

Some Points about the Edition of Divan-e-Kabir's Verses

E. Khalili Jahromi

Assistant Professor Persian Language & Literature,
Shiraz University

S. Razmjoo Bakhtiari

Assistant Professor Persian Language & Literature,
Urmia University

Introduction

Rumi researchers still refer to the Forouzanfa's edition, which is about half a century old, in the research on Rumi's Divan, and to this day, no reedited version of it has been made available to researchers. The authors have been working on reediting the Divan by preparing multiple manuscripts for more than ten years. During the edition process, numerous points were discovered that led to changes in the writing of some verses, and some of these points will be addressed in this article.

The alphabet we use for writing the Persian language creates errors or misunderstandings in writing and reading. Some of the most important factors include the presence of numerous teeth, the dotting of some letters, the visual similarity of writings, and differences in dots (such as $\text{ـ} / \text{ـ} / \text{ـ} / \text{ـ} / \text{ـ}$), the similarity in handwritten forms of some letters (like $\text{ن} / \text{ن} / \text{ن}$), and the omission of unpronounced "ه" (h) at the end of words when conjuncted to other alphabet. Other important writing points in Persian script include conjunction and separate writing and spacing in compound words.

Material & Methods

As mentioned in Forouzanfar's introduction of Divan's various volumes, they had a total of eleven manuscripts, of which ten have been compared, albeit not completely and thoroughly.

His main manuscript is the Qunia 770, abbreviated as "Faz," in which Forouzanfar relied solely on this manuscript for selecting ghazals and writing many verses, although valid manuscripts sometimes do not confirm the way of Faz writing. Unfortunately, it is evident that in the writing of some words, he did not pay attention to any of the ten manuscripts, despite their clarity, and probably relied on personal manuscripts. It is noteworthy that the situation of manuscripts of Rumi's ghazals, which are sometimes arranged metrically and sometimes alphabetically, as well as the selection or voluminous nature of the manuscripts, has necessitated Forouzanfar to first rewrite the entire ghazals based on a voluminous manuscript, and then compare it with other manuscripts. Due to the large volume of ghazals and the confusion in the manuscripts, errors have occurred in this process. Of course, it is inevitable to have human errors in such a volume, and this article is written to correct some of these errors.

Discussion

There are two main defects in Forouzanfar's edition, which fall under two categories: errors in reading and negligence towards the manuscripts. The first category, errors in reading, sometimes occurs due to the omission of Unpronounced "ه" (h) in the text. Omitting this letter is quite common in Forouzanfar's publication. In some verses, the reader can guess the missing letter, but in other cases, it becomes

difficult and creates two possible readings, each with its own interpretation. These two different readings are also reflected in the English and Arabic translations mentioned in the text.

The second reason for errors in reading is due to Tashif (editor reads and writes a letter wrongly). The presence of various dots, teeth, or similar shapes in the alphabet has created multiple defects. In some valid manuscripts, such as "قرمحصار" (Ghareh Hesar) and "اسعدافندی" (As'ad Afandi) the dotting is correctly applied. However, it appears that in Forouzanfar's edition, due to the absence of some alternate versions in the footnotes or the focus on a larger Qunia, more comprehensive manuscript, other manuscripts have been neglected. For example, in the verse "هوا بس شور و شر دارد" (The air is filled with tumult and disturbance) (which appears in the versions of Jen, Qah, Ad, Qu, Maq, Chat, Faz), all versions have been written as "هوا بس" (The air has many) in the text, but Forouzanfar has written "هوایش" (Their air) without considering the writing of all manuscripts. This mistake also affects the subsequent correction by Tawfiq Sabhani. The way the letters "دال" (d) and "را" (r) are written in multiple verses has also led to misreading, as mentioned in this article. Both cases (dar raftan/dar davidan and dovi/rovi) are written as "دال" in all manuscript, and this has also misled the commentators.

The second factor that has led to incorrect writing of words and combinations is negligence towards manuscripts. The authenticity of manuscripts and the high frequency of recording in multiple manuscripts are some of the aspects that should be considered during edition. Although differences in word recording may not result in significant changes in meaning, they do distance the verse from its

originality and have a significant impact on the frequency of word usage and poetic style. One of these cases is the improper omission of the conjunction “و” (va) which has numerous examples in Forouzanfar's edition. In some versions, the conjunction “و” is placed as O vowel (ـ) on the word before it, but in valid manuscripts such as Qah, Qu, and Ad, the conjunction “و” is clearly mentioned, which unfortunately is not correctly written in the edition of the Divan-e Kabir.

Conclusion

Divan-e Kabir is one of Rumi's prominent works that presents challenges in correction due to the extensive number of verses, the lack of unified written manuscripts, and the composition style of this work. In this research, the authors have relied on valid manuscripts to address the corrections overlooked in Forouzanfar's edition. In addition to Forouzanfar's edition, the selected verses have also been examined in other ones, excerpts, and even translations of Divan-e Kabir, and it has been found that these errors have been occurred in many cases in subsequent researches following Forouzanfar's edition.

Arberry has translated 400 ghazals based on the extensive manuscripts of Chester Beatty and, as stated in his introduction, he had access to the edition of Forouzanfar. This issue has resulted in the committing some errors in his translation. Additionally, Tofiqh Sobhani, who has edited the entire Divan of Shams based on a single manuscript (Faz 770), has not followed his own original manuscript in some cases and has adopted the method of edition used by Forouzanfar.

Among the instances of errors in reading, one can mention the difference between “شور” (shoor) and “شوره” (shooreh) as well as

تا سبزه گردد شوردها، تا “ (goor) and “کوره” (kooreh) in the verse “روضه گردد کوره‌ها” (So that the salt marsh become green and the furnaces become gardens.) One of the prominent instances of Tashif is the preference of “نپاید” (napayad) over “نیاید” (naiayad) in the verse “نفسی” (heaven does not wait a moment, it opens two thousand doors.) However, the examples mentioned in this article are just a small portion of the errors in the edition of the Divan-e-Kabir, and the authors are attempting to present a more authentic text of the Divan-e-Kabir based on reliable manuscripts to the literary community.

Key words: Edition of Divan-e-Kabir, authentic manuscripts, Froozanfar's Edition, Translations of Divan-e-Kabir.

References

- Quran (2000). Translated by Mohammad Mehdi Foladvand, Tehran: Dar al-Quran al-Karim.
- Aflaki, S. (2006). *Manaqib al-Arefin* (2 volumes). Edition of Tahsin Yaziji, Tehran: Donyay-e Ketab.
- Arberry, Arthur John. (1992). *Persian Classical Literature*. Translated by Asadollah Azad, Mashhad: Astan-e Quds-e Razavi.
- Arberry. A. J. (2009). *Mystical Poems of Rumi*. Edited by Ehsan Yarshater, with a new foreword by Franklin D. Lewis, Chicago and London: The university of Chicago Press.
- Dehkhoda, Ali Akbar, (1994). *Dictionary* (15 volumes). Tehran: University of Tehran.
- Desouki Sheta, Ibrahim (2009). *Selections from the Divan of Shams al-Din Tabrizi* (2 volumes). Cairo: National Center for Translation.

- Khalili Jahromi, E; Razmjoo Bakhtiari, Sh; Nayeri, M.Y (2016). "The Critique of the Edition of Divan-e Kabir by Badi al-Zaman Forouzanfar with the Emphasis on Nur Osmaniyah". *Matn Shenasi Adab-e Farsi*, New Vol, No. 2, P.30, pp. 23-38.
- Khalili Jahromi, E; Nayeri M.Y; Razmjoo Bakhtiari, Sh (2014). "Unsaid from a manuscript (Nakhjavani version of the great Divan Moulavi)". *Proceedings of the 9th International Conference of Persian Language and Literature Extension Association*, Payame Noor University of North Khorasan, by Dr. Faramarz Adineh, pp. 2539-2550.
- Lewis, Franklin (2006). *Rumi yesterday to this day East to West*. Translated by Hassan Lahooti, Tehran: Namak.
- Masoud Saad Salman (2005). *Divan*. Introduction by Rashid Yasemi, Parviz Babaei, Tehran: Negah Publications.
- Molavi, Jalaloddin Mohammad (1984). *Kollyat-e Shams* (10 volumes). *Corrections and Observations of Badi-ol-Zaman Forouzanfar*, Tehran: Amirkabir.
- ————— (2007). *Kollyat-e Shams-e Tabrizi* (Photo Print of Rumi Museum in Konya). By Tofiq, E. Sobhani, Tehran: Iranian Institute of Philosophy and Philosophy.
- ————— (2010). *Kollyat-e Shams-e Tabrizi* (2 Vols). *Explanations, lists, and discovery of al-bayat and correction of Tofiq*, E. Sobhani, Tehran: Society of Cultural Works and Honors.
- ————— (2018). *Explanation of Divan-e Shams-e Tabrizi*. Karim Zamani, Tehran: Shokohe Danesh and Ghatreh.
- Nayeri, M.Y., Khalili Jahromi, E., Razmjoo Bakhtiari, S. (2014). "Necessity of Re edition the Gazaliat-e Shams". *Shiraz University Poetry Research*, Vol. 6, No. 2, P.20, pp. 186-161.

- Nicholson, Reynold (1898). Selected Poems from The Divani Shamsi Tabriz. Cambridge: University Press.
- Sanai, M. Ibn Adam (2014). Hakim Sanaei Divan. by Mohammad Reza Barzegar Khaleghi, Tehran: Zavvar.
- Shafiee Kadkani, M.R. (2008). Introduction, selection and interpretation of Gazals of Shams Tabriz (2 volumes). Tehran: Sokhan
- _____ (2006). Selection of Gazals of Shams. Tehran: Elmi Farhangi Publication.
- Shokrollahy, Ehsan. (2006). "Tasnif and Tashif". Miras-e Maktoob, No. 32, pp. 129-158.
- Sobhani, Tofigh (2007). "The Divan-e Kabir of Konyeh and Koliat-e Shams by Ostad Forouzanfar". Adab Pajohi, Vol. 1, No. 2, pp. 115-95.
- Unknown (2013). Sam Name. Correction of Vahid Royani. Tehran: Mirase Maktoob.
- Waley, Muhammad Isa. (1997). "Rumi's Tajiaat and Manuscripts of Rumi's Divan". Collected by Iraj Afshar and Hans-Robert Roimer, Sokhanvare (55 Lectures in Memory of Dr. Parviz Natel Khanulari), Tehran, Toos, 709-754.

Manuscripts:

- Asaadafandi, preserved in the Asad Fandi Library in Sulaymaniyeh, No. 2693.
- Chesterbeate, kept in the Chesterbeate Library, 4341 Film of Tehran University.
- Halit Efendi is a war consisting of poems by Rumi and Sultan Valad, preserved in Modeafandi Library, Film 558 of Tehran University.

- Istanbul Bildiyeh, held in the Istanbul Bildiyeh Library, No. 17.
- Large-scale Konya, held in Konya Museum, No. 70.
- Qarah Hesar, kept in the Library of Gadak Ahmad Pasha in Afyon Karahesar, No. 1605
- Qarahesar, kept in the Gadak Ahmad Pasha library in Afyon Karahesar, No. 1587.
- Small-volume held in Konya Museum, No. 2113.
- The late Haji Mohammad Nakhjavani, kept in Tabriz National Library, No. 3621.
- Nur Osmani, kept in the library of Hassan Ali-Bek Yujel, No. 12927.