristics of the Maqamat, they are limited to the fact that “they deal with social and economic topics that express the common people in particular. The Maqama is also characterized by various types of rhetoric, including: alliteration, rhyme, juxtaposition, and others” (Al-Maqdisi, 1979, 36)

The Maqama is characterized by the fact that its words tend to be strange and difficult, it is presented on the art of deception, and uses it to achieve its goal. Also, its main goal is to teach language to young learners, so it is based on choosing strange words, as it contains many: provisions, preachings, and descriptions, as it describes: social life, time, and place. In addition, it is based on the element of dialogue that does not make it boring and turns it into an enjoyable fictional art

:Badi' al-Zaman al-Hamdhani

He is Abu al-Fadl Ahmad bin al-Hussein bin Yahya bin Saeed (Badi' al-Zaman al-Hamdhani) (d. 358 AH). A literary author from an Arab family of distinguished scholarly status that settled in Hamadhan, where Badi' al-Zaman was born, so he was attributed to it. He was proud of his Arab origin, and he was able, thanks to his Arab origin and Persian homeland, to be influenced by both Arab and Persian cultures and learning their literature, so he was a linguist, poet, and hadith narrator.” (al-Hamdhani, 2005, 12)

He learned the language from the great author, “the author of (Al-Mujmal) in the language, Abu al-Hasan Ahmad bin Faris; moreover, he studied under the supervision of: Ibn Lal, Ibn Turkan, Abdul Rahman al-Imam, and Abu Bakr bin al-Hussein al-Ghara’.” (al-Hamdhani, 2005, 23). Also, "he moved to Isfahan, and there he joined the class of (al-Sahib bin Abbad), then he headed towards Jarjan, met its scholars, and learned a lot from them; then, a dispute broke out between him and them, so he left Jarjan and headed towards Neyshabur; there, he met the well-known great linguistic al-Khwarizmi; however, al-Khwarizmi was not good to him and was against him. As a result, a dispute occurred between them, especially after the debate that took place between them which ended with the victory of al-Hamdhani in the eyes of the kings and presidents, so he called many of them. As such, many students gathered around him, so he dictated more than four hundred Maqamat to them (only fifty-two remained)." (al-Hamdhani, 2005, 26)

His residency did not last in Neyshabur, so he left it and headed to Sijistan. There, her prince honored him because he was a lover of literature and was fond of authors and poets, so al-Hamdhani gave him a Maqama as a present. However, the harmony between them did not last long, so eventually he left to the city of (Harat), and met Mazaher Abu Ali al-Hussein bin Muhammad al-Khamshani there, who was one of the scholars and



rulers of this city, and his conditions improved. There, he died in (345 AH), and he had .not reached the age of forty." (al-Hamdhani, 2005, 30)

#### :His Works

He had a group of messages, a poetry collection, and Maqamat, which were the most prominent of what (Badi' al-Zaman) left behind. These Maqamat were popular across many lands, and were considered a beacon that still guides those who want to write in this art. The book of Maqamat is the most famous books that were credited with setting the foundations of this art and opening the doors in front of many writers who wanted to learn it, and the most famous of whom were: (Abu Muhammad al-Qasim al-Hariri and .(Nassif al-Yaziji

Literary genres are represented in the Maqamat of Badi' al-Zaman al-Hamdhani. Maqamat is considered a special art, as they are not a story or a narration, even though they contain the elements and components known in them. It is unfair to judge the Maqamat according to completely modern standards, and it is also unfair not to give the Maqamat credit in inventing a new prose style. Arab criticism - to this day - has not given this narrative genre its due diligence, nor has it done justice to it, despite the many studies and research that have dealt with this art. In this study, I discuss (Al-Hamdhani)'s representation of an important literary genre, which is: "poetry", as it is extremely difficult to address all literary genres in this modest study. I will discuss the sources of poetry, the relationship of poetry to the Maqamat, the function of poetry and its position .in the structure of the Maqamat, and its impact on the style of the Maqama in this study

#### :Sources of Poetry in the Maqamat

The student of the art of the Maqamat notices that poetry occupies a large space in the Maqamat, expressed by the narrator, the hero, and some other characters, but this space remains governed by the fact that the Maqamat requires poetry in a conscious way, as the appearance of poetry in the Maqamat is neither absurd nor spontaneous, but rather occurs in a controlled way to serve the Maqama. Poetry may appear in the Maqama in the form of a complete line or a half line, mentioned by the hero or narrator. Poetry may be presented in a broader way in the form of a group of successive lines, and they may be separated by a paragraph or many paragraphs of prose. These lines may represent a complete poem or a part of it. As for the source of this poetry, it comes from the knowledge and repertoire of al-Hamdhani, meaning that this poetry goes back to a time .before al-Hamdhani, and it is what al-Hamdhani inherited and preserved

The other source is the poetry of Al-Hamdhani himself, which he composed to serve his Maqama. He implements his poetic skills to serve his prose text represented by the Maqama. However, al-Hamdhani made it to be said by the character or the hero. Poetry is an important material for the Maqama that overlaps and is intertwines with his prose fabric. This has been demonstrated in forty-three Maqamat out of fifty-one Maqamat, and the Maqamat in which poetry is not mentioned are eight Maqamat, such as: Al-Shiraziah, Al-Wasfiyyah, Al-Saimiyah, Al-Rusafiah, Al-Dinariyah, Al-Nahdiyyah, Al-Mudairiyah, and Al-Sijistaniyyah. As for the other Maqamat, the occurrence of poetry varies in terms .of: length, and sources



There are many poems represented by al-Hamdhani in his Maqamat from the Abbasid era. He included lines by (Abu al-Atahiyah) in (Al-Ahwaziyya) Maqama, by (Abu Nawas) in (Al-Iraqiyyah) and (Al-Iblisiyah) Maqamat, and by (Abu Tammam) in (Al-Malukiyyah) Maqama

The poems were from different eras and sources from which al-Hamdhani inspired and implemented to serve his Maqamat of all subjects

The nature of the Maqama, the way it is constructed, and the detachment of each story allow the text such extension and freedom, a freedom that opens the door to all forms of speech. As such, speech becomes open to all genres and styles, combining: poetry, speech, goodness, proverbs, and wisdom in a new style, and it is a freedom that is more closely linked to that oral narrator who has a strong memory and memorizes texts by heart. He is also a text creator, and his voice is intensely present among all the voices present within the text. Thanks to this orality, the new text turns into a text that brings together the diaspora of old texts, and allows people who resist this manner to highlight their multifaceted culture and implement it into their writings to give them textual and verbal elegance, in addition to deeper meanings. As a result, the authors of the Maqama were keen to quote from: the Holy Qur'an, the Noble Hadith, wisdom, proverbs, and poetry." (Diwan Ibn al-Roumi, 2002, 377)

The truth is: "The one who studies al-Hamdhani's Maqamat sees them as discourses and news, that is: a linguistic structure, and sees their content as narrative, and finds many methods of criticism that appeal to theories of literary genres in their different directions and methods in them. The features of the literary genre in the Maqama are repeated from one work to another, which enable the critic to identify prominent characteristics of the genre." (Attab, 2008, 2)

The Maqama contained multiple literary genres, i.e. this phenomenon which is also present in other literary works, such as: (The Epistle of the Disciples and the Whirlwinds) by Ibn Shaheed. It is considered a new literary form that emerged from a process of integrating several inherited literary forms that in turn represent multiple literary genres. This means that Ibn Shaheed remained connected to the traditional heritage prevailing in his environment

Al-Hamdhani represented many literary genres in his Maqamat, which are distinguished by their special character that distinguished them from the rest of the other arts. This is what led critics and scholars to pay attention to them and study them in terms of: content, style, and structure. In addition to the poetic literary genre, we find al-Hamdhani represented by: speeches, proverbs, debates, news, wisdom, and other literary genres. Al-Hamdhani's Maqamat overlapped with many literary genres, but what distinguishes him is that he introduced them in a special and unique manner which made these overlapping genres as essential elements in them, and not as independent genres. This is what makes the Maqama similar to the novel which has the ability to absorb other genres in its structure, and may be the basis for the modern novel

If we take, for example, (Al-Mudayriyah) Maqama, we find that it deals with many diverse social, cultural, educational, economic, and humanitarian issues. Perhaps the most prominent of these issues is the plight of Alexander with the banquet that brought him

many problems. The reader of the Maqamat “realizes that this literary genre is not only limited to what is considered prose, but it also extends to other diverse and different literary genres; in this context, it is possible to talk about the transcendence and connection of many texts with the Maqama, such as: poetry, stories, proverbs, wisdom, letters, and other texts. Otherwise, this transcendence and connection indicates the strength and breadth that distinguishes this literary genre, encompassing all the concerns of humanity from within the effectiveness of creative writing and the question of its .creative relationship with humanity.” (al-Yamlahi, 2017, 4)

In its meaning and structure, the Maqama aspires to play a humanitarian role, in addition to speaking for different segments of society. (It reflects a diverse variety of voices and references, such as the speeches of al-Tajer and Issa bin Hisham... It also contains an educational dimension, which focuses on several wisdoms and proverbs, including: Happiness springs water from stones, the believer is an advisor to his brothers, and every ) .(tool belongs to the people who know how to deal with it

:In summary

The Maqamat remains a historical record that reveals the creative skill of the author; although it seems difficult to comprehend in terms of structure and meaning, it still captures the attention of both the recipient and the critic, and perhaps this lies in the .nature of the successes that the author achieved in the field of Arab creativity

Badi' al-Zaman al-Hamdhani represented the various literary genres in his Maqamat, where there was a thin line separating these genres, the Maqama was able to integrate all literary genres and present them in a new form called "Maqamat", just like the modern novel. As such, we find the Maqama is represented with poetry, which is an independent literary genre, and it is almost the first in the list of literary genres. Al-Hamdhani was able to create a relationship between poetry and prose in his Maqamat, and he was able to use them in various ways and methods which he developed in his own unique style to be in harmony with the prose, in the form of a discourse between two literary types, namely: poetry and Maqama. Therefore, he revealed an important and vital aspect of the nature of the relationship between literary genres and types to us, and the possibility of their .overlap through artistic processes that the author mastered

He used poetry and represented it in almost all of his Maqamat. The poetry was either composed by him or by famous poets whose names are mentioned by other poets, and .whose poetry is preserved throughout various eras

In Maqama, poetry has many functions, as it might have deceptive, narrative, descriptive, or critical functions. For example: We find the narrative function in (Al-Bishriyah) :Maqama when he said (Bin Ramadan, 2000, 194)

,Even though many have eagerly proposed to her“ she is your cousin who  
” .is rightfully yours

It talks about Bishr, the tramp, who eagerly asked to marry his captive; however, she tried to save herself from this by using deception and diverting Bishr’s attention to new adventures. So, she made his cousin more beautiful in his eyes with this poetic statement. She described her as beautiful woman whom he deserves more than anyone else. Bishr’s

adventures begin after he asked to marry his cousin, who only accepts to give his daughter as a wife to someone who would bring him a thousand camels. So he began his adventures which were rife with perils and difficulties. He must face the powerful lions to reach the camel of Khuza'a, and eventually he defeated the predatory lion that he faced. Here, we are presented with the plot which explains the events in a poetic, rather than prosaic, way, as Bishr describes what happened to him in order to obtain the thousand camels, which is the dowry of his cousin, when he says (Abdo, 2005, 206)

,O dear Fatima, I wish you have witness how, in the valley of Khabt“ your  
”beloved Bishr has encountered a giant beast of a lion

,Then, you would have seen a lion attacking another lion a stronger beast  
conquering another beast

It struts as it retreats away from my horse out of caution, so I declared: I  
.am here to claim the dowry

:Eventually, he arrived at the following line from the poem (al-Yamlahi, 2017, 4)

,So if you get killed by my hands, do not be ashamed since you have  
".faced a free man walking on two feet

We also notice this overlap between the poetic and the prosaic styles in (Al-Qazwiniah) Maqama, in which poetry was implemented in a narrative way more prominently, which resulted in: the succession and development of events, which ultimately reached their artistic goal. An example of this is: when that man who was steadfast with his religion :escaped from the lands of disbelief, he said (al-Yamlahi, 2017, 9)

O my people, I am a repentant man who escaped from the land of disbelief,  
and my situation is strange

His strange situation is what he wants to talk about in his poetry, and this situation extends to many events that others admire, which leads to feelings of sympathy for him, :as he moves from one extreme to the other. He said (al-Hamdhani, 2005, 208)

,Even if I was safe and sound“ I wonder how many nights I have strayed away  
!from my God and committed doubtful actions

,Such as the pig meat which I ate or the alcohol which I drank

So I escaped, unseen, during the night with nothing but determination by my  
”.side

Here we find that he represented poetry and relied on it to present his story. Poetry here presented the voice of the hero and his story. For him, poetry is an important tool to serve his narrative and story, as literary genres and types may overlap when he combines two genres in one or more lines; for example, we find him in (Al-Jurjaniyah) Maqama including a line of poetry in his prose as a tool with which to connect prose paragraphs, as well as to present his hero in a way that emphasizes his frequent travel and wandering, and the impact he leaves on the hero as a central character whom events take place to serve him and serve the strategies of the text. For example: Abu al-Fath addresses a group

and says: “So look, may God have mercy on you, at the ruined man who has been neglected. he was weakened by need and distressed by poverty ” (Abdo, 2011, 209)

„A traveler across the land which tossed him around and now he became  
tousled and ragged”.

There are many examples that represent al-Hamdhani’s ability to represent literary genres in his Maqamat to serve his stories and present it in a beautiful artistic form that distinguished it from other literary genres

## Conclusion

The literary genres represented by al-Hamdhani in the Maqamat were harmonious and intertwined with each other to serve a unified goal; this was likely done through the narrative of the text in the direction of the narrative that crosses the Maqama and in the direction of the texts that the storytelling benefits that overlap and interrelate with it to accomplish a different purpose from the text which was elevated to become an independent literary genre. This intentional integration and overlap by the author of the text is what distinguishes the Maqama in terms of form and content. Therefore, the Maqama is an important source of literature which enriches Arab culture by creating literary genres that are specific to it; also, the implementation of the Maqama with its unique system and its representation of various literary genres expresses the strength, skill, breadth of knowledge, and the ability of the author to innovate, as he does that artistically and semantically

It is also clear that (Badi' al-Zaman al-Hamdhani) excelled in his awareness and mastery in representing the various literary genres in his Maqamat and the way he implemented them to serve his Maqamat while preserving the thin line that separates them from everything else. As such, these literary genres became elements in the Maqamat and not independent genres in their own right

Al-Hamdhani’s style was unique and innovative, as he made the Maqama a special narrative prose art that was unique and adds novelty to the Arabic literary genres and types. This is what made critics and scholars interested in this new art that is unlike any other. Moreover, we know that every nation has its own ways of thinking about accomplishing its goals in regards to its civilization and culture

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