Narrative construction of the event in al-Maqamat

(Forms of Initiation as a Sample)

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ABSTRACT

Badi' al-Zaman al-Hamadhani reported on the Arab narrative and narration heritage in the objective aspect, within the scope of cadence, beggary, thievery, and others, but he did not rely on the typical construction and circulating in his era and what preceded him, which led him to create a new narrative type, known as the maqamat, and for the maqamat an out-of-the-ordinary news style, and structural forms that departed from the traditional form of news.

We do not neglect the truth, or approach exaggeration if we say: Al-Hamdhani has a unique rhetorical style in constructing events in his maqamat, distinguished by him from others.   We can call this method, Al-Hamadhani style, and the initiation is the second textual threshold, after the title threshold, and it is the second motive for reading and discovering the text, Al-Hamadhani did not neglect creativity and ingenuity in weaving the initiation formula in his maqamat, as he is aware of the value of the introductory and its impact on the same recipient.

Badi' al-Zaman al-Hamadhani chose a formula for initiation that is unique in the literary and artistic aspect, rooted in the narrative mind of the Arab person in particular, and the Muslim in general. The follower of the initiation in the Maqamat al-Hamdani will find that its formulas are manifested in all of its maqamat, and this formula is in the Arab narrative heritage in general, and the Islamic tradition in particular. It has specific connotations that we will learn about in the course of our next research.

Introduction
event concept.
The event in the language:
The event: is the occurrence of something that was not, and it is said: the thing happened as an event and. And an event is the occurrence is that something did not happen and God made it happen, so it happened. It is said: something happened, i.e. it happened. And it is said: Hadath, it is an incident that is reprehensible, not usual, nor is it known in the Sunnah. (Lisan AL-Arab, p. 4/52)
The event has a sensitive impact on building the artistic plot of the maqamat, and it is the factor that develops and develops the story. The maqam building requires the event for the intellectual movement, the growth of the personality or its discovery; The event is the living detail of the construction of the story, or the story contained in the maqamat.

The event in terms of idiom:
Dr. Izz al-Din Ismail defines the event by saying: (It is a group of partial facts, linked and organized in a special way, or that series of facts listed in a technical narration, which is included in a special framework known as (the plot). (Ismael)
The real event differs from the literary event, whether it is a story, a novel, or a maqam, ..., the event does not completely coincide with the events in our daily life, and if the basis is based on daily life events, the creator must choose from it what suits his taste, and add to it his touches , as he sees fit. He omits events and employs events from the cultural inventory, from the knowledge store, and from his artistic imagination. (Amna, 2007, pp. 27-28) Thus, more than one storyteller or narrator can write about one incident with different narrative structures; Because the literary work is not a purely documentary work, even if it includes documentation in some of its forms.
The construction of events depends on (a set of partial facts, linked and organized in a special way) (Ismael, p. 118). The event is the backbone of building the artistic elements; of time, place, characters, and language.
The event is formed in the tale, as is the verb in the central sentence, around which a set of structural relations are organized, with which the role distribution system is connected, as the verb in the sentences has the characteristics of time, image, personality and the path are all characteristics of the event, and all of this represents the group in the tale. (Wael, 1996, p. 49)
Accordingly, the event is the artistic engine for building the story, directing it towards growth. Thus, the event renders the service to the plot, sometimes using the time and the place at other times, and the event is carried out by a group of Characters have specific roles from the creator, to serve the main purpose of creativity. All of these elements combine to form the creator's own style.

The first requirement
The structure of the event in the Maqamat:
Badi' al-Zaman al-Hamadhani benefited from the Arab narrative and narration heritage on the topics of cadence, beggary, thievery, and others, in creating and establishing a new type of narrative, known as maqamat. The traditional structural forms of the news.
We do not evade the truth, or approach exaggeration if we say: Al-Hamdhani has a unique rhetorical style in constructing events in his maqamat, which is called the Al-

Hamdhani style, and Al-Hariri (516 AH) referred to that constructive uniqueness by saying: (The wind and lamps of this era are fading. A remembrance of the maqamat invented by Badi' al-Zaman. And the linguist of Hamadhan may God Almighty have mercy on him. He attributed to Abu Al-Fath Al-Iskandari its origins. And to Isa bin Hisham its narration. Both of them are unknown and not known. Until I recite it after al-Badi' (Al-Hariri, 1377 A.H./ 1968 A.D., p. 11) ... this is with my acknowledgment that al-Badi', may God have mercy on him, is a forerunner of goals. And the owner of verses. And that the one who is confronted after him is to establish a station. Even if he had given the eloquence of Qudama ((Nagd Al-Shir), 336 A.H.). It is only scattered from his residual. And that commandment does not apply except by his connotation (Al-Hariri, 1377 A.H./ 1968 A.D., p. 13). Al-Husari (453 AH) pointed to this uniqueness in constructing the discourse of al-Hamadhani in Zahr al-Adab, as he says: (And he stopped its transmission between two men: one of them named Issa bin Hisham, and the other is Abu al-Fath al-Iskandariy. Sober, looking at it in every way, and stopping at every kindness, and perhaps he singled out each other with the story, and singled out one of them for the narration) (Zahr Al-Adab wa Thamer Al-Albab, p. 274). We will elaborate more on this in the next pages.

The initial structural formation of the event in the maqamat

Al-Hamadhani's obsession, at this stage, was to transcend all the old patterns in the literary initiation of literary writing, and what increased this obsession with him was the attempt to establish a literary style that had a special name and a special form, and this was what led him to think of his own literary entry, expressing this About his own position on imitation and renewal, and Hamadani's circumstances helped this position on the stubbornness of renewal in prose.

The second requirement
Initiation forms:

The initiation is the beginning of the news, and it is the first words or first sentences to begin speaking, because speech (is the first active mover of the whole text wheel) (Yasin, 1993 A.D., p. 15). The mind of the listener and recipient prepares for what is to come later, and stimulates the appropriate emotion to receive, so the first impression is powerfully attractive to the soul, and good initiation is an important factor in stimulating the imagination, and imaginations have the ability to cause the appropriate response (Naji, 1984 A.D., p. 91) to receive.

The initiation is the second textual threshold, after the title threshold. This sentence or phrase is the second motive for reading and discovering the text, from the recipient. Therefore, proficiency in prose or poetic introductory was considered a motive that the creator should not neglect, as it is equal to the value of the title in reality in the same recipient.

The importance of the initiation and its role, as one of the components of the literary text, emerges, just as the conclusion has an influential role in the soul, so the initiation has an effective role and importance in affecting the same recipient. (Dr Nahidha, 2003, p. 84)

What distinguishes the literary work from others is the process of selection and arrangement of its building units, (if it is possible to assign the selection process to construction, then the arrangement process is the main tool for organization) (Fadwa, p. 64). Technical construction is the field in which the elements that define the text are

formulated and composed, and organization is the process of compatibility and blending of text elements (Fadwa, p. 62). What is the structure and organization of the creator's style is formed, and this was represented by one of the forms of attribution according to Al-Hamadhani.

Badi' al-Zaman al-Hamadhani chose a unique initiation formula in the literary aspect, rooted in the narrative mind of the Arab person in particular, and the Muslim in general. The one who follows the introductory in the Maqamat al-Hamdani will find that its formulas are manifested in all of its maqama except for one, which is the Maqamat (Azerbaijani). All the maqamat al-Hamadhani start with the formula (Tell us (haddathana)..., tell me (haddathani)...), this formula in the Arab and Islamic (religious) narrative heritage has certain connotations, including: the narrator is attributed to him the right to narrate what another narrator said, and that narrator appears as a witness to the facts and events that he narrates, and as a historian. Accordingly, he is entrusted with the task of forming the structure of the story in the maqamat (event, characters, time, and place), thus forming the space and content of the maqamat.

After the title, most of the maqamas of al-Hamadhani begin with the introductory threshold of the events with the phrase (Isa ibn Hisham told us), This key formula is considered a feature that distinguishes Al-Hamadhani from others in the aspect of literary creativity, which he called a maqama. This sentence was the key to forty-nine maqamas.

Hamadani fifty-one. He came in (al-maqama al-qureidhiah) as saying: ((Tell us Isa bin Hisham said: cast me cores its lands even if trampled Jorjan al-Aqsa. I showed on the days (Estadhhart ala Al-Ayman: Estaant ala Hawadithiha) loss postponed the hand of architecture, money and stance on trade, and shop (Al-Hanut: Mawdi Tubaa fih Silaa Ma) made it as a reward (Mathaba: Makan Yuraf bih wa taati Al-Nas Elieh), And companionship I took as companions, and I made for the house, the two edges of the day, and for the shop between them...)) (Maqamat Badie Al-Zaman Al-Hamathani, p. 7). And the form of our speech is a general form for the listeners, so it is meant that he heard from him along with those who heard.

Use Hamadhani specific formula for him, he said (told me) in maqama only one of his maqamat is (al-maqama al-Gheilanah), which stated: ((Tell me Isa bin Hisham said: As We were in Jorjan, in the community we are talking, and with us that day, a man of the Arab's preservation and narration, And he is Esma bin Badr Al-Fazari, so the words led us to the mention of those who turned away from his opponent, forbearing, forbidding...) (Maqamat Badie Al-Zaman Al-Hamathani, p. 46). The speaker has singled out Al-Hamadhani, in this position, from others, unusually.

Likewise, the Azerbaijani maqamah was unique to the phrase (he said?) and at the beginning and the beginning of it was not mentioned the formula (haddatha) added to any pronoun; Neither the singular as in (talk to me), nor the plural as in (told us), and thus the formula (he said) in the beginning is the formula for breaking the rule that al-Hamadhani followed in his maqams, came in the Azerbaijani maqamah what it says: ((Isa bin Hisham said: When the richness made me say with the rest of its tail (Arad: An Al-Ghina Enduh fadh An Hajatih), accused of money plundered, or treasure I got, so it woke me up at night, I walked my horse, and walk in my escape paths had never been walked nor guided by birds, even turned the land of horror and exceeded alone ...)) (Maqamat Badie Al-Zaman Al-Hamathani, p. 52).

In this context, we find that we need to answer some questions, including:

1- Why did Al-Hamadhani use this formula in the opening of his maqams?

2- What goals did he aspire to? Using the form of religious attribution?

3- Does attributing the news to a speaker have a specific function that he performs?

We took these questions and directed them first to the books of the Isnad of news, and to the books of the Isnad of hadith in particular, including the book (Al-Tadheeh li-Sharh al-Jami' al-Sahih), as part of the introduction was devoted to talking about the importance and virtue of the chain of transmission, including: (God has singled out this Muhammadan nation with the chain of transmission, and the facts were narrated with a continuous chain of narrators at the time of their occurrence, until they were deposited in the inners of books, the narrators transmitted them layer after layer, and this chain of transmission is not found in other nations, as they neglected it and did not pay attention to it) (Al-Misri, 1429 A.H. 2008 A.D., p. 1/39). And had it not been for the knowledge of the chain of transmission, whoever wanted would have said whatever he wanted, and the text overlapped with the chain of narration and the text, and people were confused randomly, and God singled out this nation with three things that he did not give to anyone before them (the chain of transmission, the lineage, and the syntax) (Al-Misri, 1429 A.H. 2008 A.D., p. 285).

Accordingly, the chain of transmission is an oral and pragmatic phenomenon, represented by a series of narrators, beginning with the one who heard the news and talking about the first speaker (the author of the hadith) and transmitting it to the listener and receiver. This series indicates that.

It is considered one of the parts of the construction of the hadith, and one of its main origins, in the noble Prophetic hadith as well as the historical news after it, on:

1- The reality of this thing happening, and hearing this hadith with a continuous chain of narrators.

2- honesty; Because there is a series and group heard or watched.

3- Ultimate accuracy, due to the presence of a well-known originator, narrator, and listener.

And there are verbs that are related to orality, they are (told, narrated, told me, talked to me, claimed, said), these verbs indicate oral speech, and refer the news to historical facts; Because it confirms the attribution of speech to someone, and the chain of transmission is a witness to that. (Dr. Abd Al-Sattar, 2013 A.d., p. 285)

The chain of transmission has functions, including: what is technical, which is to give the news truth and prove it, including narration functions as part of the narrator's speech, (thereby, the bond serves as an opening announcement for the act of narration (news), on the tongue of the narrator) (Dr. Abd Al-Sattar, 2013 A.d.). It remains to be known the number of narrators in the station, does the author Al Hamadhani be included among the narrators? After he says tell us, then starts narration? As for the establishment of several sardines? This is what we will answer and learn in the chapter of this study. If God will

We conclude from all of this:

1- Al-Hamadhani used this formula in the opening of his Maqamat; Because people and readers are familiar with the familiar, meaning: when you read a familiar sentence, you are motivated to complete the reading in order to get to know this familiar more to be certain of it. If it differs from your expectations, it attracts you more with its complexities and the beauty of flipping its vocabulary, with what it tells you of the event, then you have completed the maqamah, because it is short in length, so you

aspire to read the other to heal your thirst from this verbal beauty and the story, lesson and significance it carries.

2- Al-Hamadhani played the tempo of the sacred, people tend to the familiar as we mentioned, so what will the tendency be if the familiar is sacred, that is: the formula (hadith to us) is one of the modes of circulation of the honorable hadith, and one of its features, and people are still transmitting the hadith orally in the fourth century (time of maqamat) .Thus, Al-Hamadhani hit several goals in one sentence.

4- Proving its reality, and that it actually occurred, so it had a news reporter, a narrator and a hero, and events that approach and match reality, and several people transmit their news, all of which proves the reality of the event mentally. And if this event is denied, and (human standing) is the best evidence for this thing, then the recipient is still in controversy regarding the poet (Bishr bin Awana), is he the one who created Al-Hamadhani's imagination? Or is he a true poet?, and if the controversy is resolved in university circles, the research field is still subject to debate and evidence.

5- The right of the novel, the formula (Tell us, tell me, he said) These formulas belong to the past, and belong to another narrator, who is absent. And his narrator is present, he owned the original right to narrate, he granted the right to narrate to the other narrator, who was originally narrated to him on the condition that the novel is attributed to its original owner, and thus owns the right to narrate. It is an (illusory) right originally intended to mentally deceive the mind of the recipient, in order to achieve the goals mentioned earlier. Based on the cultural memory of the Meroitic community.

The third requirement
Narrative sequence:

We know that the initiation is the beginning of the news, and it is the group of words or sentences that the text begins with to start the narration, and it is (the first active mover of the wheel of the whole text) (Yasin, 1993 A.D., p. 15). The introductory is the mental stimulus for the recipient to draw attention to what is to come from the narration. He plays the role of the appropriate stimulus to him. It is the initial impression of the self about the nature of the text. And if the initiation is good, it is a factor in attracting the soul towards the text, and an important factor in arousing the appropriate fantasies for it, and thus has the ability to create the desired suspense. (Naji, 1984 A.D., p. 91)

This initiation must be followed by other events, in order for the narration to continue in a cyclical manner and to keep the recipient's attraction shock as long as possible. (The beginning that moves from the static part of the text or the state of compatibility and harmony to the state of excitement, dissonance and conflict, presents the narrative with a forward-looking intention that raises several possibilities) (Gerald Prince: Al-Sayyed, 2003 A.D., p. 62).

The events differ in terms of their significance in the story; There are events that constitute narrative moments that raise the story to crucial and essential points in the line it follows, and others that can be omitted without the narrative context being affected by it. Which leads to the formation of the beginning, middle and end (Elizabeth, 1981 A.D., p. 72).

The Russian Formalists set the precedent in methodological studies in the composition and arrangement of topics in literary works. Their opinions had a clear impact on building methodological steps in this field. Through this, (it provides an accurate and

important depiction of the difference between the forms of composition of a literary work on the one hand, and the elements that constitute its primary material on the other hand) (Dr. Salah, 1987 A.D., p. 86).

The efforts and studies of the structural formalists combined, and resulted in (the existence of several systems in the construction of the event or story, and the most famous of these systems are continuity, overlapping and embedding, systems and circular construction) (Al-Ani, 1989 A.D., p. 128). Then Todorov identified these systems and reduced them to three types of study: (continuity or sequence, embedding, and alternation) (Tudurouv, 1992 A.D., p. 70).

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