



International Journal for Innovative Engineering and Management Research

A Peer Reviewed Open Access International Journal

www.ijiemr.org

COPY RIGHT



ELSEVIER
SSRN

2020 IJIEMR. Personal use of this material is permitted. Permission from IJIEMR must be obtained for all other uses, in any current or future media, including reprinting/republishing this material for advertising or promotional purposes, creating new collective works, for resale or redistribution to servers or lists, or reuse of any copyrighted component of this work in other works. No Reprint should be done to this paper, all copy right is authenticated to Paper Authors

IJIEMR Transactions, online available on 8th Nov 2020. Link

[:http://www.ijiemr.org/downloads.php?vol=Volume-09&issue=ISSUE-12](http://www.ijiemr.org/downloads.php?vol=Volume-09&issue=ISSUE-12)

DOI: 10.48047/IJIEMR/V09/I12/22

Title: **THE CHARACTER OF JAMSHID IN "KHAMSA"**

Volume 09, Issue 12, Pages: 120-125

Paper Authors

Matluba Djabbarova



USE THIS BARCODE TO ACCESS YOUR ONLINE PAPER

To Secure Your Paper As Per **UGC Guidelines** We Are Providing A Electronic Bar Code

THE CHARACTER OF JAMSHID IN "KHAMSA"

Matluba Djabbarova

Doctor of Philosophy (PhD) in Philology, Senior Lecturer, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi

e-mail: mdjabbarova86@mail.ru

+998909954538

Annotation: This article deals with the traditional image of Jamshid in the epic "Khamisa" by the great poet Alisher Navoi. Navoi (1441-1501) in his works effectively used the traditional symbols of oriental literature. For example, the weight of literary images such as Farhod, Shirin, Layli, Majnun, Bahrom, Iskandar; Legendary characters such as Hizr, Socrates, and historical-legendary characters such as Jamshid and Faridun have become a traditional character in his creative fiction and play an important role in Navoi's work. That is why the poetics of traditional characters in the creation of the poet deserves special study. One such image is Jamshid. The name of Shah Jamshid is often found in Navoi's "Khamisa" epics.

Keywords: traditional image, "Khamisa" epics, legendary hero, Shah Jamshid, image analysis.

In his lyric and epic works Alisher Navoi turned Jamshid into a tool of affective literary description, and uses skillfully the description of different moral ideas, moods and feelings, narrations of his characters and flaws peculiar to Jamshid, as well as his goblet and thrown. For example, In a number of pages of the first dastan of "Khamisa", "Hayrat ul-abror" Jamshid's name was mentioned for similarity and comparison. For example, in the chapter where Sultan Husain was sung praises, he praises the power of the shah, and he wants that in his saltanat shahship should be as terrific and in Jamshid's:

*May he walk like that of Rustam did,
May he have throne as Jamshid
(Тушса у Рустам киби қилса хиром,
Тахт уза Жамшиеддек этса мақом.) (6.59)*

While praising the image of Sultan Husain Navoi creates the character of shah in his imagination. If the shah possesses the characters which Navoi wants, on the throne he should rule as Jamshid, even he should rise to a higher degree than Jamshid, and

should shine as the sun in the sky. In this place he wants to see in the image of Sultan Husain the symbol of Jamshid as just and creative shah. For example,

*On a throne he is as Jamshid, godson,
There is nothing light like the sun
(Маснади узра ўзи Жамшиеддек,
Йўқки, сунехр авжида хушиеддек.) (6.60)*

In another chapter of the dastan about praising of sultans, Jamshid's name is often mentioned as an example:

*His throne Jamshid made his lodging set,
No strange hand to kiss than his goblet
(Маснади Жамшиед уза айлаб мақом,
Топмай илигинг ўпарин гайри
жом.) (6.104)*

As the author thinks when somebody who becomes a shah, may be addicted to feasting, addicted to drinking. As if feasting culture peculiar to a padishah is a heritage left from Jamshid.

In other places of the dastan, Jamshid is often mentioned:

He has wealth as Jam and Zahhok,

His troop is twice of Iskandar, no talk.

*(Жам била Заҳҳокча жоҳи анинг,
Икки Скандарча сипоҳи анинг.) (6.178)
To be like Jamshid is his generation's
tradition*

*His mirror is as Jam's goblet for world's
reflection*

*(Зотиға Жамиидлиғ ойин бўлуб,
Кўзгу анга жоми жаҳонбин бўлуб.) (6.222)
Know the reason was peace and stability
As it was the period of Baddiuzamon's time
so was it in Xusrav's and Jamshid's
time. (Билки эрур мояи амну амон,
Хусрави Жамқадр Баддиузамон.) (6.280).*

In each of the said pieces Jamshid is mainly mentioned as a great and powerful shah, this character of his is described regarding different rulers.

In "A History of Ajam State" Alisher Navoi retells about Jamshid as the following:

As soon as he became a ruler he structured the world state with justice and mercy. In appearance he was handsome and in perfection he had no equal. He made wonderful creations" (8.606). One of the creations Jamshid had made is his goblet. In the second dastan of "Khamsa" "Farkhod and Shirin" Jamshid's goblet is described as "a talisman", through this symbol Farhod's spiritual world is discovered. In the old literature Alisher Navoi calls it as the first "Kayoni's goblet":

*Jamshid's throne in peace they held,
A red goblet like the sun he desired.
(Тутуб Жамиед тахти узра ором,
Тилаб хуриед янглиғ лаългун жом.)*

*Pouring in your mouth from Kayoni's
goblet,
He has drunk so called an alive water, I bet.
(Куюб оғзинга ул жоми Каёний,
Ичибким, бўлсун оби зиндагоний.) (6.349)*

In a cave Farkhod meets Suhaylo. Suhaylo tells him Jomasb's word as his debt. He was explained that in order to disclose the magic secret of Iskandar's mirror, first of all, he has to defeat ajdar and Ahraman dev, and he has to seize Faridun's ganj and Solomon's ring. After that Iskandar's magic secret will captivate itself. Seizing the magic secret Farhod possesses the goblet of Jamshid:

*When there arrives that day, behold
Mystery of Jamshid's goblet'll unfold.
(Тилисм ул кунки очгай бемадоро,
Бўлур Жамиед жоми ошкоро.) (6.427)
To reveal the magic you've support
Find Jamshid's goblet in the magic's pot.
(Кўрарсен чун тилисм очмоққа таъийд,
Тилисм ичра топарсен жоми
Жамиид.) (6.429)*

Thus, by defeating misfortune and dangers Farhod seizes the goblet of Jamshid. Regarding this the poet addresses the soqi (wine server).

*Come, hey soqiy, let's drink and get
pleasure,
Pour wine in Jamshid's goblet with measure
(Кел, эй соқий, тузиб ишрат мақомин,
Қуюб май, тут манга Жамиед жомин.)
To disclose Inkandar's mirror I do,
And I watch Jamshid's goblet too.
(Сикандар кўзгусини айлаб ифшо,
Қилай Жамиеднинг жомин тамошо.)
(6.455)*

In his ghazals Navoi often mentioned the jomi Jam (Jamshid's goblet), but he did not speak of its qualities in details. To do it, the lyrical limitation would not allow him. But in dastan, what the purpose of the author to mention very often the goblet of Jamshid was, becomes more clearer. Navoi describes the features of Jamshid's goblet in his epic poem. This episode is provided in the prose description of the epic poem as the

following: “Farkhod opened the door and stepped in. In the corner of the room he saw a goblet with a flaming light. In lightness it was like the sun, not the sun, but it was like the goblet of Jamshid. Being in the center of the world, it shined like the sun, like the mirror to display the world. In this mirror all what is happening in this world can be seen vividly. External side of the goblet displayed the center of the earth, the inner side of the goblet nine skies would illuminate with charm. Its external side would seem like a perfect man’s soul, the internal side would seem like that of a pure souled man’s heart”¹.

During the process of events Farkhod seizes this goblet and finds out its secret. As is seen, the secret of goblet described here is that it vividly reflects just before one’s eyes the toils taking place in this world:

*He looked and wished good luck a lot,
To display the world found a symbol pot.
(Анга қилғоч назар истаб кушойиши,
Жаҳон тимсолига топти намойиши.)
(6.458)*

*A mirror he saw like that of the sun bows.
As Jamshid’s goblet the world it shows
(Кўруб ул навъким миръоти хуршед,
Жаҳонни кўргузуб чун жоми Жамшед.)
(6.469)*

The goblet of Jamshid has also the allegoric meaning: If Jam’s goblet is a perfect man’s soul to show the world as a mirror, the mystery (tilsim) is a numberless pictures covering the soul of other things from God as that of an erosion. In order to acquire Jamshid’s goblet, as it is described in the epic poem, it is necessary to defeat and obtain the magic which hides the soul in

a castle, guards it with fierce lion and awful creatures like an iron spear².

In defining and praising his heroes the poet masterfully uses the image of Jamshid. In status he makes Farkhod equal to those of great shahs as that of Faridun and Jamshid:

*As if his origin goes back to Afrudun
His respect is higher than Jamshid
(Ку, Афрудун сару борур насабда,
Эрур Жамшеддин ортуқ ҳасабда.) (6.507)
In kinship Jamshid is his Grandfather
In dignity the sun is his last
promoter. (Насабда жаҳди ахло анга
Жамшед,
Ҳасабда сўнги мавло анга хуршед.) (6.55)*

*You are a shah as if the world’s sun
As if Jamshid and Khurshed are time’s son.
(Сенингдек шаҳки хуршеди жаҳонсен,
Қаю хуршед, Жамшеди замонсан.) (6.578)*

In his epic poem “Layli and Majnun” Jamshid’s name is met only once in the chapter which praises Husayn Bayqaro. The poet likens the goblet in shah’s feast to Jamshid’s goblet:

*Each juice is like wine from Jamshid’s
goblet,
May the sun’s bread be sacrifice to it.
(Ҳар шарбат аёғи жоми Жамшед,
Ҳар садқа фатири қурси хуршед.) (7.37)*

In his epic poem “Saba`I Sayyor” the poet widely uses the image of Jamshid for exaggerating Bahrom’s empire and its wealth. He equals his throne to Jamshid’s throne, his goblet to Jamshid’s goblet:

*If your dwelling is Jamshid’s throne,
If your goblet is the sun’s cup alone.*

¹www.ziyouz.com Prose narration of Farkhod and Shirin. – P 80.

²Qurbonov A. Mirror of Iskandari or soul’s mystery./ Role and importance of literature in enlightening – moral upbringing of the youth. Materials of Republican conference. –Tashkent: TSPU named after Nizami, 2014., –pp.44–52.

*(Масканинг бўлса маснади Жамшид,
Қадаҳинг бўлса соғари хуриед.) (7.324)*

In other paragraph the poet praises his character as a heir of Jamshid:

*To the throne Jamshid's heir got the site,
The sun accompanied him with its might.*

*(Тахт уза чиқти вориси Жамшид,
Анга ёндашти зайрати хуриед.) (7.394)*

In reports initially the image of Jamshid is depicted as a just Shah. His discovering ability also is exaggerated. But arrogance and cheating would demolish him. These two opposing poles, the positive and negative characters would occur in Bahrom too. First, Bahrom was also depicted as just, people loving shah at first, then later he becomes addicted to feasting and goes deep into razolat swam. Bahrom's inclination to addiction, to feasting has passed to Bahrom from Jamshid. The second part tells stories about the gold-master Zayd Zahhobb who had lived during "the period of Jamshid".

Navoi involves into the structure of the report the plot on building three most wonderful thrones for Jamshid himself in accordance with adventures undergone by Zayd in the Oriental literature.

This episode about making the throne by Jamshid is also present in "Shahnama" by Firdavsi. It tells that after making many discoveries, Jamshid builds the gold throne for himself. After taking his seat on the throne he orders devs to give him a tour on the sky by carrying the throne. Firdavsi depicts the appearance of such prejudices as arrogance and pride through the description of the throne. But Navoi reveals Zayd's positive and negative characters with the help of the plot about constructing that very throne.

In the image of Zayd the author praises such positive features peculiar to the human as knowledgeability,

entrepreneurship, mastership, craftsmanship and businessman-ship, and at the same time, blackens such negative features as cheating and tricking.

On the example of Jamshid, Navoi teaches that "shahs must use masters of sciences and crafts, and administer the country with their assistance"³.

In his epic poem Saddi Iskandari" Navoi provides information about shahs of ancient Iran and states that Jamshid represents the generation of Peshdodiys. After Kayumars, hushtang, Tumaris, Jamshid takes the throne:

Jamshid enjoyed shah-hood the world's known,

He had become the owner of throne and crown.

*Folks benefited so much from him alone,
He created wonderful, unusual crafts well-known.*

(Яна сурди Жамшид оламга рахи,

Ки, ҳам тахтгир эрди, ҳам тожбахи.

Халойиққа кўп еткуруб интифохъ,

Ғариб амр кўп айлади ихтироъ.) (8.70)

It's prose description: "after that Jamshid enjoyed the pleasures of shah-hood in the world, became the owner of the throne and crown. Folks benefited much from him, he created wonderful and extraordinary crafts"⁴. In one of the paragraphs of "Saddi Iskandari" there is a story about the goblet of Jamshid:

When shah Jamshid seized the world so,

He was a promoter of sciences as khisrow.

(Ки оламни олгонда Жамшид шохъ,

Ким ул хусраве эрди ҳикмат паноҳъ.)

For many years, sciences they'd gathered,

³Mallayev N. Crown-flower of word's art . – Tashkent: Gafur Ghulom literature and art publication, 1991. – P.103.

⁴Navoi A. Iskandarnama/Prepared for publication by O.Tojiboyeva. –Т.: "Mumtoz suz", 2013. –P. 11.

*Trying into mystery two goblets they turned.
(Неча йил йиғиб ҳикмат аҳлин тамом,
Тилисм эттилар саъй этиб ики жом.)
One was named Jomi Getinamao,
The other was Jomi Ishratfizoy,
(Бирисин деди: Жомии Гетинамой,
Бирисин деди: Жомии Ишратфизой.)
(8.233)*

Navoi tells a story that when Jamshid took his seat on the throne, he gathered science community and have them make two types of goblet. The first of them is famous with the name “goblet of getiyname”. In all works which had been created before Navoi, particularly, in “Shahnama” this “goblet of getiyname” was thought to reveal the secrets of the world. As a traditional symbol the “goblet of getiyname” found its expression in the works created during the later periods. But the second type of goblet – “the goblet of ishratfizoy” is a discovery of Navoi’s interpretation as that of Jamshid’s goblet.

In the lyric poetry the image of goblet is often met. Since when it is said Jomi Jam (“Jam’s goblet”) it is said to have been filled with wine it becomes Jam’s goblet which shows all events happening in the world.

Navoi was able to describe and introduce the qualities of the second goblet by empowering the literary power of Jamshid’s goblet as describing perfectly as: “no matter how much one drinks from it its wine never ends, and if it is put upside down it would not pour out”

*Addiction to wine is his fate,
For him wine has never finished.
(Ки, май жозиби бўлғай ажзо анга,
Тамом ўлмағай бода асло анга.)
No matter how much they drank, full it
remained,*

*To watch it was nice and joy they had
entertained.*

*(Неча ичсалар бўлғай ул лаб-балаб,
Зиҳи хуш тамошо, зиҳи хуш тараб.)*

*The more they drank, the less it became not,
When turned upside down, pour it would
not. (Агарчи неча ичса ўқсулмағай,
Вале эгри ҳам бўлса тўқулмағай.) (8.233)*

The purpose of this story “Jomi Jam” would be revealed more vividly in the following lines:

*On that day Iskandar had the goblet,
Gathered people, feasted on wine lot.*

*(Скандарга чун рўзи ул жом ўлуб,
Тузуб мажлису бодаошом ўлуб.)*

*Scholars’ community watched it,
Not putting it off their hands a bit.*

*(Қилиб ҳикмат аҳли тамошо ани,
Иликдин даме қўймай асло ани.)*

*In feasting, drinking the shah was tenfold,
He forgot the goblet displaying the world.*

*(Бўлуб шаҳга ул навъ ишратфизой
Ки, ёд айламай Жомии Гетинамой.)
(8.233)*

(Prose description: That is, the first goblet informed of the works taking place in the world. He who becomes befriended with this goblet, more correctly, the rule becomes aware of secrets of the world, he is alert and warned. The shah who is addicted to the second goblet, forgets everything except wine, would be addicted to feasting and drinking.

Navoi reveals and describes that Iskandar forgot the first goblet, and became befriended with the second goblet through which he shows that the shahs of those times used to forget the alertness, and were not well aware of folks conditions, and used to enjoy feasting and drinking.

In addition, In several paragraphs of “Saddi Iskandari”, in praising and defining

the great power of his poetic characters, he used the traditional image of Jamshid:

*Still the shah was shining like the sun,
The world's wealth he acquired as Jam.
(Яна шоҳ раҳшанда хушиддек,
Жаҳон мулки фатҳига Жамшиддек.)
(8.301)*

*As Jamshid he did enter the palace,
Happiness and wealth he hoped, alas.
(Кириб боргоҳ ичра Жамшидвор,
Бўлуб бахту давлатдин уммидвор.)
(8.405)*

Besides, in different places of “Khamsa”, on the example of Jamshid’s character Navoi summed up his philosophical thoughts that the wealth is mortal, even it has not been loyal to the greatest and the most powerful persons of the world:

*See where Faridun and Jamshid had gone,
So had Eraj, Khushang and Zahhok done.
(Кўрки қаён борди Фаридуни Жам,
Эражу Хушанг ила Заҳҳок ҳам.)
(“Найрат ул-аброр”, -p.221.)
Where are Tahmuras, Jamshid and Zahhok,
Each got world's wealth which would shock.
(Қани Таҳмурасу Жамшиеду, Заҳҳок
Ку, ҳар бир олди олам мулкани пок?)
(“Farkhod and Shirin”, -p.720.)*

*Where is Tahmuras, where is Jamshid,
All were gone hopeless from the world.
(Қани Таҳмурасу қани Жамшид?
Бордилар борча даҳрдин навмид.)
“Saba`i Sayyor”, -p.616.)*

In lightning upon Jamshid’s image in Navoi’s works it is possible to arrive at the following conclusions: His epic poems included into “Khamsa”, in particular, “Farkhod and Shirin”, “Sab`ai Sayyor”, “Saddi Iskandari”, by comparing his leading characters to Jamshid, he has

accomplished to describe them more vividly and brightly.

In his epic poems “Sab`ai Sayyor” and “Saddi Iskandari” Navoi uses reports about Jamshid and creates stories about Zaid Zahhob, a Goblet of a World Mirror and the Goblet of feasting.

A LIST OF USED LITERATURE:

1. Navoi A. Collection of complete works. 1-10 vol. – Tashkent: Gafur Ghulom publishing house, 2011.
2. Navoi A. Iskandarnama/Prepared for publication by O.Tojiboyeva. –T.: “Mumtoz suz”, 2013.
3. Mallayev N. Alisher Navoi and Folk’s creation. –Tashkent: Gafur Ghulom literature and art publication, 1974.
4. Mallayev N. Crown-flower of word’s art . – Tashkent: Gafur Ghulom literature and art publication, 1991.
5. Shodiyev E. Alisher Navoi and Persian-Tajik Literature. – Tashkent: Ukituvchi, 1989.
6. Yusupova D. History of Uzbek classic literature (Alisher Navoi’s period). –Tashkent: Akademnashr, 2013.