

# Some Definitions of Hossein Kord Shabestari's Epic

**Zakiyeh Kamali**

*Department of Persian language and literature, Islamic Azad University, Iran*

\*Corresponding Author Email: [z.kamali1396@gmail.com](mailto:z.kamali1396@gmail.com)

**Abstract:** The main purpose of this research is to study a Persian epic literature from Safavid period named Hossein Kord Shabestari's Epic. There is no information about it. It is necessary to correct such works and examine the epic features of each work in order to make a sound judgment of the epic of this period. So the work is so hard and time-consuming. In the study of the characteristics of this work, both in terms of both the features of the romance and the epic binaries we find most of the epic elements in this work. Given that in most cases the characteristics of the romance and the epic indices are the same, and perhaps the source of most of the important features of the romance is the same epic.

**Keywords:** Persian Epic, Literature, Safavid Period.

## Introduction

In the Safavid period, we have only two types of religious and historical epics. Unfortunately, historical and religious epic works are rare in this period, and of course, none of them has even been corrected, such as Hossein Kord Shabestari's Epic. So we have very little information about this. Our only information is through the book of the history of late Safa literature and his epic poetry. Therefore, it is necessary firstly to correct these works and, secondly, to examine the epic features of each work in order to make a sound judgment of the epic of this period. Our knowledge of the tales of the same period, or the romances of this era, is also very limited in general information. In search of myself, I did not get to a book and an article that looked at the characteristics of each work; therefore, research was to identify and characterize.

One of the best prose works in this period that can guarantee our opinion is Hossein's narration. Such stories are usually referred to as "fiction" literature, and if we want to find an approximate equivalent of such narratives in the West, we should refer to the type of "romance". Obviously, the ethics of the name of the romance to the stories of Hossein Kord Shabestari should be cautious, because if there is a similarity between the Iranian literary fiction and Western romances; for example, there are surprising or unlikely events or far-fetched acts of war. The reality, equally, sees the two aspects of the difference that distract them; for example, in Western romances, the characters are all from the noble family (Ghobadi & Nouri, 2017).

While in Hossein Kord Shabestari, pilgrims are ordinary people in different cities and make up a certain class for themselves. In any case, the existence of common elements between these types of narratives and epic works makes us imagine both the origins and origins of the two. Now, what is supposed to be is the epic relationship to linear and linear romance, and whether we admit that they have grown alongside and wider, and that they have been constantly sharing the same. "In Persian literature, Shahnameh did not give way to romance; it was a kind of romance before Shahnameh, and it is also in the Shahnameh itself, and it continues after Shahnameh" (Ghobadi & Nouri, 2017).

But here are some of the most important features of high-profile storytelling. In this list we will find features that come in various sources as epic backgrounds.

1. Ambiguity and darkness of time and place (timeless and unobtrusive);
2. Independent or episodic events that have an indirect relationship;
3. There are many abnormal and supernatural elements in them, such as demons, creeping beings, Simorgh;
4. Long trips;
5. Mythological references, directly or through certain customs and behaviors;
6. Conflict of good and evil;
7. Ammon and exam and catch;
8. Choosing and guiding and sometimes giving way to deception (Ghobadi & Nouri, 2017).

Of course, in addition to these, there are also features that are special for linguistic and linguistic narratives, such as lingual and simple languages, and sometimes they are not overstated by verbal misleading grammar or spelling, and sometimes they are tune-telling or the type of hero in the individual's epic is agile, Fighting, loving, secretive, modest and wise or the theme of the theme here is love and woman (Ghobadi & Nouri, 2017).

### **Introducing Hossein Kord Shabestari's Book:**

**1) Subject:** The main issue of Hossein Kareem or the story of Hossein Kord, the struggles and battles of Iran's pilgrims during the era of Shah Abbas with the Safavid enemies, especially Ottoman Ottoman Turks. Iranians to the Shiite religion are stable and supportive, and their enemies are Sunnis. The Iranian pilgrims are all leaders from different cities that have been gathered under the command of Shah Abbas in Isfahan, such as Torab Karbabei, Taqi Leather in Tabriz and all of them appointed by Shah Abbas, Sayed Mir Bagher Ajorpaz. He has been baking with his father in Isfahan.

Seyyed Mir Baqer has "relied" on Isfahan, where helicopters teach combat techniques. The other name is "Orphanage". "After the pages of the numerous pilots and their adventures are mentioned, Hossein Khord has been introduced to the story, Hossein has been named Tabrizi and the eldest of one of the famous patriotic men, the Messiah Tokmeband Tabrizi, who found differences with the wife of Christ And from Tabriz to the capital's capital, Isfahan, he joins the group of Shah Abbas muslims. The position of Hossein Kord is among the other clerics of the book, like Rostam's position among the other Shahnameh pilgrims.

He is one of the most powerful and courageous and outstanding of all the champions. The narrator of the story is very willing to portray Hossein as Rustam, and sometimes he calls him "Tahmatan" or "Tahmatan of Time". In the fictitious part of the first part of Hossein's book, on the way back from the lily of the valley, the tiger kills the sea and rubs it from its skin and wears it more like a rustum of its hands "(Soda, 2015).

**2) The time of the story of Hossein and the basis of Hossein's narrative:** Two main narratives about Hossein Kord and his heroes are (Soda, 2015). However, it seems that what we now have from this story. Is a new narrative from a main story that dates back to Islam. "Most likely, this story was formed in the Paleolithic Age and changed throughout history, times and times, so that in the time of the Safavids a completely religious form was taken. Because the Safavid policy was a religious policy "(Shams, 2016)

And there are reasons to believe that this story belongs to the late Safavid era. "First, the story space is the Safavid era, and secondly, the names of the people of the story are the names that were known during the Safavid period, and the third That the story of Hossein Kord has the terms that were not used in the Qajar period" (Afshar, Afshari, 2007).

**3) Narratives of Confusion:** There are two hostile forces of good and evil in this regard; the forces of goodness, according to the makers of the Shiite main story, which are supposedly supportive of the state and the independent geographical area (the land of Iran). The evil forces of the Uzbeks and Sunni Muslim Ottomans, who also supports a particular independent state and territory. The conflict between these two forces brings forth the story's adventures and it can be said that the only element of the story's success is the same, and only the subjects, the time and place of the events change. The conflict between these two powers brings forth the story's adventures and it can be said that the only element of the story's success is the same, and only the persons, the time and place of the events change. Here, too, evil forces are aggressive and intruder, and as a rule, the forces of good advocate their own freedom, and the story begins with the invasion of evil, that is, by abusing Obeidullah Kord who feels that Shah'Abbas, due to his age, cannot take the country Therefore, after consulting with the emirs and elders and 4,000 Uzbek people, they will be deported to Iran, and the Uzbek oppression will trigger the first reaction by the head of the Guardians, Sayyed Mir Baqer. From this point on, this war continues to the end. The conflict is fully in line with the policy of the Safavid kings (Dashti, 2008)

As it seems to be a fictional tale of a government that does not forget a good folk literary work, the Safavid kings had to stand on two fronts against the overwhelming forces of the two invading forces, the Ottomans and the Uzbeks, and unlikely to gain mass support. The people feel the need for such works, and they want to encourage the creation of such works in order to stimulate the alienation of the people - despite the boycott of hearing stories by Shiite scholars - to make their policies. Or writers and narrators, with a proper diagnosis of the cultural status of our land write stories or capture the old stories in order to achieve their goals.

**4) Hero and anti-hero (main characters):** What we see about the heroes is exaggeration in their combat ability. These heroes depend only on their physical strength and, like the heroes of the epic, do not have superhuman or spiritual divinities. Unless their connection with Sayyed Mir Baqer Ajori is due to the fact that the children of Ali (AS) have a particular respect and respect in the Iranian Shiite community, they can be thought of as a manifestation of this feature.

The exaggerated force of the arm and the power of warfare include the heroes, including anti-heroes, that is, of Iranian pilots such as Mir Bakr Bajrz, can kill fifty people very quickly. "One hundred people were thrown at once. Mir Baqir mounted and the sword pulled out of the pod, pulled everyone on his shoulders, and torn him, and everyone who shook his head to his chest, killed fifty people, and the rest Two have escaped" (Afshar, Afshari, 2007). And another gladiator to do something extraordinary to save Mir Baqer Brick Bowl, Black felt that he was caught.

He put both feet on the ground and reminded the god, and he took his breath back to the roof of the house. As Seyed was on his neck, the roof rolled into the roof and went "The anti-heroes also have such a strange force, as the chessmen like the Blessed Black or Diamond of the Scorpion have so much power and warfare that defeated the same hordes Either they are killed or captured. For example, an anti-hero named Khorram could fight for Hossein Kord for thirty-four nights. "The narrator says that for thirty-four nights the two lions rushed each other from the beginning of the night to the dawn of the morning and would not be conquered or defeated" (Modarresi, 2017).

Still, the Iranian forces and their brains attack their enemies because they either die or become Muslim (Shiite). Like the Muslim (Shi'a) Ivy after the defeat (Ivy) wanted to be right that Seyyed had taken him to the Uzbek head out of the armpit, threw him in the ground ... He threw his ground and sat on his chest and He tightened both arms of his arm. The ivy said, "Open my hand, I know your god is right ... Ivy became a Muslim" (Afshar, Afshari, 2007).

One of the interesting things is the existence of small age camps. "The minister said that the world is not afraid to say that it is from the hands of an Iranian boy [who] is more than twelve years old and is named Haydar. It is only a while that, in Balkh province, all the houses of the people are destroyed and the property takes people" (Modarresi, 2017). Even though women are not the main characters during the story, they sometimes do things, such as the work of warriors, like the work of a woman named Fatnah who was arrested on Hossein or the courage that the sister of the sister Mullah Haji shows himself like fighters. (Afshar, Afshari, 2007) is, in fact, one of the most important works of women's repetitions, along with the special role of beloved.

3. The presence of supernatural beings: There are many things in this, such as the presence of an eagle hanging on Hossein's horse (Modarresi, 2017). One of the most important issues is the conversion of the demon to the eagle, which appears to be the same eagle that takes Hossein and his horse into the fortress (Afshar, Afshari, 2007), also is the existence of a parody in the story. An interesting point is that when Hossein kills this pizzard, strange sounds rise (Modarresi, 2017).

There are other wonderful creatures in the story that Hossein kills and puts it on his skin for Khofatani himself, such as Khufatan Rustam (Tiger Express) and the presence of two birds talking to Seyyed, and the way to work for him they say (Afshar, Afshari, 2007). The presence of the giants (Afshar, Afshari, 2007) and most importantly the existence of a dragon; but it does not lead to a dragonfly. "So Seyyed went inside the dome and saw that there was a dragon sleeping there. When he saw Sayed, Seyyed knelt with a sword to kill him. He looked open on the table to see that he had no written work on the dragon. So Seyyed saw the dragon in the past "(Modarresi, 2017). Of course, none of these creatures are inside Iran, and pilgrims either encounter them on their journey to China or go abroad.

**5) Magic and Sorcery:** Until now, the heroes are faced with magic and magic elements, not in Iran but on their journey to other lands. For the first time on the glacial island, the magicians steal two ghosts (Razmand, 2015). Once again, Hossein killed the witch girl. (Afshar, Afshari, 2007), witches once again turn into two rabbits - Mir Esmail and Mir Hossein - into rabbits and jackals. The use of magic once used to steal the daughter of the King of Sjestan (Razmand, 2015) Jamshidi spell is also one of the magical cases. "Seyyed asked what this sign is. Shahnashah said this is a spell that spells him in Jamshidi. If anyone breaks this spell, he will bring out so much money and money from this spell that does not have a superstar" (Modarresi, 2017).

### **Discussion and Conclusion**

It is possible, depending on the type of Safavid government (changing the religion of Iranians), the general literary atmosphere of the religious country by studying the state of the country during this period, also due to the use of a tool of religion in favor of their own policies and in accordance with the rule of the scholars of the Shari'a on the court and society, the literary official has the color of the courtyard; Therefore, we see that religious epics are written like Hossein Kord Shabestari's, and some stories such as Ramseh Hamza, who are not religious in principle, even become a religious epic by forging a character.

The most important works are in particular the quality of religious epics and the historical epics of this era are not so important. Given that the epic of Hossein Kord Shabestari's is an epic, as well as historical documents on the whole of the work. The low quality of epic verses is also due to its artifact, both because of the literary sufficiency and the power of the poet's epic poetry, as well as because of the prevailing atmosphere of the literature of this period. Although the historicity of this work is also a hindrance to the poet's hand and foot that does not allow the fancy to fly freely and recreate the story in another way. Historical information of the current reader also prevents him from being able to rate this book in a worthy rating. Because today's reader seems to be more interested in matching what this book reads with what it knows, and less attention to the creative aspect of the effect.

Due to the epic situation in this period, it should not be a weak one. In the study of the characteristics of this work, both in terms of both the features of the romance and the epic binaries we find most of the epic elements in this work. Given that in most cases the characteristics of the romance and the epic indices are the same, and perhaps the source of most of the important features of the romance is the same epic. The most important epic features in this story. It is, of course, natural that these features, such as the hero or the presence of supernatural beings like the demon, differ from what we see in the epic. In addition, due to the religious atmosphere of the work, it also had some kind of religious smell.

### **Conflict of interest**

The authors declare no conflict of interest.

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