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**An- Najah National University**  
**Faculty of Graduate Studies**

**Maqamat "Badi'u 'l-Zaman al-Hamadhani"**  
**Bayna 'l-Sana'ah Wa 'l-Tasannu'**

**By**  
**Saddam Hussein Mahmud Omar**

**Supervisor**  
**Prof. Ibrahim Al- Khawajah**

*Submitted in Partial Fulfillments of the Requirements for the Degree of  
Masters of Arts in Arabic Language, Faculty of Graduate Studies, at An-  
Najah National University, Nablus, Palestine.*

**2006**

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**Abstract**

The autobiography of "Badi'u 'l-Zaman al-Hamadhani" and his artistic ingenuity presents to us a unique identity between a person and his ingenuity, his personal and artistic concerns, his age and his art, and his subject and himself.

That is both of "al-Hamadhani" and the character he created "abu'l-Fath al- Eskandari" felt unjust, and castaway by the governing elites. They felt that they had to deceive and trick people in order to live and survive. Through out their neglect to people they lived their life without letting anyone recognize their neither pure soul nor core.

It seems that back then literates were doomed to express different ideas from those they believe in, and to pretend what they are not. This might be the reason behind the mystery that surrounds "Al-Hamadhani" lineage, his ideas, his continuous wandering between countries, and his escape faraway to the city of Harat.

On one side "al-Hamadhani" who was quick tempered and extremely sensitive managed to profit using his art and ingenuity just like "abu al-Fath al- Eskandari". He also managed to be the scandal of his age and the witness on it. He had a sharp and accurate vision. His heart was loaded with scenes, pains, and wisdom. For which his "Maqama" –which in one way or another are his stories- were overloaded with pain, apprehension, and sarcasm. He managed to mingle fun with seriousness, poor with rich,

and good with bad. So that these maqamat would honestly represent an age where things and opposites were mixed. In addition to what is known about "Badi' u 'l-Zaman al-Hamadhani" maqama of being extremely artistic and of high level pose. What mostly distinguish them are honest, intimacy of experience, and the depth of sentiment. That is exactly why they had a renewed effect through out ages until the very recent day.

While on the other side those maqama that were once considered to be sorcery, an evidence of the vilification and secession of that age, and that were said to be merely figures of speech are now seen as a valuable timeless pieces. In which rhetorical styles were implemented, and in which "alHamadhani" appeared as a unique artist who can overpass any rhythmic restrictions benefiting from his widened knowledge of vocabularies, ideas, and imagination.

Despite "alHamadhani`s" honest still he is mainly concerned with impressing the audience; both hearers and readers. He even may have over passed his antecedents from those who wrote almaqama since he used to travel seeking for fame, money, and uniqueness in an age that worshipped form and decorations. For which "alHamadhani`s" work resembled that age. So the huge amounts of artificiality in his maqama can not be considered of a negative influence. Since pure, inguine, and spontaneous artificiality overcomes pose.

"alHamadhani`s" prose in most of his maqama took a form of poetry that is based on a magnificent rhythm and rhyme. In which all the artificialities are nothing but a requirement of that age. This study showed that the language in" alHamadhani`s" maqama and what the rhetorical



figurations that signified them were nothing but an overlapping the extremes of the text identity: figure and content.

It might be true that his maqama were much decorated and well beautified with all types of rhetoric language. But it was the age requirement and its own artistic style in writing, which was not a restraint to "alhamathni" from presenting a very rich, throbbing, living, and renewed text. which may also me unique in the history of Arabic language for his works combination of beauty of the form and the intensity and quaint of the subject.