Journal of Linguistic and Rhetorical Studies
Volume 16, Consecutive Number 42, December 2025
Pages 275-310 **(research article)**
Received: April 26, 2024 **Revised:** September 30, 2024 **Accepted**: October 07, 2024
Journal Homepage: https://rhetorical.semnan.ac.ir/?lang=en
This is an Open Access paper licensed under the Creative Commons License CC-BY 4.0 license.



Imagery of Jamshid in Khāghāni's Odes and Nizāmi's *Khamsah*: A Comparative Analysis

Masomeh. Asadollahinejad Kermani[1]-Ali Mohammad. Shahsani[2*]
Masomeh. Asadollahinejad Kermani[1]-Ali Mohammad. Shahsani[2*]-Javad. Firoozi[3]
1: PhD student in Persian Language and Literature, Semnan University, Semnan, Iran.
2: Assistant Professor, Department of Persian Language and Literature, Semnan University, Semnan, Iran (Corresponding author): a_shahsani@semnan.ac.ir
3: Assistant Professor, Department of Religions and Mysticism, University of Semnan, Semnan, Iran.

Abstract: Imagery is regarded as a fundamental element of aesthetics experience, imagination and expressive impact of language. Since ancient time, mythic and legendary characters have been chief sources of imagination and inspiration for canonical literary figures. Jamshid, a mythical and legendary Indo-Iranian king with a remarkable destiny, has always attracted prominent Persian poets and writers, who have variously used him in creating imagery. The main purpose of this analytical-library research is to examine imagery as major rhetorical device, which Khāghāni and Nizāmi have abundantly used in their depiction of Jamshid. The study has attempted to highlight Khāghāni and Nizāmi's views in their rhetorical depiction of Jamshid's character and to demonstrate how these two major poets reflect and recreate Jamshid in their poems. Khāghāni has mainly depicted Jamshid for the composition of celebratory and complimentary odes, while Nizāmi has used the figure of Jamshid in creating various imagery in *Khamsah*.
Keywords: imagery of Jamshid, Khaghani's odes, Nizāmi's *Khamsah*, rhetoric.

- M. Asadollahinejad Kermani; A. Shahsani; J. Firoozi (2025). "Imagery of Jamshid in Khāghāni's Odes and Nizāmi's *Khamsah*: A Comparative Analysis". Semnan University: *Journal of Linguistic and Rhetorical Studies*. 16(42). 275-310.

Doi: 10.22075/jlrs.2024.33924.2459

1.Introduction

This reaserch looks at the comparative imaging Jamshid in the oades of Khaqani and Khamseh (Panj Ganj) of Nizami What is called «picture» here is a translation of the word «imagery» from which they hawe learned to portrevy of fantasize, One of the main characteristics of real poetry is imagercy, and accourding to English poet Day Lewis, «The imagery is a fixed element of poetry», because the poetic image recognizes objects and phenomena, making them embody mental and emotional subjects and allowing the reader to discover the poet's soul and mind in dealing with things, In this the way «image» represents a mental relationship with an object and poets going into the realm of subject and getting help from them to express their thoughts to other, which shows it in its similar, metaphorical and virtual from. As it has been said, imaginatioo and imagery are generally considered the basic element of poetry, In terms of aesthetics, imagery and imagercy and imagination, it is an effort by the creative minds of poets to creat new and innovative connections between elements of nature; It means taking what others get with their intelligence from around them, and then vebuilding it in the course of a mental action. This reintroduction is done with the help of various forms of expression, such as virtual, symbols, metaphor, simile and adjectives. European critics, who inherit the Aristotelian way of thinking and are more concemed with the essence of poetry, have noticed the importance of the imaginative element in a poetic building since ancient times Aristotle bases his definition of poetry an the image. Accordingly, imagery itself is the pinnacle of poetry.

We're going to Jamshid now. Jamshid is one of the oldest Pishdadian. The Muslim writers knew him as the ProphetSolomon, and some for building «Varjamkard» with Noah. Christensen knows the earliest examples of humanity in India and Iranian myths. Jam or Jamshid is an Indian and Iranian(Indo-Iranian) personality, the first of immortals to choose death to show people the way for eternity, In Avesta and in Pahlavi texts, Jam is known by the adjective«Sheed» which means«brilliant», «beautiful» and «havring a good flock». There is peace in his reign, and the world is full of happiness. Jamshid disobeys God's command to save the people and all creatures from evil winter. He builds «Vare Jamshid» (a castle made by Jamshid). With all his shinig deeds, Jamshid becomes a sinner and is eventually killed by Zahak. Jamshid remains a prominent and praiseworthy figure in Iranian tradition, even though he is known as a sinner.

2.Methodology

First, we extracted all the used names of Jam or Jamshid and their associated combination without prior judgement from odes of Khaqani and Mathnawies of Nizami, then ehose those that are seen in Jamshid's imagery. Of course, not all the uses of Jamshid's name relate to his imagery. So we removed the irrelevant and did not list it in evidence. The sources we used in this research are the Divan of Khaqani, Z.D Sajadi correction, Zawar Publications printing, and The Mathnawis (poems) of Nizami of Ganjeh (Khamseh of Nizami), H. Wahid Dastgerdi, by Ghatreh Publishing, that in the resources section, the specifications of all of which are listed.

After gathering samples and evidence, they were all underneath the various titles and then analyzed each topic. In all eases the frequency of evidence is provided. It should be added here that this reasearch is done in an analytical-library method.

3.Result and Discussion

Afzal al-Din Khaqani Shervani and Elias Nizami are two of the greatest poets in sixth-century A.H. and Iranian literary history. Khaqani is a tamous poet in the field of ode, and Nizami is a distinguished poet in the field of mathnawi, and they boath have a special focus on the ancient heritage of Iran and look at Jamshid from different angles. Khaqani used Jamshid for his praise poems, and in various odes the praised people have been likened to Jamshid. Praised people are much like Jamshid in his poems.The important thing here is that Khaqani didn't just look at the Shahnameh of Ferdowsi, but also other credlible sources. The image and face of Jamshid is diverse in his odes. In Nizami's mathnavi(poems), there is a wide and colorful presence. Like Khaqani, Nizami has likened the praised to Jamshid, but because of the abundance of his works, Jamshid has a broader and more vibrant presence in his Khamseh, He has given special attention to the brightness and radiance of Jamshid, making him like the sun; Nizami also made interesting combinations with the name Jamshid. Combination words like; aibla-e Jamshid and… .

Nizami has covered stories from Jamshid's life and to Jamshid ritual.

4.Conclusion

Jamshid's face has always been the focus of Persian literature as a legendary and epic figure, and the Persian poets and writers have always reflected him in their woks. Khaqani of Shervan and Nizami of Ganjeh, two of the best known of Persian poets. were no exception in this case. These two have used it to enrich their poetry and refleat Jam's legendary face. Jam's imagery is prominemt in their poems. The difference between the two is how to apply the concept of Jam. As a ode poet, Khaqani has used this legendary character in his praise poems. He also paid special

atlention to the radiance and brightness of Jamshid's face. But Nizami as a narrator poet, gave his works(mathnqwis) with the name of Jamshid. He has contributed to various aspeets of Jam's character, in addition to the praise. Jam's name in his work «Sharafnameh» has a lot frequency.Nizami has explored different parts of Jam's life and reflected examples in his poetry. He's also made interesting combinations of that name. Apart from this, Nizami has drawn our attention to the old Jam ritual. In the imagery of Jam in the poems of Khaqani and Nizami, the most importan element is «simile» and then it becomes a «metaphor».