An Analysis of Linguistic Style of "Monsha'at" by Ghaem Magham Farahani

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Abstract: Style is special procedure utilized by an author or poet as the creator of a work and the abundance of elements inferred from the text can attract the audience's attention to the fact that the work has been created by a special procedure and the author has been consciously or unconsciously adhered to this style from the beginning to the end of the research. Stylistic analysis is done at three levels: linguistic, literary and intellectual. At the linguistic level, phonemes, terminology and syntax are discussed. Rhetorical creativities of a text are analyzed in literary part and at the intellectual part, theme, subjects and ideas proposed by the author are investigated. The current study seeks to identity lingual style elements at Monsha'at by Ghaem Magham to reach the conclusion that his style is different from other authors practicing at his time, thus he is considered one of major pioneer sand personalities of the Qajar era. Accordingly, the main question in the current study is that: what are the most important stylistic-lingual features of Monsha'at's? The result proves that the stylistic-lingual elements of this great Persian work at the phonetic level include metonymy, movazeneh (balance in terms of words), ezdevaj (duality) and riming (saj'e). At the literal level, the stylistic features include moderate use of Arabic words, lexical dialogism, multiplicity of synonyms, compounds, conjunctions and particularly sequential presentation of adjectives and at the syntactic level the most important stylistic elements include use of short sentences, use of conjunctive sentences, multiplicity of verbs and the omission of verb by a literal symmetry, etc.

Key words: Stylistics, monsha'at, ghaem magham farahani linguistic style, syntactic level, intellectual

INTRODUCTION

Style is poet or researcher's potential of selection and combination through numerous possibilities of language, literature and thought. From a technical point of view, the style of an artist is nothing but a trick by which he applies his art forms. Stylistic is a literary science that is very important nowadays and is one of the important practices to understand the properties of a work and to obtain a measure of an artist's method, stylistic analysis of his research based on language and literary and intellectual properties. Literary stylistics is a complex, subtle and wide field of literary knowledge that enables a researcher to distinguish between different types and nature of expression in the literature of a nation. "Literary style and genre in the course of history of literature are interrelated and sometime the style and sometimes genre have played significant roles. Thus, style is an integral part of literary work. With the advancement of society and progression of literature toward life, its role become more prominent (Literary Genres, Ebadian: 223).

One of the great writers that has a particular style of writing is Mirza Ghaem Magham Farahani. He paid great attention to style in the writings of Sheikh Shiraz,

particularly in its Monsha'at that has composed it party under the influence of Golestan Sa'adi. The author has applied all the nuances of poetry and literature as much as he could and has created a great example of Persian prose. In other words, although Monsha'at cannot be comapred to Sa'di's Golestan, the author has done creativity and has presented artistic innovations throughout the book. Some scholars believe that "among those who have followed Sa'di's Golestan, only person who was able to surpass is Ghaem Magham Farahani. He says all the things he has is indebted to Sa'adi. However, it can be rarely seen he emulates some metaphors, combinations, similes, or themes from Sa'adi. What Ghaem Magham inferred from Saadi was the mystery of eternity of Sa'di's composition and this is the point that scholars have referred to it (Bahar, 2009).

Ghaem Magham's Monsha'at is reviver of the ancient Persian prose. "Old Persian prose at the beginning of the school namely 'literary restoration' reclaimed its lost simplicity and sophistication and found its way through the scattered writings of Ghaem Magham (Monsha'at) that was mainly consisted of the decrees and commands presented by Fath Alishah and Abbad Mirza and was written by this minister and also his correspondence. This

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school was able to convert past shortages and errors into a healthy, correct, understandable, smooth and firm prose (Ghaem Magham as a Precursor, Kojani: 57). Of course, writing style of Monsha'at is not simple, as Rastegra Fasaei had two types of writing style in his school: simple and artificial (Different Types of Persian Prose, Rastegar Fasaei: 206). According to Shamisa, this duality in his prose has another reason: "Monsha'at is difficult yet facile depending on its subject and audience" (Shamisa, 2004). However, the importance and value of Monsha'at is undebatable in the field of correspondence and pamphlet writing and is hardly comparable to the letters composed by the court secretaries. With this great work, he is the reviver of Persian prose in Qajar era and he should be considered one of the milestones in the history of Persian prose.

The current research seeks to examine the stylistic characteristics of Monsha'at. In this study stylistic analysis revolves around lingual elements. In terms of language, Monsha'at's prose is built upon three levels including phonetic, lexical and syntactic.

Literature review: In terms of research background, a work that has directly analyzed the lingual style of Monsha'at by Ghaem Magham is not authored. However, some researchers in some parts of their works have made scattered references to some aspects of the lingual style of Ghaem Magham's work.

Professor Bahar in the book "Stylistics or evolution of Persian prose" in the third volume analyzes Ghaem Magham and his beautiful style. Referring to fact that Ghaem Magham has a special writing style, Bahar underlines that the author sometimes write in a simple style and sometimes very mature and wise. In addition, Bahar refers to some of Ghaem Magham's prose style features such as rhyme, balance, symmetry, Esteshhad, etc (Bahar, 2009).

Shamisa in the book "Prose Stylistics" introduces Ghaem Magham as one of the most influential writers of Qajar era. Shamisa presents a review of some of the features relevant to Ghaem Magham's prose style such as use of lyrics and proverbs, verses and hadiths, rhyme, Tarsi'e and balance and also slang and literary language: "In general, Sa'adi's language once again was invigorated in Qajar period and although some authors wrote independent reviews of Golestan Style, no one was able to surpass Ghaem Magham in terms of Sa'adi imitation. After Ghaem Magham, address simple writing was completely widespread and some people such as Farhad Mirza Mo'etamed Al-Doleh and Amir Nezam Garousi utilized that style" (Shamisa, 2004).

Alami and Kianian in an article entitled "Stylistic comparison of Ghaem Magham and Sa'adi's Golestan"

compared the style adopted by these two great Persian authors. By a statistical analysis of some lingual and literary aspects of this language and literary style of this work concluded that the only person who has been able to be more successful than other authors in terms of emulting Sa'adi's works is Ghaem Magham that has presented beautiful, smooth, yet solid literary creations" (Ghomarezaei, 2002; Hesari, 2002).

All of the above research more or less analyzed Monsha'at's style. However, the current research mainly seeks to analyze the elements of lingual style of Ghaem Magham more specifically with an emphasis on purely linguistic style in the form of a scientific-research article.

MATERIALS AND METHODS

Research methodology: Using a descriptive-analytical method, the current article takes advantage of a library- and document-based approach, such that the authors first examined the references regarding the relevant literature composed on the subject of the current research and then presented an analysis of Monsha'at prose with an emphasis on phonology, morphology and syntax will be discussed.

Research significance: Since Qaym Mqam's Monsha'at is one of the finest prose works dating back to Qajar period, it seems necessary to examine the linguistic style of the work to be able to demystify the reasons for the reputation of this work.

Conceptual framework
Style: The term "sabk" (style) means "smelting and pouring and molding the gold and silver and "Sabikeh" means a part of smelted and molded gold and silver" (Stylistic Analysis of Persian Poetry", Gholmarezaei: 6). In Latin language, "style" means "procedure and method" and it was a sharp instrument by which the letters were inscribed on hard boards. Later, this term was applied to name special method of shaping the letters in the text (Fotouhi, 2009).

"In literature, style means a particular method of perception and expression of opinion by a combination of words and the specific way of interpretation. Style can provide a literary work with special form and words and this is also associated with the speaker or author's thinking regarding the truth. Thus, in a general sense, style means the literary realization of a type of perception in the world that can specify the main characteristics of their product (Behar, 2009).

In addition, Shamisa defines style as "style is a unity that can be seen in the works of others. It is a spirit or feature or common and frequent features in the works of an artist.

In other words, this unity is derived from recurring factors or qualities that can be traced in the works of the author and can attract the author's accurate and curious attention (Prose Stylistics, Shamisa: 16).

Stylitics: In general, stylistics is the study of literary and artistic expression methods and it could regarded as the developed form rhetoric in classic tradition (Dictionary of Literary Terms, Daad, 282). However, in terms of scientific history, stylistics is a relatively new science that was first developed in the field of literary criticism. Later, with the development of linguistics schools and application of linguistic approaches to study the style of literary and non-literary texts, stylistics turned into an independent yet relevant to both fields of linguistics and literary criticism. Under the new condition, stylistics attempted to establish a regulated and significant relation between the fundamentals of linguistics and an analysis of literary and non-literary approaches in terms of how to use language.

Stylistic analyses were developed in the west by one of Ferdinand de Saussure pupils in 1909 and gradually attracted the attention of other European linguists (Ibid: 282). "Among the types of language application, linguistics focuses on literature and significant part of linguistic research revolves around the language in linguistics and most of the research in the area of literature emphasizes identification of literary styles, personal language and creative individuality of the author. This emphasis is due to the fact that language provides the golden opportunity to realize individuality. Art in its more enduring form is the domain of individual creativity and context of the emergence of individual creativity and individuality (Stylistics, Fotouhi: 65).

From a new point of view, stylistics is defined as an analysis of verbal and formal conditions underlying literature. Firstly, the subject of stylistics is practice because stylistics is a practical task. Style analyzer seeks to analyze literary texts and the fundamental essence of literary works is poetical function. Another task of style analyzer is to perform regular and exclusive research on expressive feature of literariness. In other words, the duty of stylist is to detect and expose delicacies and hidden elements underlying poetic function. This systematic delicacy can be represented in the text. Thus, stylistics is an intermediary between linguistics and literary knowledge (Introduction to structural stylistics, Ghiyasi: 5).

In stylistic analysis, different dimensions are analyzed rather than the elements that constitute a style. One of the most significant aspects is linguistic issue that play the most significant role in the literariness of language and it is discussed it in the below.

Language style: This type of stylistics is built upon an analysis of a set of diverse symbols that belong to a specific language. Some style analyzers such as "Marozo" and "Creso" presented a systematic analysis of phonics, parts of speech, syntactic structures and words and their attention was focuses on something out of conceptual content (Encyclopedia of contemporary literary theories, Makarik: 181). In "Generalities of Linguistics", Shamisa divided linguistic level into three categories including phonetic, lexical and syntactic levels.

Phonetic level: Phonetic level can be considered as music level as well, because the text is analyzed in terms of musical elements in this stage. Some elements such as rhyme, balance, puns, rhymes, etc. are examined at this level (Generalities of Stylistics, Shamisa: 216).

Lexical or literal level: At the literal level, "different traits of words such as the degree of its proximity to the colloquial term, it belonging to a particular collection, technical characteristics, combinational patterns, innovation, obsoleteness, grammatical category, restriction or expansion, diversification and the careful selection of them should be taken into account (Fundamentals of Poetry Stylistics, Samiei: 69). The origins of words, author's circle of lexicon, compound making, keywords, etc. are analyzed at this level.

Syntactic level: "Syntactic level is comprised of an analysis of sentence in terms of juxtaposition, unconventional structures, the length of sentences, grammatical old applications such as the types of yâ (or), bringing two propositions before and after the complement, object and its sign, limited yet proper application of the proposition "râ", past verb with the initial "b", etc." (Generalities of stylistics, Shamisa: 219). At the syntactic level, the issues that should be analyzed include noun, adjective, adverbial and verb groups, frequency and variety of adjectives and adverbs, the types of sentence including simple, short, long, descriptive and sentence appropriateness and sequences, application of pronouns, etc. (Generalities of Poetry Stylistics, Samiei: 70).

RESULTS AND DISCUSSION

Analysis of linguistic style of monsha'at: In this article, linguistic style of Monsha'at by Ghaem Magham at the three relevant levels (phonetic, lexical and syntactic) are analyzed. It is worth mentioning here that, as stated by Verdank, "in the analysis of a text, it is not necessary to investigate any format or structure, but the basis of our work is built upon the structures that are more prevalent than others.

The presence of such motifs in the text sis indicative of stylistic appropriateness and can evoke the feeling or emotion of readers (Generalities of stylistics, Verdank: 22). In the current article, we also investigates prominent stylistic and high frequency elements, because unimportant elements cannot be considered to be stylistic features of an artistic work.

Phonetic level

Rhyme (saj'e): Rhyme is the sameness of two words in a statement in terms of the rhyme of phoneme or ending phonemes. The Rhyme can be more seen in two sentences and it can be mainly seen in prose, because rhyme must be used at the end of the sentences and make the music of the sentences consistent with each other. Accordingly, rhyme is the same ending rhythm of the poetry (A New Look at Badie, Shamisa: 19). In his Monsha'at, Ghaem Magham used rhyme several times to make the sentences more rhythmic and musical. He takes advantage of different types of rhyme.

Balanced rhyme (Saj'e motavazi): Whenever two rhymed words are presented that their ending rhyme are the same, saj'e motavazi is used:

Examples

English translation: From Bagdad to Herat and from Oxus to the Euphrates (Ibid: 63). The king's luck has tended toward the east and has constricted to commitment (ibid: 64). It requires victory and it does not require indulgence and merriness (IBID: 120). He cannot distinguish heal from pain and mercy from oppression (ibid: 98). Last night that I attended home, the home appeared like a garden and cottage was like a garden full of sweetest scents (ibid: 86). If God helps we are expecting bright pilgrimages and the gardens full of flowers (ibid: 70). It was a cause of coyness (ibid: 86).

Saj'e Motavzen: When two rhymed words have the same rhyme, yet they are different in terms of form such as little and meter. Some examples of this type of saj'e in Monsha'at include: He talks about whatever is allowed and he is silent on whatever is prohibited (ibid: 66). More or less, depending on situation at hand and conditions ahead (ibid: 68). How can I find an answer to my famous quotation and passive speech (ibid: 70). Where seeing some lines and reading some word. (ibid: 84). After those days and after those events (ibid: 88). Whatever you see is benevolent blisses and scholarly advices (ibid: 99). The errors that are faced with penalty and the blisses that are awarded by goodness (ibid: 101).

Motraf Saj'e: Whenever the bases of saje in the last phonemes are the same, this type of rhyme is motraf. Some examples in Monsha'at include: He wanted to do good works, yet he did achieve opposite results (ibid: 83). I do not know what would be the effect of kissing that kind hand and lovely face (ibid: 84). Is it China painting gallery or nature's painting gallery (ibid: 86). It is like a miraculous light, what is the best place for installing it? (ibid: 99). Both states are good and bad, both states are loss and benefit (ibid: 68).

Tazmin al-Mozdavaj: It is creating a balance between two or more sentences through observing at the ending verb of two sentences and proximity of different types of rhymes in at the redundant part of each sentence (A New Look at Shamisa: 27). Ghaem Magham has repeatedly applied this element in his prose and the examples are:

What is related to Armanieh and Arzana al-Room has no order and what is related to that part has no value for you (Monsha'at: 64). These types of opportunities can be seen in this work and whoever is more unemployed is lazier (ibid: 67). He has a character so wise and he can overcome any oppressor (ibid: 111). Sometimes they become opaque and sometimes illuminated and bright (ibid: 100). He was able to appease and placate estranged hearts (ibid: 115). Motifs and meanings are manifest and open, ready and prepared, without any cover and like the moon and sun (ibid: 174).

Movazeneh: Whenever in two lines or two sentences, all or most of the words are balanced in pairs, i.e. rhymed words are placed opposed to each other, the lines reach a balance and harmony and can increase internal rhyme of a line. This type of rhyme is called saj'e and some examples in Monsha'at include: In such a way that it was proper for the majesty and it was not great for the noble men (Monsh'at: 64). The situation is both subject to good and evil and subject to benefit and loss (68: ibid). There is not any consistency between swimming in Oman Sea and avoiding typhoon (ibid: 69). Soul is invigorated in the garden and heart burns from the fire of remorse. It is closed to Ivan arch and it is minaret of the paradise (ibid: 86). what you did write is advice and what you did say is a reminder of memory (ibid: 98). People cannot judge him and God does not like to punish him (ibid: 181).

Pun (Jenaas): Another type of trope that is prominently and repeatedly used in Monsha'at is pun and the examples include: It was clear from the signs and symbols of Imam Mehdi (Ibid: 71). The good friend can be

recognized at the time of difficulties (ibid: 80). The wind blow and brought the sweetest odors (ibid: 84). Your handwriting was so beautiful that I thought it has been composed by an ethereal creature (ibid: 84). His body is here, his soul in Iraq (ibid: 86). Tabriz city is a reminder of fever for me (ibid: 87). If your sting is so, how would be you writing? (ibid: 98).

Other aspects of phonetic level: As it was said earlier, some issues such as etlagh (appellation), ebdal (shift words formally), rhythmic phonemes, vaav ma'edouleh, reduction of words and making abbreviated form more intensified, etc. are also considered in a phonetic level as well. In Monsha'at, this stylistic feature can be observed and the examples include:

Rhymed phonemes: Oh! How can we do with this people? Oh! How can we do in this minute (Monsha'at: 78). Well done well done to sour orange trees (ibid: 113). Never since nominal separation until now (ibid: 88). How can we do with knife? With scissor! (ibid: 78). Never ever! It cannot be good ever (ibid: 85).

Vaav maedooleh: your separation is a furious hell//it is a paradise itself and it is good for us (ibid: 84).

Abbreviation: Every minute you are fearful of dying (ibid: 92). Saturation (eshba'e) or changing short vowel into long vowel: we are happy that... (ibid: 111).

Tashdid: (Intensification): it is God's intention and it cannot be changes (ibid: 136). These features as the characteristics of Khorasani style encourage readers to come to the conclusion that Khorasani style has been revived in Monsha'at and this can be a cause of Ghaem Magham's simple prose.

In this part, it was observed that Gahem Magham's style in terms of vocal style has particular salience and some elements such as rhyme and puns, etc. have intensified the musical values ho his prose. In this regard, Bahar writes: "Ghaem Magham's prose is melodious same as Sa'di's prose (Stylistics, Bahar, vol. 3: 341) and Shamisa regards this feature as one of the stylistic features of Farahani's style: "his moderate use of rhyme and tarsi'e and movazeneh make his prose literal" (Stylistics, Shamisa: 241).

Lexical level: In Monsha'at. Almost all stylistic aspects of lexical level can be observed, yet as stylistic is relevant to salient features and frequencies, some of the most prominent levels of Monsha'at's lexical dimensions is analyzed.

Lexical origin: One of the most important components in the area of lexical elements is to examine lexicons' origin and roots. This is a feature that enables readers to understand artist's internal emotions. In the history of Persian prose, one particular type of lexical origin can be seen. For example, in Khorsani style, ancient words has special frequency; in Iraqi style, Arabic words had wide applications or in contemporary era some foreign terms and words are frequently applied. In Monsha'at, although the Persian words of the time were more applied, readers can observe different words and some of them are exemplified as follows:

Obsolete and ancient persian terminology: The dead words are the ones that have been dead in Persian culture and the author based on his taste and emotion invigorates and revives them. The use of ancient and old terminology in poetry or prose is a nearly universal phenomenon and is common in most literature of the world (Word Highlighting, Sohaba: 153). The followings are some of the old and the dead words in Ghaem Magham's Monsha'at:

Akhteh (waged): the war would not be waged between the Muslims once again (Monsha'at: 64). Anbaz (companionship): with your companionship, what he had itself, did not implore the stranger (ibid: 72). Bidagh: I would wait for the future consequences (ibid: 82). Akandan: Majesty has not yet amassed properties. Crown: they have asceened the throne and crown (ibid: 134). Khadiv (Lord): he is the Lord, he has glory and splendor (ibid: 332). Karbas (canvas): he wears karbas, diamond and ruby (ibid: 300).

Arabic words: The history of Persian prose has long been mixed with Arabic language. The culmination of this mixing can be seen in Iraqi style and in the correspondence and court writings that bear a variety of Arabic words and have caused a challenge to the beauty and fluidity of Persian language. This feature continued until twelfth and thirteenth century when some authors attempted to avoid using Arabic words as much as possible and tend to simple language. One of these authors is Ghaem Magham that even though too much Arabic language can be seen in his works, compared to the previous authors, he could be considered a moderate author in this regard. Despite his serious attempts to avoid applying Arabic words, many complicated and ponderous terms and words can be observed in his prose and some examples are as bellow:
Try to speak simply, because we are not content with such intricacy and complexity (Monsha'at: 69). This is the last treatment and this is the last medication (ibid: 69). This is two years that he has occupied our mind uselessly

(ibid: 83). He was the ultimate objective and he was symbol of meanings and significations (ibid: 88). Both were expelled with the bitterest commands (ibid: 117). They are comprised of more than seventy hundred minor and major (ibid: 137). They are neither the beggar nor vicious people wandering in the city, they take clandestine actions (ibid: 174).

Colloquial words: Another stylistic feature of Ghaem Magham is the emergence of colloquial words and terms that have conveyed a contemporary sense to this work. The main reason for application of such words can be traced in the dialogues presented in Monsha'at, because in dialogues it is necessary to use such words and terms. Some of these terms and words in Monsha'at are as follows:

What type of mercy it is and what type of command it would be? (ibid: 79). Oh of thee: because I am perplexed and mixed up, oh of thee (ibid: 115). Damagh (dismal): dismal Mirza Hedayat entered and dismal Mahmoudkhan exited the court (ibid: 116). Get away: how do you do? Get away from me, you made me disappointed (ibid: 117). He was great man that you did not appreciate him (ibid: 118). Believe me I have no chance to write something regarding myself for you (ibid: 124). Cuckold: these cuckolds underestimate me (ibid: 315). Job done: we were not able to do job with the minister (ibid: 313) Unique: Navaei Divan same as Shams is great (ibid: 71).

Turkish and Mogul words and terms: Although Turks entered Iran since the fourth century AH, they were not able to seriously dictate their language and culture into Persian literature, except the ninth and tenth centuries when some Turkish and Mogul terms and terms found their way into the court writings. For example, in Monsha'at, these terms are used to a little extent by Ghaem Magham. Some of the terms are as bellow:

Siorsat: the siorsat will be presented to the army from Khoui and Iran (ibid: 67). Siorsat: there are much siorsat in Herat and Sarakhs (ibid: 145). Ghoshun (army): by the assistance of Aghdas Soltonai and Iraqi and Velayati armies (ibid: 67). Ilchi: we completed until noon all types of paper, letter and other tasks (ibid: 118). Bajagheli: you had better rugs and bajagheli (ibid: 116).

Synonyms: A synonym is a word or phrase that means exactly or nearly the same as another word or phrase in the same language. Either the synonyms have a shared meaning or have interrelated significations. However, according to Palmer, there is no real synonymous relations among he terms and there no is two words with exactly the same meaning (Semantic Interference;

Parcham: 34).

Synonyms are one of stylistic features that emerged in Iran after the dominance of technical and ponderous prose. In this method, to present their artistic expressions, authors in this method took advantage of dominance of description over statement and prolonged the sentences through usage of synonyms. One prominent feature of Ghaem Magham is extensive use of synonyms. Some of these synonyms are presented as follows: After presenting these considerations that their description and explanations are as below (Monsha'at: 68). Their dubious and ambiguous description was reviled and reproached (ibid: 68). Instead of distress and doubt, they had recourse to reliance and trust (ibid: 68). They stated that they do not deal with terms, implications and significations (ibid: 72). The sublimated content of Qasida made soul invigorating and exhilarating (ibid: 90). Here based on enthusiasm and kindness, I reveal overt and covert points (ibid: 96). And the issue depends on work, paper and command (ibid: 118). He is companion, friend and servant of you (ibid: 123).

Number of conjunctions: Another feature of lexical and lingual style of Monsha'at is the number of injunctions. This characteristic has led to the multiplicity of synonyms, sentences and propositions. Here, we focus on conjunctives that lead to succinctness of language which some of them are presented as below: How much is their power and facilities and all the required appliances (Monsha'at: 68). And they increased the ration and apportionment and stored supplies (ibid: 68). You must take care of your eye, ear, heart and wisdom (ibid: 68). The travelogue to Nakhjavan, Khoui and mission to Tabriz... (ibid: 78). I have nothing except distress, anxiety and restlessness and painful talks... (ibid: 91). They should be provided with food, subsistence and necessary supplies (ibid: 131). He used knife and stone instead of rifle and canon (ibid: 322).

New compounds: The creation of new compounds means generate a new family of words. The presence of new compounds in Ghaem Magham's prose is highly influential, such that it can be one prominent feature of Monsh'at. This feature has enriched Ghaem Magham's richness in two state: create new semantic associations and create visual new associations. Some examples are presented as below: Writer: you writing was so exhilarating and inspiring and as soon as I read it, I was completely affected by the content (ibid: 65). Excuse me because I was so determined and eager (ibid: 64). Peace breaker, warmonger: that peace breaker and warmonger was defeated (ibid: 123). Well written: composed in a well-

written style (ibid: 83). Most of the lands are benefitted from your pleasant presence (ibid: 63). Inspirational sense: this was Gabriel's inspirational senses (ibid: 98).

The sequence of adjectives and complements: The special lexical and of course stylistic feature observed in Monsha'at is the sequence of adjectives and complements. In this case, some adjectives are consecutively are presented for a noun. Expressive adjective is "an adjective that that is presented along with the nount and often subsequent to it and can describe noun qualities such as color, height, form, state, size, amount, subjectivity, objectivity and proportion (Persian Grammar, Anvari and Ahmad Givi: 145). In his Mansha'at, Ghaem Magham uses repeatedly simple, subjective, objective and relational adjectives. Sometimes also he uses additional complements, some examples of such chain of adjectives and complements in a sentence are presented as below:

Sequence of adjectives: Dear, Majesty, respectable man! I wanted something that you can do! (Monsha'at: 83). His definitive decision can dominate good and evil (ibid: 109).

Sequence of adjectives and complements: Human wisdom is limited and unable to transcend some borders (ibid: 327). Tehran people only gossips and attempt to make the problem more intricate (ibid: 312). An illuminated mind can fathom the issue (ibid: 334). The majesty's mind is the divine wisdom (ibid: 101).

Syntactic level: In Monsha'at, in terms of colocation and syntactic level of the sentences, we face the features that are particular important and it can be considered a stylistic feature. Some of the most significant features of this syntactic style are as below:

Diplacement of grammatical elements: Sometimes the nature of the statements, sentence structure and how to express materials attract the reader's attention and this gives a stylistic significance to the works (Generalities of Stylistics: 219). In Monsha'at, sometimes by disrupting the lingual syntax such feature come into existence:
But, no, I introduced such innovation to people (Monsha'at: 71). Calendar cannot assist me (ibid: 72). Reminder of materials should be presented later (ibid: 73). I do not know why speak in such a manner (ibid: 88). I wish I could get accessed to the king (ibid: 307). Find the way of God and praise his divine power (ibid: 237).They addressed us (ibid: 72).

Displacement of adjective and noun: In today's standard Persian language, adjective always comes after noun, yet in the past and especially in Khorasani and Iraqi style, the authors reversed such structure. Some examples in Monsha'at are presented as below: The great mission of protecting Azerbaijan was assigned to us (ibid: 126). Eager person found a strange mood (ibid: 84). After some order was established (ibid: 89).

Adjective and noun based on Arabic syntax: In Arabic language, adjective and noun should be consistent based on some elements. One of these elements is based on gender (male/female). In other words, for male noun, male adjective is used and vice versa and this rule is not observed in Persian language. However, some Old Persian authors and poets have applied such Arabic rule in their writing. Ghaem Magham in Monsha'at has used repeatedly such rule and some examples are presented as follows: For the important countries and such huge number of people... (Ibid: 68). The relevant items reached after so much expectation (ibid: 74).He has robust document (ibid: 82). We make kind announcement (ibid: 107). Although in the relevant letter, two tasks are assigned by the effective government of Russia (ibid: 107).

Use of short sentences: By a cursory look at Persian prose styles, we can understand that before the popularity of artificial and ponderous prose, that one of its results is to make the sentences more prolonged, the sentence were short in some masterpieces such as Tarikh Bal'ami, Tafsir Tabari, or Safarnameh Naser Khosrow. In the Constitution, Ghaem Magham is a pioneer that paid attention to short sentences and in most of his writings used such sentences and also the multiplicity of verbs. This led to the more dynamism and motion of his writings. The frequency of short sentences in Ghaem Magham is so high, such that most of sentences are short. Some examples are presented as follows: I received the letter and I responded to it, send me the replay presented by that respectable men (bid: 70). If he could come, she could not infatuate us and Qom city was not sorrowful (ibid: 72). Pardon me if I was so eager and so in need (ibid: 74). There is lot to say, yet the time is limited (ibid: 80).Why you ask that and you know I am restless to see you (ibid: 86). Whoever except this is called neither lover nor trustable (ibid: 90). Tomorrow we move from the court and reach the destination at fourteenth day of the new moon (ibid: 92). He is so angry and rude, he does miraculous actions and he is so delicate and clever (ibid: 209). He had a position in the court, white-beard, respectable and devoted (ibid: 117).

Multiplicity of conjunctive and consecutive sentences: These types of sentences have the same value in terms of arrangement and structure and they are repeatedly used in Ghaem Magham's writings. They are not correlated and author presents multiple verbs and short sentences to describe something. Accordingly, using such sentences, Ghaem Maghm as a court author does not cause any damage to his story and writing through this feature. Some of these sentences in Monsha'at are presented as follows: He should ponder the situation and make the best decisions and do not ignore the consequences (ibid: 68). Am I Tbilisi trader or the King of England or you have heard something and endangered your situation (ibid: 79). Yes, every language has a manner of expression and each man speaks in a special way and each field has brave men and each court has a title and each tablecloth has some brad (ibid: 95). Dejected Mirxa Hedayat attended the court and dejected Mahmoud Khan exited from the court and sorrowful king stand up from the throne and Khorsanis were bewildered (ibid: 116). You talked and we were hopeful of you and God assisted you (ibid: 118). What is courtyard pool and where is pashouyeh (ibid: 71).

Sequnetial chain of verbs (brevity): Ghaem Magham in his Monsha'at sometimes present the verbs consecutively. This sequential verbs is a kind of succinctness. Bahar regards this feature as one of the stylistic features of Ghaem Magham's authorship: "succinctness and abridgment in presenting sentences is a feature that can be traced in the writings of that era and particularly in the parts that author seeks to express something directly and uses figurative language, thus succinctness is more justified and pleasing (Stylistics; Bahar, Vol. 3: 349). This type of succinctness is something more than ghasr (abridged) succinctness and can be seen more in literary texts. Some examples presented in Monsha'at are as bellow: Other people does not know and understand these things (Monsha'at: 69). It is better that they are clean and they are not vicious (ibid: 72). I swear that I did not and I do not believe (ibid: 75). See it is Alvand, Alborz and Damavand (ibid: 75). Now you can come and see (ibid: 94).Whoever went, so went and whoever remained so remained (ibid: 97) Whatever see and hear (ibid: 99). He takes letter and then read (ibid: 116).And then I saw that I become dead and so I repented (ibid: 117).

Literal omission of verb: It is another syntactic element in Monsha'at which is frequently used by the author and the main intention is to achieve brevity and abridgment and some examples are presented: We always consider the situation of everyone rather than ourselves (ibid; 69). Generalities are specific to reason and details is related to

the carnal soul (ibid: 70). It was pleasing words spoken by you that makes me alive and makes tired people refreshed (ibid: 76). He has two heads, three ears and one body (ibid: 78). Your commands are sane and the problem has no reply (ibid: 81). The pain is already dominant and no alternative at hand (ibid: 86). Worldly matters should be assigned to worldly people and religious affairs should be assigned to pious people (ibid: 97).

CONCLUSION

One of the greatest writers of Persian prose is Ghaem Magham that has a special authoring style. This style is specific to his writing especially in his major work Monsha'at. The current article sought to analyze Monsh'at's linguistic style at three levels including lexical, syntactic and phonetic. At the phonetic level, it is shown that Ghaem Magham is an author that utilizes pun, ezdevaj (duality), rhyme (saj'e), etc. and has a special prediction to literal musicality. This feature has caused his prose to be highly identical to Sa'adi Goelstan. At the lexical level, frequently-applied linguistic elements that represent Gahem Magham's special style include moderate use of Arabic terms, lexical colloquialism, synonym plurality, multiplicity of conjunctions and especially the sequence of adjectives and complements. At a syntactic level, displacement of grammatical elements, displacement of adjective and noun based on Arabic syntax, use of short sentences, conjunctive sentences, consecutive use of verbs and literal omission of verbs have led to the emergence of a particular style. The most important characteristic of this style in Monsha'at is frequent use of short sentences. The main reason behind Ghaem Magham's application of short sentences is his proclivity to narrate the situation with all of the trivial and delicate points and from a detailed perspective.

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