

## A Introduction to the Manuscript Version of Ganjina Raz with a Reflection on Three Verses of Khames Nizami in this Version and Comparing it with Available Explanations

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*Recived: 2/1/2021*

*Accepted: 14/3/2022*

### Abstract

Ganjinh raz manuscript is the work of Owais Ibn Ghiasuddin Mohammad Rostamdari, one of the writers of the tenth century AH in the Safavid period. His name is not in the notes. His only work in the list of manuscripts is Ganjinh raz. In this version, Rostamdari describes verses from Khamsa Nezami and three poems from the Divan of Nasser Khosrow, the interpretation of verse 35 from Surah Noor and verse 172 from Surah Al-Ahzab. In this article, the necessity of writing Ganjinh raz in the Safavid era, introducing the manuscripts, analyzing and comparing one bit of Makhzan al-Asrar and two bits of Khosrow and Shirin Nezami in Ganjinh raz with the available explanations are provided. The results of this article are that the appearance of some verses in this version differs from the existing recordings. The idea of a romantic relationship between Tazhrv and Sahrv does not seem correct. Because in the verses that are in the form of Masnavi, according to the necessity and lack of rhyme, Tazhrv and Sarhv have been rhymed

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together. Or it is the name of a person. In addition, in some verses, it is mentioned that it is weak, crooked, and the beauty of Tazhrv feathers. In the two verses of Khosrow and Shirin, Japheth nahadan is a compound verb and means to exchange and exchange, and Gorbekbid is not in any of the ancient texts of Persian poetry and has no roots in Persian.

**Keywords:** *Ganjineh raz, Oveys bin Ghiasuddin Mohammad Rostamdari, Description of Makhzan al-Asrar, Description of Khosrow and Shirin Nizami.*

### ***Extended Abstract***

#### **1. Introduction**

The handwritten copy of Ganjanaraz is the work of Uwais Ibn Ghiathuddin Mohammad Rostamdari, one of the writers of the 10th century of the Hijri period during the Safavid era. His only work in the list of manuscripts is Ganjinehraz. In this edition, Rostamdari has explained the verses of Nizami's Khames poems and three odes from Nasser Khosrow's court, the interpretation of verse 35 of Surah Noor and verse 172 of Surah Ahzab. Rostamdari has explained the meanings of words and verses by referring to the verses of the Qur'an, traditions, and beliefs of the past. There are five versions of Secret Treasure available. These five copies are: the copy belonging to the Majlis Library with the registration number 87373, the copy belonging to the Tehran University Library with the registration number 1/8548, the copy belonging to the National Library with the registration number 20206, the copy belonging to the Ayatollah Marashi Library with the registration number 17954, a preserved copy in the Fars-Shiraz Library, under the registration number 1699, which was printed in 2016 and in the publication of Islamic Archives-Qom, in the form of a photo. In addition to these, there is a copy of the secret treasure called Javaherraz with the number C/2504 in the People's Library of Diyar Bakr Turkey, which could not be accessed. In this article, the necessity of writing Ganjineraz in the Safavid era, the introduction of the versions, analysis and comparison of one verse from Makhzan al-Asr and two verses from Khosrow and Shirin Nizami in Ganjineraz are available with explanations.

#### **Research questions**

What knowledge does this research give us about Nizami and Nasser

Khosrow's poetry? What are the differences between Nizami and Nasser Khosrow's poems in Ganjinaraz and available recordings?

## **2. Literature Review**

**1.2.** During the Safavid era, religious and historical epics reached their peak and many praised imams in their diwans to please the court. Rostamdari has tried to describe verses of Nizami and Naser Khosrow.

**2.2.** Rostamdari in Ganjinehraz, at the beginning of the second stanza from the verse of Makhzan al-Asrar, has "shed the lineages". In the interpretations of Dastgardi, Barat Zanjani and Ghazi Ebrahim, in the second stanza, it is mentioned, "Hanged dynasty". Tharvatian has recorded "Salselei Jeded" and "Salselei Shokhed" is mentioned in Zahor al-Asrar of Qavam Balkhi. It seems that in the second stanza, it is more correct to say "he made the dynasties". Because in the conflict between Darraj and Tezru, due to the involuntary movements of these two birds, a dynasty or a dynasty is not created on the ground, but a series is arises or created.

**3.2.** Rostamdari in Ganjinehraz has mentioned "Jefta" in the second stanza of Khosrow's verse and Shirin. Rostamdari has recorded "Jafteh" as meaning "Khaye" and pointed out that whoever is plotting against someone, it is said that so-and-so gave Khaye to so-and-so. "Jafteh" meaning "Khaye" was not found in the cultures. Dastgardi brought the verse exactly like Ganjinehraz and explained that Jafteh with open Arabic jim and Persian jim (cheftah) here means "Qirin". Japheth does not mean "spouse" in cultures. In some cultures, there is no difference between Jafteh and Chifteh and they mean both crooked and bent. In some others, "jafteh" is different from "jafteh".

In the second stanza, Sarvatian has mentioned "jofta" and explained that "jofta" in addition to jim means to make a trick and trap. "Joftah" means "to trick and ensnare" is incorrect. "Jofte" in Farangs means both horse's kick and people's saddle, etc. Barat Zanjani gave "jaftha" without the movement of "j" and it means trick.

**4.2.** Rostamdari in Ganjinehraz has written "Greyeh Bidanjir" in the first stanza of Khosrow and Shirin's verse, and " Sereshk Tokhm Bidanjir" in the beginning of the second stanza. In the commentary of Barat Zanjani and Tharvatian, the first stanza of "Greyeh Bidanjir" is recorded. Dastgardi has added "Gorbeyeh Bidanjir" in the first stanza.

At the beginning of the second stanza, Dastgerdi and Tharvatian have mentioned "Sarshagsh" which seems correct. Bratanzani has recorded.

### **3- methodology**

After collecting all copies and related sources such as: tickets, facilities and literary and historical books, to complete the introduction of the research such as: abstract, introduction, method of description and criticism of poems, comparison with descriptions before and after the author's life, social and cultural conditions of the era Safaviyyah, the study of the form of verses and its comparison with other recordings has been discussed.

### **4- Result**

1. Owais Rostamdari is a master scholar in Arabic and Persian during the Safavid period, a Rostamdari for remembering Iranian intellectual sciences and philosophy; According to the description of a poem by Nasser Khosrow, Hammat is assigned. The description of Rostamdari is similar to the description of Tastgard and Sarvatian. The appearance of some verses in the version of Ganjin Raz is different from the existing recordings.

2. In the second stanza of the first verse, "he made the chains" is correct. The "lineages" are correct according to the version of Rostamdari and "Sakhte" which appeared in Zahoor al-Asrar Qawam Balkhi. In the conflict, due to the involuntary movements of these two birds, chains are created or created on the soft ground. The only prose source that mentions Tezru's desire for Saru is the culture of Anjumanarai Naseri... But for three reasons, it can be said that there is no romantic relationship between Tezru and Saru. First, in the verses that are in the form of Masnavi, Tazro and Saro are combined due to the necessity and lack of rhyme. Second, in some of the verses where suru and tezrou come together, suru or tezrou is a person's name, and thirdly, in most of the verses where suru and tezrou come together, the poet refers to the way of walking, the beauty of tezrou's feathers, and the weakness of tezrou.

3. What appears in the second stanza of Nizami's stanza is the compound verb "to place" which is spaced between the two parts of the verb to observe the prosody. In the culture of Anjumanarai Nasri and poetic evidence, it has been proven that "Jafte Nihadan" means "to exchange".

4. The recording and meaning of "cat willow" in the description of the handover is incorrect. "Cat willow" does not exist in any of the old

Persian prose and verse texts. Cat willow has no roots in the Persian language and is meaningless. In the first stanza, according to Rostamdari, "Garye Bidnajir Karde" is correct, and in the second stanza, according to Tasturdi, "rebellious" is correct. It seems that the meaning of the verse is that his tears flowed like large grains..

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