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INVESTIGATION, INTRODUCTION AND ANALYSIS OF RELIGIOUS EPIC WITH GORNAI LANGUAGE “FATAH- AL-HEYDAR: WAR STORY BETWEEN IMAM ALI AND TAAL MAGHREBI”

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Abstract

Religious epic is a type of epics that is categorized as a historical epic in which, heroism and bravery of the religious heroes form the subject. There are several religious epics in Gorani language in Kurdish literature, which associated poets describes bravery stories of religious heroes and leaders in particular Imam Ali. Like all of epic poets, Kurdish poets of these epopees also describe braveries in common religious epics at the Safavid Era. This descriptive-analytical study first introduces manuscripts of religious epic entitled “Fath-al-Heydar: war story between Ali and Taal Maghrebi” that exist in Iran’s libraries; then, the background of this story in written narrations of poetry and prose is examined and a summary of Gornai narration is presented. At the next step, the war story is analyzed in

terms of the content and outstanding epical points. Undoubtedly, this study can be used as a practical reference to identify and assess the Kuridsh religious epics with verbal origins.

Keywords: Religious Epics, Kurdish Literature, Fath-al-Heydar, Imam Ali, Taal Maghrebi

1. Introduction

Epic literature is one of the most extensive scopes of Persian literature. There are worthwhile and outstanding works created in this field so that it can be stated that epic literature is a successful and rich part of Persian literature. “Epic is a kind of descriptive poems based on the bravery, masculinity and ethnic or individual honors and greatness, which include various aspects of their lives” (Safa, 1998, 3). Attractiveness and beauty of Ferdowsi’s words besides the ethical and religious content of the Shahnameh attracted the attention of some Muslim poets to religious wars at early Islam and braveries of some men like Hamze Ibn Abdolmotaleb (Prophets’ uncle) and Imam Ali. Accordingly, these poets created epic stories with religious context along with magnificent testimonials and imaginary forms in imitation of Tous’s professor (Razmjoo, 2009, 1/216).

Religious epic is an epic category that is classified as historical epic that describes braveries and courage of religious heroes. There are numerous beautiful and attractive epopees in Persian literature that their history goes back to fifth century. “Ali Nameh” (Ali Epic) is the oldest epic epopee; “attack of Heydari” written by Bazel and Raaji, and “Khavaran Nameh” written by Ibn Hesam Khusafi are the most popular epics (Shamshirgarha, 2010, 11).

Religious epic has experienced various incidents from ancient to now in Iran’s literature. “Ayadgar-i Zariran” (Zariran’s memorial) is the first work of this kind in Pahlavi language. In Islamic era, Muzlim Iranians have described virtues of religious leaders, particularly Imam Ali’s gallantry in wars. Such works that are

combined with some elements of legend, history and myth have opened an exciting chapter in Iran's literature (Mohammadi, 2004, 24).

There are two viewpoints toward the creation of religious epics in Persian language; one view assumes that religious epics were created in Iran at mid-fifth century after the domination of Turk tribes, influence of Islamic traditions, weak nationalism in Iran, and sever conflicts between Shia and Sunni people (the conflict between merit readers and virtue readers). The second view believes that various epic flows (national, historical, and religious flows) have been existing from pre-Islam to now and some of them have been more and less at the center of attention during different eras (Shahbazi, 2014, 189).

The first religious epic entitled "Ali Nameh" was written by Rabi Nami in 482AH only 82 years after Shahnameh and some of merit readers can be named who wrote some poems about the merits of Imams particularly Imam Ali in alleyways before the advent of Khavaran Nameh (written in 830AH) (Shahbazi, 2014, 197). The sequence of the religious epic writing should be searched through the Safavid era after the advent of Khavaran Nameh. At this era, Shia became the formal religion in Iran, then religious epics became popular to express merits, miracles, and victories of Islam Prophet and Shiaa Imams and such composers used all of historical and storied news and narrations (Safaa, 1994, 584/5).

There are several religious epics with Gorani language in Kurdish literature, which are consistent with religious Persian epopees and description of Imam Ali's wars in prosed scrolls. Behrooz Chamanaara has written about the Kurdish religious epics, "religious epic narrations include describing braveries of religious characters with a specific attitude toward mythical characters. This section

includes wariness of Islamic Imams and Caliphs also narrations about mythical heroes in form of traditional leaders in Kurdish lands and customs. Some concepts such as reincarnation of mythical heroes in words of Khazaneh and some stories such as Kheybad Castel, Mohammad Hanifeh and Khaled war story among Sunni Kurd people can be named in this category” (Camanara, 2011, 1124 & 125). One of Gornai religious epics is the war between Imam Ali and Taal Maghrebi that is called “the war story between Imam Ali and Taal Maghrebi” or “fath-al-heydar”. In this research, manuscripts of this epos are introduced at first then its summary is narrated and then Gorani narration is examined in terms of the content and epic specifications.

2. Discussion

Not so long ago during Safavid or Qajar era, somebodies emphasized on the religious texts as the historical works but now it is clear that this is not a right action and this is wrong if somebody thinks that these are historical works. These works are quasi-historical stories that can be investigated, narrated and criticized literally, socially, and culturally. There are several types of fictitious narratives based on such stories: first, recreating a historical fact or incident; second, creating a story from the first step and creating or manipulating a story and presenting an analysis that show a trend for a specific objective. In addition to independent analyses that are not real, but it is similar to the nature of some Islam’s history issues. It would not be any objection even if there were any conflict. In such story texts, not only incidents or events are presented factitiously or by changing the form but also names of persons and geographical situations are also different. The names of some persons do not exist in historical references and are fictitious (Jafarian, 2014, 61).

Researchers believe that the story of war between Imam Ali and Taal Maghrebi has been narrated by merit composers during Safavid era (Zolfaghari & Bagheri, 2015: 9). Undoubtedly, the composer of this war story had been aimed at composing an artifact epic so it does not have any historical aspect. There are two narrations about the war between Imam Ali and Taal Maghrebi:

1. The narration that is the basis for Gorani epopee and two lyric versions of its Persian version (Preserved in the library of the Islamic Parliament, No. 9951 & 7968) are available. This study tends to introduce and investigate this narration.
2. A different narration that three versions have remained from it, including two prosed versions (preserved in national library No. 24304/2 and Library of the Great Islamic Encyclopedia No. 1665/10) and one lyric version (244-verses anecdote composed by Atashi Shirazi, 2016: 313-327). According to this narration, one day the Prophet had been sitting in Medina Mosque when suddenly heard loud noises. There was a group of men who had tied the hands of an old man and a hanged a cut head on his neck. They took the old man to Prophet; he said, "I am the minister of "Taal Maghrebi" may name is "Saleh" and my sons and me became Muslim. "Taal" asked me to go to him and when we rejected to change our religion, killed my son and sent me to you. The Prophet asked for volunteers, "Salman Farsi" became volunteer to deliver the letter of Prophet and invite "Taal" and his family to Islam. "Salman" and his servant "Bashir" went and after 21 days by following the route toward the "Maghreb Sea" arrived at the destroyed city of soldiers of "Taal Maghrebi". An old man helped them to pass the sea and get to the "Taal's castle". Salman asked for permission and gave the letter to "Taal", the guards attacked against "Salman"; he killed 100 soldiers then left there while was wounded. Gabriel informed the Prophet then "Imam

Ali", "Deldel" and "Ghanbar" went to Maghreb and immediately arrived at Maghreb Sea! At the end, Tall was killed by Imam Ali and "Taal's daughter" was captured by Gholam (Monzavi, 2011: 3/128). However, there are some minor differences between these versions; for instance, "Malek" is the agent who delivers the message instead of Salman based on the prosed narration of Atashi".

3. Introducing versions of Gornai epopee

3-1. Higher University's Version- Library of Mirza Abdolazim Khan Gharib Gorgani

A version of epopee of "War story between Imam Ali and Taal Maghrebi" and some other Gorani epopees are kept in collection number 159 (82-104) in Higher University- Library of Mirza Abdolazim Khan Gharib Gorgani. The handwriting of book is Nastaliq and its size equals 22×15. This version include 22 sheets and 619 verses; 15 verses in two columns per sheet. The name of composer and writer is not mentioned in this version but the date of prosing epopee is mentioned (1273Ah) in last verses:

The composing date of this story is said to be one thousand and two hundred seventy three

*The date of this epopee in my mind "J A R" and "Gh"
[1273]*

The epopee starts after the sentence of "In the name of God" with this verse:

The fearless God the king of kings, the fearless God

And is ended with these verses composed by the writer:

Thousands hellos, thousands and thousands salutation upon the soul of Mohammad

*Thousands hellos, thousands salutations upon the brilliant
goodness of your gentlefolks
Oh the audience and reader behave so that you are not
ashamed hereafter
Thousands hellos to Prophet Mohammad no word needed at the
end*

A text is prosed in introduction of paper before the beginning part of epepee:

“Taal Maghrebi’s coming to go to Medina and taking Hasnin due to guile of Old Zaal and his return to Maghreb Land and Imam Ali’s going to Maghreb land and fighting with Taal Maghrebi and killing Taal and bringing Hasnin back to Medina to see Prophet and happiness of Fatemeh (his wife) after seeing Imam Ali leading to joy and happiness in city”.

3-2. the version in Library of Islamic Parliament

There is another version of this epepee entitled “wars between Imam Ali and Taal Maghrebi” with Number 9784 in library of Islamic Parliament. This version includes 30 sheets with 12 verses based on scribal writing in each page. It is notable that the writer mentions the name of book at the end as “Fath-al-Heydar” (victory of Imam Ali); “the Fath-al-heydar book was finished. It is ended by me Ahmad Ibn Darvish Khodamorad on Safar month, 1260Ah, Monday, 6.00”.

The date of writing is mentioned as 1260Ah apparently that is not matched with composition date of version No.159 in Higher University-Library of Mirza Abdolazim Khan Gharib Gorgani that is 1273Ah; however, Yousef Beyg Babapour and Hadi Bidaki introduced this version and mentioned the year 1360Ah as the writing date of this book (Beyg Babapour, 2015:52; Bidaki, 2016, 84). The beginning part of version is similar to the version in Gharib

Library but its end is different because the writer that is a Sunni person with poetic nature has added some verses to praise Caliphs and describe merits of Imams in epopee.

3-3. Versions in national library

There are three versions of this epopee in national library and the center for Iran's document:

- A) In Kurdish poetry collection No. 5-9251 with 338 sheets preserved in National, "the war story between Ali and Taal Maghrebi" (127-147) has been written in 38 pages with Nastaliq writing style. In some pages, verses are written in horizontal lines and four columns. At the last popular verse of "*thousands hellos and thousands salutations to Mohammad from us*", the date of writing has been mentioned in 1300Ah. Composer has introduced himself as "Molla Mohammad Karim Ibn Marhoum Malek Mohammad Bolban Abadi" in two last pages and in last verses has mentioned his name and the author of the work as follows:

The writer of these words, the poor Karim is humble and minor member of muzlms

Oh dear that have no maturity and say useless words do not say anymore and seek for the God's help

You say incomplete words and drink your poisonous thoughts

Your father, Mohammad and your name is Aziz your way is ambiguous without your dominance

Slavery money reduced your understanding you have not experienced the happy life

As you cannot have any child, you have a lot pain and do not feel prosperity

God helped me and I prosed this narration to be remembrance among people

Then, the date of epopee composition has been written about 1273Ah like the verses in version existing in Gharib library. It should be noted that this version is matched with the version of Gharib library and creation time of the poem has been mentioned in both version as it was stated above. The author has mentioned his name before the name of composer and these verses indicate that the poet's name is “Aziz Ibn Mohammad”.

- B) Another version of this war story has been registered by mistake in two separate parts with numbers 5-9495 and 5-9498 under the titles “King of Maghreb Land” and “Heydar's War Story”. The beginning and last parts of version are missing and only 30 pages of it with Nastaliq style has remained.

The missing beginning:

The God's kindness helped him and he could write the story

Missing ending:

The brave king attacked in a way they lost their heads and hands as autumn leaves

- C) A Kurdish collection No. 5-7802 is kept in national library; Khosro and Shirin Khana Ghobadi, Ali's war with Taal Maghrebi and some quatrain and poems have been consisted in this work. The war story includes 29 pages with ending and beginning and Nastaliq writing style. The beginning part of this version is different from other versions:

The world creator the fearless king demiurge

As the author is Shiaa, he has added some verses about merits of Imams and has ended the epopee with popular verse of “*thousands hellos and thousands salutations to Mohammad from us*”. The creation date of this version has been mentioned on 24 Rajab of 1275 (year of horse) at the end of epopee.

4. Summary of Gorani Narration in prose

Imam Hassan and Imam Hossein used to go to school and learn the sciences of time from a virtuous teacher; it was Ramadan and students decided to bring a gift for teacher. They went to their fathers and said about their decisions but Imam Ali said that he just have three servants "Ghanbar", "Zolfaghar", "Deldel". Imams thought that they are not suitable gifts for teacher so they went to Prophet and asked him to give them a valuable gift for teacher. Prophet said that they do not have anything except for horse and sword. They became sad then Gabriel came and said that the God has sent two precious sapphires to Prophet to give them and make them happy.

Hasnein (Imams (two boys)) took that two sapphires and went to the school but thought that teacher and other students may not find the value of these two gemstones so went to bazaar to sell them and buy a great gift. Therefore, they went to "Shamoon Yahoudi" to find the real value of those stones. Shamoon became surprised by seeing sapphires and said that did not have enough money to buy those stones, as not all of the gold pieces in his store were enough. Suddenly, an old man came and said that a merchant lived out of city and could buy such jewels so he took them to the merchant. That old man who hated Prophet and Imam Ali took them to "Taal Maghrebi" who wanted to attack Medina and his camp was close to the city. The king of Taal became happy when saw the sons of Ali so decided on returning to Maghreb and sending a message to Ali in order to take revenge on him. Therefore, he ordered the cameleer not to give them food, water, and behave them badly.

On the other hand, their mother, Fatemeh became worried when her sons did not come back to home and informed Imam Ali so they went to Prophet to find their sons but they were not there. They went to school but their teacher said that Hassan and Hossein had not gone to school that day. They went to city center and bazaar to find them

and at the same time Shamooun Yahoudi came to Prophet and said that had saw them with two gemstones and said about that old man and the merchant out of the city. Fatemeh became more sad and worried and Prophet prayed; meantime, Gabriel appeared and told the truth that Taal Maghrebi had captured them and promised Imam Ali that he could conquer. Prophet became happy then Imam Ali and Ghanbar went to Maghreb Land.

The cameleer, Saleh felt upset when saw hunger and impatience of boys because he liked Prophet and Imam Ali so he gave them food and water then decided to took them to Prophet in secret. At the midway, a friend of Taal saw Saleh and informed Taal. Taal came immediately, insulted him, and ordered to kill him to show that what is expected for likers of Prophet and Imam Ali. After killing Saleh, Taal gave boys to another person and emphasized to behave them badly.

Imam Ali and Ghanbar went to Maghreb, saw the body of Saleh, and remembered his kind face and numerous braveries so asked God to make this loyal follower of Prophet resurrect. The God resurrected him and became Muslim then went to castle of Taal with Ali and Ghanbar. The sentinel saw three men who were going to the castle and got surprised when saw Saleh then went and told this to Taal. He mocked the guard at first but when saw his persistence went and saw Saleh with his own eyes and could know Ali by using astronomy. Taal called Ali as a magician and told about his own power and wealth; he said that Sanam, Laat, Manat and Habal (name of Gods) support him. Taal promised Ali that he could not live without food and water even more than two days and should leave there.

It was night so Ali wrote to the king of ants and asked Ghanbar to take the letter and throw in a wall in plain. The king of ants who became aware of the letter and its content called all of ants and went

to Ali. Imam Ali asked them to go to castle and bring all of the foods in castle so they did this within two hours and all of the foods of Taal Maghrebi were brought to the plain, then Imam Ali permitted the king of ants to go. At next night, Taal became surprised when noticed that there was not any food and again called Imam Ali as a magician. Imam Ali told Taal that he had no choice except for accepting Islam; otherwise, The Maghreb Land could be destroyed. Taal wanted to fight against Imam Ali and frightened Ali by speaking about his powerful army but Imam Ali said that his only supporter is God.

Taal invited Imam Ali to his religion but Ali became angry, went to the top of the castle immediately, and shouted loudly so that thirty thousand people were sent to hell. He drew his sword (Zolfaghar) and killed many of soldiers in Taal's army and there were hills of dead bodies. Taal ordered that thirty thousands of soldiers to surround Ali and attack him. Ali could fight against them lonely and killed 900.000 soldiers. Taal that was watching his divine power ordered his soldiers to bring sons and cut their heads in front of the Ali's eyes. He wanted to make Ali weak. A group of unbelievers went to bring sons but saw a dragon bending around sons to support them. Ten members came closer and dragon swallowed them suddenly so the rest of soldiers escaped and told Taal about what they had been seen. Taal shouted and recalled his four gods; Ali invited him to believe in unique God and become Muslim. Taal told Heydar (Imam Ali) that how long you want to fight lonely and show your courage. That unbeliever attacked Ali and hit him with his spear on Ali's chest but Imam Ali asked God to help him so spears could not hit Ali. Now. It was Ali's turn so he rode his horse and raised the Zolfaghar over his head. Suddenly, a sever war began and a shout became from sky, Taal tended to defend himself but Ali hit

the sword on his head and killed him. It was about to hit the earth and destroy the planet but God ordered Gabriel to appear and help with his wings not to destroy the earth. The strike only divided Taal into two halves so that Taal could not feel anything and told it was nothing but Ali said that move your body to feel that what happened to you so he moved his body and two parts of his body feel on the ground. All of soldiers attacked and surrounded Ali so he cut their hands and feet by his Zolfaghar and killed all of them. The angels on the sky saw the incident and became surprised when saw the power of Ali. The rest of soldiers became believers and Muslims.

Imam Ali destroyed the walls of prison and dragon admired him, said that God had asked him to support sons then left there, and went to Hamoun. Ali became happy when saw his sons and thanked God. All of people who were living there gathered and Ali gave a speech after thanksgiving and said to them, "you should know that Saleh is your king and ruler of Maghreb Land from now" and people accepted his governance then Ali and his sons went to Medina with Ghanbar and went to see Prophet. At the end, Prophet and Fateme became happy when saw Heydar and Hassan and Hussein.

5. Analyzing the content of war story between Imam Ali and Taal Maghrebi

The content of a religious epic is not completely matched with the content of a heroic epic because the story's hero that is historical character in a religious epic fights for God while a champion or mythical king or divine power is not able to do it. However, many of specifications of epic can be seen in such epopees. This study aimed at analyzing the content of Fath-al-Heydar Epopee: the story of war between Ali and Taal Maghrebi and examining outstanding and significant points in this Gorani narration. It should be noted that the

revised version of Library Mirza Abdolazim Khan Gharib Gorgani No.159 was used to analyze the content of Gorani Epopée.

5-1. **Revenge**

Taking revenge is one of significant indicators in mythical texts that can be seen also in the story of war between Imam Ali and Taal Maghrebi. The old man took sons of Imam Ali to Taal Maghrebi because he was the enemy of Prophet and his family so he wanted to take revenge on them who tended to spread the tradition of Monotheism:

The wily silly old man enemy of Prophet's relatives

Used to repeat the name of Sanam his God Laat and Manaat

5-2. **Combat**

Although the combat story in this epopée is not as big as wars in heroic epopées, the war between Ali and Taal Maghrebi is remarkable. In most of the religious epopées, the hero of story that is a religious leader is unbeatable and conquers. In this war story, Taal uses his spear to attack Ali and hits on his chest three times but Imam Ali is like invulnerable characters in Islam Tradition so is not injured. When it is Ali's turn, only one hit ends the combat and the severe hit could destroy the planet if Gabriel would have not been appeared and bring his wings to rescue the planet.

Picked his sharp spear attacked Heydar

Hit him with spear three times on Ali's chest

Ali asked God for help so the spear could not injure him

It was Ali's turn but the lion believed in unique God

Hit the head of unbeliever by Zolfaghar the sharp sword split the ground

The God ordered Gabriel appeared

God ordered Gabriel and angel made his wings shield

The wings supported the planet or all of creatures would die

*Taal said, "I did not feel anything" what did you do?
Was it that much weak I felt nothing as well?
Ali told him to move his body then you feel the truth
He moved then his body suddenly divided into two parts and
died*

Appearance of Gabriel and his prevention from the incident can be measured by the mythical vision to this point that a part of power and might of Rostam is under the control of God. Sajad Aydenloo admits that a part of Rostam's might is controlled by the God; and guesses that this subject may be added by ancient verbal narrations about the story of Rostam and Sohrab (Iranian heroes) that is written as poems through seventh and eighth centuries. Contrary to this assumption, two subjects of Rostam's foot stuck in stone due to his high force and power happened after asking God to return his power after being weak against Sohrab. These stories are similar to the messages conveyed with verbal narrations (Aydenloo, 2015, 66).

5-3. Courage and Bravery

Obviously, courage and bravery can be seen in combats; however, when Imam Ali attacked the army of Taal Maghrebi could kill 900.000 soldiers:

*The brave king attacked so hard their heads, foos and hand were
cut and fall as leaves
The Sky shaked and the land became red a huge wave of blood
roared everywhere
Angles saw the scene got surprised seeing the power of Ali
He drew the Zolfaghar 900.000 soldiers were killed until sunset
God ordered Ali that lion killed all of unbelievers*

In religious myths, bravery and courage does not only belonged to Ali so that in second narration based on the story of war between Ali

and Taal Maghrebi, the guards attacked him when Salman delivered Taal the letter of Imam Ali. Salman killed 100 soldiers and came out of the castle then Ali helped him (Monzavi, 2011, 3/128). In poetic narration of Atashi Shirazi, Malek Ashtar is the messenger of Imam Ali instead of Salman so when Malek come out of the castle fights against the army of enemy as defined in following verses:

Came out Malek from the Porch of castle left the city and went to desert

The tyrant Taal chased him a group of soldiers followed them

Malek was surrounded by them there were rushes and shouts

Fought against all of soldiers the brave Malek

Thousands foats and heads were fallen by the heavy wand of Malek (Sheikh Veysi, 2016, 320).

5-4. The huge roar and scream of Hero

One of characteristics of some heroes is their huge roars. This ability does work for heroes in two ways: it frightens enemies and fighters or makes them running away. This characteristic can be seen in both Iranian heroes (particularly in Sistan's heroes and Rostam's relatives) and different champions in non-Iranian narrations (Aydenloo, 2009, 462, 463). In religious epics, the hero usually shouts loudly and says, "God is the great". When Ali becomes angry with words of Taal in this epepee goes on the top of the castle and repeats this sentence then roars loudly so that 30.000 unbelievers are sent to the hell immediately:

Ali stood on his left foot brought the right one forward screamed and called God the greatest

His huge roar frightened soldiers sent them to the hell

As if the Gorani composer has exaggerated in epic text so his report sometime seems unbelievable. Although the reader should not consider the historical character of Ali, the reader should consider

Heydar in this epopee as the Rostam (Iranian hero) whose roar shakes the sky in accordance with the narration of Gorani (Haft Lashgar (seven divisions)):

Rostam woke up at the morning and got on the horse then moved along with his soldiers and reached to the darkness. A huge cloud covered the sky and dust and darkness spread everywhere so the land screamed out. "When Rostam saw this scene shouted loudly and seven skies were shaken" (Akbari Mafakher, 2017, 97). It should be noted that the huge roar of Imam Ali does not defined in both Persian poetic versions of this narration; version No. 7968 of Library of Islamic Parliament also does not include anything about the huge roar of Imam Ali (refer to a 12) and the phrase of "Lion's roar" has been mentioned in version 9951 of this library:

*The king on the horse became angry hearing that word and
attacked like lion*

*Ali came to the well the brave enemy escaped from the well like
birds (5 b)*

5-5. Invitation to religion before combat

Since the hero and fighter in religious epics aim at fighting for the God sake, the hero invites the enemy to his own religion before beginning the combat. In this war story, Imam Ali invites Taal Maghrebi to become Muslim:

Be sure the God knows anything

*The god sees anything without any eye he created all of the
world*

Accept the god and religion of prophet forget about your religion

Believe the god and his prophet or you will be killed by me

However, Taal Maghrebi also invites Imam Ali to his religion and asks him to accept his suggestion if he wants to see his sons:

*Taal said to Ali you accept my religion then see your sons
(100a)*

This content has also been mentioned in poetic version preserved in library of Islamic Parliament in number 7968:

*You should forget your religion then I let you see Hassan and
Hussein*

Or you have to escape as you cannot fight with me (12a)

5-6. Sending messenger

In epic texts, fighting parties usually send a messenger to make aware of their intention. In Gorani text, no message is conveyed between Ali and Taal maghrebi; while in poetic narration of Atashi Shirazi Malek Ashtar is the messenger and in prosed narration that is persevered in center of encyclopedia Salman plays the role of Ali's messenger. In Gornai narration, Ghanbar takes the letter of Imam Ali to desert and throw it in a well to make King of ants aware of the Heydar's problem and help him:

The brave lion of the world wrote a letter to king of ants

*Ended the letter with a beautiful writing and sealed it with the
name of Ali*

*Ghanbar took the letter of king of men kissed the ground and
left*

*Ghanbar went to desert found the well at the bottom of the
mountain*

He threw the letter in the well went back to the brave lion, Ali

*Ant delivered the letter to their king and he found how the situation
was*

5-7. Asking for help of ants' king

In Shahnameh, Simorgh (Phoenix) helps Zaal to rescue Rudabe from death and this legendary bird helps Rostam to defeat Esfandiyar. In

was story of Ali and Taal Maghrebi, king Taal who felt proud because of his great castle and abundant foods, does not pay attention to Ali's words because he thinks that his castle supports him and Ali has to return to Medina due to hunger and thirst. Nevertheless, Ali writes a letter to king of ants and asks for help. Ants' king orders ants to bring the foods out of castle of Taal. This specification has given a certain credit to this religious epic making this a mythical story. Asking ants for help has not been mentioned in none of epic texts; hence, narration of this war story is remarkable. Undoubtedly, such reports would rich the artificial epics.

The unique and creator Godlet Ali to ask ants' kings for help

Ali asked the king to order his ants

To bring out the foods to empty the castle

Ants' king said yes did the order of Ali

The king ordered yellow ants red, black, and winged ones

Groups of ants accepted the order brought out all of the foods

Carried the foods to the plain stored there all of foods

The groceries were transferred and spread out within hour

5-8. Revival of cameleer, Saleh

Revival of the dead is not seen in heroic texts and the only action for death is use of panacea, which also did not work in story of Rostam and Sohrab. In war story of Ali and Taal Maghrebi, Taal finds out the good behavior of Saleh (the cameleer) with Ali's sons so kills him to frighten likers and followers of Prophet and Imam Ali. When Ali was on the way toward Maghreb saw the dead body of Saleh and found that he was a good man that loved Prophet so asked God to revive him and this occurs.

Looked at the kind face of man remembered his familiar face

It was written by blood on his head he was the lover of Prophet

Everybody who likes Prophet will have such punishment

*The king of Men saw and became angry called Allah and prayed
Asked him to hear his voice*

The God listened to him accepted his desire

The God ordered and Saleh revived

The narration of Saleh's revival has been mentioned in Persian versions too; refer to manuscripts No. 7968 (9a) and No. 9951 (3a) kept in library of Islamic Parliament:

The God the Great ordered Good man, Saleh became alive

6. Conclusion

There are numerous religious epics in Gorani literature in which, Imam Ali or his sons play the role of hero. One of these epics is the war story between Imam Ali and Taal Maghrebi (Fath-al-Heydar) with several versions that are popular among Kurdish people. There are two narrations about story of Taal Maghrebi that Gorani narration is matched with the first narration that its Persian version is kept in library of Islamic Parliament with numbers 9951 and 7968. This war story describes the story in which Hassan and Hussein are kidnapped with an old man and given to Taal Maghrebi then Imam Ali goes to find his sons and free them after killing Taal and his armies then come back to Medina. Imam Ali appoints Saleh (cameleer) as the king of Maghreb Land as he liked prophet and his family also behaved Ali's sons kindly.

In terms of the content, many of indicators such as taking revenge, combat, sending messenger, courage and bravery, huge roar and scream of hero can be seen in Gorani text. Furthermore, some concepts such as inviting the hero to Islam, chanting the phrase "God is the greatest", revival of Sale under the order of God, asking king of ants for help, etc. are just seen in religious epopees. Undoubtedly, introduction and study of Kurdish religious epopees shows the view of authors and their atmosphere toward Islam's characters and

leaders in a good method. On the other hand, further narrations of religious epic texts can be investigated to open a window to comparative literature and narrative science of such stories.

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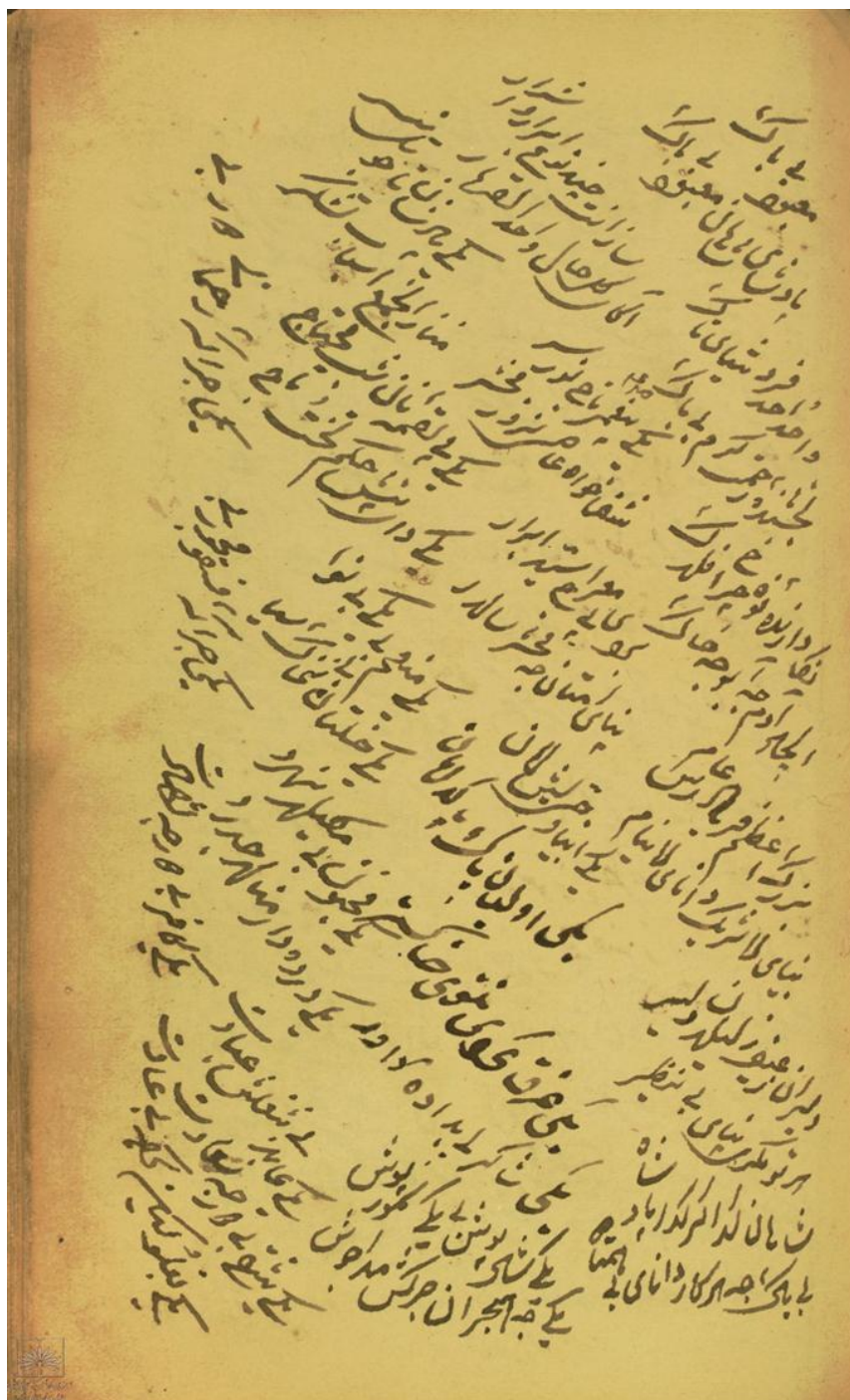
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آمدن حال مغرب بفرقه کرمان بدین و بدو چون سباین مکر و حیل سپرد
و برکشتن حال مغرب ز زمین و در وقت امام امیر المؤمنین مغرب
زمین و در حوا کردن حساب محاسبان مغرب و کشته شدن
حال مغرب از دست امام علی و آوردن حسان رحمت
امام شهم بدین بخدمت سید کائنات هم و شاد شدن
فاطمه بیدار مبارکت ایشان فرخ و سرور نهان است او داد

بسم الله الرحمن الرحيم
معبود و بل بابت
واحد احد فردت شایسته تانک
نکاه دارنده نه چرخ افلاک
بزرگ عظیم فرما در س عام
دلیران ضعیف ضعیفان دلیر
شاهان کور که در پادشاه
سازانت چند نوع ابرار و هزار
یکی مغرب شایسته تاج نور نسر
پادشاهی شان معبود و بل بابت
بخشنده رحمت چه کرم بابت
ایجاد آدم جرات جفاک
بنیای لاشرکت و انای لانام
هر دو مری پسندی به نظیر
بل بابت چه هر کار و انای برهمنه
آهای کل حال واحد القهار
شفا خوی عاصی روی در شفا

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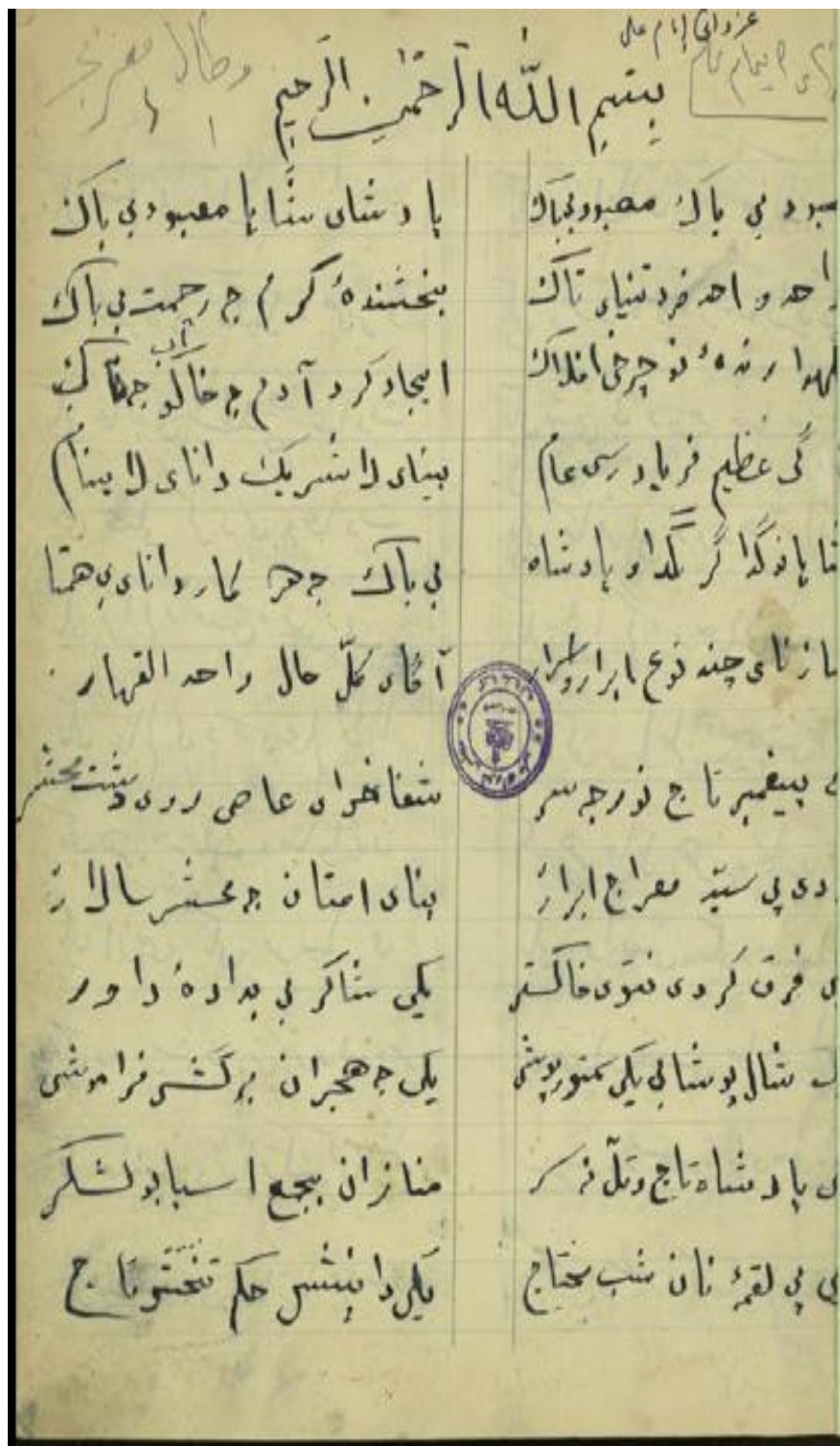
The image shows a page of handwritten text in Gornal script. The text is written in dark ink on aged, yellowish paper. The lines of text are slanted downwards from left to right, following the natural curve of the page. The script is dense and appears to be a form of religious or historical narrative, consistent with the title of the document. The text is arranged in several columns, with some lines starting further to the right than others, creating a sense of depth and movement. The overall appearance is that of a well-preserved but aged manuscript page.

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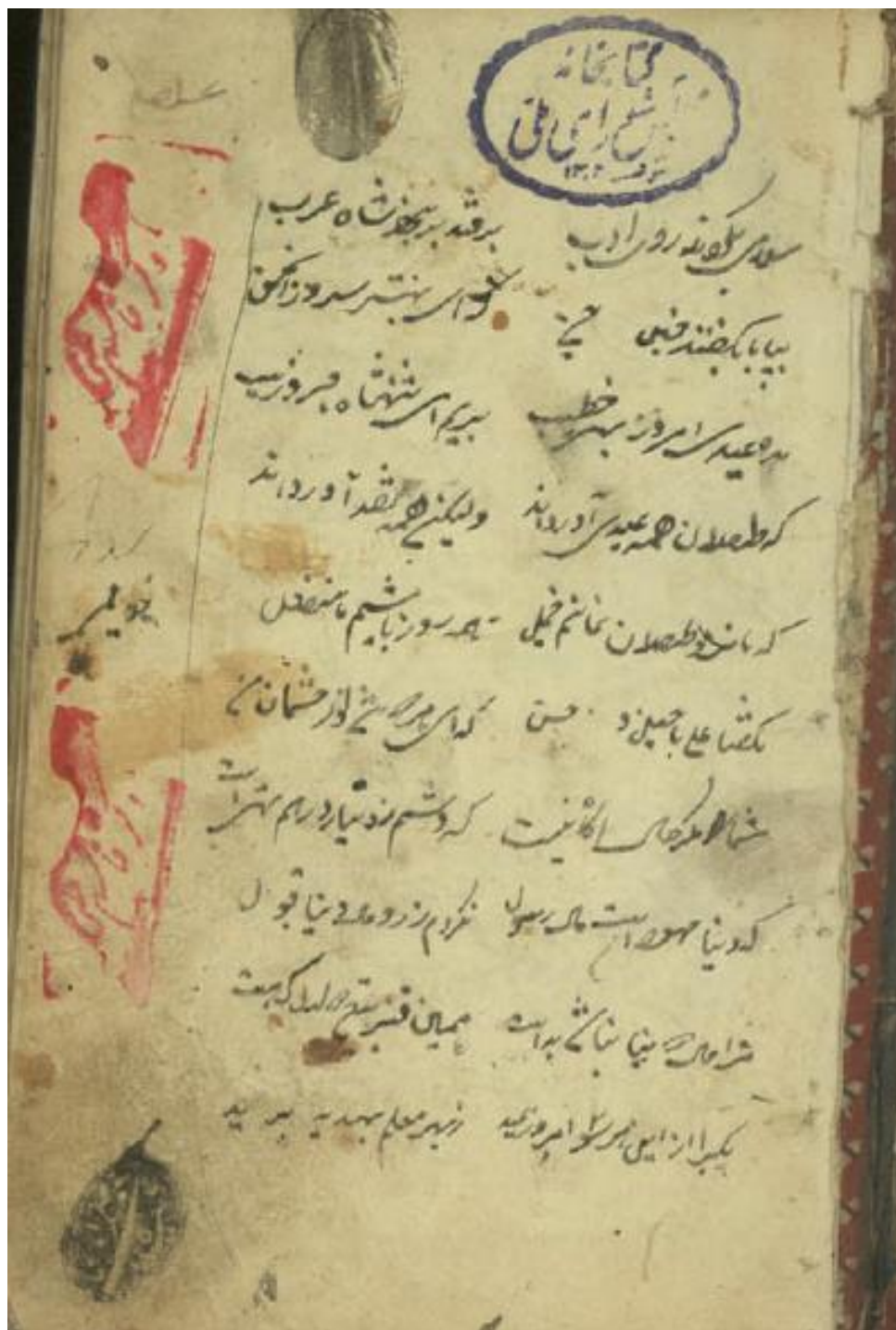
بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

جهان آفرین پادشاهی بجا کج صبا آفرین
تستی بجزوال معبود یقین لامکان لانه نهی بهرین
شکله نام نیت بر حسی پنهان کرم کاران دانای فوالجمال
بے شہدہ نہ کس خاک پنهان نقش بند ادراک و رو دنیا
لامور بے شہدہ کس پنهان بازارت بے کس عنبو بطل
کرم احد بے نیاز سن پانی شان سبب سازنے
یا اللہ ہم دی دانشی جکان و چون تفریق من جہ ایمان
بحق احمد مختار نام بر جالف اولین و عا لم
لشوق ابو بکر خلیفہ اول جادو اول مصطفی مدرس لم
بحق عمر میردین حق بحق عثمان ابام بر حق
بحق عافو الفقار ربیت دروازہ خیر ادا در دست
بدریم بنات مارت کرم عم داوی شکی مردان ہر زمانہ
جو اولادش بے صین سن صاحب الفقار و رجب صبر کن
صفت ان پادشہ پیشی بابل نہیں ولای رسول بے لانه ان
بیت سجدہ کو خواہ عرش بیرون یہ طرب اور بدو بے کس
تا بہ یکدو سال و نون کس تمام زمانہ ان علم کن

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