

A critique of A'rafat ul-A'sheqin's Adaptations of the Javaher ul-A'jaye

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Recived:12/9/2024

Accepted: 10/12/2024

Abstract

Javaher ul-A'jaye (written 962-963 AH) is the first Tazkeres of women poet which Fakhri Heravi has recorded the biographies of 31 women poet in it and most of author of Tazkeres who have introduced women poet, adapted from the contents of *Javaher ul-A'jaye* that one of these Tazkeres is *A'rafat ul-A'sheghin* (written 1022-1024 AH) by Ow Hadi Balayani. Ow Hadi has taken biographies of 18 women poet from *Javaher ul-A'jaye* and has pointed to own source in 14 cases, but has been negligent and wrong in this quote and adaptaion; As sometimes he has been wrong in recording the title of some poet's biographies; sometimes he has been wrong mentioning information about some women poets and sometimes has been hesitated and wrong in attributing the verses of some women poets. in addition to Ow Hadi, correctors of *A'rafat ul-A'sheghin* also sometimes have replaced mistakenly recordings with correct recordings of main manuscript with using recent sources or deductive correction. in four main sections this article, been investigated the most important Ow Hadi's manipulations and mistakes in adaptation from content of *Javaher ul-A'jaye* in with matching the source and destinations text and in the end too is mentioned to number of wrong choices of the correctors of *A'rafat ul-A'sheghin*.

Keywords: *Tazkirah of A'rafat ul-A'sheghin, Tazkirah of Javaher ul-A'jaye, Tazkirah of Iranian women poets, Criticism of the adaptation of Tazkirahs of the 10th and 11th centuries.*

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1. Introduction

A large part of the information of our literary history is derived from the content of poets' Tazkeres and the history of literature is actually the continuation of the process of writing Tazkeres in a new and methodical way. more than 95% of Tazkere-writers introduced poets in their works and did not much attention to women poets.

Fakhri Heravi (living in 970 AH) is the first Tazkere-writer who wrote the first Tazkere of women poets called *Javaher ul-A'jaye*b. This Tazkere is so important and influential in its kind that after its composition, it drew the attention of Tazkere-writers to the women poets and almost all of them have used Fakhri's Tazkere in their works. Owhadi Balayani is one of the Tazkere-writers who has introduced a significant number of women poets in *A'rafat ul-A'sheghin* and has made extensive use of Fakhri's *Javaher ul-A'jaye*b, so in this article, an attempt has been made to reveal to the audience how Owhadi has intervened in quoting and adapting from Fakhri's content and how much is the validity of his content.

Research Question(s):

1. How much of Fakhri's *Javaher ul-A'jaye*b has been adapted by Owhadi in *A'rafat ul-A'sheghin*?
2. How and in what ways were the adaptations of *A'rafat ul-A'sheghin* from *Javaher ul-A'jaye*b done?
3. What is the level of credibility of *A'rafat ul-A'sheghin* in adapting the material of *Javaher ul-A'jaye*b?

2. Literature Review

*Javaher ul-A'jaye*b is the first Tazkere of women poets in the history of Persian literature which Fakhri presented the its first Tahrir between 962-963 AH to Hajiye Mahbegum, the wife of Mirza Isa Tarkhan, the ruler of Sindh, but when he moved from Sindh to India, the second Tahrir made his Tazkere in the name of Mahomange, the nanny of Akbar-shah, the ruler of India.

The number of women poets in the manuscripts of *Javaher ul-A'jaye*b varies between 20-31. The content of this Tazkere started with the introduction of the first women poet, Delaram in the before Islam and continued until the era of Fakhri in the 10th century. Fakhri's main focus has been on introducing Persian women poets, but he has also introduced some Turkish and Arabic women poets.

A'rafat ul-A'sheghin is one of the largest and most comprehensive general Tazkeres of poets in the history of Persian literature which was

authored by Owahdi Balayani in India and based on various sources and his observations between 1024-1022 AH, containing more than 3300 biographies, but he was busy completing and modifying it until 1042 AH.

He has introduced more than 40 women poets for the first time. The content of *A'rafat ul-A'sheghin* is divided into three sections and its later section especially the contents related to the poets living in India, has a higher value and importance than the earlier and middle sections, because Owahdi himself lived in India and met and interacted with most of the poets mentioned in his work, otherwise the materials mentioned in the first two sections of this Tazkere are mostly transcriptions or compilations from sources before the author which Owahdi is not free from errors and distortions in quoting them and it is necessary for the audience to be cautious in using the contents of these two booths and refer to its main sources.

Javaher ul-A'jayeab, as the first Tazkere of women poets, has attracted the attention of many Tazkere-writers and its contents have been repeatedly quoted or adapted in subsequent Tazkeres and One of these Tazkeres is *A'rafat ul-A'sheghin* Owahdi which contents of half of its poems are taken from *Javaher ul-A'jayeab*.

3. Methodology

In this article, with the library method, the content of the two Tazkeres of *A'rafat ul-A'sheghin* and *Javaher ul-A'jayeab* are compared with a comparative approach, so that in the two main parts 1- the text of *A'rafat ul-A'sheghin* 2- the correction of *A'rafat ul-A'sheghin*, firstly the quality of the Owahdi's acquisitions and mistakes in quoting Fakhri's material are discussed, then some of the mistakes of *A'rafat ul-A'sheghin*'s correctors about the poets of Fakhri's Tazkere are also mentioned.

4. Results

Among the more than 40 women poets mentioned in *A'rafat ul-A'sheghin*, Owahdi adapted the biographies of 18 of them from Fakhri's *Javaher ul-A'jayeab* and except for the 4 biographies of Atun, Padeshah-khatoon, Bideli and Mahasti, in these 14 biographies, he mentioned from *Javaher ul-A'jayeab* under the title of *Tazkeret ul-Nisa*: Arezuyi, Afagh-e Jalayer, Dokhtar-e Badruddin Helali, Dokhtar-e ghazi Samarghand, Dokhtar-e Amir Yadegar Gonbadi, Seyede-begom, Za'ifi Samarghandi, Esmati, Efati Esfarayeni, Monajeme Kokabi, Mahd A'liye Moghol-khanom, Mehri Jalayer, Nesayi and Nahani.

In general, in quoting and adapting the contents of *Javaher ul-A'jayeab*, Owhadi or completely removed biographies of some women poets, or corrected and completed the titles of some biographies, or made mistakes in the biographies of some women poets, or made a mistake in attributing the verses of some women poets.

4-1- he has omitted the biography of these 12 women poets mentioned in *Javaher ul-A'jayeab* in *A'rafat ul-A'sheghin*: Ayeshe, Fateme-ye Zahra, Zuleykha, Jahan-khatun, Hayat-e [Shirazi], Nahani Shirazi and Khanzade Torbati, Partovi, Dokhtar-e Ghazali, Hayat-e [Heravi], Fateme-khatun Dusti and Yazdi.

4-2- Owhadi mentioned Mehri's biography with the title "Bibi Mehri Jalayer", but Fakhri did not attribute the title Jalayer to Mehri, except that he introduced Mehri in the biography of Afagh Beyge Jalayer; Therefore, Owhadi seems that mistakenly assumed the title of Jalayer, in addition to Afaq-Beyge for Mehri, or Fakhri introduced a women poetess named Bije Monajeme in *Javaher ul-A'jayeab*, But Owhadi mentioned her biography with the title of Bibi Monajeme Kokabi and in addition to the title of Monajeme, he also attributed the surname Kokabi to Bijeh which there is a synonyming and stuffing between this title and the surname, too.

4-3- A large part of Owhadi's misrepresentations and mistakes are related to the condition of women poets quoted from *Javaher ul-A'jayeab*, for example, he considered Mehri to be from Tabriz, while Fakhri did not mention the birthplace of this women poetess and instead, her condition indicates that she is a Heravi, or he considered Mehri a Hakime woman, while she was the wife Khaje Hakim, or he considered Mehri fascinated to Sultan Mohammad-mirza, but this prince was Maso'ud-mirza or Maso'ud-e Tarkhan.

4-4- Also, Owhadi quoted some material from *Majles ul-Nafayes* about Afagh-e Jalayer, the Dokhtar-e Qazi Samarghand and Dokhtar-e Amir Yadegar, while this women poetes is not mentioned in *Majles ul-Nafayes* or even its translation, *Latayef-nameh*.

4-5- Another part of Owhadi's tolerances and mistakes in *A'rafat ul-A'sheghin* is related to the women poet's poems and verses. he sometimes attributed the verses of some women poets mentioned in *Javaher ul-A'jayeab* to another poet in addition to the original poet, for example, attributing the verses of Padesha-khatun both to himself and Laleh-khatun, or Mahsti's Roba'i to both himself and Sirajuddin Qamari, or another Roba'i from Mahasti to both himself and Mir Roba'i.

4-6- In addition, owhadi sometimes in *A'rafat ul-A'sheghin*, the verses of a women poet is not attributed to him, but to another poet, for

example, the attribution of Partovi's verse to Helali's wife or Hakimi's verse to his sister Esmati.

In addition to tampering in the Fakhri's material, Owhadi has also sometimes removed the verses of some women poets, such as the first verse of Roba'i Nahani and sometimes using other sources, he has attributed more verses to the women poets mentioned in *Javaher ul-A'jayeb* which Fakhri is not mentioned, such as mentioning more verses from Hejabi.

4-7- In addition to the tampering and mistakes made by Owhadi in quoting the contents of *Javaher ul-A'jayeb*, the correctors of *A'rafat ul-A'sheghin* also made a mistake in correcting this Tazkere, so that instead of using the alternative-manuscript of *A'rafat ul-A'sheghin* or even Its earlier sources, such as *Javaher ul-A'jayeb*, used Tazkeres after Owhadi and distanced *A'rafat ul-A'sheghin's* text from what was originally written by Owhadi.

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