

# Analysis of Zahiri Samarqandi's Sindbadnameh Based on the Book of Stylistics, Theories, Approaches and Methods by Mahmoud Fotuh

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**Abstract:** Sindbadnameh book is one of the valuable Persian books in artificial and complex prose. In this research, this book has been examined and analyzed from the perspective of layered stylistics. Modern or layered stylistics is one of the practical methods in stylistics that is form-oriented and text-based, examining the text in five phonetic, lexical, syntactic, rhetorical, and ideological layers. In this method, the text is divided into smaller layers according to the situational context, and these layers are investigated to identify their salient features. This writing has been done in a descriptive-qualitative manner, and the author's findings show that this book is one of the prominent examples of artificial prose and is of particular importance in stylistic discussions. By reviewing this book, phonological processes, rhymes and parallelisms... the use of marked and unmarked words and Coders, especially religious, historical and mythological Coders, as well as the nested and complex style, the author's voice and imagery, especially explicit metaphor and irony, are revealed.

**Keywords:** Sindbadnameh, Artificial Prose, Linguistics, Layered Stylistics, Imagination, Coders.

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## 1. Introduction

The book "Sindbadnameh" is by Zahiruddin Muhammad Samarqandi, one of the Iranian scribes and secretaries in the late sixth century AH. This book is one of the best books written in the embellished and artificial Persian prose.

The authors of works such as Kalila and Dimna, Marzbannameh, and Sindbadnameh used the same style to present stories and paid special attention to moral tales. These tales are short, simple, and contain moral issues, which are mostly in line with the characteristics of allegorical fables; that is, promoting moral principles and truth, and explicitly and clearly spreading moral intentions and purposes (Rastgar Fasaei, 1380: 132).

### 1-1 Historical Discussion

Some have considered the original book of Sindbadnameh to be of Indian origin; however, it has almost been proven that this book was composed and written in Iran, and according to Mojtaba Minavi's view, its Iranian author was Barzavayeh, the physician who also translated and wrote Kalila and Dimna.

This book was translated from Persian into Syriac and then from Syriac into Greek [1], where it became known as (Syntipas) in Greek. The book of Sindbadnameh was also translated into Hebrew and from Hebrew into Latin. During the time of Nuh ibn Mansur Samani, Khajeh Omid Abulfavaris Fanaruzi translated the Samanid Persian version into the Dari or Modern Persian language (Safa, 1370: 3/362). In the year 600 AH, Zahiri Samarqandi revised and edited Fanaruzi's translation.

Sindbadnameh is similar to Kalila and Dimna in terms of structure and composition, i.e., there is a main story in which numerous tales and stories are included. Its main story resembles the story of Siavash and Sudabeh, and the story of Joseph and Zuleikha.

### **1-2 Zahiri Samarqandi**

Baha'uddin or Zahiruddin Muhammad al-Zahiri al-Katib al-Samarqandi was one of the prominent scribes and secretaries of Iran in the late sixth century. Oufi referred to him with the title "al-Sadr al-Ajall" and mentioned his name in the chapter on viziers and ministers, saying:

"He was the head of the correspondence office of Qalaj Tamghaj Khan, and the great figures of that time were beneficiaries of his ocean of knowledge and acknowledged his leadership and guidance" (Oufi, 1392: 375).

... He was affiliated with the court of Sultan Qalaj Tamghaj Khan and was the head of his correspondence office. In addition to handling administrative affairs, he was also engaged in writing books (Safa, 1372: 99).

### **1-3 Summary of the Story**

A king has a well-educated and handsome son who becomes the object of love and affection of one of the women in the king's harem. This woman expresses her love to the prince and says that if he grants her union with him, she will kill the king, and he will ascend the throne in his place. The prince is disgusted by this and leaves the harem. The woman, fearing that the prince will expose her, goes to the king and accuses the prince. The king believes the woman's words and immediately orders the prince to be killed.

Sindbad, who is the tutor and teacher of the prince, deduces from astrological evidence that for seven days there is a danger in the prince's destiny, and during this period, the prince must remain silent to avoid this danger.

On the other hand, Sindbad must take the prince to court so that the dignitaries of the kingdom can assess his knowledge and wisdom; for this reason, Sindbad tells the prince to remain silent for these seven days while he himself goes into hiding to avoid being punished by the king.

In Sindbad's absence, the prince, due to his silence, cannot defend himself against the accusation of the king's wife; however, the news reaches the seven wise viziers of the king, and they decide to delay the execution of the prince during these seven days until the seal of silence is removed from his mouth. Therefore, each day at the hour when the prince is brought before the king for the execution of his order, the viziers stand before his throne, and each day one of them narrates two tales to the king, proving the deceit and trickery of women and the harm of hastiness in executing death sentences and the necessity of consulting the wise. However, the next day, the king's wife narrates a tale about the sinfulness of men and the betrayal of dignitaries against their master, and pleads for the punishment of the prince. Finally, the eighth day arrives, and Sindbad instructs the prince to speak, and he defends himself against the accusation of that wicked and treacherous woman, presents proofs of his innocence, and the king punishes that wicked and treacherous woman for her actions.

The research conducted on the book of Sindbadnameh includes: The Historical Course of Sindbadnameh (Kamaluddinni, 1380); A Remembrance of Sindbadnameh (Kazazi, 1384); An Analysis of Sindbadnameh from Jung's Psychological Perspective (Jafari, 1389); An Analytical Approach to the Narrative Elements of Sindbadnameh (Mashhadi et al., 1393); A Study of the Errors and Sources of Sindbadnameh (Kamili, 1388); An Introduction to the Stylistics of Zahiri Samarqandi's Works (Kamili, 1390); Sindbadnameh Based on Greimas and Genette's Models (Gharieh and Nasiri, 1394); and The Typology of Sindbadnameh (Talebian, 1385).

In the article "An Introduction to the Stylistics of Zahiri's Works," the author only examines the linguistic level of Zahiri's works from a stylistic perspective; however, in this writing, the analysis and study of the book Sindbadnameh is based on the book "Stylistics, Theories, Approaches and Methods" by Mahmoud Fotuhi, and no similar work to this article was found.

## **2 Discussion and Analysis**

### **2-1 Definition of Stylistics**

Stylistics is the knowledge of recognizing the method of language use in speech; the foundation of this knowledge is based on the distinction of linguistic choices in the layers of language (phonetic, lexical, syntactic, semantic, and pragmatic). Therefore, stylistics is inevitably concerned with linguistics and literary criticism and is also linked to the two systems of literary criticism and linguistics as a system of study, although the scope of this knowledge itself is unknown and vast (Fotuhi, 1394: 92).

In fact, stylistics is a type of literary analysis that, relying on linguistic methods, examines the effective aspects of figurative language and the beauties of linguistic forms, and shows more interest in the complex and refined literary language than in the simple language (ibid.: 95).

### 3 Layered Stylistics

Language is not a disorderly mass of sounds and signs; rather, it is an intertwined and systematic network of layers and connections. Therefore, each piece of speech from a text is organized through the coherence of several distinct linguistic layers. These layers and levels are: the phonetic layer, the lexical layer, the syntactic layer, the semantic layer, the pragmatic layer, and so on. In this writing, several layers of the layered stylistics of the book Sindbadnameh have been examined:

#### 3-1 Phonetic Layer

Phonetic differences in linguistics arise from factors and variables such as historical, geographical, ideological, age, gender, class, phonological processes, etc.:

##### 3-1-1 Phonological Processes

**Change in the quantity of vowels:** In this process, based on linguistic rules, phonemes whose places of articulation are close to each other are transformed into one another. This occurs when both the long vowel "i" and the consonant "y" are pronounced in a word; in these words, the long vowel "i" is changed to the short vowel "-e".

باغ ریاست از گلزار سیاست خالی و عاطل گردانید (The garden of the presidency has been emptied and made desolate of the flower garden of politics. (Zahiri Samarqandi, 1327: 217).)

**Conversion of consonants 'v' and 'b' to each other:** And may I find the bliss of تو خود کرم و سعادت اجتماع دریابم، (society, you yourself have graciously practiced (ibid: 107). )

(He wrote the deceptions and tricks of women (ibid: 266).)

And also: (گرمابه بان) (Bath Guard)

**Conversion of long vowels to short vowels:** حله بهشت پوشاند In **Ordibehesht**, it donned the robe of paradise (ibid: 63)

And also: نگارستان، شاهنشاهی، پیرامن، ناگاه negârestan, shahanshahi, pirâman, nâgah

**Conversion of short vowels to long vowels:** او کی با صفت فرشتگان است He who has the attributes of **angels** (ibid: 256)

خواست کی شمشیر خشم شاه را فسان زند He wanted to **sheathe** the sword of the king's wrath (ibid: 77)

And also: (امید) (hope)

**Addition of phoneme:** گوره خر از پیش او بگریخت The **Zebra** fled from before him (ibid: 137).

You threw yourself like a snake in water and **swam** like frog (ibid: 115).

On the way, he had a **quarrel** with a monkey (ibid: 222).

And also: (ناپیدا) (twelve), (disappeared)

**Addition of consonant 'y' after a long vowel:** ... رای جهان آرای پادشاه کی جام جهان نمای. The world-adorning opinion of the world-viewing king's cup... (ibid: 256)

And also: (خدا، کاه ربای. .. (God)

**Reduction of phoneme:** Shab o rouz (شبانه روز) "day and night" or "24 hours a day".

Bozineh (بوزینه) "monkey".

Soozian (سوزیان) "profits and losses".

**Shortening of the verb 'nist' to 'neh':** قضای ایزدی را رأی روشن و زره جوش، دافع و مانع نه The decree of God is not a bright opinion, and armor and mail are not a defense and obstacle. (ibid: 278).

**Omission of verb marker:** [ند] هر دو بیرون آمدند و بر همان موضع بخت [ند] Both of them came out and slept on the same spot. (ibid: 214).

Omission of inaudible 'h' from the end of some words: چنانک (che-nan-keh): This "as such, **بدانچ (be-dan-cheh):** "because," "since," or "for the reason that." ---As such, it is known that the obedience of those with firm determination is from the duties of reason. (ibid: 5).

**Use of 'key' instead of 'ke':** گشتاسف کی واسطه قلاده اکاسره عجم و کبار ایران بوده است Goshtasf was the intermediary for the necklace of the Achaemenid kings and the nobles of Iran. (ibid: 5).

**Separate writing of 'n' and 'b' at the start of verbs** نه بینی کی افلاطن و ارسطاطالیس و... به عالم عدم رفته اند. .. Do you not see that Plato and Aristotle and... have gone to the world of non-existence? (ibid: 29). Until one day he saw the woman against the wall, attacked her, and hit her so hard that she stood against the wall. (ibid: 82).

**Assimilation:** Assimilation of two identical phonemes that occur consecutively and geminating them: مرد، چوب سخت می زد The man hit harder with the stick. (ibid: 91). In ten years, he did not learn anything from any kind of wisdom. (ibid: 45).

**Words with archaic pronunciation:** (زنگ) bell

لگ: (لک لک) stork

پوته (پوته) bush

نیرنج (نیرنگ) trick

برنج rice

گرنج (برنج) rice (this is a dialectal pronunciation)

بستاخی (گستاخی) impudence

بنجشک sparrow

گشتاسف: Goshtasf (a legendary Persian king)

سوم، سه ام، سیوم third

داناءان the wise

خرشید sun

**Omission of inaudible 'h' when pluralizing words with 'hâ' plural marker:** بگوی تا یاران پراندوشین همچنان بادهای Tell me so that my thoughtful friends may continue to drink delicious wines as before. (ibid: 64)

Using 't' instead of 's' in Arabic words and vice versa:

گفت: مده عمر شاه کامگار و خسرو نامدار در متابعت عقل و مشایعت عدل باذ He said: May the life of the victorious and illustrious king be long in following reason and accompanying justice. (ibid: 84)

- And also: ترجمت: translation
- تجربت: experience
- مبارزت: fight
- بقیت: remainder

- Use of 'd' with diacritic: آمد: came
- برادر: brother
- پادشاه: king
- خدای: god
- گردد: will become

### 3-1-2 Rhetorical Devices (Verbal Embellishments)

#### Jinas and its types:

##### 1. Complete Jinas:

- **Example:** During childbirth, the throes of life divorced her, and a moon-faced, sun-bodied son, like an orphaned pearl, was orphaned by her (Same: 149)

##### 2. Incomplete Jinas (Difference in Vowel Movement):

- **Example:** Until the king has a son who is a pearl of the oyster shell, a source of pleasantness (لطف - Lutf) and honor (شرف - Sharaf), the king's palace of honor should not be destroyed by the hands of a whale (Same: 235)

##### 3. Jinas of words:

- **Example:** Apply kohl (سرمه - Surmah) in the morning (سحر - Sahar) until the time of dawn (سحر - Sahar) on your eyes (بصر - Basar) (Same: 86)

##### 4. Jinas of resemblance and not true:

- **Example:** The order of the fourth one who had outstanding excellence (فضل - Fazl) and widespread testament (وصیت - Wassiyat) (Same: 171)

##### 5. Jinas of accompaniment:

- **Example:** The carpet of his throne, the majesty of his kingdom and dominion, surpassed the moon's face and the difference (فرق - Farq) of the star فرق (Firquad) (Same: 20)

##### 6. Jinas of Excess:

- **Example:** ... The times of hardship will pass, and with the help of good fortune (سعد - Sa'd) and a auspicious (مسعود - Mas'ud) ascendant, I will come out (Same: 67)

##### 7. Jinas of script or typographical error:

- **Example:** In the drunkenness of negligence, he became neglectful of gratitude (شکر - Shukr) for blessing (نعمت - Ni'mat) (Same: 34) Like a parrot, he saw the preoccupation of thunder (رعد - Ra'd) and the torch of lightning (برق - Barq) and the movement (حرکت - Harakat) of the wind (باد - Baad) and the hardship of rain (Same: 97)

##### 8. Jinas of derivation or etymology:

- **Example:** The son of the king, who is in the sacred enclosure (حرم - Haram) of his respect, where the حرم (Haram) of the sanctuary (حرم - Haram) is respected and honored (Same: 248) He said: Why would they give a Tusi horse to a trainer (رائض - Ra'id)? The trainer's training in the intricacies of training strengthens the beast (بهیمه - Bahimah) (Same: 54)

##### 9. Jinas of اقتضاء (Iqtida):

- **Example:** As comfort (راح - Rah) and soul (روح - Ruh) mix, and as morning (صبح - Sabah) and the morning prayer (صبح - Suhbuh) intermingle (Same: 107)

##### 10. Jinas of reversal:

- **Example:** One who falls into neglect (إهمال - Ihmal) and procrastination (إمهال - Imhal) (Same: 123)

### 3-1-3 Rhymed Prose (Saj') and Parallelism

The world is adorned with the emotions of royal justice, and the people of the world are delighted with the kindnesses of royal grace (ibid: 37).

Beware of kings, for they consider it a great offense to be refused, and they think nothing of killing people (ibid: 67).

### 3-2 Lexical Layer

One of the important conditions for engaging with a text is the reader's knowledge of its smaller components, such as words. Word knowledge plays the most crucial role in understanding and interpreting a text. Words are highly diverse in terms of their structure, types of denotation, and semantic features. The abundance of the lexical spectrum in literary texts and linguistic uses creates the ground for stylistic diversity (Fotuhi, 1394: 249).

According to Fotuhi, in the lexical layer, issues such as social Coders and lexical markers, markedness and unmarkedness, contrast and synonymy, and repetition can be studied as stylistic features and ideological manifestations.

### 3-2-1 Marked and Unmarked Words

Not all words are equally the product of the speaker's mentality and perspective; some are neutral, i.e., devoid of implicit meanings, cultural and social concepts, and values, while others are the result of implicit and value-laden meanings. Based on this, linguists have divided words into two categories: unmarked and marked.

The extent of the use of unmarked and marked words can be a clear criterion for identifying style, reflecting individuality, narrative perspective, and determining the degree of the author's intervention or impartiality in a text (ibid.: 262).

Unmarked words are the most natural, simple, and at the same time, fundamental vocabulary, known as the "core."

Marked words contain implicit concepts and value concepts, as well as the author's or speaker's viewpoint. The possibilities of markedness are related to the fundamental concepts of style, such as deviation from the norm, qualitative nature, and ordinariness (ibid.: 268).

Unmarked word: sun / Marked words: simurgh of the east, king of the high spheres, king of the stars

Unmarked word: death / Marked words: angel of death, destroyer, king of death

Unmarked word: rooster / Marked word: Abu al-Yaqzan

Sometimes marked words are used in the form of a sentence:

Unmarked: died, was killed

Marked: joined the departed, went to hell, surrendered his soul, transferred from the realm of life to the land of death, the candle of his life was about to extinguish, and...

### 3-2-2 Observance of Analogy (Murā'āt al-Naẓīr)

One of the most common rhetorical devices in the prose of this book is (مراعات نظیر) مراعات نظیر, or "parallelism."

Due to the author's knowledge and information, the book is full of vocabulary that is consistent with each other in different dimensions. These consistencies are mostly observed in the descriptions of the symbols, but beautiful and unique parallelisms can be seen throughout the book that highlight the text.

"...and by mixing the vapor and smoke in the air space, he created thunder and lightning, clouds and wind, and shooting stars. And by the marriage of these two لطیف (subtle) substances in the heart of the dirty stone, he created jewels, minerals, and metals. Then, from the essence of the four لطایف (subtleties), he created three creatures." (Zahiri Samarqandi, 1327: 2)

### 3-2-3 Contrast

"They should investigate the course of events and separate the pure truth from the dregs of falsehood." (ibid: 148)

### 3-2-4 Compound Formation

- چی هر ضیافتی کی اطعمه او کوتاه مزه بُود

What kind of feast is it where the food has short eyelashes? (ibid 167)

- اما تو خود مهمان شوخ روی و قح افتاده ای

But you yourself are a playful and hungry guest. (ibid 168)

- معشوقه ای داشت موزون و کرشمه

He had a lover who was well-proportioned and flirtatious. (ibid 102)

- ...و نیز: کش خرام، آب گردش، ورزشگاه، دیوانه سار و

Venice: a city of long strides, flowing water, athletes, crazy birds, and...

### 5-2-3- Applications of the Infinitive Noun and the Verbal Infinitive

- مارابا به کرد خویش مأخوذ و متهم گرداند  
He took us and accused us of his own actions. (ibid 79)
- باری بر گفتِ خود می‌روم  
Anyway, I'm going to stick to my word. (ibid 81)

### 3-2-6 Use of (chun + adjective + ī) in the Style of Kalila and Dimna

پس به نزدیک مرد شهری آمد و چون غمناکی بنشست  
Then he went to the city man and sat down sadly (ibid 299)

### 3-2-7 Use of Words and Phrases in Their Archaic Meanings

1. با خود گفت: مگر این مرد خانه را غلط کرده است  
He said to himself, "Has this man made a mistake about the house?" (ibid 108)
2. مرد به استفراغی بیرون آمد و از طوطی سوال کرد  
The man came out vomiting and asked the parrot (ibid 87)

### 3-2-8 Frequent Use of Arabic Words

In Sindbadnameh, like all artificial works, the use of Arabic words and expressions, and even rare Arabic words, is abundant; sometimes in some phrases, so many Arabic words have been used that the Persian words in that text are only verbs, particles, and pronouns.

From dawn to morning, drink cups of joy among the flowers and wine, for I will not be negligent or idle in following the affairs and investigating the traces of this group. Obeying the commands and prohibitions of the men of power is the most important of the duties of religion and generosity, especially in actions that concern the protection of the sanctuary and religion of generosity.

### 3-2-9 Use of Ancient Persian Words

Although the author of the book, based on artificial prose, has a great inclination and desire to use Arabic words and expressions, ancient Persian words are observed throughout the book:

بگوی تا حریفان دوشین و یاران پراندوشین همچنان بادهای نوشین خورده اند  
"Tell them that last night the boon companions and jovial friends drank the delicious wine." (ibid: 97)  
And also:

- کاکا: a type of bird
- پشولیدن: to cook
- بسیجیدن: to mobilize
- اوگندن: to vomit
- پالودن: to filter
- سگالیدن: to grind
- پرویزن: a type of food
- گریز: cat
- پای آورنجن: orange peel
- باذافره: saffron
- آبکار: goldsmith
- به آمد: came
- پای تابه: frying pan
- نماز خفتن: night prayer
- خاییدن: to eat
- نوشتن: to write
- بیوباریدن: to rain
- ستیهدن: to fight
- برگستوان: to spread



- پای افزار: footwear

### 3-2-10 Coders

Coders are one of the key terms in semiotics. A code is a system of knowledge that allows the production and interpretation of texts, and is mostly context-based and culture-based. Language is the most important and complex code, as all other Coders can be described through language (Sajoodi, 2008: 150). In Sindbadnameh, the author has employed beautiful Coders in the fields of science and technology:

### 3-2-11 Coders of Backgammon and Polo

My soul is tossed like a piece in the game of love (Zahiri Samarqandi, 1927: 139).

In order to protect the prince, several ladies of the court played their tricks to checkmate him; but the ministers of the kingdom were all wise and competent individuals (ibid: 160).

Now, it was his turn in the field of patience to play the ball of desire with the mallet of negligence (ibid: 285).

Astronomical Code: And the wise men and astronomers were instructed to determine the ascendant of the prince's birthplace, the midheaven, the shapes of the celestial spheres, the motions of the planets, the causes and the lords of the houses, triplicity, quadruplicity, conjunction and opposition of the stars through certainty and precision (ibid: 42).

The autumn season coincided with the sun entering the sign of Libra from Virgo, and the length of day equaled the length of night (ibid: 163).

Medical Code: This grave incident may be alleviated, and the fever of this accident that has occurred may be relieved by the syrup of wisdom (ibid: 160).

Jurisprudential and Religious Code: And you pay alms and zakat to the poor and deserving, and I know that you do not pay the tithe and khums of these crops and the quarter of these endowments to the government offices. Distribute the fruits to the needy (ibid: 166).

The lover would circumambulate the sanctuary of her house like a pilgrim, seeking refuge in the Kaaba of union with her, to kiss the Black Stone and honor the Sacred Mosque (ibid: 212).

Philosophical Code: Material is what is perceived by the external senses, and spiritual is what is perceived by the internal senses, and both are contingent. A contingent being necessitates a cause, just as a moved object necessitates a mover, in order to exist. The contingent is called an effect and a caused, and for their existence, there are causes and reasons in a chain leading to a cause that is called the Causator of Causes and the Necessary Being (ibid: 278).

Mythological and Historical Code: I thought Zahhak the Serpent-Shouldered intended to attack Jamshid (ibid: 43).

It seemed as if the white hand of Moses had emerged from the sleeve of the horizon, and his staff had destroyed the sorcerers' ropes of Pharaoh (ibid: 221).

The parrot was as innocent as the wolf of Joseph and the she-camel of Salih, becoming a victim of the sword (ibid: 101).

**Table 1. Coders in Sindbadnameh**

Religious and Spiritual Coders	Astronomical Coders	Historical and Mythological Coders	Philosophical Coders	Backgammon and Polo Coders	Medical Coders
Creator, God, Gratitude, Blessing, Inheritor, Paradise, Divine Grace, Charity, Supererogatory Prayers, Shrine, Blessed, Blessings (upon the Prophet), Seeking Guidance from	Zenith, Instruments, Pegs, Installations, Trines, Opposition, Conjunction, Stars, Virgo, Libra, Astrology, Calendar, Saturn,	Zahhak, Jamshid, Afrasiab, Moses, The White Hand, Moses' Staff, The Magicians of	Corporeal (of the body), Perceiver, Knowing Subject, Comprehension, Understanding, Cause and	Backgammon Board, Backgammon, Dice, Doubling Cube, Piece, Man, Queen, King, Six-	Bile, Oxymel, Cancer, Physicians, Strong Discharge, Inflammation, Poultice, Bandage,



God, Justice, Supplication, Independent Reasoning in Islamic Law, Divine Confirmation, Divine, Lights, Voice (of God), Heavenly, Merciful, Generous, Powerful, Religious Law, Quran, Chapters of the Quran, Religion, Verses of the Quran, Sanctuary, Religious Obligation, Commands and Prohibitions, Divine Decree, Doubt, Certainty, Nymph (of Paradise), Paradise, Three Times Divorced Woman, Satan, Contract, Glorification of God, Sin and Evil, Prostration, Vow, Charity, Power, Hell, Muslim Jurist, Paradise, Sin, Purity, Supererogatory Prayer, Breaking the Fast, Honor, Sermon, Circumambulation, Obligatory, Recommended, River in Paradise, Paradise, Successors (of the Prophet), The Four Rightly-Guided Caliphs, Night Prayer, Strong Handle, Place of Gathering (on the Day of Judgment), The Great Terror, Servitude, Unit of Prayer, Seeking Guidance from God, Success, Sincerity, Punishment	Jupiter, Benefic Conjunction, Conjunction, Malefic, Stars, Mercury, Venus, Planet, Astronomical Tables, Zodiac Signs, Fixed Stars, Exaltation, Altitude, Sagittarius, Gemini, Cancer, Sun, Saturn, Astronomer, Astrology	Pharaoh, The Wolf that Attacked Joseph, The Camel of Saleh, The Spider's Web, The Bite of a Mosquito, Nimrod, The Treasure of Korah, Farrukhmay, The Jam-e Jahan-Nama, Abel and Cain, Adam, Crown and Throne, Dragon, Nu'man, Lakhmids King, Luqman, Wise Man in the Quran, Amr ibn al-As, Companion of Prophet Muhammad, Mu'awiyah, Umayyad Caliph, Umar, Second Caliph, Simurgh, Longest Night of the Year, Anqa, Potiphar's Wife, Mary, Rabia al-Adawiyya, Solomon and the Demon, Joseph, Layla and Majnun, Vāmaq and 'Adhrā	Effect, Originated and Originator, Moved and Mover, Instruments and Caused, Infinite Regress, Causer of Causes (God), Necessary Existent (God), Philosopher	Four, Gammon, Playing Piece, Playing Field Polo Terms: Horse, Ball, Polo Mallet, Lead	Ointment, Wound, Cure, Melancholy, Spices, Diseases, Charm, Viscera, Intestines, Corrosive, Diarrhea, Electuary, Treatment, Healing, Antidote, Camphor, Maturation of Matter, Midwife, Phlebotomist, Jaundice, Suffocation, Traditional Persian Medicine
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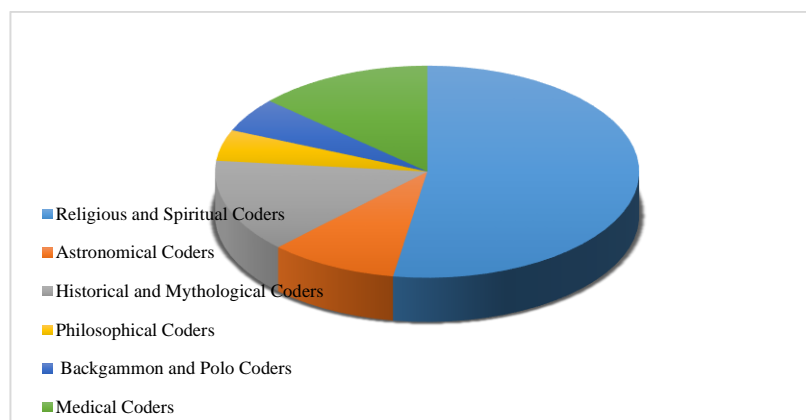


Figure 1. Frequency of Coders in Sindbadnameh

### 3-3 Syntactic Layer

The syntactic structure of sentences plays a significant role in shaping the style. The arrangement of words, the length of sentences, the type of sentences, the aspect and tense of verbs, and the sentence structure reflect the author's thought process (Fotoohi, 2015: 268).

#### 3-3-1 Displacement of Sentence Elements

Grammarians have termed the displacement of sentence elements as "syntactic permutation" and consider stylistic factors to be influential in these syntactic combinations (ibid: 275).

In Sindbadnameh, the separation of verb components, or the placement of sentence elements before the verb, is mostly used for rhyming purposes. Fotoohi categorizes sentences into detached, coordinated, compound, and embedded styles. Like other ornate prose works, due to long descriptions and inclusion of verses, hadith, and Persian and Arabic poetry, the sentences in Sindbadnameh are mostly compound and embedded; however, detached and coordinated (short) sentences are occasionally observed.

#### 3-3-2 Verb Aspect

Roger Fowler states: "Aspect is the covert grammar. It is a device by which people indicate the degree of their commitment to the propositions they utter. Aspect is their view of the desirability or otherwise of the state of affairs referred to" (Fowler and Bateson, 1986: 31).

Persian grammar books list various aspects of verbs in Persian sentences, such as declarative, emphatic, emotional, interrogative, obligatory, imperative, impersonal verbs, and adjectival verbs. In this work, only the infinitive, adjectival, and impersonal verb aspects are discussed.

**Infinitive Aspect (Grammatical Metaphor):** One of the syntactic constructions that conceals the author's voice is the grammatical metaphor or the "nominalization" rule, which involves transforming a clause or verbal phrase into a nominal phrase (infinitive). It can be used to conceal facts or realities, so that the agent or actor remains hidden. A text produced with a high frequency of such sentences will have a passive and receptive voice (Fotoohi, 2015: 297).

"It is necessary to reveal this virgin maiden in the embrace of meanings and the pavilion of words, and to show her to the world without veil or hijab.

The viziers said: What is the plan now, and how should we hasten to meet this important task?" (ibid: 83)

**Inception Verbs:** In Sindbadnameh, the inception verb "gereft" (took) is frequently used, which is a characteristic of ornate and artificial prose and of this author's style.

The fox approached and took to eating the fish (ibid: 48).

And the sparks of enmity began to kindle in his heart (ibid: 165).

**Use of Adjectival Verbs:** While I, the servant, was contemplating during this conversation, and my hand was in the lap of seeking, and the mention of the pleasant fragrance... had reached the ears of the sultans, and the tongues of narrators and trustworthy speakers had conveyed the news... to the ears of people (ibid: 31).

### 3-3-3 Grammatical Voice

A part of the style and thought is reflected in the grammatical voice. Grammatical voice refers to the relationship between the event or state of the verb and other participants in the verbal process (subject, object, etc.). The common grammatical voices in different languages are: active voice, passive voice, and middle voice.

**Active Voice:** This occurs when the agent (subject) is specified, as the agent (doer), being the most dynamic or active part of the sentence, is expanded in the utterance (Fotoohi, 2015: 295).

**Passive Voice:** This occurs when the subject of the sentence is the recipient or undergoer. The passive voice expresses passivity and receptivity, the most inactive and non-dynamic element of the sentence in relation to an action (Culman, 1991: 59).

Sentences with copulative verbs, intransitive verbs, impersonal verbs, and quasi-impersonal verbs are considered to have a passive voice.

**Impersonal Sentences:** Through the intermediacy of this presence, one may attain respect and dignity (Zahiri Samarqandi, 1927: 205).

A loyal companion and a helpful adversary, with such observed rights and pleasing manners... was killed due to a suspicion (ibid: 126).

**Quasi-impersonal Sentences:** In this type of sentence, the verb is structurally active, but the agent or doer is omitted, and the sentence begins with verbs such as "āvardeh and" (it is narrated), "gofteh and" (it is said), "revāyat kardeh and" (it is narrated).

It is narrated that a fox saw a fish on the street (ibid: 47).

It is rightly said that the enmity between a king and his son's wife is like the enmity between a mouse and a cat (ibid: 214).

**Impersonal Verbs:** In sentences with impersonal verbs, the agent is hidden, and the main verb appears in the form of a complete infinitive or a shortened infinitive:

What one must drink from the cup of time, and what talisman one must write in the tumult of love, and what hyacinth one must plant in the meadow of desire (ibid: 140).

**Middle Voice:** The middle voice includes verbs in which the subject of the sentence is the recipient, i.e., the verb with both active and passive meanings is used in the intransitive sense:

The sun had been burned in the blaze of her beauty's torch, and like a candle, had been lit in the fire of her jealousy (ibid: 300).

### 3-3-4 Sentence Length

In ornate prose, and especially in artificial prose, due to the use of rhymed prose, parallelism, descriptions, poetic citations, incorporation of verses and hadith, etc., the sentences are lengthy and verbose; to the extent that if the stories, descriptions, and other elements are removed, the main text becomes very brief:

In bygone days, there was a king who was wise and just, and accepted and favored; he had a son renowned for his sagacity and described for his valor; his beauty was the epitome of charm and grace, and his speech was a catalogue of joy and cheerfulness. One day, when the world had donned a new robe of beauty and had put on the garment of perfection, he sought his father's permission and said: My heart desires to gaze upon the joyous meadows and my soul longs to behold the gardens and prairies; for it is the season of spring and the time of fields and meadows... The hand of nature, the weaver of time, weaves a seven-colored brocade for the bride of spring, and the tailor of the age, with the scissors of lightning and the needle of rain, embroiders a multi-colored robe and a varicolored garment... The king granted his son permission (ibid: 137-140).

However, in Sindbadnameh, short sentences are also sometimes seen:

The camel stretched its long neck, picked up the grain and ate it, and said: Whoever sees me, should truly know that I was not born from you and I am older than you (ibid: 50).

### 3-4 Rhetorical Layer

Rhetorical techniques, whether verbal or semantic, are among the stylistic devices. Metaphorical forms and rhetorical uses of language play a more important role in creating an effective and influential text. These devices initially distinguish the "external" and "internal" manifestations of style and reveal the speaker's outward and

inward orientations. Individual style arises through rhetorical uses, especially from metaphorical systems (Fotuhi, 2015: 346).

...Verbal ornaments primarily relate to words, and if they have any effect on meanings, it is secondary to words; not independent. Semantic ornaments directly relate to meaning, and if they bestow any beauty on words, it is subordinate to meanings (Homay, 1985: 225).

The issues of rhetoric are universal, and its topics have instances in all languages. In fact, the appeal and benefit of rhetoric are apparent and immediate; but the subtleties of implied and implicit meanings are hidden; in any case, rhetoric is one of the key sciences of literature, and after becoming familiar with it, a noticeable evolution and development occurs in the learner's understanding of literary texts (Shamisa, 1993: 7).

### **3-4-1 Rhetoric**

#### **Types of Simile**

Simple Simile: Your beauty's love became my guide and attractor, and like a magnet, it attracted my heart to itself; like hay towards amber, like a nightingale towards a rose, I moved (Zahiri Samarqandi, 1948: 39).

Bold Simile: In the desert of flirtation and love, he engaged in combat and measured out the barn of lust from the cup of idleness (ibid: 285).

Compound Simile: His genius did not become accustomed to learning and discipline, now it is impossible for him not to accept instruction, like iron that becomes rusty when left in saline soil (ibid: 58).

Metaphorical Simile: For the sun became shy of the light of your face, and the moon got stuck in the mud out of jealousy of your beauty (ibid: 139).

#### **Types of Metaphor**

In ornate prose, metaphor functions as a tool for embellishing and adorning, and each metaphor in a particular subject emphasizes and reinforces a distinct meaning. In traditional rhetoric, metaphor is a figure of speech that lends loftiness to speech or is a kind of deviation from the norm. (Fotuhi, 2015: 343).

Metaphor is one of the most important stylistic elements and plays a major role in determining the writer's perspective and distinguishing their sensory or intellectual viewpoint. Fotuhi believes that the use of implicit metaphor has a direct relationship with the writer's perspective and emotion. In the book *Sindbadnameh*, explicit metaphor has a greater share than implicit metaphor in descriptions; although the use of implicit metaphor is also notable in allegorical stories and fables.

Explicit Metaphor: When the Simorgh of the wandering stars hid behind the Qaf mountain... (Zahiri Samarqandi, 1948: 41).

A pearl-like king emerged from the shell of the womb to the place of appearance (ibid: 42).

Implicit Metaphor, Personification: Do not let the face of kindness become wounded and hurt by the claws of disloyalty (ibid: 75).

Metaphor: In the book *Sindbadnameh*, metaphors are abundantly observed; some of which have taken on a proverbial aspect. The metaphors in *Sindbadnameh* are sometimes not clear and explicit, such as:

The grocer realized from the woman's movements and stillness which crop field she was from (ibid: 129).

For if I am saved, I will run away from Maragheh (ibid: 219).

When the speech became entangled in the sack (ibid: 223).

And also: Striking a cold iron with a sledgehammer, putting one's foot behind a horse, reaching the bone with a knife, breaking a baked clay pot, measuring the sea with a cup, drawing on water, rubbing the two holy places, taking the kerchief from the tray, and...

Metaphor: The discussion of metaphor in rhetoric is only raised to elucidate metaphor, which is the most important type of metaphor with the relation of similarity. That is, in rhetoric, only the image-making and imaginative tool is considered, and among the types of metaphor, only metaphor is image-making and imaginative (Shamisa, 2000: 21).

In *Sindbadnameh*, metaphor with the relation of similarity (explicit metaphor) is abundantly seen, and other types of metaphor are less observed.

As if the man's bile was boiling (Zahiri Samarqandi, 1948: 240).

It is time to drink wine to the melody of the nightingale (ibid: 136).

### **3-4-2 Literary Embellishment**

Literary embellishment is divided into verbal and semantic embellishments. Verbal embellishments were discussed in the phonetic layer.

Semantic embellishment deals with techniques that increase the music of speech and are created by establishing specific semantic relationships and proportions between words (Shamisa, 2019: 25).

Allusion: At the moment you set foot outside the house, the flood of Noah, the thunderbolt of Hud, and the torment of Thamud were ready (Zahiri Samarqandi, 1948: 97).

You said the white hand of Moses emerged from the horizon's pocket, and his staff scattered the ropes of Pharaoh's sorcerers (ibid: 146).

Synaesthesia: One must set one's heart on the bitterness of life, nay, take the heart from the sweet soul (ibid: 216).

Paradox: For his love's fire was the water of life for souls (ibid: 259).

### **4. Ideological Layer**

In every speaker's writing and speech, their personal perspective, ontological mentality, values, perceptions, beliefs, emotions, and prejudices of their era are manifested consciously and unconsciously. Therefore, the forms of verbal actions and reactions are closely linked to the characteristics of a social and intellectual situation of the person.

The structure and events of speech are essentially discursive and ideological in nature, and indirectly incorporate the political, economic, market relations, gender relations, government relations, and social institutions (Fairclough, 1989: 11).

In other words, ideology is the fundamental beliefs of a group and its members; thus, it is related to the cognitive and perceptual concepts of individuals and can encompass the customs and social slogans of the group members (Van Dijk, 2003: 67). Formalists have almost considered it synonymous with culture. All creative products of ideology, such as works of art, science, symbols, religious rituals, and the like, are all realities that have encompassed human beings (Noth, 2004: 76).

The author of *Sindbadnameh* has a very negative and antagonistic view towards women in terms of thought. From his perspective, it is rare to find a woman who is not unfaithful to her husband and does not fall victim to carnal desires and satanic acts. He considers women as lacking the power of reasoning and understanding matters, unable to be their husbands' and family's advisors.

The author is a Sunni Muslim in terms of religion and belief, and he has shown his reverence for the Abbasid caliph and the second caliph (Zahiri Samarqandi, 1948: 210); he even pays attention and respect to Muawiyah and, quoting him, considers the dignity and honor of the subjects contingent upon the will of the rulers: "We kings are the effect of time and the power of the Creator, and whomever we raise, becomes elevated, and whomever we lower, becomes degraded" (ibid: 72).

Paying attention to fate and predestination is another of the author's ideological issues: "...an existing being cannot beware of fate and destiny; for just as the sun, wherever it goes, calamity and adversity accompany it like a shadow, and the past and future destiny follows it: There is no averting His decree" (ibid: 332). And elsewhere, he considers "sufficiency and courage" to be futile against destiny: "When destiny has been decreed from eternity, sufficiency is of no use, and courage is not profitable" (ibid: 336).

Paying attention to reason, scholars, and scientists is another of the author's perceptual themes. He considers reason as the basis of knowledge and a celestial blessing bestowed upon human beings: "The essence of all knowledge is reason, and the material of reason is from celestial grace" (ibid: 337).

The author pays great attention to astrology and the influence of stars and planets on human destiny and fortune, and he considers the predictions of astrologers about the characters' destinies and futures as certain and established: "The king, out of affection, ordered that the horoscope of the vizier's son be examined, and through astrological observation and calculation of the astronomical tables, they should scrutinize the conditions of his circumstances, the length of his life, and its beginning, middle, and end" (ibid: 332). In the main story of the book, most of the narrative revolves around Sindbad's prediction about the prince.

The use of marked words can also be a clear criterion for the author's ideological stance. Additionally, religious, historical, astronomical, philosophical, etc. Coders are indicative of his ideology. The author uses words to express

the vices of his time. The orientation of verbs and attention to the infinitive aspect and impersonal verbs, passive and semi-passive verbs, and concealing the agent can also partially reflect the author's thoughts and ideology. Literary devices are generally a function of content; but these very devices, while being subordinate, deeply intervene in shaping realities. When the writer wants to trivialize information, he resorts to rhetorical techniques, and devices such as metaphor and allegory have a closer relationship with ideological models (Fatohi, 2015: 360). The Arabic citations and quotations indicate the author's complete mastery of the Arabic language, and the presence of verses and hadiths to some extent manifests the author's religious and sectarian beliefs.

However, the most prominent element that catches the eye in the author's speech is his lack of verbal chastity. In most stories, the lack of modesty and chastity in speech is evident; but in the story of "The Bathhouse Keeper and the Prince," this immodesty and lack of chastity reach their peak; the author uses very obscene words to describe the prince's body.

In this book, Zahiri intends to depict the social issues and prevalent corruption in his living environment and convey his stance to the audience; but his reproaches and criticisms target the condition of women, as if men are innocent and have no role in the corruption of women. Sometimes the author exaggerates the corruption of women in his society to such an extent that it prompts the reader to ponder: if the women of his intended society are so corrupt, then how do wise ministers and scholars such as Sindbad exist, or how do intelligent two-year-old and five-year-old children play a role, given that they have also been raised in the laps of the women of their time.

## **5. Conclusion**

In the phonetic layers and the discussion of phonological processes, the addition and reduction of phonemes, the pronunciation of words in an archaic manner, and the spelling of words in a specific way are observed. In this book, various types of paronomasia (jinās) have a high frequency, sometimes intertwined with alliteration and rhymed prose (saj'). Parallelism is abundantly observed in Sindbadnameh.

In the lexical layer, both concrete and abstract words have been used. Marked words are more commonly used in descriptions. The frequency of Arabic words is very high, and sometimes these Arabic words are rare and infrequently used Arabic terms; however, beautiful archaic Persian words are also present in the book.

In the syntactic layer, redundancy has a significant share. The lengthy sentences are mostly due to Arabic citations, verses, hadiths, and descriptions. Sometimes the description of a person, animal, or nature spans two or three pages, while the main point could be summarized in one or two lines.

Initial verbs, the descriptive aspect, the infinitive aspect (ismidan), and personal verbs are abundant in this book. The imperative mood has a special status in this book. The use of passive and semi-passive verbs and impersonal verbs could indicate the author's concealment of the agent.

In rhetoric, the use of metaphor, simile, and allegory, especially in descriptions, has a high frequency. Verbal embellishments, such as paronomasia, alliteration, and parallelism, are more common, but in semantic embellishments, the use of allusion and observing parallelism in Coders is more prominent than other semantic embellishments. Among the Coders, religious and sectarian Coders account for 53% of the highest frequency, while philosophical and astronomical Coders have the lowest frequency at 5%.

The ideological layer is manifested in other layers and levels. In metaphors and allusions, the author indirectly expresses his views and beliefs; but what draws attention in this book is the author's misogyny, which, given the author's time, is natural. However, the difference between this book and other works is the author's antagonism and insults towards women and even the status of motherhood, which may be rooted in his psychological and unconscious state.

Sometimes the author does not observe verbal chastity in descriptions and uses obscene words without any veiling, which does not seem desirable in a society bound by moral principles and values.

With all these characteristics, the book is highly valuable in terms of its literary status and ornate prose, and in addition to demonstrating the author's ability and power in literature and writing, it shows his knowledge,



awareness, and mastery in various sciences, including mathematics, astronomy, philosophy, jurisprudence and religion, history and mythology, etc., and establishes his prominent position among the writers of ornate prose.

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