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## **The Introduction and Stylistic Analysis of the Manuscript of Prose Garshasname so- called « Kolliat-e Garshasname »**

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### **Abstract**

A newfound manuscript which is known as Kolliat-e Garshasname, is one of the scrolls which its final form has been written in Qajar era. The author of this manuscript, Morshed Gholi, has prepared this mentioned manuscript based on a manuscript by Sef Aldin which had been related to the Safavid era (Shah Tahmasp). The review of this manuscript shows that the writer has been familiar with the multiplicity of narrations and has not been a mere copywriter. One of the noticeable interesting narrations is the death of Nariman and Garshasb in the Sepandkooch. In spite of Garshasname narration, in this narration, Garshasb doesn't die of natural death and is killed by the force of magnetism. The authors of this article not only introduce this manuscript but also show its linguistic and stylistic features. Based on this study, the manuscript has a simple language and using ellipsis and participle are the obvious syntactic features of the manuscript. In terms of rhetorical aspects mainly, contains, exaggeration, irony and similes, which are mostly sensational, banal and stereotypical. In addition rhyme and pun rarely exist in this manuscript.

**Keywords:** *Garshasname, Narrative in prose of Garshasnameh, narrative scrolls, stylistic analysis of folk epic*

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***Extended Abstract***

**1. Introduction**

Identifying and introducing the manuscripts of the Naqali scrolls is important in several ways: first, manuscripts are the epic-narrative which is a heritage of the Persian language and provide researchers an important field of anthropology and analysis in different cultural classes of Iranian society. Second, the delay of the original narrations of this text has nothing to do with the lateness of its copyings, sometimes they have preserved very old themes, which will be clarified in the process of knowing them and examining their relationship with the epic texts of verse, the origin and development process of these narrations, and with the help of this, by comparison, it is possible to understand that the narratives of each work in the course of Iranian epics, from Pahlavi literature to the Shahnameh and its many texts, have contributed to the development of national Iranian epics; Is it a new and created work or does it contain a transformation of old sources? Third, by examining such texts in their historical and social context, it will become clear that the public taste of each age and the reflection of the audience's wishes on the narrators' mentality has had an effect on the narratives of the oral texts and kinds of taste that people of the age have. It has a specific direction on the style of expression and speech of the narrators, and finally, compared to the origin of the narrations, it is possible to understand according to which political, social and historical reasons the narrations of the scrolls of the narrators have evolved. Are the new forms based on the mental constructs of the narrator or by examining parallel texts, we can find the traces of ancient traditions whose pre-text existed in the past, but due to the nature of the destruction of oral traditions, has been left out of our reach.

With such an approach towards oral texts and their cultural and literary significance, knowing each new text is a great opportunity to researchers in different fields. In this essay, we will examine a manuscript of an unknown oral epic, which is named "Koliat-Gorshasnameh" in the text of the work.

**Research Question(s)**

We want to answer this question that what stylistic characteristics dose kolliat-e Gershasp Nameh have, and what is its relationship and relevance with Gershasp Nameh and other scrolls?

## **2. Literature Review**

The history of research on Persian oral epics is not so much. First, the compilation of scattered epic narratives that were heard and written by the last generation of mass narrators, such as Anjovi Shirazi's Ferdowsinama, which is a large collection of these scattered oral traditions, was collected between the 40s and 60s, has shown the importance of this important source in the etymology of epic works. Turned on The publication of Naqali scrolls made the approach to folk epics more serious. Identifying, introducing and publishing scrolls and researching these texts have become one of the most important concerns of epic scholars in recent years. Of course, among the first published scrolls, most of them were late texts that were compiled in recent years by some scholars or researchers related to this, sometimes they were not published with a scientific approach (such as the scrolls published by Jamshid Sedaqat Nejad, Seyed Saied Mostafi, Ahmad Hashemi , Seyyed Hasan Hosseini and...). Although after the publication of Haft Lashkar Scroll in the 1970s, the scientific approach prevailed on correcting Naqali scrolls, the majority of published works were scrolls that date back to the Pahlavi era and the years after 1300, the most recent of these works is the scroll of Murshid Abbas Zariri, which was published in 5 volumes by the efforts of Jalil Dustkhah under the title Shahnameh Naghalan (Qaqnoos, 2016) and belonged to the early Pahlavi era. Among the Persian scrolls published until today, only four scrolls were related to the Qajar period or earlier. So far, no research has been done on this scroll that we have discussed in this research.

## **3. Methodology**

Identifying and introducing the manuscripts of Naqali scrolls is very important. With such an approach to oral texts and their cultural and literary importance, knowing each new text is a great opportunity for researchers in different fields. In this essay, we will examine a manuscript of an unknown oral epic, which is named "Koliat-Gorshasnameh" in the text of the work. Along with the layered stylistics of this work, we also introduce the author of this scroll.

## **Results**

Kaliat-e garshasapnameh is a prose work that, although it is among the scrolls of the late Qajar period, has a source that should be considered the oldest Persian scroll until today (Shah Tahmasbi's Scroll of Saifuddin). The author of this work is a person named Murshidgholi. This work is written in a completely simple and uncomplicated

language, with no strange and involved words, and in a prose that is in the middle of the simple writing of the Qajar era in non-divine books and the pseudo-conversational prose of folk texts, whose prose is healthy and fluent, unlike some folk texts. Despite the proof of the existence of a copy of the Safavid era before the eyes of the scribe of the copy, the examination of the writing language and style of the work have shown that he was not a pure scribe and copyist, he rewrote the text without referring to new sources, and in the end he completed it with a volume of the history of Sistan. In some parts, he commented on the authenticity of the narrations. This work is the most detailed prose narrative of Gershasb that has reached to us.

In terms of vocabulary and syntax, the text has average vernacular qualities. In terms of rhetorical features, it is dominated by tangible similes and exaggerations and useful allusions to the meaning of war, which has strengthened the epic context of the narrative; Therefore, in terms of style, it is absolutely not representative of the commonness in writing; A quality that is a product of the formalization of popular literature in the Qajar era. The main points of importance of this work from two aspects of source criticism and writing style include the following aspects:

- The text is written in Qajar, but in terms of content, its lineage goes back to the oldest Persian scroll known to date, that is, Tahmasabi's comprehensive scroll; so it is a "Qajar-Safawi" scroll.

- The prose of this scroll is one of the examples of the simplified prose of the fiction books of the Qajar era, which is neither similar to the pseudo-conversational prose of the Qajar period, nor is primitive and lacks a clear syntactic norm, and also is not clumsy and artificial like the Diwani prose common until that era.

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