

**A Review and Suggestion of Several Selections in the
Publication of Shams Forouzanfar's Lyric Poems¹**

Amir soltanmojamadi

Ph.D. in Persian language and literature from Isfahan University
and the executor of the postdoctoral project of the Molavi
research seats affiliated with the fund for supporting researchers
and technologists of the country

Introduction

Every work of art is a product of thought and emotion on the one hand and the influence of previous works. Every poet or writer consciously or unconsciously reflects the works produced before him. In the pre-modern era, religious sources were one of the most important sources influencing the mind and language of a poet or writer. Few literary works can be found that do not reflect religious sources or other narrative sources in his work. In Persian literature, the same rule applies to poets. Rumi is one of the poets who was deeply influenced by religious sources before him. This point indicates that this principle should be taken into account in understanding and correcting Rumi's works. Farouzanfar's correction of Shams's poems, which is one of the best corrections, has not paid attention to this principle in some cases.

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This neglect has sometimes caused wrong choices in correcting Shams's lyrics.

Material & Methods

The correction of Shams's poems by Farouzanfar sometimes needs to be revised and re-examined. The author has tried to investigate more about these cases by reviewing some selected cases. Farouzanfar's valuable research, with all its positive points, is not without shortcomings due to its large volume and diseases. These shortcomings have caused others to pay attention to these shortcomings in their research. Dr. Mohammadreza Shafiei Kodkani is one of these people in the selection of Shams's poems. Tawfiq Sabkhani has also prepared another correction of Shams's poems. Rahman Mushtaq Mehr also paid attention to these shortcomings in his researches and works. Of course, these efforts have not solved these problems. In this research, it has been tried to examine some selections with regard to secondary texts, especially religious texts. This review has solved some textual problems in Shams's poetry. Suggesting a more correct choice and in some cases presenting the correct meaning is one of the main tools of this research.

Discussion

Ghazliat Shams, one of the most important works of Rumi, has been corrected by Badi-ul-Zaman Farouzanfar. In this correction, some mistakes are related to printing errors. These typographical errors have been included in other editions later, without precision and without research. Apart from the printing errors, which are many, some of the mistakes are related to the selections of Farouzanfer. According to his

report, Ferozanfer had problems in this correction due to his old age and illness. This point makes the researcher pay more attention when dealing with Shams's lyrics. Accuracy in this correction shows that there are many fields for textual research. Fields that Farozanfar could not pay enough attention to.

In one of the cases, the ironic combination of "blood does not sleep" has turned into the incomprehensible combination of "how to sleep". This is despite the fact that the composition "Blood does not sleep" is a composition mentioned in the narrative texts before Rumi. In other cases, the correct form of "Azhar and Jalil" has become the wrong form of "Azhar and Khalil". "Azhar and Jalil" is mentioned in a narration related to the Prophet of Islam and Abu Bakr and Bilal Abyssinian. The meaning of this combination is the plants that grow around Mecca. Apparently, because of the atmosphere of Mecca in the narration and verses, the copyists thought that "Khalil" was the title of Prophet Ibrahim. This is if "Azhar and Khalil" is ambiguous and unclear in terms of meaning. In another case, the word "Sarab" in the meaning of camel pasture has been distorted to "Shorb". The accuracy of the aspects of the verse and Chanbi's research show that the correct face is the strange face of "Sarab". Another wrong choice is related to the combination of "Azeye Maran" in the meaning of snake bite. In the text of Shams Forozanfar's ghazals, this aspect has become the aspect of "Ghosaye Maran". The precision in the space of the verse shows that this combination cannot have a good meaning in the poem. Another example is the combination of "Ghaslin and Shefa" which was wrongly selected and copied. This correct combination has become the incorrect form of "Aslin and Ana". This is despite the fact that the correct

combination is found in a hadith from the Prophet of Islam. At the same time, the meaning of the verse becomes fully expressive and understandable with the right choice. There are other cases in the text of the article that show the wrong selections of Forozanfar in the authentic Ghazliat of Shams.

Conclusion

Ghazliat Shams, the great work of Maulana Jalaluddin, is one of the most important mystical works of the world. This work has been corrected and printed by Farozanfar. This correction has really made the ways of researching Shams's lyrics easy and accessible. The breadth of this work and the innovations and fantasy of Rumi sometimes make it difficult to understand this text. This difficulty and, of course, the old age and physical problems of Ferozanfar have caused some errors in this text. These flaws, which are caused by incorrect correction and selection, have also caused the meaning of the verse to be disturbed. Paratextual research, especially about narrative texts, shows which side is correct. The aspect that has sometimes gone to the sidelines and the wrong aspect has been entered into the text. These cases show that there is a need to revise Shams's lyrics again. Secondly, this correction should be based on paratextual texts or texts that influence Rumi. Third, it should be at the top of the list of influential religious texts. These cases are separate from the issues of cognitive version on one hand and meaning-oriented research on the other hand.

Keywords: Publication, Shams Forouzanfar's, Maulana Jalaluddin, Lyric Poems,

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