MORAL VALUES IN BADIUZZAMAN AL-HAMDANI’S MAQAMAT
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Abstract: Abbasiyah time was a golden period in the era of glory in all fields of science. This time was marked by the development of religious and non-religious sciences, as well as literature. Maqamat art was one type of Abbasiyah prose that experienced rapid development, with Badiuzzaman al-Hamdani as a figure whose maqamat work consist of human values. Maqamat is a short story that contains the events of the main characters narrated by certain narrators. The language style is mostly in the form of 'and badi' and ends with advice.

This study purposes to describe the characteristics in Badiuzzaman al-Hamdani’s Maqamat and explain human values in Badiuzzaman al-Hamdani’s Maqamat. Data collection is conducted with documentations and heuristic techniques and analyzed qualitatively. The results of the study explain: 1) Five characteristics in Badiuzzaman al-Hamdani’s Maqamat consist of themes, characterizations, plot, background and point of view, and 2) Moral values portrayed in Badiuzzaman al-Hamdani’s Maqamat are human values and justice values.

Keywords: Badiuzzaman al-Hamdani’s Maqamat, characteristics, content analysis, moral values.

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Introduction

Daulah Abbasiyah is a continuation of Daulah Umawiyah. Founder of Daulah Abbasiyah is descent from Al-Abbas, the uncle of the Prophet Muhammad, namely Abdullah al-Saffah ibn Muhammad ibn Ali ibn al-Abbas. His reign was around five centuries (750-1258 M/132-655 H).

Abbasiyah dynasty is like other dynasties in Islamic history, reached political and intellectual glory. The Baghdad Caliphate was founded by al-Saffah and al-Mansur reached its golden age between the time of the third caliph of the al-Mahdi and the ninth caliph, al-Watsiq and more specifically in the time of Harun al-Rashid and his son, al-Ma'mun, because of these two great caliphs, Abbasiyah dynasty had a good impression in public memory in Islamic history (Hitti, 2002: 369).

The Abbasiyah time was also known as an Islamic intellectual revival period. The revival was largely because the entering of various foreign influences, some Indo-Persians and Syrians, and the most important was Greek influence. The intellectual movement was marked by the movement of translating Persian, Sanskrit, Syrian and Greek-language works into Arabic. It started with their own work about science, philosophy, or literature. In Syria, they absorbed pre-existing Aramaic civilizations which had been influenced by Greece, and in Iraq they also adopted similar civilizations which had been influenced by Persia. After the founding of Baghdad, the Arabic literary world had the works of the main philosophers Aristotle, the work of neo-Platonic commentators, and Galen’s medical writings, as well as scientific works of Persia and India. In only several decades, Arab scholars have absorbed the knowledge and culture developed over the centuries by the Greeks. (Hitti, 2002: 381-382).

In addition to the development of the translation movement of books from Greek, Persian, Syrian and Sanskrit, the circumstances of Arab Abbasiyah literature in this case the prose and poetry also had been developed. History notes that at this time there was a renewal (tajdid) in terms of uslub and wazan, as well as new poetry themes which were completely different with the themes of the previous poetry. A similar phenomenon also occurs in the development of Arab Abbasiyah prose which also experienced rapid progress, in addition to sermons, treatise writing, tauqi’at also with the presence of Maqamat as a monumental prose Arabic work that had never existed before.

Maqamat is a short story that contains the events of the main characters narrated by certain narrators. The language style is mostly in the form of saja’ and badi’ and ended with advices. (Rabbi’, 1989: 86). There are many figures in the Maqamat art including Abu Bakr bin Duraid, Ahmad bin Faris, Badiuzzaman al-Hamdani, and Abu Muhammad al-Qashim Ali al-Hariri and Abu al-Fath al-Iskandari.

Maqamat is a technique in Arabic literature in the form of short narrative texts, it usually consists of one page in a maximum. Actors in this text are generally narrators and heroes who tell their journey. The hero is the figure of someone who is clever, eloquent and fearless who masters the words and gives his fluency to describe himself and his social life. So it can be said that in this Maqamat, the author uses the genre for showing the power and dominance of the power of literature through vocabulary and rhetoric. (Hoseajanzadeh et al., 2016: 784).

Mustafa Asy-Syak’ah in the Natsr Fanni’s book written by Zaki Mubarok argued that the thought in writing Badiuzzaman al-Hamdani’s maqamat had crystallized in his imagination as a result of various things and various thoughts including the form of Badiuzzaman’s story with Ibn Duraid, where Ibn Duraid developed the story for learning and Badiuzzaman took the form of thought and Ibn Duraid’s school and entering it into the maqamat of the life elements, movements and made it as a basis in the maqamat art (Jinan, 1993: 71).

This paper focus on moral values contained in the two maqamats of Badiuzzaman al-Hamdani, namely maqamat al-Qiridiyyah and al-Naisaburiiyyah with Abu al-Fath al-Iskandari as the heroes of this maqamat story.

Literary Review

Etymologycally, Maqamat comes from a word that means a group of people,
According to the literary writers, Maqamat means a short story containing the events of the character of maqamat and narrated by certain narrators, most of the language styles are poetic and contain badil and end with advices. (Rabi', 1989: 86). According to Sukron Kamil in his book, “Teori Kritik Sastra Arab Klasik dan Modern” (Classical and Modern Arabic Literary Criticism Theory”), maqamat is a short story born in the Abbasiyah time which tells a particular person or group delivered by a speaker who uses a unique language style, especially short rhymes (the final suitability of words in short sentences), which contain advice or criticism interspersed with funny things (Kamil, 2009: 37). According to al-Faruqi, maqamat is a picture of a session where a number of people talk about a particular subject. Usually one of them tells another a short story about someone who became famous for his brilliance and fluency (Al-Faruqi, 1998: 382). Maqamat is a literary art in the form of prose and appeared in the 4th century H/10 M pioneered by Badiuzzaman al-Hamdani.

The first person developing maqamat art in Arabic literature was a language scientist namely Abu Bakar bin Duraid (died 321 H). He had written 40 maqamat and these were the basis of maqamat, but Ibn Duraid's maqamat was not famous (unknown). Then after Abu Bakar bin Duraid had appeared a language scientist named Ahmad bin Faris (died 395 AH) and he had written a number of maqamat, afterwards Badiuzzaman al-Hamdani appeared. Maqamat was influenced by Ibn Faris and Ibn Duraid. So that Badiuzzaman al-Hamdani was known as the true pioneer of the Maqamat in the world of Arabic literature. According to al-Tsa'alabi, the number of maqamat written by Badiuzzaman al-Hamdani is around 4000 maqamat (Zahir, 2004: 180).

After Badiuzzaman al-Hamdani, many writers had emerged; the most famous were Abu Muhammad al-Qasim bin ‘Ali al-Hariri the owner of the maqamat known as maqamat al-Hariri. After al-Hariri, there appeared many maqamat writers such as al-Zamakhshari a language scientist and interpreter, he is famous for maqamat athwaq al-Dzahab, Ibn al-Istyarikuni al-Sarqisti al-Andalus (died 538 H) owner of maqamat al-Sarqistiyah, the figure is al-Mundzir bin Hamam and the narrator is al-Saib bin Tamam, and also appears maqamat Imam al-Suyuti.

The characteristics of the maqamat in the Abbasiyah time are:

1. Language style/uslub maqamat seemed full of various types of lafadz such as jinas, thibaq, ilizam, all of which are poems.
2. Most pronunciations/lafadzs seemed strange / gharib.
3. Full of stories and wisdom.
4. The maqamat writers choose the characters in their maqamat which occur an event in the life of the character, and the narrator who narrates that event. For example, the figure in Maqamat of Badiuzzaman al-Hamdani is Abu al-Fath al-Iskandari and the narrator is Isa bin Hisham, while the figure in Maqamat al-Hariri is Abu Zaid al-Saruji and the narrator is al-Harith bin Hamam (Rabi’, 1989: 86-87).
5. Maqamat mixes poetry and prose, sometimes this contains more poetry (al-maqamat al-Basyariyah), and there are also containing prose (al-maqamat al-ashtahaniyah), and some writers give equal portions consisting of poetry and prose (al-maqamat al-Azdiyah) (Zahir, 2004: 182).

The maqamat elements are as follows:

1. Figures and narrators.
   The figures are created according to the writer’s imagination, both are fixed and do not change at each maqamat, which changes only the condition and purpose (theme) of maqamat only. The figure is portrayed as a person with extensive knowledge, spontaneous, people who presents anecdotes (unique events, funny), many tactics (reason), people who are very willing (accepting things with full willingness), people who are volatile, disrupt or make a vague a situation. Sometimes the people are portrayed as magicians, deceiving people by seizing their property, and sometimes portrayed as leaders who invite moral goodness and forbid from being vanity, sometimes
figures are also described as crazy, and as an orator who invites people to say beautiful words and expressions. So that in general, the purpose of the figure is as a media. While narrators are people who move from one country to another, avoiding meeting with figures, being deceived and not revealed except at the end of maqamat only. Within Maqamat Badiuzzaman al-Hamdani, the figure of Abu al-Fath al-Iskandari is the hero of the story, he is a clever speaking scientist, intelligent in utilizing the power of his words, and deceiving people. He has the skill in taking dirhams and dinars from the listeners of the story.

2) Work hard/seriously.
Work hard or seriously is an effective effort to fight an arbitrary action that cause people to suffer and be anxious, and bring these narrators to receive or interpret to save people from their suffering, and spread calm, as contained in maqamat of al-Haziziyah.

3) Grandiose language style.
The Maqamat beauty is marked by pretense, prides or boasting himself for a beautiful picture, especially the use of Jinas and rhyme 'to give influence to listeners, and then as a means to look for money by traveling from one area to another to get subsistence.

4) History or stories.
Maqamat needs an analysis of resistance and social dimensions, humanism, which is portrayed in the story especially and limited to place and time. Therefore, some critics express maqamat as a short story without coherent flow such as gathering and pleasure. However, Maqamat in terms of the elements of story art places the style of language, expressions filled with beautiful descriptions, decorated with parable (amtsal) and the hikmah (hikam) words, verses of poetry related to examples of the balaghah fluency and using the strange language (Siyar, 1999: 188-189).

Types of Maqamat

Every Maqamat owner has his own types; they usually name the Maqamat with the names of the countries, as follows:


Biography of Badiuzzaman al-Hamdani

He was named al-Fadhil Ahmad bin al-Hasan bin Yahya bin Sa'id al-Hamdani, better known as Badiuzzaman, he settled in Hirah Afghanistan. He is a poet and linguist and famous for his memorizing power. He had heard the qashidah which he had never heard before more than 50 verses, he memorized everything from beginning to end without changing letters and meanings, and studied 4 and 5 books he had never learned before by memorizing them. He is a fast person in speaking, spontaneous in singing qasidah or writing letters (treatises) at all times (Zaidan, 1996: 303).

Badiuzzaman al-Hamdani was born in Hamdani in 348 H, from an Arab family that possessed knowledge, virtue, and high position. His brother was named al-Husain bin Yahya, a mufti in the city. Hamdani city is known for its storehouse of literary science and environment, where many writers had appeared from the city in the 4th century, the most popular of writers was Abu al-A'la Muhammad bin 'Ali Shofi al-
Hadhartain, ie people who made parables in *kitabah* and *balaghah*, and Abu al-Husain ‘Ali bin al-Husayn al-Husni al-Hamdani, namely a a clergyman.

In 380 H, at the age of 22, Badiuzzaman al-Hamdani went to Isfahan, he met his friend named Ismail bin ’Ibad and the prime minister of Buwaihiyah. Isfahan is a beautiful city, has a beautiful architecture, and beautiful scenery, but does not forget the scientific aspect. From Isfahan many writers appeared (Jinan, 1993: 22-23).

Badiuzzaman al-Hamdani’s Works:
2. The anthology of poetry (*diwan Syi’ir*), published by the Paris library, and published in Egypt in 1321 H.
3. *Maqamat* which known by its name, is the oldest book that reaches us in this art which includes the language art (Zaidan, 1996: 304).

**Method**

This research is qualitative research. The approach used is the content analysis approach. Content analysis is a strategy for capturing messages of literature. The purpose of content analysis is to create inference. Inference is obtained through identification and interpretation. Inference is also based on the context surrounding literary work (Endraswara, 2003: 161). Thus, by the study of content analysis is expected to be found a moral message or values contained in *Maqamat* Badiuzzaman al-Hamdani.

The researcher used documentary tools in collecting data, namely by collecting some data from documents related to heuristic techniques. It is conducted by reading bibliography on research topics and also by reading the primary sources studied.

Data analysis in the content analysis approach includes the presentation of data and discussion carried out with qualitative conceptually. Data analysis must always be related to the context and construct of analysis. Context relates to matters relating to the structure of literary work, while the construct is in the form of the analysis concept. The construct becomes an analysis frame.

Usually, content analysis uses qualitative studies with conceptual domains. This domain requires compaction of words that contain understanding. Initially, the words are collected into reference elements that have been common, so that it is easy to build concepts. The concept is expected to accommodate the content or message of literature in a comprehensive manner (Endraswara, 2003: 164).

**Finding and Discussion**

The characteristics contained in the two maqamats of Badiuzzaman al-Hamdani are as follows:

1. **Themes**
   The themes of the three *Maqamats* of Badiuzzaman al-Hamdani are as follows:
   1) *Al-Maqamat al-Qirdiyyah*
      The theme portrayed from the *Maqamat* is a illustration of humans who draw closer to God by seeking knowledge.
   2) *Al-Maqamat al-Naisaburiyyah*
      The theme portrayed from the *Maqamat* is the evil that becomes a disease in humans.

The two maqamat themes above can be classified into traditional themes, namely themes describing human life in the midst of society.

2. **Characterization**
   This character in Badiuzzaman al-Hamdani’s *Maqamat* is Abu al-Fath al-Iskandari and his narrator is Isa bin Hisham. These are fictional characters created by Badiuzzaman al-Hamdani in his *maqamat*. This one character is called a simple character, namely a character that possesses and reveals various possibilities on the side of his life, his personality and identity. He can have certain characteristics that can be formulated, but he can also display character and behavior in various ways, maybe even conflicting and unpredictable. Therefore, the statement is generally difficult to describe properly.
The character on in these two maqamats is portrayed as a person with knowledgeable, spontaneous, someone who presents anecdotes (rare, funny events), many tactics (intellect), people who are very willing (accepting things with full willingness), people who are volatile, confuse or make a vague situation. Also described is a leader who invites moral goodness and forbids from vanity, and is also described as an orator who invites people to say beautiful words and expressions.

3. Flow

Flow of the two maqamat stories above consist of three parts, namely events, conflicts and climaxes. From the examples of the three maqamat above, events and conflicts can be described as follows:

Al-Maqamat al-Qirdiyah

a. Event

This story begins with the arrival of Isa bin Hisham to Baghdad after returning from Mecca. Then he met with a group of people in the scientific halaqah and doing a conversation between them.

حدثنا عيسى بنُ هِشام قال: بَيْنا أنا بمدينة السَّلام. قَافِـلا من البلدِ الحرامِ. أمِيسَ الرِّجْلَةِ. على شاطئ الدَّجْلةِ رِجالٍ مُزْدَحِمِيْن يَلْوِي الطَّـرَبُ أعناقَهم. ويُشُقُّ الضَّحِكُ أشداقَهم. فَسَاقَنِي الحِرْصُ إلى ما ساقَهُمْ. حتى وقَفْتُ بِمَسْمَعِ صوتِ رجلٍ دُونَ مَرْأى وجهِهِ لِشِدَّةِ الهَجْمَـةِ. وفَرْطِ الزَّحْمَةِ. (Yahya, 2003: 113)

b. Conflict

When Isa bin Hisham walked in the side of river and met a group of people in a halaqah which crowded with people, as if they were dancing like monkeys who waved their bodies and heads funnyly. Then Isa bin Hisham heard the voice of a man without knowing who was speaking, because of the crowded halaqah, he felt tired and confused because the people immediately left the halaqah.

فَإذا هو قَرَّادٌ يُرْقِصُ قِرْدَهُ. ويُضْحِكُ مَن عندَه. فَرَقَصْتَ رَقَصَهُ وسَرَتْ سَبْرُ الأغْرَص. فوَق رَقَبِ الناس يُفْطَنُّ عاتِقُ هذا لَسْرَة ذَالِك. حتى افْتَرَشَتْ لحِيَةِ رَجُلٍ دَوَنَ. وفَضَعَتْ بعد الأَيْن. وقد أشْرَقَيْنُ الحَجْلُ بِرُبَيْهِ. وأرْهَقَوْنُ المَكِانُ بضِيَاقِهِ. فَلما فَرَغَ القَـرَّادُ من شَعْهُ. وانفَقَ المَجْلِسُ عَنْ أهْلهِ. (Yahya, 2003: 114)

c. Climax

When Isa bin Hisham was confused to observe some people gathered in halaqah, he heard the voice of Abu al-Fath al-Iskandari humming about sin and the days passed.

فَقُمْتُ وقد كَسَانِي الدَّهْشُ حُلَّتَـهُ. ووقفتُ لأَهَى صُورَتهُ. فَإِذَا هو وَلاَهُ أَبُو الفَنْجِ الأسكندري. فقُلْتُ ما هِذِهِ الدَّنَاءَةُ وَيَّحَكِ! فأَنْشَايُ يقول: 

الذَّنْبُ للأيـامِ لاِ لي 
فاغَتَبَ على صَرْفِ اللَّـيَالـي 
بالحُمُقِ أَذْرَكُتْ المَنِي 
وَرَفَلْتُ في خَلْلِ الجَـمَالِ (Yahya, 2003: 114)

Al-Maqamat al-Naisaburiyyah

a. Event

The events happened on Friday after prayer. Isa bin Hisham saw a man who works as a judge wearing a large hat. He also asked about the judge’s situation.

حدثنا عيسى بنُ هُشام قَال: بَيْنَا أنا بمدينة السَّلام. قَافِـلا من البلدِ الحرامِ. أمِيسَ الرِّجْلَةِ. على شاطئ الدَّجْلةِ رِجالٍ مُزْدَحِمِيْن يَلْوِي الطَّـرَبُ أعناقَهم. ويُشُقُّ الضَّحِكُ أشداقَهم. فَسَاقَنِي الحِرْصُ إلى ما ساقَهُمْ. حتى وقَفْتُ لَأَِرَى صُورَتَهُ. فإذا هو واللهِ أبو ا لـفتح الأسكندري. فقُلْتُ ما هِذِهِ الدَّنَاءَةُ وَيَّحَكِ! فأَنْشَايُ يقول:

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He was in Nisabur on Friday, to attend Friday prayers. (Yahya, 2003: 227).

4) Social Background

The social background of the two maqamats above is equally portraying the various events experienced by characters when visiting Arabian regions/cities. The status of the character who has always been a role model is reflected in the character of Abu al-Fath al-Iskandari who can give a solution through the wisdom words that he hums at the end of each maqamat. The people of the three maqamats above is an Arab society which full of various characters.

5. Viewpoint

The three maqamats above use a kind of mixed viewpoint, namely the first person "I" the main character, and the third person "he".

From the presentation of the two texts of the maqamats above, Badiuzzaman al-Hamdani unites between prose and poetry by giving the same portion. The moral values contained in the two maqamats are: human values and justice.

We can find human values in Maqamat al-Qirdiyah:

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c. Climax

Climax of maqamat occurs when describing the life of judges who are not trustworthy, so that al-Iskandari hummed verses that contain the advice to manage the person as a trust ruler.

People jostle while highlighting their bodies. Monkeys laugh with wide mouths. (Yahya, 2003: 113).

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4. Background/Setting

There are three important parts in describing the background/setting of the second maqamat above, namely:

1) Place Background

These three Maqamats take the place of Arab cities, namely Madinah al-Salam (Baghdad) and al-Naisaburiyyah.

(عَيْلَ بَيْنَا أَنا بِمَدِينَةِ السُّلَّامُ. (Yahya, 2003: 113)

2) Time Background

The time illustrated in Maqamat al-Naisaburi is in Friday prayer time (daytime).
The people sang and danced and laughed. When in a majlis where no one was surprised and confused, seeing what had happened, it turned out that Abu al-Fathi al-Iskandari arrived and hummed a poem:

"Sin for days is not mine # regret until the night changes
With the stupid wish I knew # I walked with the beauty that was freedomed". (Yahya, 2003: 114).

The justice value portrayed in maqamat al-Naisaburiyyah is as follows:

"You can't find this attitude except for orphans". Grasshoppers will not fall on haram plants, and thieves will not be punished if they do not take waqf funds, and a Kurd will not change (from robbing and taking other people's property) if not multiplied. Wolves will not pounce on God's servants except those who rukuk and sujud. The invaders will not rob God of wealth, if there are no promises and testimonies. He (the judge) uses humiliation and releases (matters) related to religion, puts long clothes (thoilasan), twists his hands and words, shortens the mustache and lengthens the trap. Showing kindness and covering with lies, whitening the beard, blackening the sheet, showing his wara 'attitude and covering his greediness." (Yahya, 2003: 227-228).

Two maqamats above according to the writer are anecdotal stories in the form of prose which end with advice. The purpose of the above maqamat is only to provide social criticism of the existence of rulers and the people, including telling the ruler who is concerned with personal interests and the condition of people who like to joke even though they are housed in a halaqah, which was later criticized by Abu al-Fath al-Iskandari who quips about the sins that humans have committed.

CONCLUSION

Based on the above explanation, the researcher concludes that the development of Badiuzzaman al-Hamdani’s maqamat can be categorized as a type of prose which experienced rapid development because in the Daulah Abbasiyah time known as the golden period of all science fields. This golden period was also marked by the movement of large-scale translation of various books from Greece, Persia and India. It impacts that the literature that had originally emerged in the previous period had grown along with the development of the Abbasiyah community at that time.
REFERENCE


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