Narrative Analysis of the Iyezidi Chirok of Mir Mih : The Iyezidi Epic of Immortality

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Abstract

This paper aims at analyzing the Iyzidi religious narrative of 'Mir Meh ' , which is an epic of death and immortality according to the Iyzidi faith , using Labov Model (1972) of Narrative Analysis . The study has found out that the story of 'Mir Mih' is an eminent element of the Iyzidi religion and culture treating the issue of death and immortality. In addition to the linguistic devices used in the narrative as reflected by Labov (1972) , the narrative has moral and religious implications . It highlights the fact that the Iyzidi religion believes in the reality of life and death. What makes this narrative distinguished is the idea of the return to the origin, which is one of the important aspects expressed in this narrative as 'Mir Mih' did not want to stay in Heaven but to go back to his people and home. The study has also found out that Labov Model (1972), which consists of the following elements: abstract, orientation, complicating action, evaluation, resolution and coda , applies to the narrative under study .

Keywords. Iyzidi religion, Narrative, Narrative Analysis , Labov model (1972) , Cultural studies .

1. Introduction

Narratives give meaning to people's lives (Polkinnghorne, 1991) and they are used to bring coherence to their lives (Linde, 1993 cited in Ebrahim, 2016, p.1). Narratives can provide knowledge on how to deal with social life and human experience (Burner, 1990; 2001). Furthermore, narratives reflect people's cultural identity (Ebrahim, 2016,p.4) and how people view life from their own perspective.

Narrative analysis is a multidisciplinary genre that can "refer to a variety of different approaches to data collection and analysis, including biography, autobiography, life history, oral history, anthropology,

religion, identity life narrative and the sociology of storytelling "(Earthy and Cronin, 2008, p.3). It explains the nature of culture and gives insight for how individuals organize and derive meaning from events (Arnold, 2018). It also shows the impact of social structures on an individual and how that relates to identity. Narrative analysis can be useful in the way it gives opportunities to know how culture and cultural difference can be presented and reflected in language (Arnold, 2018). Accordingly, this paper is an attempt to study a Iyzidi religious narrative, which is called ' Chirok" among Iyzidis , meaning narrative in Kurdish within the domains of Labov's model (1972) of narrative structure.

2.   Aims and questions of the study

This study aims at analyzing the Iyzidi religious narrative (Chirok) called Mir Mih ,which reflects the Iyzidi view of immortality ; life and death using Labov's model (1972) of narrative structure and analysis in order to find out whether this narrative follows this model   and to discover its moral and religious implications .

In order to achieve the above aims, the study tries to give answers to the following research questions:
1.   Who are Iyzidis ?
2. What is the Iyzidi religion?
3. What is Chirok in the Iyzidi religion?
4. Does Labov's (1972) narrative model apply to Iyzidi Chiroks ?
5. What are the implications, if any, of the Iyzidi Chiroks ?
6. Do Iyzidi Chiroks reflect a Iyzidi culture and identity?

3.   Theoretical background

3.1 Iyzidis

The Iyzidis are a Kurdish religious minority or an ethno-religious group whose religion has roots in Assyrian traditions, Sufism, Nestorian Christianity and Zoroastrianism. Elements of other religions can be also found in Iyzidism especially those which ritually can be traced back to "the ancient Indo-Iranian religious substratum" (Omarkhali, 2017). Iyzidis speak Kururmanji , which is the northern dialect of Kurdish (Kreyenbroek, 1995,p. 5). On the other hand some Iyzidis especially in Armenia and Russia prefer to use the term "Ezdiki" (Algin, 2018).

Most of the Iyzidis live in Kurdish areas of Northern Iraq of Sinjar , Sheikhan , Bashiqa , Telkaif sub-distict and Duhok.   There are also a Iyzidi minority living in northeast Syria, and southeast Turkey as well as Armenia, Russia and Georgia. Many Iyzidis have migrated to Western countries mainly to Germany and Sweden for different reasons mostly economic and political, but now due to ISIS genocide against them in 2014 Iyzidis communities migrated to other countries including the USA, Canada, Australia and Austria. It is estimated, though unofficial, that the number of the Iyzidis in the world could be between 1.5 and 2 million (Kreyenbroek, 1995, p. 5).

During their history, Iyzidis have been seriously persecuted because of their religious affiliation, which made them a closed religious community, and has prompted fabricated false writings about them in the literature. They have been objected to numerous massacres and mass killings - that is why only a small number of their population remains now. Most of those massacres took place under the Ottoman rule during 17th and 18th centuries and during the middle of the 19th century who tried to convert them by force into Islam. However, the most recent massacre was committed in 2014 by (ISIS); 'the Islamic State in Iraq and Syria'.

3.1.1 Iyzidi religion

Iyzidism is an ancient religion originally existed and developed in Mesopotamia that has persisted for thousands of years. Regarding history and culture it carries elements of Mithraism, Mazdaism and Zoroastrianism. However, Iyzidism has its own philosophy and faith system. It places a special emphasis on the angels. According to Izady (1992,p.160) the Iyzidis, whom he called 'Yazdanis', are "a group of native Kurdish monotheistic religions descended from an ancient religion known as the 'Cult of Angels'" . According to Spat (2013) the name Iyzidi is derived from ez xwede dam, meaning "I was created by God". Guest (1987, p.29) maintains that Iyzidis "have unique ethno-religious identity" . Iyezidis believe in a single God-creator (khuda or Iyzid), who had created the world, and in his seven angels. God is omnipresent and the whole world is subject to his will. The task of creation and the establishment of plant and animal life on earth were assigned to seven angels who are active in the world affairs (Guest, 1987,p. 29).

"Melek Tawus" (peacock angel) is the central figure in Iyzidism who was created by God before the creation of the world and was at the head of the other angels, and he was set at the head of the other angels as a "ruler over the all ". The Yezidis uses him as the symbol of their faith

(Guest, 1987,p. 29). Tawus Malak represents both light and darkness because everything in the world happens by the will of the God. The Iyzidis believe that everything in the universe has its opposite: God created the sun and the moon, day and night, etc. To comprehend the essence of anything it is necessary to see its opposite (Freeyezidi.org).

The Iyzidi religion manifests the common principles of ethics and morality-right and wrong, justice, truth, loyalty, mercy and love. The Day of the Judgment, when the Iyzidis will be compensated of their trust in Melek Tawus, is very far of; souls live on through transmigration. Evil is perceived as an unavoidable truth; it is not considered the work of any supernatural being. The story of Adam and Eve is included in the Iyzidi faith; but it does not recognize Adam's fall, the angel appears "as a provider or practical advice on the biological function of the body" (Guest, 1987, p. 30).

There is also a belief that some of the events from time of creation repeat themselves in cycles of history. Another important fact of the Iyzidi faith is their belief in the oneness with nature. When Iyzidis pray they face the sun. The Sun represents the source of energy or ultimate truth. It is sacred and seen as the emanation of God (Omarkhali, 2017, p.25). In Iyzidism, the sun, fire, water, air and moon are sacred elements; the Sun is the source of energy or ultimate truth. It is revered and looked upon as the emanation of God (Omarkhali, 2017, p.25).

3.2 Narrative

Simply speaking a "narrative" is something that is told or narrated, though there is no consensus among scholars about one fixed definition due to different perspectives. Accordingly, narrative definition can be viewed from three perspectives, which are: structural, cultural and interactional. Polanyi (1985, p.639) defined narrative, structurally, as "a type of discourse that embodies events that took place in the past by "matching a verbal sequence of clauses to the sequence of events". These events are not arranged arbitrarily but rather as a "a connected sequence", which are logically related to each other in a way they constitute a beginning, middle and an end (Ebrahim ,2016 , p.34).

According to Polkinghome (1988, p. 1) a narrative is a cultural product. He thought that a narrative is a reflection of human existence as it gives meaning to that existence. It is the mirror that reflects human experience, social life, behavior, activities, and knowledge of people. Accordingly, by reading or listening to narratives we become familiar

with the culture of the people mentioned or addressed in the narrative including their way of life, their habits and traditions and how they view.

Finally , a narrative can be looked upon as a mode of communication where the narrator and the audience interact with each other to make sense of life (Laktoff , 2001 ; Hymes,1996 ; Ricoeur, 1991) . According to this perspective, a narrative can be defined as   " a specific kind of verbal interaction, governed by contextualizing devices, genre-specific cooperative regularities and corresponding verbal features. It plays an important role in institutional as well as in private modes of communication" (Quasthoff and Becker ,2005,p.1). Thus one can imply that a narrative is a socio-cultural activity that performs functions in people's life;   it is a "talk –in-interaction ", a social practice and process (Ebrahim, 2016, p. 34). In this regard Lakoff (2001, p.211) as cited in (Ebrahim, 2016,p. 34) considers narratives as means by which people "make sense of their life, attempting to elaborate and find reasons of what happened".

To sum up, narrative discourse is telling a story, play, personal experience…etc., whether it is spoken or written. It includes certain events that are usually organized systematically in a chronological order. These events usually provoke feelings, excitements and empathy. It consists of a narrator and audience; the narrator can use his first person pronoun or a third person one. The narrative has a context of situation with a beginning, development, i.e. climax and an end. In order to be effective, events have to be coherent where ideas flow smoothly (Longacre, 1990 ; Larson, 1984; Nordquist 2020).

3.2.1 Narrative and culture

Narrative and culture are very closely related because the culture of people or communities are manifested in the narrative as the latter shapes human life and it identifies an individual as a person in the world (Brockmeier and Carbaugh ,2001).   Narratives sustain people's and communities' identity (Polletta , 1998).

It is axiomatic among cultural and linguistic anthropologists that narratives are not "about some content, such as what happened when, where, and to whom", but rather they imply hidden meanings and assumptions of the world in an organized way reflecting people's life (Hill ,2005,p. 157) and people can shape themselves by finding out the meaning of those icons that tell what the world is all about (Saleebey, 1994, 251)

Culture is the methods, by which we get, compose, justify and comprehend our specific "experiences in the world". Stories and narratives lie in the heart of social modeling. That is, we discover or confer meaning to a great extent through recounting stories and "weaving narratives, which are often laid out by culture (Saleebey, 1994, p. 252). Saleebey elaborates more on the manifestation of culture in stories, narratives and myths stating that they cover great reality "about culture, family, and individuals, past and present". They relate us to the outside world.

On the other hand , Ebrahim (2016:3) maintained , according to Hall (1996,p.3) , that cultural identity " is   not only constructed continuously within the discourse, but also in relation to the ideologies outside of the discourse " , which means it "is linguistically constructed in different ways by different people from different cultural contexts . Based on the aforementioned suggestion from the narrator's speech features and production like his/her accent , pronunciation , use of lexical items and use of language , it could be possible to decide the " speaker's place of origin, gender , social status , and educational background " (Gong et al. ,2013,p. 208) .

Finally, stories, narratives and myths are important markers of people's culture in different ways including habits, traditions, religion, language and other social practices. A researcher can infer ideas about a lot of people's cultural practices from their stories, narratives and myths. Accordingly, in Iyzidi religion one can observe the inclusive characters of Iyzidism, which the reader will encounter some of them while reading the narrative or while hearing it.

3.3 Iyzidi religious Chiroks - religious narrative in Iyzidism

The word Chirok is a Kurdish word which means a 'story 'or a ' tale' , but it could also have a wider meaning to include a 'myth' or a 'legend' ; it is a   prose narration (Omarkhali,2017,p. 111-112) . Accordingly, this paper uses the word Chirok . Chiroks are mostly verbally conveyed from one generation to another and only few of them have been recorded in books and published lately (Omarkhali, 2017). Chiroks have an important role in Iyzidi religion and traditions because they reflect their culture in the first place. On the other hand, the Iyzidi religious texts, hymns, which are mainly poetic can understood with reference to Chiroks. Chiroks are usually narrated during religious occasions. The religious narrator usually explains the meaning of the religious texts, hymns, by relating them to a Chirok , or the other way round. In fact as Omarkhali (2017, p.111-112)

states "it is in the Chirok tradition where one can better observe the 'inclusive character of Iyzidism''. I'yzidi 'mythological narratives' deal mostly with past events, however, few of them talk about future events. They "are narrated in a plainer oral form compared to hymns and they play an important role of recalling and transmitting religious knowledge". In fact little has been written in the literature on Chiroks in general and Chiroks in Iyzidism in particular.

3.4 Narrative Analysis

Earthy and Cronin (2008, p. 3) defined narrative analysis as "an approach taken to interview data that is concerned with understanding how and why people talk about their lives as a story or a series of stories. This inevitably includes issues of identity and the interaction between the narrator and audience(s)". According to Schwandt (1997), narrative analysis is a method of explaining a conversation or an account focusing on the hidden and rooted meaning as well as assessing the narrators and the context of situation where that account has taken place . It can help us understand how people are representing themselves, or their experiences, to themselves and to others. The aim of narrative analysis is also to identify stories and accounts including conversations told about a researched area and how those stories are represented culturally and socially.

Narrative analysis is used in different disciplines which makes it related to several approaches to data collection and analysis such as "biography, autobiography, life history, oral history, auto ethnography, life narrative and the sociology of storytelling" (Earthy and Cronin, 2008,p.2) . It has developed from "linguistics, anthropology, education and cultural studies, drawing on traditions such as conversational analysis and ethnography'' (Polkinghorne 1988 ; Berger 1997).

Finally , according to Rosenweld and Ochburg (1992) as cited in Earthy and Cronin (2008,p.5) life events are reflected by life stories in conducting narrative analysis approach that investigates " the social construction of the story " , which means revealing the 'truth' is no more " the object of analysis " as there has been a shift from " the 'what' to the 'how'.

Esint (2011,p.98) summarized the models of narrative analysis as follows:

1. Structural model (Labov, 1972), which focuses on the structure of narrative and the ways in which narratives are told.

2. Thematic model (Riessman, 2008), which takes into consideration the content of narrative and the themes around which narrative are told.

3. Interactional/performative model (Riessman, 1993; Mishler, 1995; Denzin, 2001), which deals with the contextual features that shape the construction of narratives, and how the meaning is collaboratively created through interaction between narrators and listeners.

This paper adopts the structural approach of Labov (1972) in its analysis of Mir Mih Chirok, which is its subject.

3.5 Labov's model (1972)

The Labov (1972, 2013) framework (at first Labov and Waletzky, 1967) is often considered as one of the founding approaches in the sociolinguistic field of narrative analysis (Ibrahim, 2018). It is a structural approach that looks into how the clause functions in the whole narrative and how it performs a communicative action. This model has been much used by scholars from different fields such as linguistics, psychology, education, sociology and anthropology (Johnstone, 2001; Bloome, 2003 ; Gimenez ,2010 ; Boyno, Akil and Dolaş , 2013 ; Wong & Breheny ,2018 , among others   ) though it was considered a model of its time. This approach came up as a result of studying and investigating a considerable number of literary narratives (Georgkopoulou and Goutsos, 1997,p. 64) on the belief that "the identification of the formal structural features of simple stories would help to understand the structure of complicated narratives , and to link abstract language elements with the social cultural characteristics " (Labov and Waletzky, 1967,p.12).

Structurally speaking, Labov defined the narrative of personal experiences as: "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which, it is inferred actually occurred" (Labov, 1972, p. 359). These events according to Labov (1972, pp. 359-360), were chronologically coherent in a way that any "change in their order "will affect and change the envisioned meaning of the events. This narration of a story proposes that Labov's model is "text-centered", which means that Labov considered "the personal experience narratives as a text, and paid little attention to the context, and was similarly "event-centered" in that it looked at narrative as a production of events" (Patterson, 2008, p.23).

On the other hand, Labov (1972, p.361 quoted in Bamberg and Damrad-frye, 1991, p.690) classified the clauses into two types: "narrative clauses" and "free clauses" according to the existence or nonexistence of the "temporal juncture". Narrative clauses have temporal juncture and refer to "actual events", whereas free clauses do not have temporal juncture. Nevertheless, the narratives in Labov's perspective were not only made up of short structures of narrative clauses, but also of narratives that are completely developed and shaped that comprised of both narrative and free clauses (Labov, 1972, p. 363).

Labov (1972, p.370) offered a Sociolinguistic Model of Narrative Analysis that gives a theoretical outline for analyzing narrative texts, which includes six stages that can be used to analyze each part or structure of a narrative . These are:

1. Abstract: What is the story about?
2. Orientation: Who, when, where, what?
3. Complicating action: Then what happened?
4. Evaluation: So, what, how is this interesting?
5. Result or resolution: What finally happened?
6. Coda: How does it all end?

Abstract

Labov(1972) used the term abstract to refer to the introductory part of the narrative , i.e. it gives introduction to the narrative ; it means what the narrative is briefly about (*UKEssays*, 2018 ; Khalil , 2017 ; Ebrahim , 2016) . The purpose of this part of narrative is to clarify the reason of stating the narrative and attracting the attention of the listener. Sometimes the abstract includes the whole theme of the story, but in other cases it can be a free clause, which can appear at any point in the narrative without affecting the meaning (Khalil, 2017). Narrators usually begin their stories with" one or two clauses summarizing the story" (Labov, 1972, p.363). The abstract indicates that the story is about to begin and, as said above, attracts the listener's attention and interest in a way that he /she wants to hear the rest of the story. Syntactically, the abstract is realized in terms of short summarizing clauses provided before the narrative commences. Usually English folktales start with phrases such as 'once upon a time' as an abstract, which has an equivalent in Kurdish (habo nabu) or jarak la jara (Ebrahim,2016, 37) , and similarly

"chi habu ,chi nabu esh khudi master nabu' in Iyzidi chiroks meaning what was there , what was not there , nothing is greater than God .

Orientation

The orientation is the next stage of the analysis. It provides information about the "time, place, persons, and their activity or situation" (Labov, 1972, p.229). During this stage the narrator gives the listener details about the setting of the story describing the characters, when and where the event(s) takes place. This phase usually entails "free clauses "the setting, people and time of the narrative that orientate the listener. Syntactically, the orientation, in English, is marked by past progressive verbs and adjuncts of time, place, and manner (Labov1972, p.364; Johnstone, 2001, p. 638). The orientation clauses are usually placed before the narrative clauses (Labov 1972, pp. 364-365).

Complicating action

The complicating action is the third phase of the analysis, which comes after the orientation. It denotes the actual events of the narrative with the incidences that progresses it. In this phase the narrator may either do actions physically or speaking aloud, or expressing thoughts by actions (*UKEssays*, 2018). Furthermore, "complicating action clauses are narrative clauses that recapitulate a sequence of events leading up to their climax, the point of maximum suspense. These clauses refer to events in the world of the story and, in the world of the telling; they create tension that keeps auditors listening" (Johnstone, 2001, p. 638). Complicating action are the actual events that makes the audience suspended and interested in listening to the, as shown in the following example :"And then, suddenly/out of the blue .....;Next thing we knew.....;And as if that wasn't enough ....;Then guess what happened.... ;" (Khalil , 2017,p.48) . The complicating action initiates with the first narrative clause and finishes with a result. Syntactically, the complicating actions are achieved by temporally ordered narrative clauses with verbs in the simple past or present preterit verbs, in Labov's (1972,p. 376) terminology . It is worth mentioning that this phase is the indispensable stage or part of the story because without it is not possible to have a narrative (Labov, 1972, p. 360 cited in Ebrahim, 2016,p.38).

Evaluation

Labov (1972, p. 370) defines evaluation as "that part of narrative which reveals the attitude of the narrator towards the events". Evaluation gives reasons why the story is worth listening and of interest to the listener (Ebrahim , 2016 ; Khalil ,2017).Its purpose is to make the idea of the story clear (Khalil , 2017) . Evaluation explains why the story is worth telling. It is the part that provokes emotions, which makes it the most important part of the narration (Oktay, 2010). It can be made specifically, clearly or implied; i.e. internally, externally and embedded (*UKEssays*, 2018).The "internal "evaluations are shown while the narrative occurs. On the other hand, the "external" evaluation occurs "outside the immediate action of the story (for example, after the story is told) (*UKEssays*, 2018). It can be easily identified when the narrator stops the flow of narrating and turns to the listener to tell her \ him what the point of the narrative is, that is, why s\he is telling the story (Labov, 1972, pp. 370-371). It can also be expressed by indicating the reaction of the narrator to the events being reported, i.e., by quoting her\his sentiment when the action went off (Labov 1972, pp. 371-72). Embedded evaluation is the explanation that is given by one of the characters in the narrative, or directly by the narrator himself/herself; it may also be an incident in the narrative (*UKEssays*, 2018). Syntactically, it includes intensifiers, modal verbs, negatives, repetitions, evaluative commentary, embedded speech and comparisons with unrealized events (Simpson, 2014). The evaluation cannot be specifically restricted to one or two clauses. In complex and effective narratives it is spread out to all the narrative providing the main idea of the narrative and keeping the listener interested in the narrative (Khalil, 2017,p.49).

The result or resolution

This phase represents the conclusion and the end of the narrative. Labov (1997, p. 12) declares that "the resolution of a personal narrative is the set of complicating actions that follow the most reportable event". It informs the   listeners how finally the action was set ─summarizing and concluding the final main events of the narrative and ─indicating that the narrative has come to an end and a ─final action has taken place (-Labov ,1972 ; Oktaya 2010 ; Ebrahim , 2016 ; Khalil,2017; *UKEssay*,2018). Subsequently, the tension releases precipitously (Labov 1972, p.370). It helps identifying how the end worked out. Syntactically, it is expressed as the last of the narrative clauses that began the complicating action (Simpson, 2014).

Coda

Finally, there may be a "coda." By "coda" Labov means that the storyteller identifies the significance of the story by relating it to life at large, or to other incidents or actions that were not explicitly mentioned in the story setting. It indicates the story has come to an end and takes the audience back to the point at which he/she entered the narrative (Simpson, 2014). It is also a sort of common remarks about the influence of the incidents on the storyteller; how he was affected after going through such an experience (Georgakopoulou and Goutsos 1997; Oktaya, 2010). Syntactically, Labov (1972, p.230) explicitly defines coda as "free clause to be found at the end of the narrative".

It demonstrates that the narrative is no more needed and indicating that none of the actions that follow are important parts of the narrative (Labov, 1972; Ebrahim, 2016; Khalil, 2017). It happens that the coda relates the narrative to the present, as shown in the following example:

a. And you know that man who picked me out of the water?

b. He's a detective in Union City c. And I see him every now and again.

(Labov, 1972, p.230 quoted in Khalil, 2017,p.50)

The coda does not always have to exist in the narrative; however, it could be there implicitly (*UKEssay*, 2018).

4. Methodology and data analysis

4.1 *Data* collection

This study aims at analyzing a Iyzidi religious narrative of 'Mir Mih' using Labov's (1972) model of narrative analysis . The narrative was taken from a book on Iyzidi Chiroks "*Perin ji Edebe dine Ezidian*" "Pages from Iyzidi Literature" written by Resho (2013).

4.2 Data description

The story of 'Mir Mih' treats the philosophy of life and death in Iyzidism . It is about a man whose wife died and because he felt so sad about her death, he tried to look for eternity. In his search for eternity he went through different life experiences, which are full of wisdom. He was about to reach eternity but he finally chose, by the will of God, to go back to his relatives and home city after many years of departure because he felt missing them. When he went back home, he found out that so many

things if not everything had been changed because his journey searching for eternity took him 'thousands' of years. However, he finally passed away. For the detail of the narrative see the appendix.

4.3 Analysis and discussion of the Iyzidis chirok/narrative of "Mir Mih"

In the following section analyzes the narrative according to Labov (1972) model of narrative analysis in order to find out if the model applies to it or not .

1. *Abstract*

In this Chirok , and in any other religious Iyzidi Chiroks , a narrator is a man called ' Qawal' meaning a narrator tells the story in front of a relatively large audience . Before the Qawal starts telling the story, usually an old man stands up facing him and politely asks him if he can tell the audience something from the Sheikh Adi's knowledge in the following way *" bi xera nave Xwede u Tawisi Melek u xwedane xwe keremke bo jivate teshtaki esh e'lmi Sheix adi beja"* (For God and Tawus Malak's sake and who created you if you can tell something from Sheikh Adi's knowledge for the audience) . The narrator replies to the man saying : " *Xwedane ma'arifete, Xwede u Tawisi Melek ve sekinine bo te bi xer binivisn, keremke dua'aya*"- (You are the owner of 'knowledge' May God and Tawus Malak account this standing and hospitality in good for you, please sit down) .Then the narrator also tells the man " *Dua'aya*" which metaphorically means in this context please sit down. What the narrator says functions in Iyzidi community as an indicator that the narrator (Qawal) is going to start telling a religious chirok, which puts the audience in a listening mental set to start listening to what will be said. This action takes place in every chirok, suhba or qawl. It is worth mentioning the man sitting opposite the narrator says every now and then *'Balie'*, which means both in Kurdish and Arabic "Yes" ; the narrator answers him *'Balei Mam'* (name of the man) , *tu b maa'rifati w nasini* (Yes , Uncle ----- you are a man of morals and knowledge /science).

In fact, in addition to what we have just said about how narration starts in Iyzidim, every chirok starts with the following statement "*chi habo chi nabu kes ji xwede mezintir ne bu*" (if there is anything or there is nothing, nothing is greater than God ; i.e. it is equivalent to "once upon a time". This opening is considered an abstract according to Labov (1972) model. It is a means for preparing the audience that he (narrator) is going

to tell a story from which the audience will learn or at least be familiar with a moral lesson.

This Chirok starts with:

"*chi   habo chi nabu kes ji xwede mezintir ne bu*" then he tells the narrative by saying "**Once upon a time , there was a very rich and famous king with only one son whose name was Mih**".

Looking at the verb tense of this first clause the clause "**once upon a time , there was**…" which is past simple, the audience feel that they are going to have a journey to past events; linking the past events to the present time.

Considering the title " **The story of Mir Mih :The philosophy of life and death according to Yazidizm** " is another indication that the narrator is going to tell the audience a story of a man whose name is Mih who cares about life and death. The title and the first paragraph can be considered as a summary of the whole story, which provides the answer for the question of" what this was all about?" In Labov's narrative syntax, this is the form and function of an Abstract.

2. Orientation

In this Chirok the events of orientation section are mentioned at the very beginning. The questions; who, what, how, where and when are answered at the very outset of the Chirok, despite this, we also may see elements of orientation here and there later in their own actual locations while others are delayed.

The Chirok opens up with a statement "once **upon a time, there was a very rich and famous king with only one son whose name was Mih**". The free clause of "**once upon a time, there was a very rich and famous king"** gives information about when the events of the story took place through the adverb of time; "once" , who is involved in through the name, proper noun, Mih and the noun phrase " famous king . Then it provides other pieces of information that represent Orientation.

Here a reference is made to some of them:

- **His son- king's son, son- Mir Mih, his bride, horse, the man, the bird, the snake, God, Felek, Baba Derwesh** etc. represent who? In Labov's syntax.
- **The city, the farm, the valley, grave, Quba Feleke (felek's temple), cemetery, the orchard etc.** give information about where; meaning the place of the events.

- **At night, late at night, in the morning** etc. provide information about when question , which means the time of the events that might sometimes be unknown due to oral changes of transmitting of the story .
- **By his horse, by hands, slowly, difficultly, easily** etc. answer how, or the question or adverb of manner.

"Many centuries and years have passed and Mir Mih has lived with Felek, he began to bewilder telling himself why Felek had told me not to go **over hey hayê hill**… heyhayê…I must know **the reason**. **One day** while Felek was not **at home**, Mir Mih went up to the top of the hill. **There the air** of yearning hits him, **suddenly** he began to **remember** his **friends**, **family, people** of his **city**, and **the city**; he became so nostalgic about **his past** and **the old days**. As he **missed** them all, he began to cry.

When Felek returned, she knew what happened with Mir Mih and said to him, "Did you go **over heyhayê hill**?" Mir Mih replied, "Yes, I started wondering why you warned me! So I went **over the hill** and I missed my **relatives** and **homeland,** I wanted to go back to them ". Felek couldn't convince him to stay so she gave him **three apples** and said, "Take these apples and smell them **every while**, you will remain **young**, but you should be careful not to give them to anyone because that **won't be good** for you otherwise you won't reach your **goal**!"

Based on the above paragraph from the story, the words in bold all represent different elements of Orientation. The noun phrase **one day** and the adverbs of time **every while, when**, **and there** all show when the events take place. The noun phrases; **the reason, the hill, the old days, three apples, his past and the air of yearning,** and the nouns; **friends, family, peoples, relatives, apples, city, goal and homeland**, provide who and what elements of the story. Moreover, the words; **over the hill, hey hay hill and home** all give answers to where question. The word **suddenly** shows the manner of the verbs **remember and miss,** and the word and clause young **and won't be good** answer how question of the manner of the character. It is worth mentioning that the verbs in progressive, i.e.- **ing** form, serve as orientation markers (Labov. 1972, p.364). Also the prepositional phrase **over the hill** is another indication of the 'where' element in Labov's Orientation. According to what has been mentioned above those words all function as Oriention according to Labovian's narrative model of (1972).

3. *Complicating action*

Considering Labov's (1972) definition of Complicating action as two clauses which are temporally integrated, we can say that the first clauses of Complicating Action exist in the first paragraph of the story:

    a. **When the son became an adult (i.e. grown up to get married).**

    b. **His father chose him the most beautiful girl in the city.**

    c. **As much as the son was happy in his life.**

    d. **He became happier with his bride.**

Syntactically, there is a temporal juncture between the clauses :**a, b** and **d**, in a way that we can say that first the son became an adult , second his father chose a girl for him and they got married and third he became happier than before. Another indication is the tense of the verb, which is past simple tense.

The narrative clauses in this Chirok are numerous, but still each sequence of action completes or leads to another action, more examples are:

    a. **He tried to awaken her up**

    b. **But she didn't wake up**

    c. **So he let her sleep.**

    d. **Gabriel, the messenger of God came and took the human soul to the other world**

    e. **The soul will never return to the body**

    f. **The Shaykh and Pir will come with the brother and sister of hereafter and take your dead wife**

    g. **To wash and coffin her**

    h. **And pray over her**

    i. **Then they will put her inside the casket to take her to the cemetery,**

    j. **There they will dig her grave and bury her under the ground**

Considering the examples above, we can say that each clause or action leads or causes another action, for example, clause (**a**) has caused clause (**b**) which they both together have led to the following clauses and each clause leads to a new one which will eventually lead to the death of Mir Mih.

In the same token many other clauses can simply be found throughout the story events but still the listener could figure them out that the

sleeping of Mir Mih's wife becomes the main and the first clause, which automatically leads to other actions and events until it reaches the end of the story as well as Mir Mih's end.

4. *Evaluation*

In the present Chirok, the evaluation elements are found everywhere and the narrator uses various means by which the points of the story become clear and the Labov's "so what" question is answered and the narrator makes use of both external and internal evaluative devices.

First, we will try to find out and explain the external devices; the situations and events where the narrator suspends the series of the story as follows:

1. **The king didn't want his son to know what sadness, suffering, death or war mean …** for this reason he didn't let his son mix with other people.

2. **Felek couldn't convince him to stay** so she gives him three apples

3. **This time he went easily** because he already knew the way.

In the free clauses above in bold, the narrator explains and comments on some actions narrated by him which he only knows. Labov (1972,p. 392) calls such an evaluative device "explicative". Another example of direct and external evaluation is found in the following extract:

.   *" Mir Mih said "May God forgive you, the city is full of apples and you can go to a shop where you can buy some. Even the orchards are full of them, go and bring some. Baba Derwesh said, "You can see how much sick he is and I'm a poor man, I can't buy apples and I can't go and take them from trees without permission."* ***Mir Mih felt sorry and pitiful on the sick child so he gave them an apple****. They left and* ***soon some of Mir Mih's hair and beard turn grey and his hearing became weak, so did his sight.***

Here the narrator tells the readers how much Mir Mih was kind in spite of the fact that he remembered Felek's advice of not giving the apples to anyone , but he still turned to be kindhearted and sympathetic with the sick child though he knew that it won't be good for him. Other direct examples by the narrator are:

- **His parents and friends begged him to stay telling him that there is death everywhere. But their speech didn't prevent him**.

- **One day while Felek was not at home, Mir Mih went up to the top of the hill. There the air of yearning hit him, suddenly he began to remember his friends, family, people of his city; he became nostalgic about his past and his old days.**
- **Mir Mih realized that the farmer didn't believe him so he asked again, "uncle, what do you call this land which you are farming now?"**

The narrator also uses other devices by which an indirect or embedded evaluation is made from the beginning up to the end of the Chirok. The outstanding device of this purpose is the use of direct speeches; the narrator comments on the events through the character's speeches as in:

Mir Mih said: "**I'm going to that place where there is no death**!"

The man replied, "Alright, **stay with me there is no death here**!"

Mir Mih asked "how"? The man replied, "Can you see this sea? Every day I take out as much water as the hand could carry from this sea, when the water finishes, the sea turns to a land at that time I will die. You too, stay with me."

Mir Mih said, "**As long as there is death at the end, I won't stay with you**. Goodbye."

Through the above quoted words (speech) the narrator comments on how Mir Mih is in an urgent need to escape death and Mir Mih could be a representation or representative of all humans who always want to run away from death. Also, the narrator comments on how the man needed Mir Mih to stay with him and how Mir Mih's mind was completely made up.

Another linguistic device for indirect evaluation is the use of negatives and hypothetical questions. Some examples are:

- The king **didn't** want his son to know what sadness, suffering, death or war mean
- Reason he **didn't** let his son mix with other people
- But she **didn't** wake up
- Mir Mih **didn't** want or **couldn't** understand that his wife was dead
- Whatever happens, **don't** go over that hill which is in front of my house
- I **should** know the reason

- He stands up and said, "I **will** go to that place where there is no death! I **will** search for a medicine for death (immortality)"

According to Labov's syntax, all the negatives and model verbs written in bold in the examples above indicate that the narrator comments on the context around where the negative forms and model verbs occur.

The use of questions is also one of the devices by which evaluation is performed, as in:

- Mir Mih sked ,"What is death?"

- Mir Mih asked again, "What is death... soul going out of body means what? Who are Gabriel and Azrael?"

- Mir Mih asked, "How long will she stay there?"

- Mir Mih asked, "Alright! Am I also going to die in that way? "

- The man asked Mir Mih, "Where are you coming from and where are you going to?"

- Mir Mih greeted the snake, by God's will the snake was able to speak, asking him, "Where are you coming from, and what are you looking for?"

- Mir Mih greeted him, this time again by God's will the bird was able to speak and said, "What are you doing in this mountain, king? What is your complaint? Where are you coming from? Where are you going to?"

- As Mir Mih heard problems asked Baba Derwesh, "What is she saying?"

Religious rituals and beliefs also play an important role in cues for embedded evaluation as far as Labov's narrative syntax is concerned. In this Chirok some examples of ritual expressions are:

- they told him, "now **the Shaykh and Pir will come with the brother and sister of hereafter and take your dead wife to wash and coffin her, and pray over her body,** then they will put her inside the casket to take her to the cemetery, there they will dig her grave and bury her under the ground

- **by God's will** the snake was able to speak

- they send **Felek** to him, they help him to reach (**Quba Feleke**) the Felek's temple

- Gabriel dressed up like a **Baba Derwesh**
- for **God's sake**
- for **God's love**
- Friends say, "Absolutely, this world doesn't belong to any human, it only belongs to **God**! Anyone who comes to **God's** world will taste death! We all will die."
- It says that **Gabriel** told **God**, "My **Lord**, if Mir Mih reached (Quba Feleke) again this time he will become immortal and live for eternity which means he will become an **angel**."
- **God forgives** you

The examples above reveal some of Iyzidis beliefs like: the world belongs to no one but God. Death is inevitable; anyone who is born on the Earth will die no way one day as well as the use of many expressions, which have the God's name in them. Some words are related to Iyzidi community and culture like Felek and Qubat al Felek, which are analogy for heaven and represent the fate and fortune of humans. The Baba Derwesh phrase refers to an old dervish. Another aspect of the Iyzidi religion is also implied in this story, which indicates that a true Iyzidi should always obey the God and never refuses anything that is told by the name of the God.

In Labov's narrative syntax, the use of correlatives such as **be…ing** even the appended participle ; gerund, **v-ing** alone, which shows that an action coincidently occurs with another, is an external evaluative device (Labov 1972, pp. 387-388). Examples are:

- but he kept **saying**
- he continued **walking**
- with a farmer **farming** on it
- after he exerted many effort of **trying** to walk slowly
- he saw her **sitting**
- **waiting** for him.
- as Mir Mih **had hearing** problems

Such use of the correlatives can serve to suspend the listener or reader to get ready for another action to happen and as a result the narrator evaluates the events. The man sitting face to face and listening carefully to the narrator saying every now and then "*balie* " (yes) can be considered as an evaluative element .

5. Resolution

In Labov's (1972) narrative model, a resolution provides an answer to the reader or listener's question, "what finally happened?" Thus this Chirok provides us a complete resolution as far as the narrative is concerned. The resolution of this current Chirok is:

What finally happened to Mir Mih?

a. **Mir Mih took out the last apple from his pocket**

b. **gave it to Baba Derwesh**

c. **Mir Mih came back home**

d. **he and his horse immediately died**

e. **they turned to bones.**

According to Labov's (1972) resolution, the present Chirok can be **a** and **b,** above, which is also the syntactic structure of both. They simply give the answer of what happened to the three apples as well as to Mir Mih ; death is the end of everything .It is also worth mentioning that every incidence in the story has a sub resolution : with the sea , with the bird , with the snake , with Felek and finally with the dervish .

6. Coda

If we think of the title as**" The story of Mir Mih: The philosophy of life and death in Iyzidism"** and the first paragraph as a starting point of the current Chirok, then we can say that with the death of Mir Mih, the story comes back to its starting point and all the questions are fully answered as far as Labov's (1972) six element narrative is concerned. We can say that the Chirok ends up with a narrative clause; ″ **he and his horse immediately died and they turned to bones**″ as well as a free clause; *″ Em di kemin u Xwede temame, rehme li dayi babe hazir u guhdara″* ; i.e. ,in English means "We are imperfect but the God is perfect , may He bless the mother and father of the audience and attendees ″ . Thus we can conclude that this Chirok has a complete or a one-to-one coda which is explicitly stated.

5. Conclusion

This study has come up with the following conclusions:

1. The narrative, i.e. "The story of Mir Mih : the philosophy of life and death in Iyzidism " is an imminent element of the Iyzidi religion and the Iyzidi culture in a wider perspective.

2. Labov (1972) model with all its six elements applies to the narrative understudy.

3. In addition to the linguistic devices used in the narrative as reflected by Labov (1972) model, the narrative has moral and religious implications. The Iyzidi religion clearly believes in the reality of life and death. No one is eternal; death is inevitable.

4. The return to the origin is one of the important aspects expressed in this narrative as the main character ,Mir Mih, felt nostalgic to his people and home so he decided to go back home to them ignoring eternity.

5. The element of time is absolute in this story in spite of the fact that the past, the present and the future have been syntactically used.

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Appendix
English Translation of the chirok from Kurdish
The Story of Mir Mih : The Philosophy of Life and Death in Iyzidim

- *Habo nabu kes ji Xwed emezintir ne bu* ; Once upon a time, there was a very rich and famous king with only one son whose name was *Mihi*. The king didn't want his son to know what sadness, suffering, death or war mean … for this reason he didn't let his son mix with other people, anything the son wanted was made already available for him by servants. When the son became an adult, his father wanted him to get married so he chose him the most beautiful girl in the city. As much as the son was happy in his life, he became happiest with his bride, he didn't know what sadness was!

- After several months of Mir Mih's wedding, one day his friends came to spend the night together playing games cheerfully. Late at night his friends wanted to go back home so Mir Mih went with them up to the door of the house to bid farewell to them. As he went into his bedroom, he saw that his wife was deeply sleeping! He tried to awaken her up, but she didn't wake up! So he let her sleeping and he slept by her side till the morning.

- In the morning he again tried to awaken her up but she didn't move at all. He left her like that until his friends came and asked Mir Mih about his wife, he told them she had been sleeping since you had left me last night. Surprisingly, his friends went to check her, but shockingly, they found out that she was not actually sleeping but she was dead!

- Mir Mih: what is death?

- Friends: Gabriel, the messenger of God comes to take the human soul to the other world, the soul will never return to the body!

- Mir Mih asked again: what is death? Soul going out of body means what? Who are Gabriel and Azrael? Tell me..!

- They told him: now the Sheikh and Pir will come with the brother and sister of hereafter and take your dead wife to wash and coffin her and pray over her body, then they will put her inside the casket to take her to the cemetery, there they will dig her a grave and bury her under the ground. People will return to their homes but she will stay there.

- Mir Mih said, "How long will she stay there?"

- His friends replied, "She will stay there forever, that is where the true

home of human beings is".

- Mir Mih asked, "Alright, am I going to die in that way as well?"

- Friends replied, "Absolutely, this world doesn't belong to any human, it only belongs to God! Anyone who comes to God's world will taste death! We will all die."

- Mir Mih didn't want or couldn't understand that his wife is dead but he kept saying, "She is in a deep and sweet sleep". After he finally realized that his wife was dead and she would not come back, he stood up and said: "I will go to that place where there is no death! I will search for a medicine that prevents death (immortality) ". His parents and friends begged him to stay by telling him that there is death everywhere. But their speech didn't prevent him. After saying "goodbye", he rode his horse and left his city going to an unknown destination.

- After a long ride he reached a man sitting by the sea. They greeted each other. The man asked Mir Mih: "Where are you coming from and where are you going to?"

- Mir Mih said, "I'm going to that place where there is no death! "

- The man replied, "Alright, stay with me there is no death here."

- Mir Mih asked, "How?"

- The man replied, "Do you see this sea? Every day I take out as much water as the hand could carry from this sea, when the water is finished, the sea turns to land at that time I will die. You too, stay with me."

- Mir Mih said," As long as there is death at the end, I won't stay with you. Good bye."

- He continued walking until he reached a big valley between two mountains where he saw a snake. Mir Mih greeted the snake, by God's will the snake was able to speak. The snake asked him," Where are you coming from and what are you looking for?" Mir Mih replied," I ran from my city, I'm going to that place where there is no death at all."

- The snake said, "Alright. You can see this valley? Every day I throw my dead skin in it until this valley will become full of my skins, at that time I will die!" Mir Mih didn't agree with snake and said, I won't stay in a place where death exists.

- Mir Mih went on walking for many months until he reached another very huge and big valley with a mountain over where he saw a bird in a nest.

Mir Mih greeted him, this time again by God's will the bird was able to speak and said, "What are you doing in this mountain, king? What is your complaint, where are you coming from? Where are you going to?"

– Mir Mih replied, "I'm running from the death, going to that place where there is no death. I am looking for a medicine for death. "

– The bird said , " Alright, do you see this huge valley, I throw each year one of my feathers in it, when it becomes full of my feathers at that time I will die… you can stay with me, we will live together". Mir Mih refused again to stay.

– Finally, God and His angels felt pity on him so they sent Felek to him, they help him to reach (Quba Felekê) Felek's temple, which took him many years of walking. Felek had already known about his quest and what he wanted , She told him , "Alright Mir Mih , you can stay with me where there is no death, but I only want one thing from you; whatever happen, you don't have to go over that hill which is in front of my house and which is called Girêhey hayê (hey hayê hill) or Girê xeribiye (yearning hill), if you go there you will regret ."

– Many centuries and years have passed and Mir Mih has lived with Felek, he began to bewildered and said to himself why Felek had told me not to go over hey hayê hill… hey hayê… I must know the reason.

– One day while Felek was not at home, Mir Mih went up to the top of the hill. There the air of yearning hits him, suddenly he began to remember his friends, family, people of his city, and the city; he became so nostalgic about his past and the old days. As he missed them all, he started to cry.

– When Felek returned, she knew what happened with Mir Mih and said to him, "Did you go over heyhayê hill?"

– Mir Mih replied, "Yes, I started wondering why you warned me! So I went over the hill and I missed my relatives and homeland, I wanted to go back to them ".

– Felek couldn't convince him to stay so she gave him three apples and said, "Take these apples and smell them every then and while, you will remain young, but you should be careful not to give them to anyone because that won't be good for you , otherwise you won't reach your goal!"

– Mir Mih started his journey of return. After weeks, months even years, he reached the bird and saw the valley was full of bird's feather and the bird was dead. Then, he reached the snake's valley and saw that it was full of

snake's skins and the snake was dead. After that, he reached the place of the sea but it was dry with no water as it turned into a land with a farmer farming on it for many years. Mir Mih greeted the farmer saying, "Uncle, I would like to ask you a about something but if you may please tell me the truth and don't say that this man is crazy!"

‒ The farmer said, "Go ahead, I will tell you everything I know ".

‒ Mir Mih said, "I myself have seen this land you are farming on now. It was a sea." The farmer thought that the man was crazy because from the farmer's great grandfathers and until then the land was theirs farming on it. He told Mir Mih, "My son, you are a young man, you are telling me this but I won't tell it to anyone else."

‒ Mir Mih realized that the farmer didn't believe him so he asked again," Uncle, what do you call this land which you are farming now?"

‒ The farmer replied, "Zevya bahrkey (Sea Farm)"

‒ Mir Mih told the farmer," You are right uncle, I'm crazy… Good bye. May God help you!"

‒ Mir Mih rode on his horse heading towards his city. As he reached there, he saw that the city was much bigger than before with a lot of changes, even the people and the language were not the same. He tried to find anything related to his family but he couldn't. He decided to go back to Felek . Thus, he rode on his horse to go towards a road with no return. However, this time he went easily because he already knew the way.

‒ It says that: Gabriel said to God, "My Lord, if Mir Mih reached Quba Felekê again this time he will become immortal and will get eternity and live forever, which means he will become an angel."

‒ God said to Gabriel, "That's your job; you prevent him from reaching the place! Do anything that won't let him reach there."

‒ Gabriel dressed up like baba derwesh (an old dervish) and held a sick child's hand, going towards Mir Mih. After greeting him, he said, "For God's sake, you see this sick child, his only wish is to have an apple before he dies. We have smelt apples' smell from you that is why we come to ask you for that "

‒ Mir Mih said, May God forgive you, the city is full of apples, and you can go to a shop where you can buy some. Even the orchards are full apples, go and bring some from there."

‒ Baba derwesh said, "You can see how sick he is and I'm a poor man, I can't buy apples and I can't go and take them from trees without permission"

‒ Mir Mih felt sorry and pitiful on the sick child so he gave them an apple. They left and soon some of Mir Mih's hair and beard turn grey and his hearing became weak, so did his sight.

‒ Many days passed Gabriel appeared again as baba derwesh and approached Mir Mih saying, "For God's love, my son is going to marry and he is about to die his only request is to have an apple. I'm not sure whether I will be able to see him again or not. If I couldn't take an apple for him, he will die; if he died, then I will regret and feel guilty forever, I'm afraid".

‒ Mir Mih replied , " May God forgive you Baba Derwesh, you always search for what is ready, go to that city and buy as much apples as your son wants."

‒ But baba derwesh didn't leave him until Mir Mih gave him the second apple. As soon as the apple was taken from Mir Mih's hands all his hair turned white and he became hunchbacked, he could hardly hear... Even his horse became old and couldn't walk easily.

‒ After he exerted a lot of effort trying to walk slowly, he finally reached the far side of (Quba Felekê) Felek's temple. He saw her sitting over Girê hey hayê, waiting for him.

‒ Gabriel again disguised Himself like another Baba Derwesh asking Mir Mih for an apple. Mir Mih could still remember Felek's advice. When Felek saw them, she shouted to him, "Mir Mih, don't give him the apple".

‒ As Mir Mih was short of hearing , he asked Baba Derwesh: what she was saying?   Baba Derwesh told him she said "give him the apple quickly because you have reached an orchard of apples. You are with me now you don't need apples anymore."

‒ Mir Mih took out the apple from his pocket and gave it to Baba Derwesh. He and his horse immediately died and they turned to bones.

‒ *Em di kemin u Xwede temame, rehme li dayi babe hazir u guhdara*

‒ *No one is perfect but God; May He bless the audience and attendees' mothers and fathers.*

پوختە

شیکارکرنا ڤەگێرانێ یا چیرۆکا ئێزدی یا میر مەهی:

داستانا ئێزدی یا لسەر نەمرنێ

ئارمانجا ڤێ ڤەکۆلینێ شیکارکرنا رۆمانا ئاینی ئا ئێزدی یا میر مەهییه، ئەو ژی داستانا مرن و نەمرنێیه دویڤ بیروباوەرییێن ئێزدی، ب رێکا بکارئینانا پەیرەوێ لابۆڤ (۱۹۷۲) یا شیکارکرنا ڤەگێرانێ. ڤەکۆلین گەهشته هندێ کو چیرۆکا میر مەهی بەشەکێ سەرەکییه د ئۆل و کەلتۆرێ ئێزدییاندا و سەرەدەریا کێشا مرن و نەمرنێ دکەت. زێدەباری ئالاڤێن زمانناسی د ڤەگێرانێدا وەک هاتیه دەربرین ژلایێ لابۆڤی (۱۹۷۲) ڤه، ڤەگێرانێ کارتێکرنێن رەوشتی و ئاینی ژی یێن هەین. رۆناهییێ دئێخیته سەر راستییا کو دبێژیت ئاینێ ئێزدی باوەرییێ ب راستییا ژیان پشتی مرنێ دئینیت. ئەو تشتێ کو ئەڤ ڤەگێرانه جیاواز دکەت هزرا ڤەگەریان بۆ بنەرەتییه، کو دهێته هژمارتن ئێک ژ لایەنێن گرنگ کو هاتیه دەربرین د ڤێ رۆمانێدا، هەرچەنده ((میر مەه)) نەدفیا بمینیته ئاسمانان، بەلکو بزڤریته ناڤ گەل و وەلاتێ خۆ. ڤەکۆلین گەهشته هندێ کو رێباز لابۆڤ (1972) کو ژ ڤان توخمێن خوارێ پێکدهێت: کورتی، کریارێ ئارەزووکرنێ، هەلسەنگاندن، بریاردان و شێوه، دهێته چەسپاندن لسەر چیرۆکا ڤەگێرنێ یا لژێر ڤەکۆلینێ .

پەیڤێن سەرەکی: ئاینێ ئێزدی، ڤەگێران، شیکارکرنا ڤەگێرانێ، پەیرەوێ لابۆڤی (۱۹۷۲)، ڤەکۆلینێن کەلتۆری.

الملخص

تحليل سردي لحكاية "مير مح" : الملحمة ألأيزيدية عن الخلود

تهدف هذه الورقة إلى تحليل الحكاية الدينية الأيزيدية لـ "مير مح" ، وهي ملحمة الموت والخلود وفقًا للعقيدة الأيزيدية ، باستخدام نموذج لابوف (1972) للتحليل السردي. توصلت الدراسة إلى أن حكاية "مير مح" هي عنصر بارز في الدين والثقافة الإيزيدية تعالج قضية الموت والخلود ، بالإضافة إلى الأدوات اللغوية المستخدمة في السرد كما عبر عنها لابوف (1972). السرد له آثار أخلاقية ودينية. إنه يسلط الضوء على حقيقة أن الدين الإيزيدي يؤمن بواقع الحياة والموت. ما يميز هذه السردية هو فكرة العودة إلى الأصل ، والتي تعد من الجوانب المهمة التي تم التعبير عنها في هذه الحكاية   حيث أن "مير مح" لم يكن يريد البقاء في الجنة او الخلود بل العودة إلى قومه ووطنه. كما توصلت الدراسة إلى أن نموذج لابوف (1972) ، والذي يتكون من العناصر التالية: الملخص ، والتوجيه ، والعمل المعقد ، والتقييم ، والحل ، والكودا ، ينطبق على السرد قيد الدراسة.

الكلمات الدالة. الدين الايزيدي ، السرد ، التحليل السردي ، نموذج لابوف (1972) ، دراسات حضارية.