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## An Analysis of the Evolution of Kashkul through the Lens of Hans Robert Jauss

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### Abstract

**Problem statement:** Iran has a long history of using a ship-shaped bowls known as Kashkul and the assumption of this article is the bowls have been changed to Kashkul though sequential receptions in Persian literature. It is possible to analyze this course of change through the reconstruction of the horizon of expectation and the chain of receptions in the light of Hans-Robert Jauss's theory .

**Purpose:** The purpose of this study is to examine the evolution course of Kashkul , through the reconstruction of horizon of expectation and the chain of receptions based on theory of Jauss's viewpoints. Reconstructing the horizon of expectation has three stages - through which we can identify the criteria used by audiences to evaluate and interpret the works of an era. The chain of receptions refers to the extension of a work through the sequential receptions; and it can be understood by its historical significance and the evolution of the works. Previous studies have investigated works of art through the lens of Hans-Robert Jauss. However, our knowledge about the expectations of audiences is scanty. This study is an attempt to examine the process of reception of an artifact (ship) by the audiences using the literary texts.

**Methodology:** First, the horizons of expectation of ship- shaped bowl were reconstructed according to Persian literary texts; Since the horizon of the expectation of this container included another container known as Kashkul shaped by successive receptions of Jauss' chain of reception was used as a framework for data analysis

**Conclusion:** Reconstruction of the horizons of expectation of wine ship- shaped bowl , based on literary texts showed that there was a rich chain of receptions; so that the bowl in the course of the successive receptions has become a metaphor for the freedom from sorrow sea and through repetition, it has become a symbol of emancipation from the sad, then, with the addition of a chain, it has become the symbol of poverty, which leads to the liberation of the possessions of the world; the evidence shows that some Kashkuls are decorated with lyrics representing the chain of receptions from a drinking bowl to a symbol of poverty. Therefore, Kashkul can be considered one of the most exclusive and richest works of Iran in terms of chain of receptions; the contribution of this study is methodological as well. To this purpose, literary texts were used to explore the aesthetic status of applied art. further research in the field of literature, art and language can use the audience chain of receptions for reconstructing the horizon of expectation, and also, studying the evolution of a metaphor to a symbol.

**Keywords:** *Kashkul, Wine Ship, Persian Literary Texts, Chain of receptions, Hans Robert Jauss.*

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### Introduction and statement of the problem

Kashkul known as an objects of the Islamic era symbolizes poverty and Sufism. The meaning of the Kashkul in the dictionary of the Borhane Qate (a dictionary written in the Safavid era) is as follows:

Kas e Kashkul (in Persian) is the beggar's bowl and the combination of two words means carrying on the shoulder. the word Kash means pulling and the Kul means shoulder....And it also refers to that the bowl that beggars carry and there is an agreement that it refers to the container (Borhan-e Qatte Dictionary, the entry Kashkul).

The history of Kashkul in Iranian culture dates back to the 9th century AH, but the ship-shaped bowls were popular from the Sassanid to the Qajar era and this has resulted in fantastic reception in Persian literature. This article assumes that numerous and successive reception of these specially wine ship-shaped bowls in literature has resulted in Kashkul Malekian Chirvani, in the articles titled From the royal ship to the beggar's bowl (1992) and the Safavid Kaskul, Wine ship- shaped bowl, in the mystical instruction (2006) stated that this Kashkul is an evolved form of the bowls of the Sassanid era . He argues that the history of the wine bowls goes back to the Zoroastrian tradition of drinking wine in Iran during the Islamic era. He maintained that some Sufi groups used these bowls for drinking wine in their gatherings and this way, Kashkul was created in Sufism This article is based on the assumption that ship- shaped bowls used for drinking wine turned to the symbol for the freedom from sorrow in Persian poetry based on sequential receptions , especially in mystical literature Then when a chain was added to the Kashkul, it became a symbol of poverty to escape from the world. The theory of reception of Hans Robert Jauss can be applied to this study . Jauss was the first theorist who considered the expectations of the audiences from literary works. Jauss and Wolfgang Iser (both of whom were professors at the University of Constance, Germany), created the Constance School in the second half of the twentieth century. In this school, the subject of

aesthetics and the legibility of the works, and the audience are emphasized. Among the opinions of Constance's founders, , Jauss's viewpoints, can be more appropriate for the studies in the history of Islamic art because they are more historically-based. In one of his most important texts, *Literary History as a Challenge to Literary Theory*, he claims that the history of reception a work plays a key role in finding its aesthetic significance (Rafey, 2005: 721). According to Jauss, since a work is not substantive all of its audience can not have the same opinion through the history , He seeks the history of art that is concerned with reception than production. According to him, the first step in writing the history of reception is abandoning the foundations of traditional aesthetics in production and supply, and moving towards aesthetic reception (Jauss, 1982: 165). It should be noted that, from the viewpoint of Jauss, the chain of receptions from one work can be expanded richer from generation to generation. This way, the historical significance of the work and its position in the aesthetic hierarchy can be determined. Therefore, the art historian in Aesthetic of Reception must record the history of "successive receptions and the adventurous life of the work of art. In doing so, even the art historian can find unresolved and unrecognized issues through the process of reviewing the receptions from a work that have evolved in the chain of receptions (Tadie, 1999: 212-213).

In Jauss' thought, history and aesthetic are combined through what is called the horizon of expectation (Makaryk, 2014: 342). The horizon of expectation is a criterion used by the readers of each era for judging , evaluating, and interpreting the literary writings of that era. Meaning and literary value cannot be not permanently determined as the horizon of expectation of each era will change, and literary texts will be reinterpreted in light of the knowledge, experience and cultural environment of each era (Cuddon, 2013: 338). Jauss identifies three main components for the horizon of expectation as follows: 1. Prior experience of the audience of the artistic genres, 2. understanding the present work relies on previous works, and 3. The

contrast between poetical and practical languages, or the contrast between imagination and reality (Tadié, 2011:213). He believes that , the horizon of expectation of a work of art can be reconstructed 15 by considering the above –mentioned components. (Makaryk, 2014: 342).

It should be noted that the reconstruction of the horizon of expectation has been used for the study of few artworks.. This method was used for the study of the horizon of expectation of Roman sculptures. To collect information to reconstruct horizon of expectation, available studies of sculptures through lens of formalists and the social, cultural and religious conditions of that era were used. This study suffered from major limitations Some limitation were: a) the failure to consider the social status of audiences, b) the inefficiency of the method in studying some unique objects, and c) the lack of a real distinction between the viewpoint of modern audiences and audiences from the past (see Trimble, 2015: 606-610).

However, to address the problems of the reconstruction of the horizon of expectation about artworks, for the first time we attempted to use literary texts as the evidence for the real expectation of the people of each era about artworks. As already mentioned, works of art have been the focus of writer for its aesthetic implications and are reflected in literary texts and they can be used to determine the nature of expectation and the aesthetic status of works of art in the eyes of their audiences (users). In this research, to find the chain of the receptions of a work, we attempted to reconstruct the horizon of expectation of the ship shaped bowl till the end of the Qajar era using Persian literary texts and museum samples. It should be noted that for the reconstruction of the horizons of expectation, the difference between the poetic and applied language or the difference between imagination and reality, was induced based on the chain of receptions ., by. The mystical chain of receptions of the bowl , which formed the Kashkul, was analyzed in the

horizon of expectation of the ship-based bowl..

Background of the study Malekian Chirvani, in the articles titled From the royal ship to the beggar's bowl (1992) and the Safavid Kashkul, Wine ship-shaped bowl, in the mystical instruction (2006) stated that this Kashkul is an evolved form of the bowls of the Sassanid era . He argues that the history of the wine bowls goes back to the Zoroastrian tradition of drinking wine in Iran during the Islamic era. He maintained that some Sufi groups used these bowls for drinking wine in their gatherings and this way, Kashkul was created in Sufism As mentioned earlier ship. We hypothesize that win ship- shaped bowls turned to the symbol for the freedom from sorrow in Persian poetry based on sequential receptions , especially in mystical literature Then when a chain was added to the Kashkul, it became a symbol of poverty to escape from the world..

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To address the problems of reconstruction of horizon of expectation for artwork, we used the literary texts as a document showing the true expectations of people of artworks. It is because literature is closely tied up with the everyday lives of peoples of its age. Moreover, literary texts can provide extensive information about their thoughts, feelings, judgments, and evaluations

about the things around them. Therefore, the originality of this research lies in the subject and methodology.

## Theoretical Foundations and Research Methods

To reconstruct the horizon of expectation of the ship, and interpret the expectations of the people from the ship-shaped bowl in the light of Jauss' three-stage framework; We defined each stage in accordance with the current. The first and second stage of the reconstruction of horizon of expectation, was related to the prior experience of the audience of the artistic genre and the subjects of previous works on which the present work relies, The general and partial expectations of the audience from ship-shaped bowls were interpreted based on Persian literary texts and the general and partial expectations of the audience from this containers were explained based on literary texts and the images of the container in the museums. In the third stage shows the contrast between poetical and practical languages, or the contrast between imagination and reality. In order to reconstruct the horizon of expectation of ship based on literary texts, we compared the expectation of the audience from this ship-shaped bowls with their expectations from widely used containers, such as bowls, jugs and trays in the same era. In doing so, we attempted to ascertain this aesthetic position of the Ship to its audience. Since in the third stage of the reconstruction of the horizon of the expectation, there was another container known as Kashkul shaped by successive receptions, Jauss' chain of reception was used as a framework for data analysis.

As it was mentioned the chain of receptions refers to the course of development, expansion and richer effects of the successive receptions, therefore by examining the chain, we can understand the historical significance, aesthetic status, and evolution of artworks. Therefore, in the third stage of the reconstruction of the horizons of expectation, the chain of receptions was also used to understand the aesthetic status of the ship.

The Reconstruction of the Horizon of Expectation of the Ship through Persian Literary Texts Ship-shaped bowls in Iran were popular from the Sassanid era (based on existing museum samples) to the end of the Qajar period (according to the existing museum and literary texts) (Fig. 1, 2, 3 and 4). In literary texts, this kind of bowl, has different names such as Ship, Golden Ship, Boat, Crescent bowl and Discrete light. Since this container has usually been presented under the name of the ship in literary texts, we have used this name in this research (Ebrahimi Dictionary, the entry Kashti, the Kashi\_azar, Rashidi Dictionary, the entry:Kashti\_azar, Borhan-e Qatte Dictionary, the entry Gosaste nur). For example in Ebrahimi dictionary the ship is defined as follows:: It is known Jariyeh in Arabic, Also, a ship-shaped bowl (Ebrahimi Dictionary, the entry Ship)

We hypothesized that ship-shaped bowls used for drinking wine turned to the symbol for the freedom from sorrow in Persian poetry based on sequential receptions, especially in mystical literature and when the chain was added to the Kashkul, it became a symbol of poverty which shows escaping from the world. To approve or reject the hypothesis, the



Fig. 1. Gilded silver ship, from the Sassanid era, height: 5 cm, location: National Museum of Iran. Source: Archives of the National Museum of Iran.

horizon of the expectation of ship was reconstructed based on literary texts from early Islamic periods to the end of the Qajar period.

### Stage 1

In this stage, according to Jauss's instructions to reconstruct the horizon of expectation, the genre and type of the artwork should be examined. Therefore,

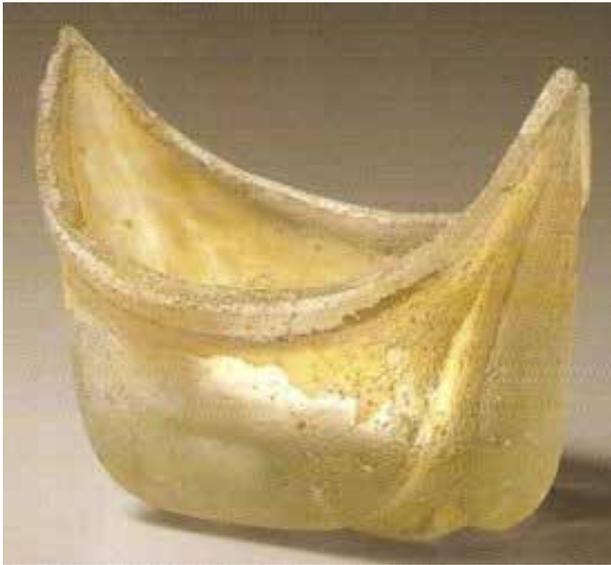


Fig. 2. Glass ship, from 3&4th centuries A.H , height: 3/3 cm, width: 7/20cm, location: Kuwait Museum. Source: Carboni, 2001: 117.



Fig. 3. Blue and White ship, from the Safavid era, Height: 12.5 cm, location: Private collection. Source: Canby, 2009: 136.



Fig. 4. Blue and White ship, from 12th centuries A.H, Height: 14 cm, location: Ermitage museum. Source: Piotrovsky, 2000: 157

at this stage the main expectation of the audiences (users) of ships are interpreted based on literary texts

• One of the main features of this type of vessel, ship or crescent is its shape:

هلال عید جهان را بنور خویش آراست / شراب چون شفق و جام چون هلال کجاست

• The crescent of Eid al-Fitr made the world beautiful/ Where is the wine like the aurora and cup like a crescent (Amir Khosro Dehlavi, 1982: 114).

مگذر از کشتی به کشتی بگذر از دریای غم / کز چنین دریا گذر کردن به کشتی می‌توان

• Do not neglect the wine ship- shaped bowl and go

through the sorrow sea by the wine ship/ the sorrow sea can be gone through by the wine ship (Salman Savoji, 2003: 174).

ندیم و مطرب و ساقی همه اوست / خیال آب و گل در ره بهانه بده کشتی می تا خوش برانیم / از این دریای ناپیدا کرانه

• He is the musician and the companion /The imagination of water and mud is just an excuse (Hafez, 2003: 332).

• Give the wine ship to have a good ride on the sea that does not end there

ماه نو بر شکل جام آمد نماز شام عید / یعنی از جام طرب خالی مباش ایام عید

• The crescent of the moon appeared in the form of a crescent cup, during the Eid al-Fitr night prayer/ Do not miss any joy and gladness during the feast (Jami, 1999Vol 1: 463)

درین گرداب غم کشتی می از کف منه جامی / که نتوان جز بدین کشتی گرفتن راه ساحلها

• Do not miss the wine ship-shaped bowl in this sorrow vortex/ It is only by this ship that the beach can be found (Jami, 1999Vol 2: 81 ).

تهیست کشتی می عمر از آن بغم گذرد / بیار باده که کشتی بخشک کم گذرد

• If the wine ship-shaped bowl is empty, life is sad/ Bring the wine, that the ship shaped bowl does not move on land (Ahli Shirazi, 1965: 184).

از آن گشاده جبین جام پر شراب گرفتم / عجب هلال تمامی ز آفتاب گرفتم

• I got a cup of wine from the wide forehead of the sweetheart/I got a full crescent from the sun (Sa'ib, 2008, Vol 5: 2878).

کنون که کشتی می راست بادبان از ابر/ سبک ز بحر غم بیکرانه بیرون آی

• Now that the cloud is sailcloth of your wine ship-shaped bowl/easily, come out of the endless sorrow sea (Sa'ib, 2008, Vol 6: 3339).

• Another main characteristic of the ship is its allocation to drinking wine:

مستغرق محیط خیالیم و کس نبرد / زین بحر جز به کشتی می بر کنار جان

• Drowned in the sea of my dreams and someone / this sea can only be survived by the wine ship-shaped bowl (Nazary Qohestani, 1994 Vol 2: 190).

کشتیست جام باده و غم بحر پر ز موج / کشتی روانه ساز کزین ورطه بگذریم

• The wine cup is like a ship, and sorrow is like a turbulent sea/ send a wine ship-shaped bowl, to cross this vortex (Kaml Khojandi, 1993: 261).

مگذر از کشتی به کشتی بگذر از دریای غم / کز چنین دریا گذر کردن به کشتی می توان

• Do not neglect the wine ship- shaped bowl and go through the sorrow sea by it / one can go through the sorrow sea by the wine ship (Salman Savoji, 2003: 174).

کشتی باده بیاور که مرا بی رخ دوست/ گشت هر گوشه چشم از غم دل دریایی

• Bring me a wine ship-shaped bowl as being away from my beloved turned My sorrowful eyes have turn to seas (Hafez, 2003: 383).

کشتی باده پیاپی پل دریای غم است/ وقت آن خوش که عمارتگری این پل کرد

• The Successive wine ship is a bridge over the sorrow sea/ It is a pleasure to build this bridge (Jami, 1999 Vol 2: 168 ).

کشتی باده کشتی نوحست پیش ما / گو سیل غم ببار و جهان گو خراب شو

• The wine ship is like Noah's ship for us/ and I'm no longer concerned about the sorrow flood and ruined world (Ahli Shirazi, 1965: 362).

از شط غم کشتی می بر کنار آرد مگر / ورنه از تدبیر نتوان بست دریا را پلی

• The sorrow river can be crossed by the wine ship/ And wisdom could not build a bridge over the sea (Naziri Neishaburi, 1961: 362).

دهر اگر بحر پر آشوبست مستانرا چه غم / کشتی من بیخطر دایم بساحل می رود

• If the world is full of fuss, those who are drunk are not sad/ My ship is constantly reaching the coast safe and sound (Kalim Kashani, 1957: 162).

اگر سفینه برای نجات بحر غم است / بس است کشتی دریاکشان کدوی شراب

• If the wine ship is a means by which one can be saved from the sorrow sea/ A dervish wine bottle is enough to fill this ship (Sa'ib, 2008, Vol 1: 449).

## Stage 2

• At this stage, the subjects from prior studies which contribute to the artwork should be examined. The partial expectations of the audience from the ship are cited by literary texts:

- One of the minor features of this container, is it's golden as mentioned in the dictionaries:

بصورت ز آرزوی دست او ماه / همی گه گل شود گه زورق زر

• Moon wants to look like her hand/Sometimes it comes in the form of flowers and sometimes in the form of a golden boat (Onsori, 1984: 71)

کشتی زر داشت ساقی ما بجا لنگر زدیم/ گفتی از دریای هستی برگ معبر ساختیم

• Tapster had a wine ship, we moored there/We have found a means of crossing the existence sea (Khaghani, 2003: 630).

ساقیا آن کشتی زرین دریادل بیار! / واندر آن کشتی زر دریای یاقوتی روان

• Tapster! Bring the big golden wine ship/that there is ruby sea in this golden ship (Salman Savoji, 2003: 172).

جز به زرین زورقمی مگذران عمر عزیز / زین محیط غم که بروی نیست کشتی را گذار

• Just spend your dear life on the golden wine ship/ through this tragic environment, no salvation ship does not pass (Salman Savoji, 2003: 109)

ساقی به شکل جام زر آمد هلال عید / می ده به فر دولت سلطان

ابوسعید

• The Eid al-Fitr Crescent appeared in the form of a golden cup/ Give the wine, in honor of the glory of the government of Sultan Abu Sa'id (Jami, 1999, Vol. 1: 358 )

کاسه چوبین گدائی هر که پیشت داشته / از کف دریای خاصیت کشتی  
زر یافته

• Those who has left this wooden begging bowl with you/ Found the golden ship at the bottom of your special sea (Mohtashm Kashani, 1965: 302)

• This dish was made of glass and pottery (Figures 2, 3 and 4):

جبذا، دور زجاجی ساغری / چون هلالی، بر کف مه پیکری  
تشنه ی آن آب حیوانم، کازو / هر گدایی می شود، اسکندری

• What is good! Glass cup rotation/ Like the crescent moon on the hands of a beautiful woman

Thirsty for that alkahest, from which/ Every beggar becomes Alexander (Emad Kermani, 1969: 248)

بیا ساقی امشب که رندان مست / شکستند در میکده هر چه هست  
لبالب کن آن لب شکسته سفال / که خورشید را جا دهی در هلال

• Come on tapster that astute drunkards tonight/ broke everything in the bar.

• Fill the broken pottery pot/ accommodate the sun in the crescent (Fakhrozamani Qazvini, 1961: 149).

### Stage 3

As already mentioned, the third stage of reconstruction of the horizon of expectation is concerned with the contrast between the poetical and practical languages, i.e. the contrast between imagination and reality. At this stage, in order to reconstruct the horizon of expectation of the wine ship-shaped bowls, based on the available literary texts, the expectations of the audience from this container need to be compared with their expectations of ordinary containers such as bowls, jars and trays. First,, we compared the expectations of audiences from the crescent or ship- shaped form with their expectations from other common containers The result shows, these shapes, distinguish this container from other more commonly used containers, creating a more imaginative and poetical atmosphere

for its audience; For this reason, majority of poets have likened this container the crescent of the moon and the ship. Then we compared the main feature of the ship-shaped bowl its allocation to drinking wine with their expectations of widely-used dishes such as bowls, jars and trays; This feature of the ship-shaped bowl has made it different from other widely used dishes.and has produced imaginative receptions in Persian literature. The comparison of golden color of this container,--material, with commonly used dishes shows that this particular feature of the ship its golden color along its main features (crescent ship-shaped form which is used for drinking wine) have made it more special to the audience and, -resulted in, more imaginative poetic receptions. Since many poets have used the wine-associated terms to express their mystical status, these terms often have a meaning other than their literal meaning used by Sufism and mysticism (Gholizadeh and Khosh Saligheh, 2010: 147); In addition, wine containers their forms, and functions have created a space for expressing feelings in mystical literature. The bowl, in the form of a crescent, the crescent of the moon and the ship, has received much attention for the expressing of the mystic feelings. One of the most important mystical reception of this container is a metaphor standing for the means of transport by which going through the Sorrow Sea is possible (being away from the true believer). It is because the ship has always been a symbol of salvation in religious and mystical texts. Also, the special characteristic of of the wine or the reedom from sadness in mystical literature, ,has reinforced the metaphor of wine ship-shaped bowl for the freedom from sadness. This metaphor has been extensively used in Persian literature, especially mystical literature.

To better understand what metaphor is it is necessary to address the function and importance of the metaphor in language and thought. First, metaphor is defined as a simile but the difference between them lies in the words; but metaphor has superiority to simile, simile clearly compares two things using the words like or as and but metaphor is ambiguous in

nature ; Metaphor is more exaggerated than simile; as the metaphor creates a sense of unity between two unrelated things . Therefore, metaphor in Persian literature has always been of great importance , As Jurjani (the rhetorical theorist of the 5th AH) believes that this rhetorical element evokes different meaning and express them in smaller number of the words; in fact, metaphor refreshes the words (Afrashi, 1392: 17). Metaphor form western thinkers' point of views is the main figurative language and refers to an extremely skilled magic for using the complications associated with uninterpretability of words (Hawkes, 1998: 12). Even Paul Ricoeur (French philosopher and philosopher) believes that metaphors can develop a semantic network in the domain of language and even discover a new dimension of truth (Ricoeur, 1976: 64 & 68).

Linguists distinguishes between two types of metaphor: dead and living . A living metaphor is a new or relatively new metaphor, whose metaphorical usage has not yet been documented, and for many intellectuals, the living metaphor is more valuable (Afrashi, 1392: 29). Therefore, only the new metaphors can have metaphorical value. Meanwhile, some of the dead metaphors in Persian literature, have lost their metaphorical meanings due to the abundance of application, are converted to a symbol, one of the most striking figure of speech in Persian mystical literature. (Nasr Esfahani and Hatami, 2009: 189 and 167 (the symbol is defined as something known in the world and is sensible through the senses which refer to an indeterminate concept of the unknown world (Poornamdardian, 2004: 23). Hence, the symbol can, with a fictional process, expand the meaning of the vocabularies, Hegel described the symbol as ambiguous and polygonal (Seyyed Hosseini, 1384, 2: 538); or Ricoeur argues that the symbol “has semantic layers or meaning in meaning.” Ricoeur, 1976: 33). Therefore, the mystic poets who could not express themselves and feelings in words , have taken advantage of such vague and mysterious symbols that are the forms of recurring metaphor (such as wine ship-shaped bowl). In this

way, the wine ship-shaped bowl has turned into a Kashkul through successive receptions from the ship-shaped container. Indeed, This imaginary metaphor for the freedom from sorrow has developed due to the repetition of the fantastic, vague and mysterious symbol of salvation in literary texts, especially the mystical literature; this chain of receptions gets richer when a chain is added to the Kashkul and turn it to the symbol of poverty, one of the most important of the Sufi authorities, is the disregard of the worldly manifestations and, consequently, the means of rescue of the world and its belongings. So, as Jauss believes a work may be expanded and enhanced with successive receptions from generation to generation and can determine its historical significance and its place in the aesthetic hierarchy. Kashkul can be considered as a result of successive receptions, especially in mystical literature. Some evidence of literary texts support ing that Kashkul is a symbol of poverty:

اگر پرسند: کشکول از که مانده است؟ بگو: از ابراهیم خلیل الله، در وقتی که خانه کعبه را ساخت، یک ستون لازم داشت، چوبی از بهشت آوردند-گویند چوب امرو بود- او را ستون ساخت. همان چوب قدری بلند بود، سر او را بریدند، کشکول ساختند تا این که اسرار فقر بر وی کشف شد. چنان که من تشاء دست گرفتن، فائده عظیم دارد. حضرت می فرماید: من تشاء کثیرالخصاله. یعنی من تشاء خصلت زیاد دارد: اول آسایش ..... (فتوت نامه ها و رسائل خاکساریه (سی رساله)، 1382، ص 185).

If you are asked: Who left the Kashkul? Say: Abraham, while he was building the house of Kaaba, he needed a column. For him, they brought wood from paradise. It is said to be the wood of the pear tree, with which the column was built. The wood was so tall, that he cut off and made a Kashkul with it, Until the secrets of poverty was discovered for him. As it takes, it has many benefits. He says: It has many benefits in carrying it: first, comfort (...) (Fotovvat nameha & Rasael Khaksariyeh (Si resallah), 2003: 185).

اگر خواهی که سنجی زور فقر و سلطنت با هم/ به چینی های فغفوری بزن کشکول چوبین را

If you want to compare the power of poverty and monarchy/ Beat the wooden Kashkul into Chinese

bowls (Nasr Abadi, 2000: 318).

آن را که دل ز مشرب منصور آب خورد/ کشکول فقر را بجز از چوب دار نیست

• Anyone who follows Mansoor/The poverty Kashkul is made of gallowes only (Kalim Kashani, 1957: 125) اگر نگذارد از کف کاسه کشکول قناعت را / گدا از ناز پارا بر سر فغفور نگذارد

• If you put the contentment Kashkul on your palm / The beggar puts his foot on the king with pride (Hazin Lahiji, 1971: 307)

In this way, Kashkul can be placed in the mystical reception of wine ship-shaped bowl, but it should be said written words on the Kashkuls in the Safavid and Qajar periods show deep symbolic and mysterious concepts and even the rich chain of reception of this container from the wine ship-shaped bowl to begger's Kashkul for its audience, especially the Sufis. :

For example, on one of the Kashkul from the Safavid era (Figure 5), in addition to the verses of Surah Al-Dahr (verses 7 and 8) and Surah Kahaf (verse 79), which somehow refer to the concept of poverty, is written; there are poems (three of which are quoted here), which completely portray this container as a symbol of poverty and a means of freedom from sorrow (away from the true believer). It is worth mentioning Malekian Chirvani has introduced this container as a Sufi' wine ship-shaped bowl. and explains that by adding the chain to the Kashkul (Figure 6), it cannot be considered a wine ship-shaped bowl (Malekian Chirvani, 2006: 64). the Quranic inscriptions of this Kashkul are as follows:

بسم الله الرحمن الرحيم و يطعمون الطعام على حبه مسكينا و يتيمًا و اسيرًا\* انما نطعمكم لوجه الله لا نريد منكم جزاءً و لا شكورا (Sura Dahr, Verses 7 and 8).

7)They fulfill vows and fear a day the evil of which shall be spreading far and wind.

8)and they give food out of love for Him to the poor and the orphan and the captive:

اما السفينه مكانت لمساكين يعلمون في البحر فاردت ان اعبيها و كان وراءهم ملك ياخذ كل سفينه غصبًا (Sura Kahaf, Verses 79).

As for ship, it belonged to [some] poor men who worked on the river and I wished that I should

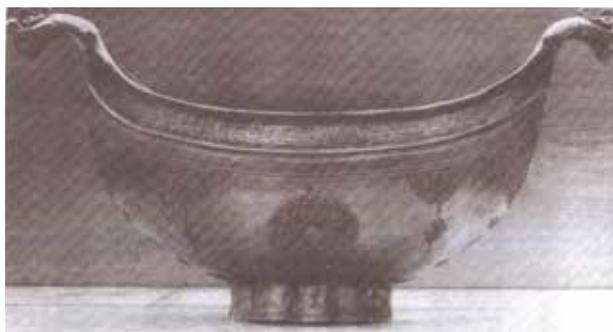


Fig. 5. Brass Kashkul from the safavid era, height:71c.m, ocaation: Turkish and Islamic Arts Museum.Istanbul. Source:MalekianShirvani, 2006: 77.



Fig. 6. Brass Kashkul from the safavid era, height: 61c.m location:agakhanmuseum, picture. Source:<https://www.agakhanmuseum.org/collection/artifact/beggars-bowl-kashkul>

damage it, and there was behind them a king who seized every ship by force.

Also, the text of the three quatrains of the poems written on this container is as follows:

زانرو که نجات را سفینه سبب است / از بحر غمش دلم سفینه طلب است

در بحر سفینه باشد این نیست عجب / در ضمن سفینه بحر باشد عجب است

• Since the ship is necessary for salvation/ I want the ship to save myself from his sorrow sea

There is no surprise if there are ships on the sea/It is a surprise here that a ship could be sea

\*\*\*\*\*

آنها که ز بحر در افشانند/ در خشک نگر سفینه چون می رانند از بس گهر و لعل مغانی که در اوست/ بحر یست ولی سفینه اش می خوانند

• Those who fill the sea with a sea/ see how they

sailing on the land

So much so that jewelry and ruby are in it/Like the sea, but it is called ship

\*\*\*\*\*

قلندريم به دوران بينوايي ما / هلال چرخ بود كشتي گدايي ما  
به سلطنت ندهم دولت گدايي ما / غنيمتي شمرم گنج بينوايي ما

- We are Darwish in the hardships/ Crescent Wheel of world is our begging ship  
We do not change the begging government with the kingdom/We appreciate the treasure of poverty
- Or, as an example, on the Kashkul of the Safavid era is written:(Fig. 7):

اينخبر بر جوهر كشكول فولادي كه بود  
قابل خاقان چين و زيب بزم قيصرى  
هر كه خواهد چشمه خضر و حيات سرمدى  
يا كه جام جم طلبكار از كف اسكندرى  
نوش سر طرز كشكول از قدار دائمي

- شهرتش دكان و شاهان عالم مشترى
- Who is not aware of the true value of a steel Kashkul/ Its value is such that it is suitable for the China Emperor and for the Caesar's feast.
- Anyone who is looking for the elixir and the Khidr's spring /or want to get orrery mirror from Alexander's hand
- By choosing a poverty method, you can drink the elixir from his hand/its reputation is a shop for kings around the world
- On the Qajar Kashkul, the length of such receptions is also well seen, for example, one of the Qajar forms has been written like this (Fig. 8):

جام جم كشتى [و] دريائى فنا كشكول است  
مشرب ميكده [و] جام بقا كشكول است  
[زينت سلطنت ما ار صلت درويشى است ؟]  
دستگير شه و درويش و گدا كشكول است  
تاج و تخت ملك جمله جهان شبه شهى است  
زانكه زينده توحيد خدا كشكول است

- The orrery mirror is the ship and the sea of mortality is Kashkul/ Habit of bar and the elixir is Kashkul.  
If poverty is decorating our kingdom/A means of saving the king and beggar is Kashkul.
- The throne of the whole world is like a king/  
Because only the Kashkul deserves to describe the



Fig. 7. Steel Kashkul with gold, From the safavid era, Height: 8/2 cm, Location: Nuhad collection, source: Alan Jaimes, 1982: 115.



Fig. 8. Kashkul made of coconut shell, from the Qajar era, height: 32/7 cm, Location: Iranian private collection, source: Melikian Chirvani

unity of God.

Therefore, the most important result of the reconstruction of the horizons of the expectation of Ship is to find the mysterious chain of receptions, which has led to the formation of another container named Kashkul. Briefly speaking, this word ,has first used as the imaginative metaphor for the freedom from sadness, Then, due to the repetition, especially in the mystical literature, it has become the symbol of the deliverance from sorrow. Even it has created another kind of container known Kashkul which was added to the chain as a symbol of poverty (of the most important stages of Sufism) and asceticism in Iranian culture,. On the Safavid Kashkul, there are poems,

which shows the rich evolution in receptions from the wine ship-shaped bowl to the Kashkul in the same

chain of receptions. Therefore, the idea of Kashkul could have been shaped as the result of the rich chain

Table 1. Reconstruction of the horizon of the ship based on Persian literature. Sources: authors.

Stage	Container
<p>- Stage 1 Reconstructing more general expectation of the audience (users) from shipshaped bowl based on Persian literature</p>	<p>-This container was in the form of a crescent shape or a ship -This container was for drinking wine.</p>
<p>Stage 2 Reconstructing more specific expectation of users from the ship-shaped bowl based on Persian literature</p>	<p>-This container was generally made of gold. - This bowl was also made of glass and pottery.</p> <p>-This container was in the form of a crescent form and ship r ,Its shape differed from other ordinary and commonly used containers and it WAS likened to the moon or ship. -Ship-shaped bowl were used for drinking wine. This feature made this container different from other widely used container so much so that its form and function simultaneously produced an imaginative reception in Persian literature. -This container was generally golden based on literary texts and this made the ship more different from ordinary dishes; this feature, and its form and function , the background of imaginative reception are provided in Persian literature.</p>
<p>Stage 3 Comparing the expectation of users from ship with the expectation of, ordinary containers</p>	<p>- Wines and carouse containers have been used in the mystical literature of Iran to express mystical emotions. Among these containers , the ship in the form of a crescent or a ship provides a wide range of imagination to the audiences and one of the most important mystical receptions is recurring metaphor standing for the means by which one can crossing the sorrow sea or in other words it is a mysterious symbol of emancipation from sadness in literary texts. These receptions convert the container into another container; that is to say by adding a chain to the Kashkul , it turns a symbol of poverty and asceticism. It symbolizes the freedom from the material worlds and its belongings. The authenticity of this hypothesis is that the Safavid and Qajar Kashkuls are decorated with poems that are derived from the rich chain of receptions starting with the wine ship-shaped bowl and ending with the begging bowl.</p>

of receptions of an ancient container (ship-shaped) and can be considered as one of the most unique and richest works of Iran.

**Conclusion**

In this study, to investigate the transformation of the ship-shaped bowl into a container known as Kashkul in the light of Hans Robert Jauss’s concepts : the reconstruction of horizon of expectation and the chain of receptions (Fig. 9). In Jauss’s theory, audience’s interpretations of the artwork have been

emphasized. First, the reconstruction of horizon of expectation, the three-step methods, was used to understand the criteria by which the audience evaluate and interpret the works of an era; the horizon of expectation for the ship-shaped bowl in various Islamic periods to the end of the Qajar era was reconstructed based on the Persian literary texts. The result of the study show that the main features of this bowl, such as its crescent or ship-shaped form, and its function namely drinking wine, have resulted in fantastic receptions in Persian literature, especially

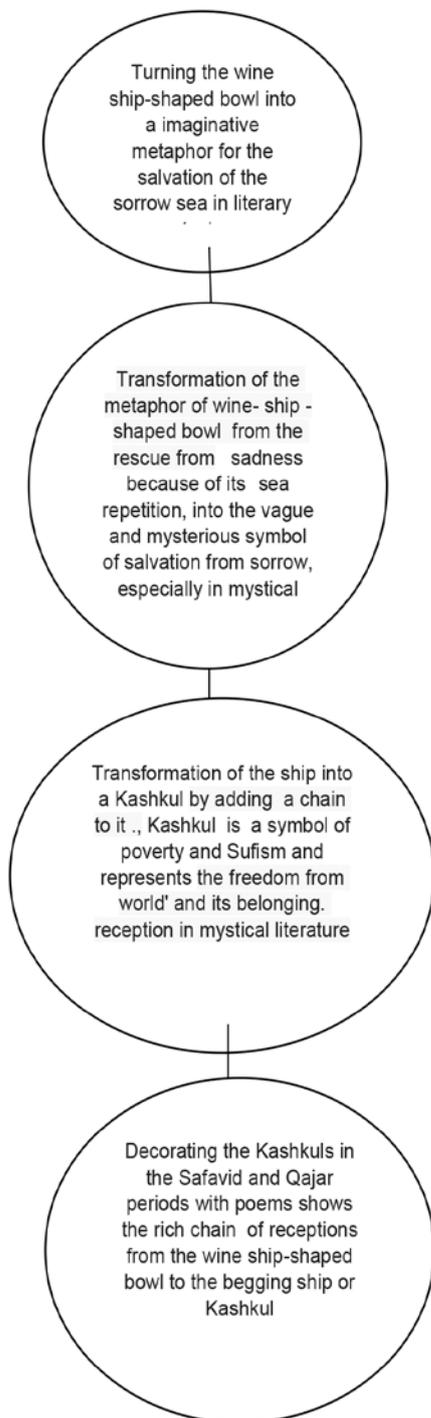


Fig. 9. Evolution of the Kashkul in the chain of receptions from the wine ship-shaped bowl to the begging bowl. Source: The authorsWriters.

in the form of simile and metaphor for the crescent of the moon and the ship. Wine in Persian literature, especially mystical literature, has a meaning other than its literal meaning and their forms and functions have created space for expressing feelings in mystical

literature. The bowl , in the form of a crescent, the crescent of the moon and the ship has received much attention for the expressing of the mystic feelings and the most mystical reception of this dish is the metaphor standing for freedom from the sadness sea in mystical texts. Also, based on the mystical literature, the characteristic of wine in eliminating the sadness , has been reinforced and the wineship-shaped bowl used as a metaphor for salvation or freedom from sadness.

Since the mystical reception on the horizon of the audience’s expectations of ship has led to the creation of another container called Kashkul, we used the idea of the chain of receptions of Jauss’s. According to Jauss, an art work can be richer through successive receptions and reach a higher aesthetic position; and the analysis of this chain show that the wine ship-shaped bowl through successive receptions in literary texts, especially mystical literature, has turned to the metaphor of freedom from the sorrow sea, and by its repetition, it has become a symbol of being set free from sorrow, then, by adding a chain to the reception , it has turned to a symbol of poverty (which leads to the freedom from the world and its belonging);and the evidence for this claim is the poems written on the Safavid and Qajar Kashkuls, reflecting a reception chain from the wine ship to the begging ship. Hence, Kashkul could have been shaped as the result of the rich chain of receptions of an ancient container (ship-shaped)and can be considered as one of the most unique and richest works of Iran. Finally, , this research contributes to our knowledge of the aesthetic position of a artwork, based on the literary The originality of the research lies in exploring the audience’s chain of receptions through the reconstruction of horizon of expectation, and also investigating the evolution of a metaphor to the symbol in the chain of receptions. We hope confident that our research will serve as a base for future research in the field of literature, art nd language.

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