

Narration of Heydari's Attack Epic

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Abstract: The main purpose of this research is to study a Persian epic literature from Safavid period named Heydari's attack. 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. The most important epic features in this story is 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.

Keywords: Epic, Safavid Period, Heydari Attack.

Introduction

In the Persian epic literature, epic has appeared in every historical period, and several epic works have been written. In 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 Heydari's attack. 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 this search, the researcher did not get to only one book and an article that looked at the characteristics of each work; therefore, research was to identify and characterize it.

Confusing Story

It is said that the basics of each epic are against incompetence. These mischievers are usually a struggle between the forces of good and evil forces. If the epic is national, the forces of goodness belong to the land of constructors or epic builders and evil and devilish forces usually belong to the neighboring and adjacent territories; in some epics, there are two hostile groups in one territory, and even in a city and what these two divides the group into beliefs, beliefs, or religion. In the Heydari attack, good forces, Muslims, and evil forces are polytheists, Jews, Christians or other faiths, and there is always a struggle between Muslims and polytheists and Jews. The only confrontation between the Muslims and Christians in the course of the moghlal is the end to the retreat of the Nazarenes. At the next stage, at the end of the book, there are two hostile lines between these Muslims; in the preceding sections, however, the evil forces of the hypocrites, along with the evil forces of the hypocrites, are tangible alongside the other evil forces, but they do not stand in line. At the end of the day, when approaching the time of the death of the

Prophet (pbuh) and the advent of the flow of the province and the will of Ali (AS), a part of the Muslims who do not accept the question of Ali's substitution are actually on the evil front.

As Khidr of Prophet is present at the house to convince Farouk (Omar) and Seddiq (Abu Bakr), the outcome of this struggle leads to the attack on the Prophet's family (PBUH), and the Prophet's daughter dies from this assault. At the end of the day, when approaching the time of the death of the Prophet (pbuh) and the advent of the flow of the province and the will of Ali (AS), a part of the Muslims who do not accept the question of Ali's substitution, are practically on the evil front. So we see that the forces of evil are changing or increasing. At the outset, what separates the two queues of disrupters is being Muslim and not being martyred or not speaking. But then another issue is added to the first principle, which is to accept or reject the order of the Prophet (pbuh) regarding the succession of the Prophet. Regarding the story shape, since all these events are historical and documentary, Nazem has followed this principle by narrating these events as stories; that is, if we read the same material from historical books, surely the feeling that with one we will not have the story.

Hero

We know that the hero is a creature with divine and superhuman powers (Shamsa, 2011). In the Heydari attack, we have two main heroes who have these attributes: Prophet and Ali (as). Although we do not see the Holy Prophet's description as Ali (as) in the book, but the divine and supra-manifestations of the Prophet (pbuh) are stronger, and even Ali (as) has his divine and supernatural powers through the Prophet (pbuh) (Pbuh) from the Lord and after the death of the Prophet (pbuh), he can take these divine attributes. However, both the main character of the supernatural forces is taken from the divine source and become ordinary people without approval. The presence of the Prophet (pbuh) in the war and his influence on more victories is through guidance, the management of the war and the passing of miracles in their hands. For example, in the battle of the parties, the Prophet, during the command of the war, through the miracle will make the victory of the Muslims. In a miracle of the Prophet, all the Muslim armies are given a wheat sifter and a kid's head of a companion or pray for the slaughter of the polytheists and the enemies of the Muslims.

In this war, the presence of Ali (AS) is only depicted on the board of a full-fledged champion. In this battle, the prayer of the Messenger of Allah (PBUH) is the protector of Ali (AS). But as we move forward, the supernatural power of Ali (AS) becomes more apparent. For example, in the ditch war, there are acts of Ali (as), which is not as ordinary as bravery and bravery, and more like a miracle, including damage of the angels' wings and Gibreel by his sword.

Habit Hearing (Extreme Events and Extreme Events)

This element is one of the important epic features (Modaresi, 2011). This element makes Epic from other types of narrations excelled and restores their original shadow. In the Heydari attack, we see habits mainly through the two main characters. The miracles performed by the Prophet (pbuh) or Ali (as) are among the most important examples of hardships of habit, such as the ascension of the Prophet (Mashhadi, 2016), the Prophet's sign on the Prophet (pbuh) P. 34), the healing of Ali's eyes (as) with the water of the mouth of the Prophet (p. 149) or the flow of the rejection of Shams from the judgment of Ali's prayer (AS).

The incident is that the Prophet (pbuh) is on the knee of Ali (as). At the same time, the angel of the revelation is revealed, and when the time of the revelation is prolonged, the prayers of the Imam will be judged by the believers. Ali asks the Prophet to pray to God for the sake of the sun and he will be able to read his prayers and the Prophet will pray. The abundance of Ali's habits is also high, such as dipping the flag on the stone or dipping the fingers in the iron (ibid., P. 155). Removing the ditch by the same (same as that) or entering In the fire, as Abraham (AS) sent in front of Kaiser Roman and believe in him, or to show the miracles of the Holy Face, Moses, David, and Jesus (Modaresi, 2011).

Another example is the habit of the presence of extraterrestrial beings, through the presence of angels such as Gibreel in the physical form, among the people, such as the solicitation of Gibreel from the Prophet (PBUH) for his daughter Ali (AS), the sword Ali (as) to the wings of the angels and its expression in the language of Gibreel ((Modaresi, 2011). Or the appearance of Gabriel in the form of Vahid Kalbi, and even the coming of Israel in the form of a primitive Arabs at the time of the death of the Prophet and leave him to seek his blessing.

The evil forces are embodied and appearing among people like humans, such as the presence of Iblis in several stages, including informing the Iblis of Qur'ish from the allegiance of the Prophet (pbuh) to the Yathrib ((Modaresi, 2011) and even his presence in battle And spreading the news of the testimony of the Prophet (pbuh) is false. Although in other cases, due to the existence of historical documents, we do not see abnormal and extraterrestrial

phenomena like Dave, Simorgh and Pery. However, we cannot justify some of the cases with regard to the documentary date, such as the presence of Khidr In the story (Modaresi, 2011) or the miracles of prophets such as Moses, Jesus and David (PBUH) in the hands of Ali (AS). On this basis, we have to admit that religious epics, especially the Safavid era, are definite and definitive (Shamsa, 2011).

Future of Nose and Prophecy

This is one of the epic coordinates (Shamsa, 2011). In Heydari's attack, there are more prophecies through honest dreams. These dreams are both the dreams of the Prophet and other people, such as the dream of the A'teka, the aunt of the Prophet regarding the victory of the Prophet in Badr (Mashhadi, 2016), or the dream of Ali (as) and his sons, as interpreted by Prophet (p. 252), but in most cases, they belong to the Prophet (s). For example, in the battle of the Prophet Ahad, he sees before conquering of Mecca, he sees a deam (Shamsa, 2011) as he walks about conquering Ta'if, but some are prophylactic in their own language and are not related to sleep; such as the prophecy of the Prophet (s) in particularly the fate and the end of Abouzar. Once astronomers enter the story to predict and conquer the castles of the Jews.

The result of the survey: Items that were considered as "epic features" or "epic fields" were the most important things to be judged by looking at them as to the epic status of the effect; from other things such as ambiguity in time and place, or the use of pilots For example, Heydari's attack cannot be ambiguous in time and space, since the interval is not so long as this ambiguity arises, while the existence of historical monuments since being documented, prevents This will be ambiguous. After examining the elements and epic backgrounds of the poetic work of the Safavid period, the Heydari attack, it is now worthwhile to examine another aspect of the prose style that is closely related to the epic. The best prose work in this period that can guarantee our opinion.

Hussein's narration or Story of Kord Shabestari

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 Hussein Khan 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 (Shamsa, 2011).

While in Hussein 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" (Shamsa, 2011). 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, 2007).

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 and here is love and woman (Ghobadi & Nouri, 2007).

Conclusion

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 is 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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