

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.

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. (Hoseaijanzadeh et al., 2016: 784).

Mustafa Asy-Syak'ah in the Natsr Fanni's book written by Zaki Mubarak 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-Qirdiyah and al-Naisaburiyyah with Abu al-Fath al-Iskandari as the heroes of this maqamat story.

Literary Review

Etimologically, Maqamat comes from a word that means a group of people,

majlis, speeches or advice and the like, and also short stories that are poems that contain advice or jokes/anecdotes. (Anis, 1972: 768).

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 *bad'* and end with advices. (Rabbi', 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 maqamats 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 maqamats, 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 maqamats written by Badiuzzaman al-Hamdani is around 4000 maqamats (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-Isytarikuni al-Sarqisti al-Andalusi (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*, *iltizam*, all of which are poems.
- 2) Most pronunciations/lafadz 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-ashfahaniyah*), and some witters 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 (Syiar, 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:

- 1) *Maqamat* of Badiuzzaman al-Hamdani: *al-maaqamat al-Kufiyah, al-Bashriyyah, al-Baghdadiyah, al-Syamiyah, al-'Iraqiyah, al-Balkhiyah, al-Sijistaniyah, al-Adribijaniyah, al-Jarjaniyah, al-Ahwariyah, al-Qazwiniyah, al-Syiraziyyah dan al-Naisaburiyyah* (Rabi', 1989: 90). In addition to types of maqamat of Badiuzzaman al-Hamdani, there is other maqamat, such as *al-maqamat al-Asadiyah, al-Jahidiyah, Al-Bukhariyah, al-Majaiyah, al-Rashafiyah, al-Syi'riyyah, and al-Mudhiriyyah* (Jinan, 1993: 152), and also *al-maqamat al-Qirdiyyah, al-Maushiliyyah* and so on (Yahya, 2003: 113-114).
- 2) *Maqamat* al-Hariri are: *Maqamat al-Shafaniyah, al-Halwaniyah, al-Dinariyyah, al-Dimyathiyah, al-Kufiyah, al-Maraghiyyah, al-Iskandariyyah, al-Baghdadiyah*, and many others (Bashri, 1994: 551).

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 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:

1. A collection of letters (*rasail majmu'ah*) in a book known as *rasail Badiuzzaman*, printed in Astanah in 1298K and in Beirut in 1890.
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).

Mehtod

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-Qirdiyyah

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 بن هشام قال: بينا أنا بمدينة السلام. قافلا من البلد الحرام. أميس الرجل. على شاطئ الدجلة رجال مُرَدِّمِينَ يُلَوِي الطُّرْبَ أعناقهم. ويسقُّ الصَّحْجُ أشداقهم. فسأقني الحرصُ إلى ما ساقهم. حتى وقفتُ بمسمع صوت رجلٍ دون مرأى وجهه لِشِدَّةِ الهَجْمَةِ. وفرط 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*.

فإذا هو قرأ يُرْقِصُ قَرَدَهُ. ويضحك من عنده. فرقصت رقص المحرج وسرت سير الأعرج. فوق رقاب الناس يلفظني عاتق هذا لسرة ذلك. حتى افترشت لحيه رجلين. وقعدت بعد الأين. وقد أشرفني الحجل بريفة. وأرهقني المكان بضيقة. فلما فرغ القراء من شغله. وانتفض المجلس عن أهله. (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.

قمتُ وقد كساني الدهش حلتة. ووقفت لأرى صورته. فإذا هو والله أبو الفتح الإسكندري. فقلت ما هذه الدناءة ويحك! فأنشأ يقول:

الذنب للأيام لالي

فاعتب على صرف الليالي

بالحق أدركت المنى

ورقلت في حلل الجمال (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 بن هشام قال: كنت بنيسابور يوم الجمعة، فحضرت المقرضة ولما قضيتها اجتاز بي رجل لبس دنيئة، وتحنك سنيئة، فقلت لمصل بجنبي: من هذا؟ قال: هذا سوس لا يقع إلا في صوف الأيتام (Yahya, 2003: 227)

b. Conflict

The conflict occurred when al-Iskandari asked about the situation and life of a judge who still likes to punish people and pursue vanity assets.

هذا سُوسٌ لا يقع إلا في صوف الأيتام،
وجرادٌ لا يسقط إلا على الزرع الحرام،
ولصٌ لا يَنْقُبُ إلا خِزانة الأوقاف،
وكُرْدِي لا يغير إلا على الضعاف، وذئبٌ
لا يفترس عباد الله إلا بين الركوع
والسجود، ومحاربٌ لا يذهب مال الله إلا
بين العهود والشهود. وقد لبس دنيته،
وخلع دينيته، وسوى طيلسانه، وحرف
يده ولسانه، وقصر سباله، وأطال حباله،
وأبدى شفاشقه، وغطى مخارقه، وبيض
لحيته، وسود صحيفته، وأظهر ورعه،
وستر طعمه. (Yahya, 2003: 227-228).

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.

بحيث الدين والملك المؤيد # وخذ
المكرومات به مُورَد
بأرض تنبت الآمال فيها # لأن سحابها
خلف بن أحمد. (Yahya, 2003: 228).

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.

بينا أنا بمدينة السلام (Yahya, 2003: 113)

كنت بنيسابور يوم الجمعة (Yahya, 2003: 227)

2) Time Background

The time illustrated in Maqamat al-Naisaburi is in Friday prayer time (daytime).

كنت بنيسابور يوم الجمعة، فحضرت
المفروضة

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

3) Scene Background
Crowded scene

رجال مُزْدَحْمِينَ يُلَوِي الطَّرْبُ أعناقهم.
ويشُّ الصَّحِكُ أشداقهم.

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

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-Qirdiyyah*:

(فلما فرغ القراء من شغلِهِ وَانْتَقَضَ
المَجْلِسُ عَنْ أَهْلِهِ قُمْتُ وَقَدْ كَسَانِي
الدَّهْشُ حُلَّتَهُ. وَوَقَفْتُ لِأَرَى صُورَتَهُ. فَإِذَا
هو والله أبو الفتح الإسكندري. فَقُلْتُ ما
هذه الدناءةُ وَيْحَكَ! فَأَنْشَأُ يَقُولُ:

الذَّنْبُ لِلأَيامِ لِإِلي # فاعْتَبْ على
صَرَفِ اللَّيالي
بالْحُمُقِ أَدْرَكْتُ المني # وَرَقَلْتُ في
حُلِّ الجَمالِ

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:

(هذا سُوسٌ لا يقع إلا في صوف الأيتام،
وجرادٌ لا يسقط إلا على الزرع الحرام،
ولصٌ لا يَنْقُبُ إلا خِزَانَةَ الأوقافِ،
وكُرْدِي لا يغير إلا على الضعافِ، وذئبٌ
لا يفترس عباد الله إلا بين الركوع
والسجود، ومحاربٌ لا ينهب مال الله إلا
بين العهود والشهود. وقد لبس دينيته،
وخلع دينيته، وسوّى طَيْلَسانه، وحرف
يده ولسانه، وقصّر سباله، وأطال حباله،
وأبدى شفاشقه، وغطى مخارقه، وبيض
لحيته، وسوّد صحيفته، وأظهر ورعه،
وستر طعمه).

"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.

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