

منابع: الذریعه، ۱۸/۲۱؛ التراث العربی، ۱۱۰/۵؛ مفاتیح اسلام،

محسن موسی وند

۳۸۱/۳

مصحف، روایتی که در سلسله سند آن اسم راوی به اسم مشابه خود تغییر یافته و مشابهت دو اسم موجب این اشتباه در نوشتن و ثبت آن شده باشد. تصحیف بر دو قسم است: تصحیف در متن و تصحیف در سند. شهید ثانی می گوید: تصحیف در سند یا در اسم راوی مانند «مراجم» که به «مزاحم» تغییر یافته یا تصحیف «خزیر» به «جریز» و «برید» به «یزید». علامه حلی بسیاری از اسماء را تصحیف کرده و این مطلب در مقایسه خلاصه الرجال و ایضاح الاشتباه مشخص است و ابن داوود در کتاب رجال خود بر این اشتباهات علامه حلی انتقاد و آنها را اصلاح کرده است. آیت الله خوئی در معجم رجال الحديث و تقریرات فقه این موارد را بررسی کرده است. مرحوم صدر و علامه مامقانی معتقدند که در کتاب خلاصه الرجال علامه حلی و رجال ابن داوود خلطی صورت نگرفته است بلکه این خلط از ناحیه ناسخان است که شاید پس از نسخه برداری آن را به مؤلفان عرضه نکرده اند. مرحوم آیت الله خوئی در معجم رجال الحديث اسامی راویانی را که در آنها خلط و تصحیف صورت گرفته ذیل نام هر راوی متذکر شده است. فرق تحریف و تصحیف آن است که در روایت محرّف شخص تحریف کننده قصد تحریف و تبدیل داشته ولی در تصحیف قصد تغییر نداشته است. از این رو علما می گویند منشأ تصحیف یا اشتباه در شنیدن حدیث است یا در ناحیه دیدن آن. رابطه مصحف و محرّف از نظر علامه مامقانی عام و خاص مطلق است و تصحیف عام است و تحریف از مصادیق آن می باشد.

منابع: مقباس الهدایه، ۲۳۷/۱، ۲۴۳؛ الرعايه، ۱۰۹؛ نهایة الدرر،

حسن صدر، ۳۰۴؛ وصول الاخبار، ۱۱۹؛ الرواشح السماویه، میرداماد،

۱۳۳؛ معجم رجال الحديث، ۱۳/۶، ۱۶، ۲۹. محسن موسی وند

مصحف علی (ع)، حضرت علی بن ابی طالب (ع) پس از حضرت رسول اکرم (ص) هم بزرگترین شخصیت تاریخی فرهنگی جهان اسلام است و هم بزرگترین قرآن شناس. تصور پیروزی دینی، فرهنگی و اجتماعی و جهانی اسلام و اسلام جهانی بی وجود شریف و عظیم الشأن

حضرت، که اولین مسلمان بوده است، به محال می ماند. او مرد شمشیر و قلم بود. چنین شخصیتی جامع علم و عمل در تاریخ همه ادیان هم بی نظیر است. حتی مخالفان دیروز و امروز اسلام بی همتایی و نبوغ چندگانه و عدل و فضل و فضایل بی همتای او را اذعان دارند (درباره زندگی قدسی ایشان نگاه کنید به مقاله «امام اول» دایرة المعارف تشیع، نیز برای قرآن شناسی ایشان مراجعه کنید به دانشنامه قرآن و قرآن پژوهی، به کوشش بهاء الدین خرمشاهی، ذیل «علی (ع) و قرآن»). از بزرگترین کاتب وحی و حافظ و جامع و مفسر قرآن بود. همچنین نخستین گردآورنده قرآن به ترتیب نزول که سابقه مراتب قرآن شناسی ایشان در جمع و تدوین اول قرآن در عصر عثمان درجه تواریخ کهن و مجموعه های کنی و اصیل حدیث فریقین (شیعه و سنی) آمده است. لذا موجودیت اولیه و تاریخی مصحف ایشان، نه امری اعتقادی، بلکه واقعیتی تاریخی و امری متواتر است و هیچ صاحب نظری در آن شک نکرده است. همه می دانیم که در واقعه سقیفه بنی ساعده، در هنگامی که حضرت با مهر و احترام و عشق و علاقه به شست و شو و کفن پوشاندن بر پیکر مطهر رسول اکرم (ص) - بنا بر وصیت خود ایشان - اشتغال داشت و از آن جمع غایب بود. دیگران جرأت ورزیدند و حق اولویت حضرت علی (ع) را نادیده گرفتند یا دستخوش «فته» [= اشتباه کاری - چنانکه ابوبکر بعداً گفت] شدند و ابوبکر را که از مشایخ صحابه و از نزدیکان و خویشاوند سببی [= پدرزن] پیامبر گرامی اسلام (ص) بود به خلافت برگزیدند. پس از خلافت کوتاه و درگذشت ابوبکر، عمر بن خطاب به عنوان خلیفه دوم، و سپس عثمان بن عفان خلیفه سوم راشدین شدند.

پس از شورش بسیاری از مردم بر عثمان، او کشته شد و هزاران تن از مردم از حضرت علی (ع) درخواست کردند که ولایت امر و خلافت را بپذیرد و حضرت (ع) احساس وظیفه و مسئولیت کردند و در نهایت پذیرفتند. جامعه نوپا و در عین حال گسترده اسلامی بحران زده بود. چنانکه در تواریخ آمده سه جنگ داخلی به تمام معنی کار بر ایشان تحمیل شد. ۱. جنگ جمل ۲. جنگ صفین ۳. جنگ نهروان با خوارج. به جنگ دوم که ربط قرآنی بیشتر دارد، بیشتر می پردازیم. معاویه که والی شام / شامات بود و جنگ جمل را هم او به بهانه

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ت ٥٧٩ من السيوطي عبدالرحمن بن أبي بكر، ت ٩١١ هـ

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ب. العنوان

Musahhaf
Sahihayn

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عند مكتبة أبي طالب
5.262.

Ebu Tashif el-Mekki Poşetinde.

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١. الحديث - تصحيح ٢. الفقه الاسلامي -
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Tahrif
Musahhaf

جوانب أخرى من التصحيف والتحريف

Mecelle'tü'd-Dirasat-i'Lügaviyye, c. 11, sy. 4, 1430/1409, Riyad.



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MADDE YAYINLANDIKTAN
SONRA GELEN DOKÜMAN

Musahhaf

HADİSTE TASHİF -Lafız ve Anlam Hataları-

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ÖZET

Muhaddisler, hadislerin sıhhat ve sübutu üzerinde önemli çalışmalar yaptıkları gibi, lafız ve muhteva itibarıyla da doğru bir şekilde intikal edip etmediğini tetkik etmişlerdir. Özellikle muhtevayı etkileyen lafız değişiklikleri üzerinde titizlikle durmuşlardır. Bu bağlamda isnâd ve metinlerinde vuku bulan harf veya hareke/telaffuz hatalarını *tashîf* konusu içinde incelemişlerdir. Lafız veya muhteva yönünden hatalı nakledilen rivayetlere *musahhaf hadis* demişlerdir. Bu makalede hadis usulü ve kriterleri açısından *tashîf ve musahhaf hadisler* incelenmektedir. Tashifin çeşitli şekilleri ve örnekleri sunulmaktadır. Ayrıca bu konuda yazılan eserlere temas edilmektedir.

Anahtar Kelimeler: *Tashîf, musahhaf, kelime hatası, telaffuz hatası, anlam kayması.*

ABSTRACT

ERROR IN THE WORDING AND SPELLING OF THE WORDS OF HADITH

The scholars of hadith dealt with the authenticity of hadith just as they examined the hadith in terms of its meaning and wording. They especially concentrated on the mistaken reading of some words, which affected the meaning of hadith. The term *tashîf* designates the mistakes in the spelling in the chain and text of the hadith. Those narrations whose wording and content are problematic are called *musahhaf hadith*. In this article, *tashîf* and *musahhaf hadith* are under scrutiny from the hadith methodology point of view. Then, the various types of *tashîf* are examined. There is also mention of the works written on this subject.

Key Words: *Tashîf, musahhaf, error in the wording of hadith, error in spelling of the words of hadith, wrong meaning as a result of wrong spelling.*

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BİR HADİS TERİMİ OLARAK "SAHAFİ" ve HADİS TARİHİ AÇISINDAN ÖNEMİ

Dr. Ahmet YÜCEL

Bu araştırmada erken dönemlerden itibaren râvî hakkında kullanılmaya başlayan "sahafî" terimi hadis tarihi açısından önemine de işaret edilerek incelenecektir.

LÜGAT VE TERİM ANLAMI

Sözlükte, sahifeyi okumakta hata eden¹, benzer harfleri hatalı okuyarak rivayet eden² mânalarına gelen sahafî, cerh lâfzı olarak ise "semâ veya kıraat metotlarından biriyle olmaksızın doğrudan sahifeden rivayet ettiği için benzer harfleri birbirine karıştıran râvî" anlamında kullanılmaktadır. Nitekim Arap dilbilimcisi Halil b. Ahmed (ö. 175/791) de sahafiyi "doğrudan sahifeden rivayet ettiği için harfleri birbirine karıştırarak hata eden kimse"³ şeklinde tarif etmiştir.

ORTAYA ÇIKIŞI VE HADİS TARİHİ AÇISINDAN ÖNEMİ

Hadislerin yazılması (kitâbetü'l-hadis) hususunda ilk dönemlerde bir müddet farklı görüşler ileri sürülmüşse de, daha sahabe döneminden itibaren azımsanmayacak sayıda sahifelerin varlığı inkâr edilemeyecek bir

1 Zebidî, *Tâcu'l-arûs*, XXIV, 6; Âsım Efendi, *Kamus*, III, 639.

2 İbn Manzûr, *Lisânü'l-Arab*, IX, 87.

3 Askerî, *Tashifatü'l-muhaddisin*, I, 24.

critical points, to represent the consonants *z* and *g* respectively. These two letters are not part of the recited alphabet. The script is always fully vocalised, with the vowel signs *fatḥa*, *kasra* and *ḍamma* representing the vowels *a*, *i* and *u* (the schwa of the mediaeval language has been lost in pre-modern and modern Tashelḥīt). The *hurūf al-madd* are used in verse texts to represent the vowels that have metrical stress. Words are written in clusters. The core of a cluster is usually a noun or a verb, with various pronominal affixes, preverbials, prepositions and the like connected to it, e.g. *ur illi mad d ingadda* "there is nothing like it" is written as *urilli maddingadda*.

c) The modern literature uses a newly-designed, unvocalised Arabic orthography in which the *hurūf al-madd* represent the vowels and in which the words are separated. The Persian *zhe* is used to represent *z* and *gāf* is used to represent *g*.

d) The Latin orthography for Tashelḥīt, propagated by the Moroccan magazine *Tifawt* since the 1980s, has been designed with typographical simplicity in mind. Thus, *c* is used for *ṣh*, *j* for *zh*, *ā* for *ʿayn* and *x* for *kh*. The subscript point used in scholarly transcriptions has been replaced with a circumflex placed on an adjacent vowel, e.g. *Muḥammad* for *Muḥammad*, *azūr* for *azūr*.

Bibliography: The only comprehensive study is N. van den Boogert, *The Berber literary tradition of the Sous*, Publication of the De Goeje Fund, 27, Leiden 1997. An edition and translation of the *Baḥr al-dumūʿ* by Muḥammad Awzal is included in this study. An edition in the original orthography is B.H. Stricker, *L'océan des pleurs. Poème berbère de Muḥammad al-Awzalī*, Publication of the De Goeje Fund, 19, Leiden 1960. J.-D. Luciani, *El H'aoudh. Texte berbère (dialecte du Sous) par Meh'ammed ben Ali ben Brahim, publié avec une traduction française et des notes*, Algiers 1897, is an edition in transcription with translation of Awzal's *al-Hawḍ*. Another edition of the same text in modernised Arabic orthography is 'Abd Allāh al-Raḥmānī, *al-Hawḍ fi 'l-fikh al-mālīkī bi 'l-lisān al-amāzighī li 'l-shaykh Mhemmed u 'Alī Awzāl*, Casablanca 1397/1977. An edition of the Berber materials in al-Hilālī's vocabulary as well as several other vocabularies is van den Boogert, *Révélation des énigmes. Lexiques arabo-berbères des XVII^e et XVIII^e siècles*, Travaux et documents de l'IREMAM, Aix-en-Provence 1998. Bio-bibliographical data on many of the authors of manuscript-texts are found in the works of Muḥammad al-Mukhtār al-Sūsī, in particular *Riḍḍat al-ʿilm al-ʿarabī*, Tangier 1989, and *Sūs al-ʿālīma*, 2nd impr. Casablanca 1984.

(N. VAN DEN BOOGERT)

TASHĪF (A.), mistake in writing, synonymous, in spite of sporadic artificial attempts to make a distinction, with *tahrīf* (without, however, the specialised use of the latter, [q.v.]). While its meaning is unambiguous, the derivation of the word is less so. Its connection with *ṣ-h-f* in the (originally South Semitic) meaning of "to write" [see MUṢḤAF] can be considered certain; the negative connotation may reflect a negative attitude toward all writing as against orality, rather than a privative use of the second form of the verb. It is not excluded that *tahrīf* may have influenced the formation. Note also *ṣaḥāfi/suḥūfī* (Lane, 1655a) "one who commits mistakes in writing," presumably from "one being concerned with written sheets (?)."

Muslim scholars were fully alert to mistakes as the ever-present bane of writing and discussed them in minute detail. It was always stressed that the character of the Arabic script provided unusual opportunities

for mistakes to be made, a subject also systematised in *mu'talīf wa-mukhtalīf/mukhtalīf wa-mu'talīf* works. The extraordinary importance of proper names in Muslim culture and the central position of poetry, with its manifold problems of comprehension and interpretation, added to the widespread concern with *tashīf*. Above all, the need for accuracy in the transmission process of *ḥadīth* and the religious/legal sciences created a vital interest in potential mistakes, even among those who were convinced of the superiority of writing over memory (see e.g. al-Khaṭīb al-Baghḍādī, *Kifāya*, 245 ff., or Ibn al-Ṣalāḥ, *Muḥaddima*, ch. 35). Understandably, in a climate where no distinction was usually made between sound and written symbol, a distinction between miswriting and misreading could not be maintained. Thus reading mistakes with regard to vocalisation, something not normally indicated in writing at all, found much attention, and *tashīf* increasingly included all kinds of linguistic errors.

In the manuscript age, it made no sense to trace mistakes to particular, identifiable manuscripts. Occasional references are found, in particular in the commentary literature. To a large degree, literary *tashīf* works are filled with anecdotes whose authenticity cannot be proved and is usually somewhat irrelevant. These anecdotes were often used in the bitter fights among philologists, with the purpose of ridiculing the individual to whom a mistake was ascribed. Very commonly they were invented just to add to the stock of humorous and entertaining material. This is most obvious in the many "intentional" miswritings that challenge the addressee to discover, through changing the diacritics, a message different from what the written words originally seem to suggest. Rarely, a serious historical background may be discerned, as in the famous *tashīf* of the command *aḥṣi* "count, register!" to *ikhṣi* "castrate!" (see E.K. Rowson, in *JAOS*, cxi [1991], 691).

Although Muslim scholars no doubt discussed writing mistakes since the earliest times, it was the 4th/10th century that saw the composition of monographs with *ṣaḥāfa/tashīf* in their titles, apart from the apparently lost and brief *Tashīf al-ʿulamāʾ* in the list of works of the 3rd/9th-century Ibn Qutayba, see *Fihrist*, 77. The treatise on the mistakes of Kūfī philologists by al-Ṣulī, *Mā ṣaḥāfa fīhi al-Kūfīyyūn*, is partly recoverable from al-Ṣafādī, *Tashīh*, while little is known of al-Dārakuṭnī's *Tashīf al-muḥaddithīn* (bibliographical references in the introduction of the edition of his *al-Mu'talīf wa 'l-mukhtalīf*, 44 n. 5). Three full-length monographs are preserved and have been edited. They illustrate different approaches to the subject. Hamza al-Iṣfahānī [q.v.] brilliantly probes the suspected reasons for the occurrence of writing mistakes; he goes also far afield, considering such interesting topics as the various Persian scripts and other writing systems and including the cherished *jeu d'esprit* of riddles [see LUḠZ; MU'AMMĀ]. In his large work, the roughly contemporary Abū Aḥmad al-ʿAskarī ([q.v.], see also Sezgin, *GAS*, viii, 181-2) put greater stress on the purely literary aspects, and he occasionally admits that his material may go beyond any proper definition of what constitutes writing mistakes. Much later, al-Ṣafādī [q.v.] devoted much attention to the theoretical possibilities of mistaking words and to their supposedly correct forms and usages in contrast to "common" practice; he presents his material in alphabetical order and indicates the sources he used, thus creating a useful specialised dictionary.

The subject of *tashīf* was hardly consolidated into a distinct scholarly discipline. However, *Tashkōprūzāde*