The consideration of method transition on the writing Maqameh art

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Abstract

The art of Maqameh writing is one of the most important arts that were formed in the Abbasid Arab literature. Maqameh is an example of short story from the beginning of its formation, which is a special kind of language with rhyme and rhetorical pyrotechnics and syntactic connection. An actor of this short text is generally a narrator and a hero. This art used in the course of its long history Arabic literature and consequently led to changes in the Persian subject. In this article, the historical method has tried to examine the evolution process of Maqameh writing and then turned into a comparison of structural and thematic Maqamehes shown. Badiozzaman Hamadani is followed by "Ibn Duraid" to achieve a specific building of the Maqameh. This Maqameh written later in the Hariri in Arabic and Farsi Ghazi Abdulhamid is imbued with theological discourses indirectly in Persian literature and Western literary tradition that had its effect on it as well.

Keywords: Maqameh, historical change, compare the effect, Arabic and Persian literature.
Introduction

With the decline of the Abbasid sermon, speech forms revealed new techniques: techniques such as Epistles, scientific strains - literature and Maqama. Maqama is one of the most important techniques of Arabic literature which appears in the form of short narrative text - maximum of ten pages. Actors in this short text are generally a narrator and a hero. The narrator is the eye of hero so that hero narrates his travels.

Hero is someone intelligent, eloquent and fearless. He mastered the vocabulary, the Oratory with effective tricks and schemes. In fact, he provides his life with eloquence, as with a description of his individual and social life; he forces his contacts who are generally poor and ordinary people, to forgiveness. Begging is so ingrained with rhetoric that people forget the begging of hero of Maqama because his words are full of preaching, sweet points, lexical and syntactic expression full of strange words and miraculous rhyme. Maqama is the most difficult of literary writing, and genre in literary education. In fact Maqama writers use this genre to show their literature power and domination over vocabulary and rhetoric.

Literal meaning of Maqama

The term "Almaqameh" or "Almoqameh" is taken from Ghama, Yaghuma, ghoman, Ghiaman and, Ghaman. In Arab language the word "Almqam" means step. So in pre Islamic period Maqama was used as parliament or those who would use it, and if we go ahead and in the era of Islam, we find that it means a chamber in which a person stands in front of Caliphate as a preacher and speaks. If we go even more ahead we see that it is used as speaking. However, it can be said that in principle Maqama literally means the place or location for uprising, and is also used as chamber that people sit in; later scholars used it for sermon or preaching that a parliament was held for it. (Zayf, D.t: 8) But, technically, Maqama is a literary short story that is eloquent and rhythmic (a literary hadith). It is spoken by sly and imaginary man and deceives people for sustenance and wealth. In most cases Maqamat leads to edification, exhortation, religious or moral point (Hilal, 1962: 223).

Bediuzzaman was the first one who gave Maqamah an idiomatic meaning. He makes this speech (Maqamah) in the form of short stories that brings attention to the words and for all the stories he considers a narrator named "Isa ibn Hisham," and a hero named "Abu Aleksandry". The hero appears as a shrewd and sharp tongued person who deceives people (Zef, D.t: 8). Maqama is a type of literary prose. It is in fact a way to exhibit linguistic skills in the form of humorous stories. (Neda, 2001: 135)

In fact, Maqama is not a story but only an eloquent literary hadith that is closer to trickery and deceit. Actually it is a trick that Bediuzzaman and etc. decorate it so that on one side we can understand a certain event and on the other side we get knowledge of is beautiful and distinguished ways. Of course, the event that happens to the hero of Maqama is not the point and aim, but the aim is teaching methods of statement that the event is offered by. So,
in Maqama, word dominates meaning and the target is a didactic purpose. Perhaps what has been considered as Maqama since the evolution of Maqama by Badiozzaman, tends toward verbal and lexical rhetoric beauty so the cornerstone of Maqama is not the subject and the meaning but it is external presentation and verbal beautification (Zeyf, D.t: 12).

In other words, the writer in Maqama offers his lexical skills. This lexical treasure is a basic material of Maqama. Maqama is in fact a lexical work and its place should be among lexical writings rather than stories. This new form of writing tells simple stories in which the hero is not clear at first, but after a little while the hero obtains lexical skills for the demanding money from people. The attempt that is done to demonstrate lexicon does not make Maqama as a literary art (Neda, 2001: 135).

Elements of Maqama

All Maqamas are formed of a narrator and given a hero. The narrator in Baddiolzam's story is "Isa ibn Hisham" and the hero "Abu Aleksandry" (two imaginary men) and Maqama of Hariri the narrator is "Harith bin Hammam" whose his name is taken from hadith of the Prophet, “Vaklam Harith Hammam” and the hero of Hariri is, “Abu Zayd Alsrujy”.

Literary and historical value of Maqama

Concerning the literary value of Maqam, we can say that even though Maqama is written in the form of story, but it does not have the real value of a story, because the style is addressed in Maqama more than the subject. It expresses a series of preaching and sweet things and lexical and syntactic wishes with words full of verbal wonders in a rhythmic style. So, as Ibn Al Taqtaqi says Maqamas "The only benefit that they have is to practice essay and awareness about poetry and prose and there are some judgment and experience in it" (Al Fakhury, 2004: 573)

Maqama can be called a fairy tale like Bohemian literature. In Maqama, we see a dramatic approach that was never developed by Samian. In fact, each Maqama is an independent unit of a dramatic story where two main characters, the protagonist and narrator meet throughout the story. The collection of Maqamas can be called a novel which contains separate sections of the hero's life and it is a collection of prose and poetry in which his story is nothing and the "style" is the most important. (K., 2001: 332-333)

The development of technique of Maqama

Arabic-speaking scholars and writers have long been concerned with Maqama, and created it as a literary technique among others. But the question that arises in this context is whether this technique is originally Arabic or has been influenced by the Persian. Many believe that Bediuzzaman Hamadani, is the inventor and the originator of Maqama rating technique. The origin of this idea was originated from the Torah, the Jewish mythology and
the story of Luqman Hakim and Alstvd Pada in Sanskrit literature; and then Albahlevanie heroic myths and Bediuzzaman were inspired by it. However, the introduction of the new form of essay in this genre (rhythmic) is credited to Hamedani which the future generations called him "Bediuzzaman" (Keyvani, 2001: 332).

There are arguments among historians about the onset Maqama writing. Hariri in the introduction of his Maqama and Qalqashandi in Subh al Asha, and some others say that Bediuzzaman was the founder of Maqama. But Jerji zeydan believes that Bediuzzaman wrote his Maqama in way of Abu'l Ahmad Faris (999 AD / 390 AH). Also there are arguments about whether Bediuzzaman or Ibn Duraid (933 AD / 321 AH) was the founder of this technique. For example, Ibn Abd Rabbo owner of Alqd Elfriede and Ibn Qutaybah say that the emergence of Maqama was before the period of Bediuzzaman. Hasri believes that Bediuzzaman saw Abu Bakr Muhammad Ibn al-Hasan Ibn Derid Alzadi wrote 40 whimsical tales and said he has produced them from his heart and wrote them with Ajami and unfamiliar words. He challenged him and wrote Maqama about begging. (Ayati, 2004: 536)

So, Maqama writing was created first in stories and news and Bediuzzaman virtue is that he edited them and made them into his particular technique. We do not see this special shape in Ibn Duraid stories. His anecdotes are not rhythmic and do not involve a single hero and in terms of verbal and expressive art do not reach Bediuzzaman's Maqama. It also does not contain news and rarities and has no reference to the events of the time or rich in sentences idioms, tips and customs like Bediuzzaman's Maqama. (Ayati, 2004: 536-537)

Maqama was known from the first persian circle so that Abu Bakr ibn Umar Din Balkhi wrote twenty-three Maqama in style of Hariri. Maqama also became known in Jewish and Eastern Christian literature and it was translated into Hebrew and Syriac. But in Europe we can see that many elements of Arabic novels became popular from the late Middle Ages and the modern era and although the difference between East and West in the Middle Ages makes its literary connection between the lands but it is worth mentioning that Maqama had little impact on European literature. It is because magma is not based on story and the column of Maqama is just rhythmic and Badie style but we may see the effect of Maqama in some of the stories in Spanish that describes the life of Andalusian immigrants and it is interesting to know this story has a hero named "Pikaron", 'Abu zeud saruji" was the hero of Hariri, of course, this does not mean that Maqama have great impact on European literature, but its influence has always been poor. (Zeyf, d. D: 13)

Abolfazl Ahmad ibn Hussein ibn Yahya ibn Said Hamedani known as Bediuzzaman is the most famous person who was popular for Maqama writing. Bediuzzaman was born in Hamedan in 358 BC and spend his first period of learning in this city. He studied with "Ibn Fars" and traveled in many Islamic countries and in 398 BC died in Herat. It seems that Bediuzzaman used this type of lexical form that was later known as Maqama, from the lexical scientist before him. "Hasri" in "Zahrol Adab" said that he has followed the work of "Ibn Duraid". "Yaghoot Hamavi" also quoted Hasri confirmed this idea to say: when
Bediuzzaman saw that Abubakr Mohamed ibn Derid Azdi wrote "Forty Hadith" and said that these Hadith are brought from the lexical spring in his heart and has used his knowledge to write them, it is while they have strange and unfamiliar words that are not genius and ears cannot tolerate it. Bediuzzaman by writing 40 Maqama on begging that by beauty and elegance talks about it, challenges him. But this issue needs to be researched and explored, because the book "Alahadys" is not in our hands. It is therefore difficult to judge Hasri's comment. Brockelmann says Bediuzzaman may have gotten this style from his teacher. It should be noted that the in expression of Maqamas "Abu Delph Khazraji" is known as an important source of Bediuzzaman and others who have tried Maqama writing. Abodolf according to Saalebi " is a Well-spoken poet and in begging has a sharp blade and surprising and cheerfulness strangled 90 people", and a large section of his famous long poem entitled "Alqsydh Alsasanyh" which is about work of beggars and their working techniques is in the book of Saalabi. It is said that the Maqama of Bediuzzaman reached 400, but it is quite clear that this number is indicative of exaggeration. What we have in our hands until now is not more than 51 which most of them are about beggars and their work. In maqama of Bediuzzaman, Isa ibn Hisham is narrator and Abolfath eskandari is the hero, these two characters are both created by imaginative and creative mind of Bediuzzaman.

Abolfath Eskandari, is the hero of the stories. He is a scientist and a well-spoken beggar and intelligent that utilizes the power of his word and deceives the people. He is skilled in hiding and has a skill in taking dirhams and dinars from listeners. It is said that he is one of the poorest people of Baghdad (Al-Hamdani, 1986: 151). He is eloquent and articulate man, and when he read the rhetoric, eloquence is under his command and whenever the command is rhetoric, the rhetoric is at his obedience (NADA, 2001: 136 -137). Abolfath has vast wisdom and culture. He speaks good poetry; he joins in the most difficult and critical issues and literature and by confidence in his vote and science and comes out victorious from the abyss. He is not defeated in any battle, and do not drop any trick in independent work. He has tested the sweet life and tested sweet and bitter taste and has tried to overcome this time devoid of compassion with different types of begging, and to reach this goal he tasted different ways. Sometimes he is preacher that gives essence of speech to people and sometimes he is a magician that with his amazing and ridiculous works and lies makes people obedient. But what has forced a man like Abolfath Eskandari who is a wise man which is not a worthy thing for him to do, is the period, the period that has been hard on him and other people of science, and literature. He has chosen the way of stealing and begging without thinking that it would harm human dignity. His life is a series of travel and adventure in search of the property.

The hero of Maqama is a crazy man who wants to make the Mu'tazilite opinions to what he chooses. As he says to thoughts of Mu'tazilite: "... And they say men are free. Since his actions are to his authority. But free man never cuts his belly open, tears his eye out and drops his child from a mountain. So is this not forced?" (Neda, 2001: 138) This subject as can be seen is news and charging, and has been in distance from Maqma's repetition method. "Mazirie" is a Maqama where Bediuzzaman stays out from begging topic.
In this maqama "Abolfath" (hero) tells his story with the story of the merchants of Baghdad. The hero is in fact the merchant of Baghdad and not Abolfath. This merchant invites Abolfath to eat Mazire (a meat cooked with sour milk) but he is talkative person. He keeps talking about his wife and her skills in cooking and housekeeping. Then he talks about the neighborhood where he lives and his own house and furniture and starts talking about everything. He even talks about the door of his house and what it is made of, and he says his bathroom is so clean that guests wish to eat their own food in there. When the host's talkativeness reaches his limit, Abolfath could not bear it because he had not gone to merchant's home to listen to him and learn words, but to eat Mazire. So when it took very long and there was no news of Mazire he chose to escape.

One of the Maqama of goodness where it has kept distance from beggars and repetitive things is "Iraq. This Maqama talks about poems and it is not about artistic investigation of poem, but it is literary puzzle so that people can express it in their night times. Maqama of testament is another beautiful Maqama which shows Abolfath opinions expressed on the benefits and harms of bounty. And in Maqama of "Mazirie" in advice he says: Man should beware of men and not trust ghoulish brothers because if the situation has changed and favors are gone, they do not remember the friendship and companionship. (NADA, 2001: 138-139). Bediuzzaman in his Maqama focuses on one goal more than anything else and his elegance and wit is clear. Alame Hamedani tends to exaggerate the rhythmic words in his writing and writes his statements with literal and spiritual exquisite beauty and symmetry, and so on. (Nezam Tehrani, Vaez, 1999: 230) Among the first scholars that was influenced by Hamedani and imitated him, is Abu Qasim ibn Ali ibn Muhammad ibn Uthman al-Hariri.

Hariri is one of the leading writers who wrote 50 Maqamas. Hariri was born in 466 BC. in Basra also died in 516. He was born almost a century after Bediuzzaman. Ibn Khallikan about Hariri says: He was the leader of his day and was mastering Maqama writing. He included the huge amount of words of Arabic, verbs and idioms in his Maqama. (Ibrahim Hariri, 1967: 10 and Al Mannai, 1999: 156). Hariri in his introduction writes: "Writing Maqama was offered to me by someone that his offer is a command and obedience to him is an honor for me." This person was famous statesman from Iran, Anushirwan bin Khalid, who later became a minister in Masetshof bellah Khalifa (512-530 AH. / 1118-1135 AD and Seljuk Sultan Masud (528i - .547 AH. / 113-1152 AD.) But when he met Hariri he was spending in retirement in Basra had devoted himself to literature.

Hariri apologized to have the ability to perform the task given to him, because "lame horse cannot run like a fast horse". However he at the end gave up to the will of Anushirvan. And when this minister read the first "Al Qamh Alhijrah" liked it very much and asked Hariri to continue writing this way until the maqama reached 50 (Saturn, 2001: 333 -334) Hariri wrote 50 Maqama, they include seriousness, humor, subtle theology, and theology. From what Hariri wrote in the introduction of his Maqama we can say that the maqama which included humor and comic touches has been criticized by serious lovers and followers of Sharia. Hariri defends himself in this subject and says: How is that it is opposed to Maqama
but no one opposes to story writer who writes from the point of view of animals and inanimate objects.

Hariri said this Maqama contained sweet and tender notes and the purpose of them is awakening and refinement not decorating and spreading nonsense. According to Hariri this type of writing is a tool for education. "Abu Zeid Serugi" is the hero of Hariri's Maqama. He is articulate and well-spoken old man. Hariri in a mosque in Bani Haram heard his speech and he was fascinated. He then wrote his first Maqama and it was attributed to Abu-Zeid. From the story of Ibn Khalkan we understand that Abu zeid is the same as Mother salam a person from Basre that talked to Hariri, and Hariri used to be educated by him, and the narrator is Harith bin Hammam which is the author also. (Neda, 2001: 140 -141) Based on public tradition, Hariri was sitting with a number of scholars at the mosque of Bano Haram, that an old man with an injured leg and tired arrived from travel. When asked who he is and where he is from, he replied: "My name is Abu Zaid and I come from Serum." He describes with eloquence that his home country is looted by the Roman and they took his daughter captive and forced him into exile and he has become poor. Hariri was so impressed with him that he started writing "Maqama Haramie" that same night, where Abu Zeid has been introduced as an unchanging constant feature: "smart old man full of intelligence and knowledge which to achieve his goal, uses every trick and is reckless in spending the money earned through cunning and intelligence for what he desires, but when he speaks candidly of his destroyed home and captured child, his feelings are true.

If an immoral tendency is attributed to Maqama of Hariri, it is because the writer has not shown secrecy in admiration of such indecency and evil. In fact Abu Zaid is written so attractive that we can easily forgive his indirection for his cleverness in magnificent sentences, moral sermons, and excellent sermons mixed with burlesque jokes, strains of happiness. (Keyvani, 2001: 335 -336) Since Maqama writers in lexical elements of their mqama used the lexical forms of older writers, Hariri in "Alobriyeh" explicitly states that lexical words were the goal of writing Maqama, he says: Harith bin Hammam said I spent the beginning of my life beside Bedouins to obtain the never surrendering spirit and their Arabic language. Addressing lexical form in "Al Taybeh" is quite clear. This article is a collection of puzzles that the basis for it is the deployment of industry and half-truth. Half-truth is that a word is mentioned, which has two meanings, the first meaning is the purpose of the second meaning that does not come to my very fast. Examples of such advice are: Ayjuzo a yome alrajal Maghna nahom va yomehem modre, close meaning of Maghna is those who have mask which means women and leadership of women is not allowed. But the second meaning of Maghna is someone wearing armor and armor-clad man is allowed. Also said: Fa enna omehem men fakhza badiaghala salate va saltehem mazia, The first meaning of Fakhza is thigh which is a body part and not the propose of writer, the second meaning that does not quickly come to mind is tribal and Bedouin which means the Badia and their leadership and praying is valid.
With this phrase: “faen akol al salem base ma asbah ghala hova ahuta lah va aslah”. The first meaning that comes to mind of the this phrase is that on the entry on the morning it is forbidden to eat food for a fasting person, but this not the purpose of the writer but the meaning that is far from mind of is the purpose, which is "he wanted light and he turned it on". Has also said: Ayjuzo lelhaja a yatamar? ghala la va la an yakhtamar, here the far-fetched meaning of yatamar is the purpose, which means wearing a turban it means to perform Hajj wearing a turban is not correct, also covering the face with mask is not right to perform Hajj. Hariri's Maqama are similar to Bediuzzaman, if author removes the subject of the beggars begging and their different ways that its repetition is a source of annoyance for the reader, it will be pleasant and good. "Altabie" Maqama which part of it was mentioned, because of the seriousness of the issue, encourages the reader to read. Among other Maqama is the "Aldamiatie", this Maqama beautifully presented two ways of leaving of people. The first method is based on sacrifice and self-denial. The second method does not believe this principle and does not believe such a sacrifice for the people. He sees life as an exchange and considers the basis of people's behavior in homogenization of speech and equality in action. This Maqama is beautiful in expressing these two approaches, and is a social lesson in instrumental vocabulary. (Neda, 2001: 143-145)

The main theme of the Maqama is "begging" owners of the profession know lots of tricks and techniques and have lots of benefit of words by which they gain admiration of others and drop the dirhams in dinars from pockets of listeners to their own pocket.

Beggar profession among its owners is the best job, and unlike other professions and jobs, has benefits and virtue. Abu Zaid Alsruji in "Sasanie" Maqama asks his son to join his career. Because in his view (this job) is a business that has no harm and is a water source that never dries, and people of it are the dearest men and most fortunate generation that no cruelty harms them, and light of no sword could distracted them, and they are not afraid of threat of any people and do not care about who sits and stands. Their place is decorated and their heart is happy they do not settle down and are not afraid from the ruling. Abu Zayd continues his advice when his son asks him to tell him the secret of his success, he says: "tell me how to pick fruits and make my choice"

The father said: "my son, hurting is in it, and making effort is its secret, and being smart is its light, and shamelessness is its weapon, knock your door of chance with effort, and with effort knock on door of ailment and do not get tired in achieving ailment and do not get bored of trying because on the staff of Sheikh Sasan it is written "who demands will achieve and whoever searches will find" and that is how he advises him: "He must have guile of fox, remedy of Caesar, elegance of SHAABI, tolerance of Ahnaf, intelligence and cunningness of Abu Nawas and greed of AZ Ashab, to trick people with his tongue and with charm of speaking deceit and trick them."

Adolf Khazrajyanbu poems are an important source of expression of their style and the way of beggars and their tricks to deceive people. Abudolf is from Yanbu and has traveled a lot in Islamic countries. As he was closely associated with the Kings of Buwayhid, he also joined Nasr Inb Ahmad Samani, and also had and important position in Ibn Amid (scribe) and Sahib
Ibn Abbad. He has letters in which he described everything seen on his travels. Some authors like Ibn Nadim in Alfehrest book, Yaghoob Hamuy in Mojam Albaldan, Ghazvini in Asar Albalad and Saalebi in Yatimat Aldahr, talked about him. Abu Delft has long famous elegiac on this subject, which is known as "Sasanyh". Saalebi has brought lots of it in his book Yatimat Aldahr. Abudolf talks about Sassanid in this ode and describes their habits and temperament and character. He also explains the principles that they acted accordingly. (Neda, 2001: 147-148)

Examining different Maqamat and their effectiveness

Hariri is not the first person to attempt to imitate Bediuzzaman in creating Maqama. But before him Abu Nasr Abdul Aziz bin Omar al-Saadi and Abolqasem Abdullah bin Mohammed bin Naqa tried in this way. So that Ibn Naga has nine Maqama and everyone who reads them finds the hero as "Alishkery" but there are several narrators. These maqama are often centered on begging but we do not see the beauty of words that we see in maqama of Hariri in them. Also the first person who imitaed Hariri is "Abolzaher al serghasi" who wrote 50 Maqama. Of course there are other people that have followed Hariri, including: Alzmakhsheri, Hasan ibne safi mesri known as Malak aljanat, Ibn Seyghal Jazri, and Siyuti during themovement era (contemporary). The most famous person who exactly mimic Hariri’s maqama is "Sheikh Nassif Alyazjy" (Zyf, D.t: 48), Sheikh Nassif Alyazjy not only wrote 50 maqama like Hariri but he wrote 10 more (he wrote 60). And his narrator is "Suhaile Ibn Abbad," and his hero is Meymun ibn Khozam” which is a scholar and a nimble and discerning person. Sheikh Nassif in many of his Maqamat includes his daughter "Leili" and slave "Rajba" into the stories with the hero. Yazji decorates his maqama with anything to reach literary talent of Hariri.

So he tells people to do good deeds and abandon the world and worldly good and process them heaven. In "Almarie", with language of "Meymun" talks to people and said:"Alemu enallaha arselni eleykom naziran va aghamani beynakom saraja maniran lazakrokom yoman abusan ghamtariran fala taghlu an..." and in this case it is clear that he has used the assistance of the Holy Quran (Zayf, D.t: 49)

Arabic Maqam has also affected Persian and in the sixth century AD, it appeared in Persian prose. Most famious Persian maqama are the ones that "Judge Hamid Aldin" wrote by imitaiton of Hariri and Bediuzzaman. Judge Hamid al-Din Omar Ibn Mohamed Mahmoud in the past to the year 559 BC was the Chief Justice of Balkh. It was said that "Anvari" a famous poet, when satirized the people of Balkh, the people revolted against him and wanted him out of the city but Judge Hamid aldin disagreed with them and protected Anvari and saved him. Thus Anvari composed poems in praise of the judge. Anvari describes the Maqama of Hamid Aldin as: Any Word that is not of the Quran or Hadith Compared to Maqamat of Hamd Adin is a canard (Anvari, 1332: 523)
Any words other than the Quran and hadiths if compared with Maqamat of Hamid Addin, is not hyperbole. Hamid aldin wrote his maqama in year 550 AD. By writing the maqama he wanted to have maqama in Persian like the ones from Bediuzzaman and Hariri. None of the books that were written in the Persian language on this technique can reach the Maqama of Hamid aldin. That is why it can be said that Maqama writing has started with Hamid Aldin and finished with him. In fact Hamid Aldin was not the first person to try and write Maqama but he is the leader of maqama writers in Persian. The mawama of "Abu nasr Moshkan" are written in half of the fifth century. (Neda, 2001: 152-153)

If we look at the introduction of Hamidi, we see that his imitation from Hariri is very clear and his expressions and phrases are similar to Hariri. As Hariri praised Bediuzzaman Hamadani and honored his reputation and Maqama among people, Hamidi also praises Bediuzzaman Hamadani and Hariri and has referred to their greatness and their Maqama among people.

**Conclusion**

Maqama is a text reflecting the actions of a hero. But what highlights this short text is the writing style and method. Thus, in this genre, form is superior to content. Although the historical roots of Maqama can be investigated in Arabic literary tradition, but its development does not remain only within the Arabic language.

As in the literary circles of Jewish, Christian, and especially in Persian literary its transformations can be followed. Maqama discourses of past societies and is not only a reflection of the values of linguistic and intellectual trends of its time but also represents the social life of its time. Although Maqama in construction has followed the same patterns and generally is in the form of imitation. But each author contributed to the evolution of the Maqam. Comparing Maqamat of Bediuzzaman with Hariri makes this quite clear. In Maqama of Hamidi unlike Arabic Maqama, there is no narrator and it is not based on begging. Later even Saadi in his Golestan transformed the Maqama writing.

Ignoring the narrative and focusing on style and fashion of writing can be the most important factor that prevents Maqam from entering the Western literature. However Maqamat in the sixteenth century entered literature of the West. So, we can consider the hero called "Pikaron" in Spanish literature as the developed form of Abu Eskandari, the hero of the Maqama of Bediuzzaman.
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