

offer questions rather than answers about the assumed independency of most of the “known” artistic genres, including that of the Maqaqmat. Therefore, I shall argue that the aesthetics of Alhamadhani’s narratives can best be defined in terms of Bal’s concepts of “Story ” and “Text”, Prince’s concept of “Narratee”, Genette’s concept of “Tense” and Kenan’ s concept of “Narrator”.

The positive particularity of Alhamadhani’s aesthetics, I shall argue, could best be revealed within the narrative contours which Alhamadhani’s Maqamat had chosen for themselves. Most of the studies which dealt with Alhamadhani’s Maqamat tended to either discuss them for the purpose of reaching conclusions about Alhamadhani’s personality itself, or otherwise dismiss, downright, the narrative particularity of Almaqamat and consider them as precursors to other “ modern” literary activities. For example, in his study of “Almuseliya” Maqamah Badi Ez-Zaman El-Hamadhani - 1954, Marron Aboud concluded that the “amoral