

## **Review of Maghamehs**

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### **Extended Abstract**

#### **1. Introduction**

Badi'Ozaman and Hariri Maqameh are among the very important literary prose genres, which first emerged during the Abbasid period. Such short stories serve different literary purposes and reflect different social, economic and cultural aspects of their time. For this reason, some researchers have largely investigated it. The prose literary language of these works is comprehensible to the audience, and they are fascinated by it. Educational, cultural and new literary concepts are presented in the form of short stories known as Maqameh. Furthermore, Badi'ozaman and Hariri Maqameh are, in fact, the cornerstones of the brilliant art of writing which are considered as the map of the future authors. These authors owe their high reputation to artistic creation in Arabic literature, they created a new form through such an unprecedented creation in the field of literature. This study investigates the strengths and weaknesses of Badi'ozaman and Hariri Maqamehs following the hypothesis that any literary work has certain strengths and weaknesses and it is thus worth an analysis.

#### **2. Theoretical Framework**

This study investigates Maghamehs of Badi'ozaman and Hariri. To begin with, a definition offered by Maghameh is presented, and then it introduces the authors of these works and their details. Then, a comparative study of the strengths and shortcomings of the Maghamehs will be presented. Both idiomatic and literal definitions of Maghameh are given, and its pre-Islamic morphology is discussed rather than its more prevalent meaning. Another theoretical basis of this study is the expression of the aspects of artistic creation of Maghamehs, which shows that the first author of Maghamehs was Badi'ozaman Hamedani. His Maghamehs were narrated by Isa Ibn Hisham, an adventurous cunning businessman. The hero is known as Abu Eskandari.

Badi'ozaman's most prominent follower is Abol Ghasim Hariri, who has clearly noted that Badi'ozaman is a pioneer in this field. Maghamehs of Hariri are narrated by Harith bin Hisham, a traveler and scholar who was very punctilious and cautious. Its hero was called Abu Zayd Serug, who is a master in volubility and speaks like a magician, thus he always reaches his goals. The third research theoretical foundation could be investigated in the

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history of the formation of Maghameh and the principles of writing Maghameh. This section also elaborates on Maghameh after Hamadani and Hariri.

In general, Maghameh is premised on a combination of courtly and ordinary literature or, in other words, it is a combination committed by non-committed literature. It is derived from seriousness combined with comedy; an imagination that is derived from inspiration within itself, which testifies to the glorious skills of the author in the creative transfer of his goals to the audience. Maghameh has three basic elements: Narrator, hero and narrative discourse. The third element is a basis for assessing and discussing Maghameh, yet it has not received sufficient attention from scholars and researchers. In this article, 10 different views of scholars of this field will be explained.

The researcher impartially compares and contrasts the strengths and weaknesses of Maghamehs of Badi'ozaman and Hariri by seeking the truth and explaining 5 strengths and 4 weaknesses.

### **3. Research Method**

This research was done using analytical methods to show its real nature and identity regardless of the different Maghameh narrative methods such as historical, literary, descriptive ones. Thus, it only focuses on the texts of famous Maghamehs with no bias and presents an acceptable form of the text of the Maghamehs.

### **4. Results and Discussion**

According to what has been discussed about Maghameh, a wise reader will understand the notable presence of comparative analysis of the strengths and weaknesses of the Maghamehs. Previous research on Maghameh of Badi'ozaman and Hariri lack the comparative analysis of the Maghamehs or they suffer from missing accuracy, logical consistency and precision. However, this research explains the problems and strengths of the Maghamehs by adopting a mere analytical method. It attempts to explain the most important insights presented in this field. Maghameh of Badi'ozaman and Hariri have a variety of literary purposes such as praise, syllables, description, pride, rhapsody, etc. The prominent features of the research are the unique and innovative analyses of Maghameh. In addition, emotions and feelings play a major role in the creation of Maghamehs.

### **5. Conclusion and research implications**

This research attempted to provide an impartial analysis of Maghameh texts, and thus it explained different political, ideological, ethnic, literary, social, educational and lexical aspects of these works. Scientific achievements of this research also include that Maghameh is a mirror reflecting the events of the past, and they are considered as a valuable social, political and literary document.

Moreover, Maghameh is a literary text in the form of a story containing loads of verbal array, syntactic elements, lexical secrets, poetic beauties and proverbs. It is embedded in a humorous narrative space and decorated with various multi-layered and overlapping information and useful teachings. In brief, Maghamehs reflects the truth within them and symbolizes a particular kind of literature.

**Keywords:** Maghameh, Calendar, Badi'ozaman, Hariri.

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