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IJEMR Transactions, online available on 21st Dec 2020. Link

[:http://www.ijemr.org/downloads.php?vol=Volume-09&issue=ISSUE-12](http://www.ijemr.org/downloads.php?vol=Volume-09&issue=ISSUE-12)

DOI: 10.48054/IJEMR/V09/I12/57

Title: **ABOUT THE HISTORY OF THE MAKAMA GENRE**

Volume 09, Issue 12, Pages: 318-322

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ABOUT THE HISTORY OF THE MAKAMA GENRE

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Medieval Arabic prose influenced the literary processes from the Middle Ages to the present day in a vast region known as the Muslim world. X-XII centuries can be called a period of stages in the development of Arabic literature in general and Arabic prose in particular¹. The fact that the Caliphate brought Arabized and converted peoples, their rich literary traditions, and multiculturalism into the Arab-Muslim culture, on the one hand, marked the beginning of the “urban” stage in the development of medieval Arabic literature. Although this stage is difficult to define in strictly chronological genres, it is somewhat easier to define geographically. The urban phase of Arabic literature was most clearly manifested in the central provinces, where the unique literary traditions of the Caliphate, closely associated with urban life, first emerged and took root².

¹ See Mukhtarov T.A. "A source". Orientation Sat. scientific. Proceedings. No. 2, -T., 1990

² Saidumarov M. "Foreign authorities". -T., 1996, p. 10.

Before defining the genre of makamam, we will try to understand the etymology of the word "makama", the meaning given to it by medieval Arabic writers.

In Arab encyclopedias such as *Lison al-Arab* by Ibn Manzir, *Asos al-Balaga al-Zamakhshari* and *al-Sahih al-Jawahiri*, the word makama means "gathering", "gathering of a group of people", "standing", a place. From a morphological point of view, the word "makama" can refer to both masdar and the name of a place called "mimi". Sibawaihi "mafa'alun" and "mafa'alatun" can have the same meaning. That is, it denotes a toponym and suggests that morphologically it may belong to a masdar. "The Arabs," he writes, "are accustomed to adding 'alha' (that is, tamarbuta) to words meaning 'a place like in masdar'³.

Thus, according to Sibavayhi, "mafa'alatun" can be either a place name or a verbal name, that is, masdar.

There is also no difference between the words "makamun" and "makamatun". Both represent a place where people gather, a gathering place. That is why Ibn Munzir writes in his encyclopedia "*Lison al-Arab*" that "makamun", "makamatun" is "a meeting place for people".

K. Brockelman observes the evolution of the word "makama" from the pre-Islamic period to the period of Badi uz-Zaman and suggests that "makama" in its original form dates back to the pre-Islamic period when it designated the place of gathering of tribes.

Later, during the Umayyad period, he acquired a religious aspect, and the religious stories told at the meetings of the caliphs were called by this name. But by the 9th century, it

again lost its high meaning: stories of begging began to be called maqama. It gains its true meaning only thanks to Badiuz-Zaman al-Hamadani and al-Hariri⁴.

"Makam" (plural makamat) - "makama" is a place where people gather, where people usually stand, where people usually listen to stories, talk. Given the nomadic way of life of the Arabs and their love for this word, such an etymological interpretation of the word "makama" is acceptable.

Beginning in the 10th century, the term "makama" began to refer to stories of fraud. The evolution of the word "makama" suggests that this genre originated in graceful conversations and was only verbal. He received his literary form only through the work of Hamadoni. The new genre spread among educated townspeople and feudal lords⁵.

Even a high degree of respect for rhymed words, with which all good prose begins, were the high virtues of the ancient Arabs, and thus they excelled other peoples. Only the tribal khatib was considered equal to the poet. It was even believed that he must die before an heir (and not another preacher) appears. Prose abilities were considered different from poetic ones. They would be amazed if the poet was engaged in writing letters or weaving speeches.

Makamas do not belong to any genre that existed earlier in literature. Makama is a unique genre of medieval Arabic prose, which is somewhat different from what is known and popular. They embody features of prose and poetry, exquisitely designed art, and live performance. The exchange of prose and

³ Сибавайхи "Ал-Китаб". Ал-қисму-с-саний, 264-бет.

⁴ Al-faxuri Hannah. History of Arabic literature. M., 1961, p. 196.

⁵ Filshinsky I. M. Arab classical literature. Moscow, "Science", 1965, p. 212.

poetry in a single narrative system dates back to pre-Islamic times⁶.

Since we are defining a genre for maqams, this raises the question of genre genes. Zaki Mubarak Badi uz-Zaman al-Hamadani, the creator of the maqams, and Abu Bakr Muhammad ibn Duraid, a famous scholar of the 9th century, approach this issue as the discoverers of this genre. Many Arab scholars agree with this. Sh. Shamusarov⁷ and A. Kasumova⁸ also agree with this conclusion.

If al-Hamadani was the creator of a new genre in literature, who was Badi uz-Zaman's "muse of inspiration"? Ibn Duraid is shown by Z. Mubarak⁹ va N. Fuer¹⁰? Or the great nasrnafis al-Jahizmi, as A.M. Murta¹¹ points out? Maybe this is al-Khazraji, as A. Metz¹² thinks?

Thus, Z. Mubarak¹³ and N. Fuer¹⁴ show that the description of hunger and begging is the same in the stories of Ibn Duraid and al-Hamadani.

A.M. Murta¹⁵ declares that he imitated al-Hamadani Jahiz in choosing heroes¹⁵.

Jahiz, a great representative of medieval literature, had a great influence on the creation of the maqams. When we look at and compare the heroes in the works of al-Jahiz and al-Hamadani, we should pay attention to the similarity in the origin of the heroes in them merchants, scientists, representatives of the lower classes¹⁶.

Jahiz is the father of new Arabic prose. From a Jahiz school teacher to the Bani Hashim tribe, he wrote on a wide variety of topics, including robbers, the attributes of Allah, and the machinations of women.

According to some Arab critics, al-Jahiz's Risalat fi-t-tarbi 'wa-t-tadwir "served as the basis for the genre of maqam.

In writing, writing techniques were also used in the nome genre. Many writers wrote in rhymed prose, always amazed at the themes of the ancient Arab preachers, despite their religious beliefs.

Famous representatives of the letter genre also played a large role in the creation of maqoms. The development of the nome genre led to the flourishing of prose in 10th century Arabic literature¹⁷.

By 900, rhymed prose had become a tradition among the upper classes of Baghdad. But in the provinces, the attitude towards rhyming prose was low. The provincial authorities wrote letters without rhyme. But then rhymed prose began to spread rapidly. The style of rhyming prose has also shifted from formal to personal. In the 9th century, the prince and poet Ibn Mutazz wrote a letter of condolences to the emir and poet Ubaydullah ibn Abdullah ibn Tahir without rhyming and

⁶ Saidumarov M. Foreign bodies. T., 1996, p. 3.

⁷ Shamusarov Sh.G. "Makomi al-Hamadani as a monument to Arabic literary prose." Abstract of Cand. diss. M., 1988.

⁸ Kasumova A.Sh. The emergence of nakomny yanra in Arabic literature. Abstract of Cand. Diss. M., 1989.

⁹ Mubarak Zaki. An-nasr al-fanni fi-l-karn ar-robi al-hijri. , al-tsizm al-awwal and -l-tsizm al-sani, al-Qahira, 1957.

¹⁰ Badi al-Zamon al-Hamadani. Makomot tahkik Fauar N. Beirut: Gift of caviar, 1979.

¹¹ Murta¹¹ Abdul Malik. Fannu-l-maqomot fi-l-adabi-l-arabiy. Al-Jazair, 1980.

¹² Mets A. Muslim Renaissance / Transl. with him. foreword ..., bibliography. decree. Bertels D.E. Moscow: Science, 1966.

¹³ Mubarak Zaki. An-nasr al-fanni fi-l-karn ar-robi al-hijri. , al-tsizm al-awwal and -l-tsizm al-sani, al-Qahira, 1957.

¹⁴ Badi al-Zamon al-Hamadani. Makomot tahkik Fauar N. Beirut: Gift of Ikra, 1979, p. 71.

¹⁵ Murta¹⁵ Abdu-l-Malik. Fannu-l-makomot fi-l-adabi-l-arabiy. Al-Jazeera, 1980, pp. 32-33.

¹⁶ Mukhtarov T.A. Sattiev L. Ya. Shamusarov Sh. G. Essays on Medieval Arabic Prose. T., Fan, 1992, 182 pp.

¹⁷ Essays on Medieval Arabic Prose. T.A. Mukhtarov. L.I. Sattiev Shamusarov Sh.G. from. 184. T., Fan, 1992.

received the same non-rhyming response. A hundred years later, it was impossible to imagine.

The maqam genre, which originated in Arabic literature in the 10th century, has been influenced by the laws of the nome genre since its inception. It is no coincidence that the founder of the new genre, Badiuz Zaman al-Hamadani, was a philologist.

Continuing the creative path of al-Hamadani, al-Hariri writes in his maqamats: "He was the first to create maqamas. But Badi uzzamon left me in his shadow. He worked miracles, and no matter who wrote the maqam after him, even if he got the eloquence of Kudama, he would have followed the path of Badi uz-Zaman, considered him his master, and took only what was left of him"¹⁸.

The makama genre has become one of the most characteristic genres of medieval literature, characteristic of the "urban" scene¹⁹. This genre has also entered the literature of a number of peoples, in addition to Arabic literature, especially Iranian and Jewish literature²⁰. It is believed that this genre influenced the birth of European Picoretian prose in the 16th and 17th centuries.

In our opinion, status is a genre that is historically completed, that is, it has certain time boundaries.

Perhaps the status genre, like any other historically formed genre²¹, requires a

sequence of forms and aspects of content related to a specific theme, which was simultaneously adopted in the author's work and updated and reworked in subsequent works of the authors, reflecting a similar historical reality. When this historical reality disappears, some features of the genre are included in other literary sources (for example, "adaba novella" or "folk novels" - "sira"). The separation of form and content is a sure sign of the end of the historical life of the genre.

Makama, as a genre, as a special kind of storytelling, gained vitality with the rapid growth and development of cities.

Makama is a genre that revived at a certain stage in the development of Arabic literature, at the "classical" stage, and it is historically interesting because it coincides with the beginning of the tenth century, the period of the decline of the Caliphate, a once very powerful Arab Muslim state. The most advanced stage in the development of the macam is associated with this period.

The history and fate of the narrative genres of the classical period makes it possible to raise the question of the rate at which genres emerged and disappeared. Many of them reached a high peak of development here in the Middle Ages, and then came to an end, and the heroic epic by no means gives high results in nomadic countries.

Makamas gained widespread popularity as a new distinctive literary genre. It is known that about 70 writers have been created in this genre. Makama, as mentioned above, some peoples of the Near and Middle East, in particular, also entered Iranian and Jewish literature.

Thus, the historian of literature and culture can be found in the maqoms as an important source for understanding the history

¹⁸ Makami alHariri, translation from Arab Borisov V.M. Dolinina A.A. and Kirpichenko V. s foreword. Borisova V.M., Dolinina A.A. M., Science, 1987.

¹⁹ See Krymskiy A.E. History of Arabic literature. M., 1911 432 p.

²⁰ In the same place.

²¹ Shamusarov Sh.G. Makom al-Hamadani as a monument to Arabic divine prose. Abstract of Cand. Diss., M.: 1988.; Kasumova A.I. The emergence of the maqom yanra in Arabic literature. Abstract of Cand. Diss., M.: 1989.

of the decline of the caliphate, as well as information about the life of the sheikhs. This is evidenced by the circle of those who are more or less connected with the status quo. Among them are only the authors of the classics of the genre - collections of Abu Dulaf, Ibn Duraid, Badi uz-Zaman, Hariri, Zamakhshari, As-Suyuti, Muwaylikhi, Yaziji. Al-Jahiz, Ibn Qutaybah, Abd Rabbihi, and al-Husli also wrote in the maqam genre.

The macama genre existed for almost a hundred years and reached its peak in the middle of the 12th century. All subsequent works in this genre did not go beyond simple imitation. But works of this genre were created in the twentieth century.

The maqam genre emerged as one of the most important genres of Arabic literary expression and a legitimate product of its unique synthesis, when Arabic poetry and Arabic prose reached their highest stage of development. One of the best examples of Arabic poetry, the penetrated maqams are distinguished by "high poetics" and rich artistic visual style. It is rich in eloquence and rhetoric, allegory, allusions, and tajnis, with perfect rhyme and well-regulated rhythm²².

Makams have always been considered exemplary works of "higher literature".

Another feature of the makam genre is that it can express simple everyday themes with a high level of artistic expression.

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²² Saidumarov M. Foreign bodies. T., 1996, p. 4.