

# Characteristics and Features of Epics in Pashto Literature

**Jamshed Khan Rashidi**

Professor Pashto Department Kabul Education University

Jamshedrashidi2@gmail.com

## Abstract

This research discovers the epics and characteristics of it in Pashto literature. Epics contains stories of war, battles, bravery, wrestling and heroism, commemorating the great deeds of heroes and praising them, killing great animals by heroes and performing extraordinary deeds. The mystic has supernatural and unseen powers, as well as the ability of a hero in Epic to confront other heroes, for heroes to remain committed to national values and to accept any sacrifice for it from various weapons and in certain circumstances. The use of deception, predictions about the future and so on are the trademarks of Epic. In Pashto literature, Epic is considered to be one of the earliest, but according to all the standards of writing 11th century was considered the time of invention of Epic.

**Keywords:** Pashto literature; epics; characteristics of epics; the origin of epics.

## Introduction

In order to accomplish their aspirations and objectives in every era, human beings have resorted to the creation of art stories, some of which have left their hopes and messages to the society through epics. Epics have existed in Pashto literature for a long time, which has a profound effect on human lives and thoughts. Myths, epics, fables or narratives, which form an important aspect of folklore literature, are in fact a mirror of the spiritual and material aspects of the lives of nations and people, which in their embrace are essentially romantic, educational and epic includes concepts. There are stories in Pashto about Fateh Khan Barisi, Adam Khan and Durkhanai, Musa Jan and Walijan, Momin Khan and Sherino, Jalat Khan and Shamaila, Dali and Shahlai and so on as all the heroes and characters are Pashtuns and perhaps a small portion of the novels are borrowed from foreign cultures. These tales are arranged with the names of places, tribes, and heroes, and with sweet rhymes and rhymes attributed to them.

Epic is an ancient genre, dating back to ancient Greece, the first literary genre to emerge in ancient Greece. Aristotle included epic after tragedy in his writings. Epic is one of the oldest languages in the world. Epic as a whole leaves a legacy of dedication, courage and bravery of the previous generation of Pashtuns to the present generation, which is essential for every literate person to read.

## Importance of the Research

Since epic is an ancient genre of thematic folklore of Pashto literature, the value of this research lies in the fact that it traces the origins of Pashto literature and its initial origins, as well as the characteristics of epic brought with its proper illustrations.

## Purpose of the Research:

Each research is conducted for a specific purpose. The purpose of this research is to reveal the characteristics and inventions of Epic in Pashto literature and also to provide opportunities for literary fans and followers to investigate more in this field and to carry out researches in mentioned area.

## Research Questions:

What is an Epic?

What are the characteristics of an epic?

When did the epic come to Pashto literature?

**Research Method:**

In this research descriptive, analytical, descriptive method has been used to conduct the research and the type of research is library research.

**Introduction to Epic:**

Epic is a piece of poetry or prose in which events are told in a narrative way. Some epic scholars have the same idea about the structure of an epic: an epic can never be a poem, a ballad, a class or even a pair; Rather, the epic should be a collection of poems and stories, in which the heroic deeds, heroism and greatness of a nation or community are expressed, and great national problems and needs are highlighted. Such as: the issue of nation building, independence, achievement and defense of the country against enemies. Another important point is that in the epic, beautiful lyrical poems are added to the heroic deeds of the heroes.

Another characteristic of the epic is that it exceeds tradition and goes beyond it (21: 3). Lead researcher Zalmai Hewadmal says: Epic means courage and bravery by the force of (Hai, H) and is one of the oldest literary genres, which is based on the story of a nation, tribe or person's heroism, dark stories and war deeds. Narratively, not every kind of war and epic poem can make an epic, although epic is made up of epic and war poems, but not every epic or war poem or pride is an epic. (28:2)

Researcher Abdul Ghafoor Lewal in his book (Researching Myth in Literature) says: Epic literally means bravery and the term is a type of descriptive poetry in which the story of a nation or an individual's heroism, bravery and pride is told. (45:7)

Lead researcher Rohi wrote about Epic: Hams and Epica are Arabic words used for hard work and some other words are derived from the same root, such as Ahmas which means hard place, born and brave man which is often used in this sense. Some Arab tribes, such as the Quraish and the Bani Amir, were known as Homs because of their violent nature. Over time, the meaning of the word epic changed and epic was used to mean courage and bravery.

The following points are important for an epic: The epic must have courage and bravery. The epic must be a story of ethnicity, nationalism, wrestling, war, heroism and pride. Human beings are beyond their power, and epic can be told in both poetic and prose forms, and not any war story can be epic.

**Creation of Epic Writing in Pashto Literature:**

Epic has a long history in the history of literature, as most of the earliest writings obtained from written and unwritten literature have an epic color. That is, the epic is in fact a report of the earliest times.

Epic expresses the aspirations of a nation in an era in which history, myth, fantasy and reality all come together. The epic of the nations that have epic is one of the most ancient in literature.

Epic is the earliest literary genre in ancient Greece, and Aristotle included epic in his writings after the tragedy. Professor Syrus Shamisa writes in his book Anawa Adabi: "Mythological epics are ancient and original epics that tell the history of prehistoric times" and are shaped by mythology. For example, the epic of the Sumerian Gilgamesh, the first part of the Shahnameh Ferdowsi to Fereydoun Dastan, mentions ancient stories, including the Iliad and the Odyssey, the Ramayana and the Mahabharata counts in mythical epics. The situation of the early people of the communities is epic. Or in other words the earliest objects and objects are described in the epic. Love and hate from life and death, the first attempt of human beings to face devotion is presented in the epic. (68:6). Literary scholars believe that the epic belongs to the period when man reached consciousness. It therefore explains its history in relation to the history of the creation of the universe. Man is in the face of the unknown world in that age, in the state of knowing the world and naming what he knows. In short, epic is the life of a human being in the first mysterious world.

As the epic is indicative of many ancient and early times so in this account oral tales and parables have been narrated from chest to chest and until someone at one time was born and written to write.

One of the characteristics of epics everywhere and at all times is that each epic is created centuries after the narrative of events. For Example; The Iliad and Odyssey epics represent the most ancient Greek civilization, dating back to the time of the Iliad and Odyssey epics. According to literary scholars, Roland's French epic was invented in the 11th century, and the events in the epic date back to the 7th century. The epics of Mahabharata and Ramayana also belong

to very ancient times, a time when the civilization of the Aryan tribes was in formation in India. The parts of the Shahnameh of Daqiqi and Ferdowsi which date back to the Sassanids, the Greshspanama and other epics all contain information and discourses that date back to pre-Middle Ages. These stories are very short at first, but the narrator's narration gradually adds new things to these events during the narrator's narration. The meaning is that it makes a mess out of a man, so these stories become more detailed and add to the national aspirations and the aspirations of the nation. The earliest traces of Epic in Pashto literature appeared in oral or oral literature. (95:8)

Pashtuns also have a very long history of storytelling. Mont Stuart Elphinstone (1759-1779 AD) wrote about the rural Pashtuns: "After a meal they sit and smoke a pipe, or form a circle to tell stories and or sing by elders. The stories are of kings, ministers, ghosts and warriors, but most of them are religious and about war. When a story is told, they all sit quietly, and at the end they all shout praises (13:8).

Literary scholars consider the nation's literary heritage to be strong, based on folklore. They recommend to young writers that if they want to put their literary work in a proper place, they should try to be inspired by the tastes of the people. Also, they say that today's storytellers will be successful in their art if they write their new story in imitation of an oral story. Atai writes about the nature and importance of Pashto oral stories. (( History is still accurate because the unknown author of the oral story was familiar with the book of society, but today's fictionalist, who has made world culture universal, has lost both the taste and the effect of narcissism. ))Atai says that today's storyteller, when he woke up from the slumber of self-consciousness, became so desperate in his pursuit for self-knowledge that he forgot both objectivity and universality. Drowned in imagination the necklaces of gourds, chinios and poplars, the tents, the albindos, the Malalai Paulo shranga and the Toryalai curved britches were thrown into the depth. Some, even in the 21st century, still wander in the world of ghosts and spirits with Aladdin's lamp. Everything is about to fall apart. Atai writes: "If we want to know the social history of Greece and its stages, even Herodotus and humor can better portray the society in the form of a folk tale in his lyrical poems."

Indeed, the humorous Iliad and the Odyssey, in poetic form, are well acquainted with the ancient Greek culture. These stories portray the social life of the Greek people at a time when civilization had no sign at that time.

Adam Durkhani, Dali Shahi, Fateh Khan and Rabia, Musa Khan Gul Makki, JalatMahbooba, Momin Khan Shirini, Yusuf Khan Sherbano, Taj Mohammad Nimro and others are the oral narratives of Pashto stories that both literate and illiterate poets have used in songs and Masnavi form. In Pashto oral literature, we have epics that have all the characteristics of epics and have fulfilled the conditions of epics. Pashto and Pashtuns are counted among the languages and ethnicities whose oral literature is not devoid of epic and its ancient ones are considered as epic.

The subject of the existence of real poetry in Pashto literature was raised in India (The stages of creation and development of Pashto language and literature) and then in a textbook on the history of Pashto literature, covering the ancient and medieval period. Here are some brief statements about the epics of real Pashto poetry, but the shortcoming is that the history of Pashto poetic epics does not show before the twelfth century. However, if Pashto literature is studied carefully; even before the twelfth century, there was a systematic epic in Pashto. This has been corrected in the book (NangyaliZamana) and the heartfelt epic of Pashto literature, which was told in the eleventh century. He is introduced in this book as well.

The result of all this discussion is that Pashto scholars in their language and literature have identified the real epics much later, with a few exceptions, and still some. The epic does not really know the meaning of the epic. In Persian literature, too, the term epic has been coined, after which the Iranian scholar Dr. Shafi'iKadkani said: But the term epic has found its way into the works of researchers in Persian literature much later. Therefore, research on epics in Persian, Pashto and other oriental languages is not very old. Much work has been done on Persian epics since the second decade of the twentieth century AH. The independent books and the independent chapters of some of the books are dedicated to this subject. But in Pashto literature, the epic has also been variously introduced a few years after Persian. Recently, some writers have written special works on it. If the hero in the epic is a person, a tribe, a nation, but the condition is that the deeds, swords and bravery of the person, tribe, nation and nation will be narrated in a narrative form. In Eastern literature, most of the poetic works are considered in Epic as narratives of war and bravery and war stories, such as: Ferdowsi Shahnameh, AsadTusiGershaspnameh, DaqiqiBalkhiGashtapnameh and others. Eight hundred years of Pashto prose book in addition to Fateh Khan and Rabia, Adam Khan and Durkhani, Musa Jan and Wali Jan have also written Pashto epics.

Narratives contain a great deal of research material in search of the ancient roots of various aspects of Pashtun culture, and staff in some areas of our culture can make good and reliable use of these materials. (136:8). Ustad

Habibullah Rafi in his book (Linguistics) has mentioned the two and a half thousand year old moral epic of Pashto as an ancient epic of Pashto. According to Ustad Rafi, this is an ancient Pashto epic that was carved on a stone inscription on Mount Beaston two and a half thousand years ago on the orders of King Darius of the Achaemenid dynasty.

The Achaemenids then ruled over all of Afghanistan and Pakhtunkhwa, including Sindh, in addition to present-day Iran, and as Pashto was one of the ancient languages of the region. Therefore, it had its place among other languages of the region and this is why it has found its way to this legend.

The moral epic, along with its meaning, is as follows:

There was no connection - no contact, no hindrance

I was in a relationship - I did not accept anyone's relationship, obstacles and obstacles –

I was not in a relationship with anyone.

I didn't force it - I didn't bully anyone.

Thus, this two and a half thousand year old moral epic is such an ancient and heartfelt epic of Pashto that its literary, ethical and moral influence is alive in Pashto.

We can still consider this moral epic as the first written piece and example of Pashto poetry and with this piece the age of Pashto written literature reaches two and a half thousand years and despite the age of Pashto folk, oral and unwritten literature. Even further. (31:5)

My view of the first epic is that the above example cannot be considered an epic, because there is nothing more than one of these few verses in our power to discuss its characteristics, whether it is an epic or not. And the full features of Epic are not seen in it.

Mirwais's grandfather's mother Nazu Anna was also a poet and Mirwais' grandfather's son Shahseen and a daughter Zainab were also poets. When Shahseen came to power, he gathered scholars, eminent writers and poets of the time at his center (the royal palace in Kandahar city) and organized literary gatherings. Shahseen Hotak would sometimes consult his sister Zainab in administrative matters. Shahseen Hotak gave prizes to poets, the foundation of written historical epics has been laid in this period about which there are different views.

Epic is one of the most tragic genres of literature. However, the word epic leads the human mind to the triumphs of war and the suppression of the earth. But it still has countless meanings and concepts. Some believe that the epic is a narrative of ancient events. This means that the epic is a report of the life of the first human beings in the world, or in other words, a picture of the life of the first human beings. Epic is a thematic form of literature, in which martial and war issues are narrated in a literary and narrative manner. In such works, in addition to the words of Razm, sometimes the words of Bazm also appear in place and are accompanied by the salt of art.

Epic can be poetry or prose, poems that have war and martial points and do not have a narrative form, do not count in epic. Not all types of war, martial arts or poems of pride are called epics. Writing epics in Pashto dates back to the reign of the Hotaks.

What epics have been created during this period? One of the most important and memorable epics is Mahmood Nama, a poem by Redi Khan Momand. The book tells the story of the battles of Haji Mirwais Hotak and Shah Mahmood Hotak, the story of the assassination of Gergin Khan and copies of the conquests of Isfahan. This book was written after (1136 Hijri) by Redi Khan in a sweet Pashto poem after on which Shah Hussain Hotak awarded him a thousand gold prizes.

Redi Khan was the son of Ghias Khan and the grandson of Mahmud Khan Mohmand, and Redi Khan was respected in the court of Shah Hussain Hotak. Ridi Khan's Mahmood Nama does not have the full text of it, but only Gergin's murder poem, the effect of which is fixed on the reader, exists. The story of Mahmud's name begins with these verses.

Now, I will tell you a decent story  
That Mir Khan did not go to Isfahan

He submitted to the king all the sayings of the Pashtuns  
 The king said, "I can tell you a sweet story about killing Gergin Khan."  
 Mecca did not face the Holy Subhan  
 The misfortune of Gorgin's oppression of the Pashtuns  
 For the oppression of Gurgin Khan

The full text of Mahmoud's name is not available, so some writers do not include it in the full epic. If you look at this Masnavi, you can see many features of the epic, because the epic has around twenty features, which are seen in this epic (9-8). Another epic of this period is that of Mahmud Afghan, which tells the story of the battle for the capture of Isfahan have done.

The author of this epic, Mohammad Amin Sarparkari, who was involved in the battle of Isfahan with Shah Mahmud Hotak. Mohammad Amin Sarparkari was a Marani was a Kuchi and according to the research of Researcher Rafi Sahib, Marani was settled among the Nasser Pashtuns and he went to Isfahan under the banner of Arsala Khan Nasir. Earlier, Mullah Mohammad Amin died in (1147 AH). His son Hafiz Noor Mohammad wrote about his epic: "Congratulations on witnessing this battle." So he wrote a small book in sweet language and the name of this book is (War of Mahmoud Afghan's capture of Isfahan). Mr. Habibullah Rafi has traced this epic during the Hotaki period and Ustad Rashad has found other poems by Mohammad Amin.

Another epic recently created by the Hotko literary movement is The Story of Electricity or Khudai. The author of this epic is Hafiz Noor Mohammad, the eldest son of Mohammad Amin.

Hafiz Noor Mohammad wrote this love epic in (1204 AH) which has not been published yet and its manuscript is available with Mr. Rafi. Hafiz Noor Mohammad has written this epic in sweet Pashto prose and the reason for writing it was his father Mullah Mohammad Amin The headline shows the historical epic, following his father and following the same book. (204:9)

### **Characteristics of Epic in Pashto**

Characteristics of epic in Pashto Literature is somewhat difficult to discuss, as there are many genres in Pashto literature, which came to Pashto literature from other languages and then took on a Pashtun nature.

Epics have two types of characteristics, which are as follows:

A. General characteristics of Epics

B: Special features of Epics

The general characteristics include the characteristics that literary scholars have generally assigned to all epics, and the special characteristics include those which have the epics of a language or a nation. (37:10).

### **The characteristics of Epics are as follows:**

Feelings of bravery and courage: In the epic "Fateh Khan Bariq and Rabia", the two lovers show real friendship and love. Also, Pashtun women join the war and become brave. When only Fateh Khan and his Pashtun love remained out of sixty comrades, in the morning Rabia encourages Fateh Khan to fight as follows:

Hold your head over the top of your lovely bed FatihKhana,

Rabia Gulraise to go (pounded)will ride over

Fateh Khan had not yet risen from the ashes when Rabia was on the edge of war. Also these wars may be for a higher purpose, such as the battle of Rustam with Afrasiab which was for the defense of the country or may not have a higher purpose, such as some of the epic battles fought over women (37:10).

Most Pashto epics have expressions of bravery, the stories of war, wrestling and heroism that are told mostly for noble purposes. For example, in Redi Khan Momand's Mahmood Nama, in the White Epic, in Abdul Ghafar Hotak's domestic Hotak Nama, wars are described. These wars have a higher purpose. Because the freedom, honor and dignity of Afghans have been exposed to the aggressors of the curtain. There are other epics in which the wars may be for one purpose. But for some there are aggressive wars.

In short, the epic is always full of stories of bravery, strength and courage.

In Epic, some animals play a very important and fundamental role, which cannot be called normal animals, because they are very intelligent or conscious, or they have a characteristic that sets them apart from others. In Ahmad Shahi Shahnameh, for example, war elephants are praised in this way.

The elephant is covered with steel

The whole line is broken by drunkenness

Hard on the strong manThe animals mentioned in the world's oldest epics also have many great perfections, such as the xanthos, which have the power to predict and speak. He had predicted the death of Achilles in the Battle of Troy, and Rustam Rakhsh is no ordinary horse. Rather, he fights the lion and makes his own decisions in some battles. In the Pashto epic of Fateh Khan and Rabia, Fateh Khan's horse (Korang) is so mysterious that Rabia says in one voice: I lengthened the neck.

Tomorrow Fateh Khan will return home from the battlefield on a Korang horse and Rabia will throw her loincloth on the Korang side and so on ... (22-23-04).

1. Another characteristic of a hero in epics is that he has the power to kill monsters, lions and snakes while fighting monsters and terrifying creatures. Dari language epics are full of such heroic deeds as Rustam and Esfandiar who kill snakes and white demons. There are also examples of this in Pashto love epic stories, such as in the story of Momin Khan and Shirino, the hero puts himself in the mouth of a snake with a sword and tears the snake to the end with his sword. Even in mystical epics, the hero of the epics fights the snake of the soul. The epic of the private traitor in Pashto also derives from this idea of mystical epic.

2. Another feature of the epic is the role played by plants and fruits. The plants, trees and fruits mentioned in epics have many magical and extraordinary properties. An example is found in the epic of Fateh Khan, who, according to Malang, plucked sixty apples from an apple tree at a time with a stick. Malang drank the apples, sixty women and men ate them, each woman gave birth to a son, and the epics of Adam Khan and Durkhani have these characteristics. In the epic of Gilgamesh a herb is mentioned which has the characteristic of permanence. Pomegranate is considered a sacred fruit in some epics and in one tradition Asfandyar became a wrestler by eating it.

3. Another characteristic of the epic is the supernatural and supernatural character of the hero, that is, the human beings are supernatural and the events that take place in general are supernatural and in some cases beyond human belief.

4. The deeds and food of the heroes of Epic are often supernatural, unnatural and not weighed on the scales of logic, for example in the case of Rustam, who once ate a fine donkey and so on.

5. Another characteristic of Epic is its metaphysical or occult powers, as in the Greek mythology that the hero belongs to the Gods and is also descended from them, one part being human and two parts being divine.

6. One of the characteristics of Epics is that a hero has his own anti-heroes, who are often overpowered, but sometimes they also defeat me, such as Rustam with Afrasiab and Ahura Mazda with Ahriman has had also heroes. The heroes of Epic often go on dangerous journeys, the heroes in Eastern, Western and Pashto epic have such long and dangerous journeys, such as the journey of Fateh Khan and his friends to India and the journeys of Momin Khan and Musa Jan are noteworthy.

7. In epics, love stories are usually not two-sided, that is, God loves the hero, but the hero does not value it much.

8. Another characteristic of epic is the national and ethnic heroism of the hero. The heroes of Epic perform great deeds and are committed to it, most of which have national and spiritual values. Each epic turns the hero's actions into a positive one, and in Persian epics the battle of Rustam with Afrasiab is of national importance.

9. The range of actions of the heroes of the epic is often wide and can even cover all horizons, such as the underground empire, the surface of the earth or even the skies are the environment of their actions, for example we are in a lost paradise. In the epic we see that his hero (Adam) is both in heaven and in hell. Or her Gilgamesh is both in this world and she goes to the world to see a friend.

10. Another characteristic of epic is that it fights its enemy one by one, as in the parables of Musa Jan and Wali Jan. One-on-one fighting between Musa Jan and Saheli, as well as one-on-one fighting in Persian epics. The heroes of Epic use a variety of weapons in one-on-one battles, including spears, daggers, swords, gourds, arrows, bows, as well as wrestling.

11. Epic heroes often leave home on long and dangerous journeys, such as in the Iliad and Odyssey wars where many heroes either do not reach home or suffer after a period of time.

12. Another great feature in the epic is the trickery, deception, often the hero or heroine deceives his opponent. As in the epic of Musa Jan and Wali Jan, the southerners were dressed in flower garlands to cover Musa Jan and wore headscarves. But he also took the dagger and the pre-occupation with him to kill Musa Jan and the southern one, Musa Jan killed him with the same dagger.

In Persian epics, deception is also used in a positive sense to show the tools of the wrestlers' war, such as in the battle of Rustam and Sohrab, in which Rustam deceives Sohrab and tells him that we do not kill anyone by kissing him for the first time, but when Sohrab Rustam smiles, then puts the dagger in his stomach.

13. Literary scholars say that another feature of the epic is the predictions about the future, as in the Pashto epics often predicted by the Malangs, as well as in the Iliad we see that the assassination of Achilles is predicted.

14. In the epic, demons, wizards and sorcerers are sometimes discussed, such as the white demon blocking the way to Rustam from seven sides, or Afrasiab darkening the world on magic by sorcery and sorcery.

15. In an epic, the praise of a hero or a wrestler is also increased, but in such a way as to exaggerate and exaggerate, for example, man is half God or more God and half man, or a lion, a traitor, a deity, The sorcerer and the like are likened, as in the pride of Amir Karwar, who has likened himself to a lion.

### **Conclusion**

In Pashto literature, epics are seen in poetic and prose forms and long stories are told in them. Epics are interesting because they reflect the greatness, customs and moral norms of a nation. As the standards and culture of each language and literature differs, these differences and characteristics must also be taken into account in the epic and the epic must represent a community well.

Epic is created by taking into account the needs and wants of any time and any society. Although, some literary scholars say that the international limit of epics is that epics should not have temporal and longitudinal constraints, if we consider this condition of epics then we may remove more epics from Pashto literature. The fact that not all of the international features of epic are applicable to Pashto epics and if applied, will lead to social and religious conflicts, as well as to some stories. Because we call them epics as they have more characteristics than epics. One condition that can make an epic more unique is again an epic. The epic is long, has a story of courage and bravery, tells the great deeds of heroes and has many features that are described in this research.

### **Reference**

- [1]. Habibi, Abdul Hai. (Contributor). (1399). Hidden Treasure (Second Edition). Kabul: Ministry of Education
- [2]. Epics (different authors). Edited by ZalmaiHewadmal, Doctoral Lecture Notes. Kabul: Kabul University, Faculty of Languages and Literatures, Pashto Department.
- [3]. Khawari, Ghotai. (1384 AH). The beginning and development of martial poetry in Pashto literature. Kabul: Afghanistan Cooperation Center.
- [4]. Rashidi, Jamshed. (1397 AH). Epic Literature. Kabul: Nawisa Publishing Society.
- [5]. Rafi, Habibullah. (1394 AH ). Linguistics. Jalalabad: Momand Broadcasting Society
- [6]. Shamisa, Sirrus. (1381 AH). Literary genres (tenth edition). Tehran Ferdowsi: Ferdowsi Publications.
- [7]. Lewal, Abdul Ghafoor. (1396 AH). The study of myth in the literature. Kabul: Academy of Sciences of Afghanistan, Department of Information and Public Relations, Shamshad Hashemi Press.
- [8]. Hewadmal, Zalmai. (1390 AH). Eight hundred years of Pashto prose (second edition). Kabul: Danish Publishing Society.
- [9]. Hewadmal, Zalmai. (1397 AH). History of Pashto literature (ancient and medieval period). Fourth edition. Peshawar: Danish Publishing Association.

- [10]. Hewadmal, Zalmai. (1398 AH). Epic Characteristics and Style (Collection of Essays). Doctoral program lecture notes (edited by ZalmaiHewadmal).