Analysis of “Dorjoldorar” as an unknown and literary book by “Asileddin Vaez Dashtaki”

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INTRODUCTION

The Persian manuscripts are valuable treasures that contain a part of cultural heritage. Some of these works have been reminded unknown in the libraries and museums all over the world and they have not been researched. Correction of these works depicts an angle of the past life that contain information on the life styles, intellectual structure and ideas of the scholars that can add on the modern human knowledge and offer subjects for research. Dorjoldorar written by Asileddin Vaez Dashtaki is a literary and unknown text that has not been corrected in critical way. This book was written in early ninth century of hegira; the century of decline of Persian prose and literary sciences and most of the writers were engaged in annotation and elaboration of other books. In this period Dashtaki wrote this great book.

The style of this book is obtrusive and figurative and the author has ornamented his work as possible as he could. His primary goal was to express the tradition of the prophet (peace be upon him), but he has never explained the historical issues and events and he has employed the narratives and miracles and Persian and Arabic poems and proverbs and combined the work with mysticism and finally, written a literary and historical book. This manuscript was published in October 2013 by the Safire-Ardehal publication as an image, so its complete version was not distributed in the bookshops and only the page numbers have been referred in the text references till the readers can access easily. In addition to the mentioned characteristics there are two other features that have distinguished this work from other books:

a) The author of the book: Asileddin Vaez Dashtaki was familiar with miracles and narratives and Islamic mysticism and has eliminated the bitterness of some unpleasant events by adding mysticism.

b) Stylistics: the author has ornamented the prophet (peace be upon him) tradition with literary language. If we ignore the figurative and obtrusive prose accompanied by long phrases and familiar and sometime unfamiliar Arabic terms and literary figures in the introduction of any chapter, the other parts of the texts have been written by simple prose. The author has employed Arabic and Persian poems besides prose and except some parts that have referred to Molavi, he has not mentioned the name of other poets.

Keywords: Asileddin Vaez Dashtaki, Dorjoldorar, literary philology

Abstract

This article aimed to introduce the manuscript of the book “Dorjoldorar and Darjolgorar fi byane milad khyrolbashar” and study the biography of “Asileddin Vaez Dashtaki”, the author of this book. This literary and historical book written in ninth century of hegira; is important from the rhetorical and historical perspectives so that it is considered in the rank of the early literary texts. Although Asileddin Vaez Dashtaki is more or less unknown in the academic circles, he is one of the great authors of the Persian literature due to writing several books. The biography of Vaez Dashtaki was examined from the perspectives of the former and latter Persian literature historians, then his works and manuscripts of the mentioned book in Iran and its unique version in the Aligar University in India(by handwriting of Moeininedd Farahi) was investigated.

Also, the philology of the book was analyzed in terms of terminology, theme and style. It was concluded that the works of Asileddin Vaez Dashtaki are of importance from the historical and literary perspectives in spite of being unknown that deserve to analyze.

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Literature review:
If we ignore the biographies and historical books introduced Asileddin Vaez Dashtaki [4], Asileddin section and Persian literature encyclopedia(Persian Literature in Afghanistan) Asileddin section [3,23,17,11] two articles have been written on this author and his works. The first article has been written by Nazir Ahmad, the professor of Aligar University in India. He has written about the biography of the author, the great men of the Dashtaki family, his residency in Shiraz and migration to Herat and his works and introduced his niece Amir Jamaedddin Attaollah Husseini, the author of Rozatolahab and etc. Finally, he has introduced the book and its table of content. The second article has been written by Najib Mayel Heravi. He has introduced the author briefly and then discussed on the fighting with philosophy and mystical concepts in the book and also he has referred to literary debates and subjects mentioned in this book. However, both articles differ from this article and this research is necessary to uncover the hidden aspects. The author studied these articles and tried to avoid repetitive subjects and only the uncovered subjects have been mentioned in this article.

MATERIALS AND METHODS

Biography:
Name and family:

The manuscript held in the national library has referred to the author by different titles and according to this introduction it is concluded that the mentioned text was written when the author was alive, but since this manuscript is close to manuscripts of eleventh century hegira from the type and handwriting viewpoints, it is likely that the subject is about the manuscript that was written when the author was alive and in the second passage the words have been quoted directly. However, above mentioned subjects and the phrases quoted by Moeineddin Farahi in the manuscript of Aligar University depict that Asileddin Vaez was a famous writer in his period.

Life and period of Asileddin Vaez:
There is no information on the birth and childhood of Vaez. What we read in the biographies and historical books is repetition of the subjects mentioned in Rozatolsafa. “He was famous for piety and religiosity. He migrated from Shiraz to Herat in the period of Sultan Abusaied and he died in 883 AH. He was respected by the rulers” [15]. This paragraph has been quoted in the history of “Habilitalseyier” by Mirkhand and “Tazkeratol Majalis Momenin” by Gazi Nooorollah Shusharti by difference in the date of his death in “Habilitalseyier” [12] and in “Rejal Habibalseyier” [12]. In the book of Persian literature by Ostovari we read:

“Amir Seyed Asileddin Abumafker Abdullah ben Abdulrahman Husseini Dashtaki Shirazi Shaefi was invited from Shiraz to Herat by Sultan Abusaied. He preached in the Gohrdshad mosque every week. He read the book “Al-Mojtaba” for the advocates of the prophet. He passed away in 883 AH (1478).” Fekri Seljuki in the introduction of the “Mazarat-Herat” writes: “Amir Seyed Abdullah Husseini was from Shirazi Dashtaki family. His family migrated to Herat from Shiraz in the time of Shahrokhi or Sultan Abusaied. Although it is famous that Asileddin traveled to Herat by the order of Sultan Abusaied , in my opinion, his family migrated to Herat by the order of Shahrokhi, since governance of Abusaied was not log and Asileddin wrote this book in his time and it is impossible a person gain knowledge on Herat during two years and write such a book” [10]. It is obvious that Asileddin Vaez was born in Shiraz, although the date of his birth is unclear the obtained information depicts that he wrote the book of “Al-Mojtaba fi siratol Mustafa” and according to the size of the book it can be concluded that the author was in his thirtieth in that time. Furthermore, it can be said that he was born in late eighth century and early ninth century of hegira. There is a difference in date of death. According to Rozatol safa and Habibolsyier he died in 883 and some of the manuscripts write that he passed away in 884. Obeidullah Heravi mentions the date of his death 893 while he describes his tomb: Amir Seyed Abdullah Husseini Dashtaki Shirazi migrated to Herat from Shiraz in the time Sultan Abusaied Gorkan. He wrote “Magsadolegbal” in the Mazarat(first volume of the mentioned book). He died in 893 and he was buried in the campus of Goharshad mosque. In the Persian manuscripts in Pakistan national archive we read that he was alive in 887:
Book: Gorfatolhasan al Husein
Author: Abulmufakher Abdullah ben Abdullrahman Asil Vaez
Date: 887
Place: Herat

The author has written the book of “Magsadoegbal Soltanieh” and its name is Gorfatolhasan al Husein registered in 887. “Asileddin Vaez wrote a book on the prayers in Herat and then called it Gorfatolhasan al Husein” [19]. According to the above mentioned we cannot assume the date of his death in 883 or 884. In other hand, the quotation of Obeidullah Heravi that has wrote this date 893 cannot be also correct. Since Moeineddin Farahi, the author of the Indian Aligar University manuscript who was contemporary of Asileddin Vaez has written that he was alive in those dates [6]. However, the date mentioned at the end of the first session and beginning of the second session depicts the date of his death (ibid: 62-63). At the end of the second session the time of death has been mentioned 889(ibid: 129). By brief glance we can find that Farahi had begun to write his book in early 889 and ended at the end of that year (ibid: 63). It can be concluded that Asileddin Vaez was alive in early 889 until writing of the Indian Aligar manuscript, so it can be said that he was born late eight century and early ninth century of hegira and he died in early 889 in Herat.

Migration to Herat:

Asileddin Vaez lived in Shiraz until 858 and at the end of this year he migrated to Herat by his family and his niece, Amir Jamaleddin Ataollah Husseni Dashtaki, the author of Rozatolahbab and lived there until his death(ibid:7). Although he has not pointed to this fact, the historical evidences show that this event was result of domination of the Amir Jhanshah Turkman on Iran central part and abolishment of Tymurid dynasty. He was wanderer in the beginning of migration but he entered to the governmental system"(ibid: 7) and began to write about the court(ibid:8) and was honored by Shad Malek Beigum the granddaughter of Amir tymur Gorkani. She respected the artists and literary men and encouraged Vaez to write the book ”Al-Mojtaba fi sirae Al-Mustafa” in 828 and called it Dorjoldorar and Darjolgorar.

The works of Asileddin Vaez:

There is no consensus on his works in the biographies. Most of the historical books and biographies have referred to four works and introduced them briefly; but he has referred to his works in different parts of Dorjoldorar: The pamphlet of Mazara-Herat, Al-Mojtaba fi sireh Mustafa, Al-Mojtani Men Ketabe Al-Mojtaba, Dorjoldorar and Darjolgorar, The complementary history, Malem Islam, TohfatolEjbar fi osul Al-Akhbar, Habolmatin, Nozhatolnazar, Merajol Amal, Gurfatolhasan Al Hussein. Fekri Seljuki has referred to Merajolamal in the introduction of the pamphlet of Mazara-Herat and written that Asileddin has other books such as Merajol Amal about prayers and Dorjoldorar and Darjolgorar” [25]. He has not referred to his last work in the Dorjoldorar. As before said this book has been referred in the list of the Persian manuscripts in the national archive of Pakistan [19] and the date of explanation has been mentioned 887. This date depicts that Asleedin has written it after Dorjoldorar and it seems it is his last work that has not been referenced in Dorjoldorar.

Present manuscripts of Dorjoldorar in Iran:

- The version in the Islamic parliament(Majliss), number 13822, in Nastalique, 10 century, 314 sheets
- The version in the Islamic parliament(Majliss), number 4585,4, in Naskh, n.d, pp. 87-88
- The version in the Islamic parliament(Majliss), number 14160, from the beginning to half of session 12, in Nastalique, n.d, 273 sheets
- The version in the Astane Qods Razavi, Mashhad, number 4231, Mohammad Mohseni, Nastalique, 980, 489 sheets
- The version in the Astane Qods Razavi, Mashhad, number 24474, offered by Ayatollah Khamanei, Nastalique, 11th century, 215 pages (from third session to ninth session)
- Version in the National library, Tehran, number 1805, Naskh, probably 11th century, 302 sheets
- Version in the Marashi Najafi library, Qom, number 7070, Nastalique, n.d, 400 sheets

RESULTS AND DISCUSSION

Writing style of Dorjoldorar and Darjolgorar:

Moeineddin Farahi was famous man and he was contemporary of Asileddin Vaez and he was skilled in writing. He was also skilful in preaching and he had referred to Dorjoldorar in writing of Merajolnubovat. However, he has written a version of Dorjoldorar that by hesitation on the text we find that he prevented any interference on it. At the end of each session he has compared his writing with the main version and mentioned any missed part in the margin of the book by number 7. He also has identified any replacement by words “m” and “x” at the top of the replaced words and mentioned the date of comparison.
Moeineddin and his father, Sharafeddin Mohammad Farahi were poet and chosen “Meskin” their poetical name. Mayvel Heravi has arisen a question in this article and written briefly on this subject by poetical name of “Meskin”: Does Asil Vaez as a preacher and famous figure in one hand, and the writer of the literary texts in other hand compare a version of Dorjoldorar? Is he the author of this book? These questions prove the comparison of the written text with the main text and it is obvious that the poetical name is irony and it has not written by Moein [13].

In reply to his questions it should be said that the author has compared this version with all version of this text in Iran. Even of the author of this text is Farahi it can be said that this text has been written by the author. So, it can be concluded that this version is the same text written by Asileddin Vaez and it has not been changed and this is important fact.

Phiology of Dorjoldorar:
Dorjoldorar is a book on the prophet tradition written in ninth century of hegira by Asileddin Vaez by referring to the narratives, historical books, Sufism and other sciences. Due to his literary talent he has not written merely on the historical event but he has ornamented his work with poetry and literary figures, the quotations of the mystics. This book is not only a great historical book but also it is a significant literary work. “I wrote this book in twelve sections and cited the poems of the famous poets and added the prose fragments and employed literary figures and as a result I created a wonderful work.”

From my clear sighted inmate
I never use shuttle in weaving it
If the people wear satin
It was sufficient for them what I weaved

I ended each section with appropriate words and blessed the lady who encouraged me”[25]. By survey on the above passage the stylistics of the author can be identified. He has used internal rhyme, pan and Arabic words and compounds, synonyms and simile, metaphor, verse and prose, compression and amplification and etc. Perhaps this question is arisen that can amplification and compression be gathered together? In reply we should refer to the following passage: In the phrase “Since being the servant of the people is the duty of the zealous man and not being content to his property”. In spite of amplification it is necessary to add “not” after “is” by the subject of the zealous man that has caused to difficulty in comprehension of the passage. So the reader encounters with paradox.

There are passages which the application of different literary figures and terms, allegories and references deserve to contemplation. When the Adam was among water and mud he was the king of the world and light of the heart when Noah was wrecking the ship he prayed for him and when the catapult was built for Ibrahim he was blessing him. Moses was singing and Jesus was ascending and yet Adam was not created that the splendor of him had reached to the heaven” (ibid: 13-14). The author has combined astrology terms with mysticism and literary terms. These combinations add on the importance of this work. “He is like a Saturn in the sky and a great orator in the altar of the sky that shines like sun. His speech is sweet and the ornament of the friend meetings. He shines as stars and the sky is bowing for welcoming him and the earth is waiting for him by wept eyes” (ibid:19-20). The literary debates for different occasions and the terms that have been employed by following of the mystics all depict his literary talent which attract the reader to study his work. Regarding to the utilization of the pomes it is necessary to point that he has cited the pomes of Saadi, Hafez, Molavi, Firdausi, Nizami and etc without referring to their names and only in some parts he has referred to Molavi: O, Hessameddin bring that third book which third time became our tradition (ibid: 175) again we read that he has cited Molana poem without referring to his name.

The rare and old words:
One of the characteristics of the book Dorjoldorar is application of rare words and terms that neither used at neither that time nor this time. These words and terms can be classified in three categories:
- The old Arabic words: these words were not learned broadly and were not used in Persian language.
- Unknown plural nouns in Persian: Arabic plural nouns have been used in most part of Dorjoldorar which these nouns are used rarly.
- Handwirting: there are cases in this book that depicts rare handwriting that is not relate to the meaning; for example the Arabic alphabets have been used instead of the Persian alphabets. There are some references that depict the writing style is not confirmed by modern Persian style.

Conclusion:
To sum up it can be said that Dorjoldorar involves significance literary characteristics. It is concluded that in spite of being unknown the works of Vaez Dashhtaki are placed in accepted position from historical and literary perspectives and deserve to analyze and investigation; that in order to prevent amplification these works
are not mentioned. The characteristics, stylistics and linguistic aspect of Dorjoldorar have been explained in other article that will be published soon.

REFERENCES