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## Examining some selections and reports of the Shahnameh with a focus on corrections and reports of Khaleghimotlagh

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### **Abstract**

One of the reasons for the double problems of correcting the Shahnameh is the need to examine multiple aspects of this text. These aspects include mythological, historical, linguistic and temporal-spatial dimensions. Basically, these problematic foundations are the cause of the error of researchers and proofreaders in correcting this work. In this research, one of the most reliable corrections of the Shahnameh, namely the correction of Jalal Khaleghi Mutlaq, is examined and some of the flaws of this text have been raised. By highlighting some of the corrections of this text and examining some of the selections of this text and comparing the forms of other versions, the author has revealed some flaws. Neglecting the course of the narration, the meaning of the verses, linguistic points, and cognitive copywriting points has caused wrong choices in this text. Apart from version reviews, other things such as explanation and reporting of bits have also been researched and their faults and shortcomings have been explained.

**Keywords:** *Shahnameh, versions of Shahnameh, Shahnameh Khaleghiemotlagh, reports from Shahnameh, correction of verses from Shahnameh.*

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## *Extended Abstract*

### **1. Introduction**

From the beginning of the Shahnameh correction until today, numerous corrections and various researches have been done on the text of the Shahnameh. One of the best corrections on the text of the Shahnameh is the research and correction of Khaleghi Mutlaq, which is accompanied by half a century of research. His correction, which uses the oldest versions, namely Florence, as well as newly found versions such as San Joseph, is one of the best texts in the direction of approaching the original text of the Shahnameh. The result of these efforts is to solve many problems of this precious text, but his corrections and explanations were not without problems.

In this research, his selections and explanations have been critically examined, and an attempt has been made to present more correct selections and explanations with side checks.

### **Research Question(s)**

The most important question that this research seeks to answer is whether Khaleghi Mutlaq correction can be the final text of the Shahnameh or is there a long way to go in the research of the Shahnameh. Another question is what is the quality of Khaleghi Mutlaq correction.

### **2. Literature Review**

In one of the verses of the Shahnameh (Ferdowsi, 2014, vol. 1, p. 79), in most versions, the word "entering the curtain" (ze balaye pardesaray) is mentioned, but Khaleghi Mutlaq chose the word "from above the curtain" (ze bala be pardesaray). Khaleghi Mutlaq has chosen the wrong way regardless of the course of the story and the majority of the manuscripts. Accuracy in other parts of the Shahnameh also shows that the correct form is the form of the majority of versions, which is the meaning of the entrance to the screen. Most of the other correctors have either chosen this form of the version wrongly because they did not understand its meaning or have interpreted it wrongly. Bala in this sense (curtain) is not found in the dictionaries, and this has caused the meaning of the word and verse not to be understood.

In another verse of the Shahnameh, the word "struggle" (bigar) is mentioned in the manuscripts, which was recorded by Khaleghi Mutlaq "in vain" (bikar). (Ferdowsi, 2014, vol. 1, p. 1) Paying attention to the use of the word in the verse in question shows that Farousi tells the audience that you should get away from the controversy about the

existence of God and admit his existence ( به هستیش باید که خستو شوی/ز ) (گفتار بیگار یکسو شوی). This word is mentioned in the same way in the story of Siavash (Ferdowsi, 2014, vol. 1, p. ۳۶۷), where Khaleghi Mutlaq has also chosen the wrong form and given the meaning.

In another verse of the Shahnameh, an abandoned word "inheritance" (manide) has been changed into the wrong form of "like" (manande) by Khaleghi Mutlaq. "manide" In the meaning, it is cursed and inherited, and the atmosphere of the story also confirms the same meaning. (Dekhoda, 1958: Manideh below)

In another verse of the Shahnameh, the word "a kind of camel" (mary) has been changed to the wrong and simple form of "genuine" (gohri) in Khaleghi Mutlaq's print( Ferdowsi, 2014, vol. 1, p.24). Attention in the course of the story, Bandari's translation (Bandari, 1970: p. 25) and the meaning of the word show that the correct form is the same as "Mary".

### 3. Methodology

In this research, some of the aspects chosen by Khaleghi Mutlaq were examined with the cognitive and semantic version studies along with the paratextual research.

### Results

Although his Khaleghi Mutlaq researches and corrections are the product of his efforts of half a century and many facilities have been used, they still have shortcomings. His indifference to the points of the cognitive version has sometimes made him make wrong choices. Ignoring the course of the narrative and the story has also sometimes caused the wrong choice of a face instead of the correct face. One of the tools that can be helpful in correcting the Shahnameh is the use of side research, which was not paid much attention to by Khaleghi Mutlaq. Not using the same examples of the Shahnameh correctly is one of the things that has been ignored in the research of Khaleghi Mutlaq.

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