

*In Aroos or Ibn Ers? Correcting a verse from Divan  
Khaqani*

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**Introduction**

In critical correction, the rule of "harder recording is better" is the most important principle. "writer never turns a simple and familiar and new recording into a difficult and complex and unfamiliar and old recording, but works the other way around" (*KhalaghiMutlaq*, 2010: 286). This logical rule is very helpful in correcting old texts, which, due to the evolution of the Persian language, the difficult words and combinations of these texts have gradually been replaced by simple words and combinations by the later writers of the manuscripts. Of course, the same principle can sometimes help in comparative correction by considering similar themes and compositions in other works.

**Research method, background and purpose**

The manuscripts of *DiwanKhaqani* are among the works that have undergone many big and small changes due to the existence of very wide vocabulary and terms, as well as the reflection of various sciences and even the legendary and superstitious beliefs of the *Khaqani* era. It is for this reason that in the corrections of *Abdul Rasouli*, *Sajjadi*, and *Kazzazi*, sometimes the correctors have forcibly abandoned the

recording of all versions and have resorted to analogical correction. In addition to these, nowadays one can see many articles in different publications, whose authors have tried to correct verses from *Khaqani's* Diwan, which in this article, since recording all the existing versions of the Diwan, cannot help much in correcting the verse in question, according to the correction method. Comparatively and also by finding the theme of the *Khaqani* verse in some ancient Arabic sources, the spelling in the mentioned verse has been corrected and its coherence and beauty have been increased to a great extent.

### Discussion

In the Khaqani court, there is a famous poem "In response to a man who had preferred an elemental poem over him" with an elemental row, and there is a lot of doubt in the correctness of the recording of a verse from this poem, "چنانک این عروس".

As mentioned earlier, according to the writer, the original and correct form of the verse in question was most likely as follows.

چنانک این عرس از درم خرم است/ به زر بود خرم روان عنصری

In *Dehkhoda's* dictionary, in the definition of Ibn Ers, it is stated as follows: "A wild animal similar to a mouse, its head and legs are bigger and longer than that, its tail hair is spread and it attacks houses in Egypt, and it is known as *Erse*." And they say that when he sees a poisonous food, the hair on his body stands up and he screams. Weasel" (1377: Ibn Ers).

Regarding the verse under discussion, it should be added that according to the author's searches, "Ibn Ers's generosity of dirhams" was not found in old and new Persian sources. It is only in some old zoology books in

Arabic that this point can be recovered, otherwise it can be solved from the mystery in *Khaqani's* wonderful house. It is written in Al-HaywanJahiz: A weasel is a rebellious animal that loves dinars and is happy to have it and hides it. And in another place of the book, it is mentioned: He steals dirhams, dinars, and jewels, and he is happy to have them, and he reveals them and hides them from the crowd, and he looks at them and rolls over them. . This valuable information, which is obtained from Al-HaiwanJahiz, is very compatible with the Khaqani verse.

### **Conclusion**

According to the evidence that was given about dirham and jewels and weasel's happiness with it, Khaqani's verse gets strong in terms of meaning and its beauty also increases tenfold. As weasel is happy with dirhams and dinars, an element like a praise poet is happy after receiving blessings of gold and gold. An element in an implicit simile has become like a weasel.

### **Keywords**

Ibn Ers, In Aroos, Distortion, Khaqani.

### **Resources**

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