

## An Investigation of Nezami's Works Translated in the West (France, England, and Germany)

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### Abstract

European orientalists paid much attention to Nezami's works in the middle of 1700s and tried to present his biography and extracts from his works to European readers. It was started by D'Herbelot, a French orientalist and was completed by Von Hammer Purgstall at the beginning of 19<sup>th</sup> century. In 1710, Petis de Lacroix translated "Tourandokht Tale" from Nezami's "Haft Paykar" into French, which underlain the works of Gozzi, Schiller, and Puccini. In 1786, in Calcutta, a book, entitled "Asiatic miscellany" was printed that included twenty tales (anecdotes) from Nezami's Makhzan-Al- Asrar. This translation was done by Sir William Jones, the first author who introduced Nezami to the English. But the first familiarity of the German with Nezami backed to 1809. In this year, Von Hammer Purgstall wrote a play in two volumes, 'Shirin', adopted from Nezami's "Khosrow and Shirin". In nineteenth century, a movement appeared in translating Nezami's works and Nezami's manzomeheha (narratives in verse/ long poems) were introduced to the Europeans. Consequently, Nezami's works became a source of inspiration for some of the western poets, playwrights, and musicians.

**Keywords:** Nezami's works, West Literature, translation, pastiche; France; England; Germany

### Introduction

Most of the research on translation of Nezami's works began since the 19<sup>th</sup> century. In France, orientalists such as A. Lacoïn de Villemorin, Jan Rypka, Henri Masse, Clair Kappler, Charles Henri, Charles-Henri de Fouche Cour, Francis Rishar, and Isabelle de Gastines, in England William Jones, Francis Gladovin, James Atkinson, Bland, Castello, Wilson and in Germany Hammer, Bakher, Ethe, Rukert, Hellmut Ritter, and Gelpkemade valuable efforts and in addition to translating his works, they were sometimes inspired by Nezami's works.

However, a perfect, comprehensive, and satisfactory research on Nezami and his works has not been conducted yet. In conducting this research, due to investigation beyond the borders, the researchers have faced some problems such as limitation and dispersion of sources. However, it was attempted to take notes of all available translations of Nezami's works and his stand in the West and to use them during the research. Although the sources which are used will answer the research question in an acceptable way, the present study tries to investigate Nezami's works and his position in France, England, and Germany. To achieve this goal, the way of the West's familiarity with Nezami's works, and translations and pastiches of his works have been studied.

Among these countries, the French were honored to get familiar with Nezami and his works before other countries.

### Nezami in France

In the mid-seventeenth century, orientalists became interested in Nezami and his works. They tried to present his biography and extracts from his works to European readers. It was started by D'Herbelot, Barthelemy (1625-1695) from France and completed by (Hammer, Purystall.J. F. (1774-185) in the mid-nineteenth century (Sedigh, M., 1999: 112-113).

In 1710, Francois Petis de Lacroix (1653-1713) translated "Turandokht tale" from Haft Paykar to French which underlain the works of Carlos Gozzi (1720-1806), Friedrich Schiller (1759-1805), and Giacomo Puccini (1858-1924). The cited story which was changed into Persian verse very weakly and as a pastiche was inserted in a copy which was bought in Constantinople and then it was translated to classical language of the late years of Louis XIV by Patty De Lakrova and published. This work was published under the title of "One Hundred and One Days" in order to compete with the successful translation of "One Thousand and One Days" by Gallan which was adopted from Arabic (Bari, 2006: 24, 276).

However, as soon as French society got familiar with Nezami and his works a collection of his poems was translated.

### Translators of Nezami's Works in France

1. The first translation of Nezami's works to French was done by Francois – Bernard Charmony (1793-1869). In 1829, he translated a part of Eskandar Nameh and published it in Saint Petersburg (Shafa, 1953: 20).

2. A. Lacoïn de Villemorin (1844-1912) the French author wrote a book in 1897 titled "Garden of Success" in collaboration with Dr. Khalil Khan (Late Alam Al-Dolleh Thaqafi) including seven stories in French and published it in Paris. The theme of the fourth and fifth story were pastiches of Nezami's Haft Peikar (Seven Beauties) and the theme of the sixth and seventh stories were pastiches of Ami Khosrow Dehlavi's Hasht Behesht (Eight Heavens) and the themes of the first and third stories were pastiches of Jami's Haft Manzar (seven Perspectives) (Nafisi, 1959:141).

3. Martin Theodor Houtsma (1851-1943), Dutch orientalist and scholar in 1921 published a selection of Khamse Nezami's poems in French language in Liden titled "Kholase Khamse Nezami" (Summary of Nezami's Khamse ) in Persian and "Choix de vers de la Khmsa de Nezami" (Nafisi, 1959:140).

Moreover, he wrote an article titled "Some Points about Nezami's Collection" in a memorial awarded to Edward Granville Brown (1862-1926) which was published in Cambridge in 1922 (Badavi, 1998: 719).

4. Jan Rypka (1886-1968) a famous Czechoslovakian orientalist, scholar, and author conducted extensive studies on Persian literature and wrote several articles about Nezami's works in Czechoslovakian language. In 1934, he summarized Nezami's Haft Peykar and translated it to French as "Nezami's Seven Princesses". In the preface of this translation he has written:

"Some people have just heard Nezami's name, but they have not recognized his supreme position. That people of our age don not know Nezami as he deserves, does not mean he is not a valuable person, but it shows our people incapability of knowing him and his great status". (Shahabi, 1958:12).

Rypka in collaboration with German orientalist Helmut Ritter (1892-1971), compared Haft Peykar with ancient valuable scripts which were available in libraries in Paris, Oxford, Berlin, Istanbul, Prague, and Vienna and corrected it and published it in Istanbul in 1934. This copy is one of the most accurate printed copies of Haft Peykar (Shahabi, 1958: 8).

Ritter has written about the style of the work:

“It seems as if the internal theme of this poem by itself has created its inevitably style of righteousness. The only style which fits its theme, the only style which can realize a single goal without damaging the work: it can intensify internal impression”. (Bari, 2005:5).

5. Vera Kubickova in 1951 published Nezami’s “Seven Princess” in a series called “Soul of Iran” in Paris (Radfar, 1992:330).

6. Henri, Masse (1886-1969) French orientalist and scholar, has done lots of activities in translating and publishing Persian works. For instance, in 1970 he translated Nezami’s “Khosrow and Shirin” into French and published it in Paris (Radfar, 1992:326). Masse believes that Nezami has extracted some stories from “Vis and Ramin”, but he has managed to link romantic and lyrical concepts with epic themes very innovatively and appropriately in “Khosrow and Shirin” (Adl, 2008: 14).

One of the most remarkable characteristics and features of Masse was the influence and impression of his speech in introducing Iranian literary culture so that in all former French colonies and protectorates and also in all countries where French has been spoken From North Africa to Senegal and Madagascar and Guyana in South Africa and Syria, Lebanon, Algeria, and elsewhere some people have got familiar with Iranian culture and literature through Professor Henri Masse’s writings and translations. (Nikbin, 2001: 1027). In addition to translating the works of classic poets, ha has also translated an anthology of Persian contemporary literature into French (Rypka, 1985:15).

7. Jamshid Mortazavi was able to translate some important works such as Makhzan-Al-Asrar (Treasure of Secrets) into French when he was in Paris. In 1987, he translated Makhzan-Al-Asrar into French and published it in Paris which had been published based on Vahid Dastgerdi’s translation (Bi Na, 1989:148).

8. Clair Kappler, the famous French orientalist, in 1994 published an article named “Seeking Meaning and Alchemy Process: Transmutation through Recognition of Nezami’s Haft Peykar”<sup>2</sup>. In this paper, Masnavi (Rhymed couplet) Haft peykar has been investigated in its own structure as the story of cognition regulations (Iranology’s Abstracts, 2001: 363).

His other article titled “Alexander the Great in Persian Classic Literature” is an article of analysis and compilation about the literary fate of the legend of Alexander in works of Nezami and Ferdowsi with mentioning several references from various studies and research on the subject. The research method used by the researcher is quite literary in nature both in terms of approach and style and diction and includes detailed explanations of the texts and symbolic interpretation of Alexander’s heroic act. (Iranology’s Abstracts, 2001: 362).

9. Charles – Henri de Fouche Cour (1925-...) graduate of Persian language and literature founded the prestigious Journal of “Abstracta Iranica” in 1978 (Amiri, 1997:308). He has written several articles on Persian literature in the Middle Ages particularly about Nezami. One of his articles is named “The role of Women in Politics in Nezami’s Poems” and the other one is “The story of the Ascension (Mi’raj) in Nezami’s work”. In this article, Fouche Cour analyzed Haft Peykar narrative and compared it with other narratives of Mi’raj in other works of Nezami (Iranology’s Abstracts, 2006: 256). He believes that Nezami’s poetical works are so valuable which have not been truly appreciated yet.

10. Francis Richard (1821-1890), Famous French Iranologist and manuscript researcher and director of Islamic arts in Louvre museum in Paris published an artistic manuscript with paintings of Khamse Nezami. This work which belongs to the 17<sup>th</sup> century is held in France National Library (Rishar, 2005:77).

11. Michael Barry (1948-...), American orientalist, published the book of “Blue Tiles” in 1994 in collaboration with two famous French photographers, Sabrina and Roland Micco. This book

which won French Academic Award in 1997 is “the widest collection of magnificent architecture of minarets and domes” in Middle Asia. This work is also the first Barry’s successful assault on unconquerable castle of Nezami’s Poetry in order to translate and interpret it. Michael Barry in this work poses the idea that Nezami’s Haft Peykar (Seven Beauties) provided the symbolic key for us to understand seven colors of expensive tiles and in its preface he has reminded Iranian readers that understanding Iranian miniature is impossible without reading and understanding Haft Peykar. In 2000, Barry translated the full text of Haft Peykar into French which was published in Paris by Galimar Publications together with his explanation and interpretation of the work (Barry, 2006: 10).

What draws attention to itself in this work is Michael Barry’s special interest in Nezami. He himself writes about this matter: “Nezami has always been my favorite Iranian poet” (Barry, 2006: 13). He has stated, “I’ve got help from Sen-Jon Pers (1887-1975) and Ste’phane Mallarm'e (1842-1898) to translate Nezami’s elegant work into French much better” (Barry, 14: 1385). In his research on Nezami, he has pointed to the relationships between Dante and Nezami because In Europe Dante is considered as the peak of poetical and spiritual perfection at a certain moment in the history of human consciousness (Barry, 2006: 16). Moreover, he believes in convergence between Nezami’s poems and Shakespeare’s (1564-1616) writings (Barry, 2006: 63).

12. Isabelle de Gastines translated Nezami’s Haft Peykar From Persian into French in 2000 (Iranology Abstracts, 2003: 183).

### **Nezami in French Drama**

Although Iranian legends and themes have been the subject of western music and drama several times, wisdom and immortality of Nezami’s works have been the source of certain artistic pastiches and inspirations.

1. Fairy Ballet (La Peri) made by Paul Dukas (1865-1935), French composer, is a valuable and consistent work which describes the concept of an Iranian Legend. Of course, the main reference of Dukas is not exactly specified because the concept of this legend is seen in several Iranian legends which are similar. However, it has most probably been extracted from Nezami’s Eskandar

Nameh. In writing this work, Dukas has done his best to make use of Eastern and Iranian colors and details (Bina, 1959: 1-4).

2. Mustafa Adl from Tabriz who was familiar with French classic works particularly with drama and writings of Pierre Corneille (1606-1684) and Jean Racine (1693-1699) tried to introduce “Khosrow and Shirin”, which had not been translated into French at that time, to French speakers. His narration of “Khosrow and Shirin” is a pastiche of the masterpiece of Iran’s eloquent speaker, Nezami that has been developed like a historical drama in five scenes. In translating this work, Adl was not only faithful to the story but also was able to reconstruct romantic tragedy of “Khosrow and Shirin” in French language via successful use of 12-syllable prosody. In fact, Mustafa Adl’s drama is a passionate glorification of Nezami and a dialogue between cultures (Adl, 2008: 20-23).

### **Nezami in England**

Although Persian literature entered England since the late 16<sup>th</sup> century, but the origin of this entrance traces back to the 12<sup>th</sup> century. In fact, the first Europeans step to know Iran was taken by the help of Greek and Roman sources particularly Herodotus (425 – 490 B.C.). but the first English familiarity with Nezami goes back to 1786. In this year, a book titled “Asiatic miscellany” was printed in Calcutta that included an anthology of Persian Literature and about twenty tales (anecdotes) from Makhzan-Al- Asrar Nezami (Nafisi, 1959: 138 – 139). Except the mentioned

works the efforts of English translators to introduce Nezami were effective and scholars and artists got familiar with Nezami's works and thoughts through the translations.

1. Sir William Jones (1749-1794) is the first person who talked about Nezami in England. Jones translated 20 fables of Makhzan-Al-Asrar titled "Advertisement to the tales and fables of Nezami" and took a long step to introduce Iranian poets specially Nezami to foreigners. If he hadn't been there, Nezami and his works would have never been introduced to England and many other works which had been inspired by him, would have never been created. One of Jones' pastiches of Nezami is the story of "The Seven Fountains" that he himself confesses he has borrowed it from Nezami's "Haft Peykar (Seven Beauties). The fable itself is also somewhat similar to the first tale of "Haft Peykar" that is "Black Dome". "Jones always hoped that translation of Asian poems, both in terms of attractive words and new subjects would appeal to European readers" (Safari, 1978 :111). He published Nezami's Leyli and Majnun in Calcutta in 1788 which was his last work. Moreover, he translated some poems of Nezami's Khamse (Quintet). Among Iranian poets, Nezami was highly respected by Jones so that he said "Even though Nezami doesn't overtake Ferdowsi in fluency and eloquence, or Molavi in content diversity or vitality, or Sa'di in elegance and simplicity of the words, he is superior to all Iranian poets in terms of poetical imaginations and beautiful ironies and metaphors (Taheri, 1973: 55). English writers were not just content with Eastern works and they were inspired by these works to create their own works and some of them got a pastiche of these works in their writings.

2. Isaac Disraeli was one of the first people who tried to get a pastiche of Nezami's Leyli and Majnun. Actually, it was Sir William Ouseley, the translator of Bakhtiar Nameh in 1801 who drew Disraeli's attention towards this story (Safari, 1978: 186).

3. In 1815, Gholam Hossein Khan Monshi translated Nezami's Khosrow and Shirin into English prose in response to some English officials, the copy of which is available in London, but there is no evidence to show it has been published. It is not available now even if it has been printed (Hamidian, 1999 :65).

4. The first translation of Leyli and Majnun into a European language was done by James Atkinson (1780-1852). In 1836, he translated Nezami's Leyli and Majnun into English poem entitled "A Poem from the Original Persian of Nezami" (Taheri, 1973: 394).

Translation of Shahnameh made him win the gold medal of "Oriental Translation Fund" and the translation of Leyli and Majnun was also as famous as it because it was reprinted several times until 1905 (Safari, 1978: 186).

This is the first translation of Leyli and Majnun into a European language and familiarity of The West in general and English community in particular with Nezami and Leyli and Majnun was through the translation made by Atkinson (Tayeb, 1993: 439).

Dr. Tayeb believes that "Atkinson has felt the soul of Nezami's poetry deeply in his own self and has been affected by it and has translated it due to his strong feeling of love because it is an artistic work, and artistic creativity in not achieved except through strong passion and love and burning desire. Atkinson has felt the consistency between the rhyme, rhythm, and style of Nezami's poems and the spirit of his own story and has consciously tried to present it in English poems as much as possible." (Tayeb, 1993: 444). With regard to its rhyme scheme, Atkinson's translation can be considered as one of the masterpieces of translating poetry into English. Even though in English poetry, there is not usually the rhyme scheme of Masnavi, Atkinson has done his best to follow rhyme scheme of Persian Masnavi in translating this work (Tayeb, 1993: 442).

A part of his translation is presented as an example.

"But, oh, when separation came,  
 more brightly glowed his ardent flame;  
 His bosom heaved with groans and sighs,  
 Tears ever gushing from his eyes"  
 (Tayeb, 1993: 455-456).

5. Eight years after translation of *Leyli and Majnun* by Atkinson, *Makhzan-Al- Asrar* (The Treasury of Secrets) was published in 1844 by Nathaniel Bland (1803-1865) English orientalist (Taheri, 1973: 394 – 395). It seems like that Bland has been familiar with ancient manuscript of this book in Indian Library for translating this book. In addition to comprehensive interpretation, he offered a prospect of Nezami's life and the value of his works, literary and figurative meanings of Nezami's Interpretations and also his mystical ideas to English readers of this work (Taheri, 1973: 385).

6. Louisa Stuart Castello (1799-1870) was one of the fans of Persian poetry and Iranian thought who published a small book named "The Rose Garden of Persia" in 1845. This book was illuminated in an Iranian style by Castello's brother who was an artist and included a summary of Persian poets' works such as Nezami Ganjavi. Castello's translation was followed by several editions during 1899-1913 (Safari, 1978: 187).

Even though Castello was slightly familiar with Persian poets, she was among the most famous epic writers who tried to widely introduce Persian literature to foreigners (Yuhanan, 2007: 103-104). Here is an example of her translation in order to get familiar with her diction: (Azar, 2008: 438)

"On lofty Beysitoun the lingering sun  
 Looks down on ceaseless labors, long begun.  
 The mountain trembles to the echoing sound  
 Of filling rocks, that from her sides rebound.  
 ...  
 The hands of Peris might have wrought those steme,  
 Where dew drops hang their fragile diadems.  
 ...  
 "Alas! Shireen!" at every stroke he cries;  
 At every stroke fresh miracles arise:  
 "For thee these glories and these wonders all,  
 For thee I triumph or for thee I fall;  
 For thee my life one ceaseless toil has been,  
 Inspire my soul anew – Alas! Shireen!"

7. Samuel Robinson (1794-1884), two years after the time when Wilhelm Bacher (1850-1913) German orientalist published his important work entitled "Memoir of the life and writings of The Persian poet Nezami including two chapters of Eskandar Nameh together with attached Persian text" (*Nezami leben und werke and der zweite teil des Nizamischen Alexonder buches mi Persischen Texlen als Anhang*) in Leipzig, translated this work from German to English in 1873. This translation with the title of "Memoir of the life and writings of the Persian poet Nezami" was published in London and Manchester with format of 1/16 and then underlain the work of Edward. G. Brown (1862-1926) (Safari, 1978: 185). Then in 1883, Robinson made the readers familiar with the works and positions of seven Iranian orators and poets for the first time by publishing the book of

Iranian Literature in Glasgow. In that series, Robinson dedicated a part to the importance of Nezami's position, his delicate poems and various stories and the value of his poetries and translation of several of his poems (Taheri, 1973: 395).

B.W. Robinson did some research on lithographed Nezami's Khamse. In an article entitled "Nezami and other 1848 lithographed Ghajar books", he did research on lithographed books of other poets (Robinson, 2009: 1069).

8. Henry Wilber Force Clarke (1840-1905), English orientalist and translator of Divan of Hafez, published Nezami's Eskandar Nameh in English prose in London in 1881 (Afshar, 1993: 4059).

9. In 1989, Robert Griffiths (1938 - ... ) and Alexander Rogers (1867-1934) published Nezami's Khosrow and Shirin in London (Yuhanan, 2007: 345).

10. William Morris (1873 – 1932) was inspired by the fable of Black Dome in Nezami's Haft Peykar and created a fable entitled "The man who never laughed again." (Safari, 1978: 191).

11. In 1924, Haft Peykar translated by Charles Edward Wilson (1886-1972) was printed in London. This translation narrated the stories of predatory king, Bahram Gur, and seven wives.

However, Wilson had not translated it very well and his translation was lifeless and uninteresting (Yuhanan, 2007: 268).

12. In 1924, William Bashir Pickard printed a poetic translation of Leyli and Majnun in English in Germany (Nafisi, 1959: 143), but the successful translation of Leyli and Majnun by Atkinson made Pickard's translation not to be noticed as expected.

13. Thomas Walker Arnold (1864-1930), English orientalist published the edited manuscript of Nezami's book in 1926 which was illuminated by Behzad, Mirak and Ghasem Ali. In fact, he took an important step to introduce Islamic painting, Iranian art and miniature (Radfar, 1992: 432).

13. The specific role miniature in reputation of Nezami's works was so important that in 1927 Fredrick R. Martin (1882-1950) published a report about one of the illustrated versions which belonged to Iranian Royal Library and now is kept in Metropolitan Museum of Art (Yuhanan, 2007: 269).

14. In 1928, Robert Laurence Binyon (1869- 1943) published a treatise on explanation and interpretation of the stories of Nezami's Khamse entitled "The Poems of Nezami". (Taheri, 1973: 396). By summarizing Nezami's five works based on the works of Edward G. Browne (1862 – 1926) and E.G.W. Gibb, he figured out the relationship between Nezami's poems through the miniatures (Yuhanan, 2007 : 269).

15. In 1932, Gholam Hosein Darab printed a work entitled "The life and times of Nezami" in London (Radfar, 1992: 346). The fourth chapter of Nezami's Khamse was translated in 1945, when the miniatures that could adorn this work were kept in State Treasury due to the war. Gholam Hossein Darab published the prose translation of Makhzan-Al-Asrar (The treasury of secrets) entitled "Mystical Treasure" in London. In addition to Makhzan-Al-Asrar, he also published the prose translation of Khosrow and Shirin by UNESCO (Yuhanan, 2007: 269).

16. In 1955. Andrew James Mango did some research on the legend of Alexander in Persian classical literature of Islamic era, with special reference to the work of Ferdowsi, Nezami, and Jami. This research was his Ph.D. thesis which was submitted to the University of London (Radfar, 1972: 348).

17. In the 20<sup>th</sup> century, Ruff Gelpke (1928-1972) tried to offer a more accurate translation of Leyli and Majnun which was first translated by James Atkinson in 1836. In spite of successful translation of Atkinson and its republications, Gelpke tried to do a more reliable translation of this work. Gelpke who had translated Leyli and Majnun into German in 1963, published the abridged prose version of Leyli and Majnun in English in 1966. This work was decorated by twelve small

but wonderful collection of rare miniature and reflected the special interest of miniaturists in works of Nezami (Yuhanan, 2007: 269). In 1976, he translated Nezami's Haft Peykar (Seven Beauties) and printed the story Turandokht entitled "The Story of the Seven Princesses) and introduced the red pavilion entitled "The Story of Turandokht Riddles Told by a Russian Princess on Tuesday" (Chelkovski, 1991: 719).

18. In 1995, the translation of Nezami's Haft Peykar by Dr. Juli Scott Meisami (1958 - ...) was printed at Oxford University Press. In spite of Ms. Meisami's translation into modern English, it seriously lacks the elegance and beauty and consistency which exist in Nezami's words. Nevertheless, her preface to this translation is very helpful and interesting (Parsi Nejad, 2004: 4).

After the English, German orientalists presented remarkable translations of Nezami's works.

### **Nezami in Germany**

The German got familiar with Persian literature about 300 years ago. In fact, they began to know Iranian literature since the 17<sup>th</sup> century when Adam Olearius (1603 – 1671) came to Iran together with the first German delegation and played an important role in introducing Iranian culture, art, and literature to other European countries.

Adam Olearius was the first German who, in addition to writing a travelogue about Iran, translated Sa'di's Golestan into German (Prsianisches Rosengarten, 1654) and published it in 1654 (Najafi, 2005: 83). His work was quite unique and had no like at least for one century and greatly influenced great people such as Joseph Von Hammer Purgestall (1774-1856), Friedrich Rukert (1788-1866), Johann Wolfgang Von Goethe (1832-1794) and Johann Christoph Friedrich Von Schiller (1759-1805) (Abdollahi, 1998: 24-25).

### **Translations of Nezami's Works into German**

Germans first familiarity with Nezami goes back to 1809. In this year, Hammer Purgestall from Austria wrote a drama in two volumes named "Shirin" which was written based on Nezami's Khosrow and Shirin (Sajedi, 2007: 152).

2. Friedrich Rukert (1788-1866) the famous character of German literature in the 19<sup>th</sup> century, printed some parts of Nezami's Eskandar Nameh in 1824. However, other parts of Khamse except Eskandar Nameh didn't draw his attention to themselves (Raei, 2004: 138).

Nevertheless, in scattered works of Rukert and in papers which have remained from him, very poetical translations of Nezami's epic poems are found. Another work which was published by Rukert was the legend of "Turandokht" from Nezami's Haft peykar (Seven Beauties). This story

was so popular in the late 18<sup>th</sup> century that Friedrich Schiller (1759-1805) wrote a play based on its which later underlain the Puccini Opera. This work was printed in 1890 entitled "Turandokht Mystery in a Symbolic Form" (Group of Authors, 2009: 449 - 450).

3. Aloys Sprenger (1813 – 1893), famous German orientalist living in India published a translation of Khirad-nameh Iskanary in 1848 in collaboration with Aga Muhammad Shooshteree (Nafisee, 1935: 326).

4. There was a decisive and productive year for Nezami's works in Germany in 1871. In this year, Wikhelm Bacher (1850 - 1913) published a book entitled "The Biography and Works of Nezami" in Gotteigen, Germany. In this book, Bakher studied Nezami's position and works separately (Radfar, 1992: 314). The style that Bakher used in writing and translating this work made Edward G. Brown rely on Bakher's writing as the base of his own work in writing the history of literature (Browne, 2007: 93).



In fact, by citing Nezami's own poems Bakher presented his biography and thus the first scientific research on Nezami in German language was conducted by Bakher which paved the way for knowing Nezami perfectly in future (Mobarez, 1981: 22).

In 1873, Bakher published another work entitled "The Biography and Works of Nezami, Second Part of Nezami's Eskandar Nameh". While talking about great Persian poets he has stated, "Nezami in Europe is not as famous as other poets. If the copies which were printed in India were distributed in Europe, More scholars would study Nezami's works (Shahabi, 1958: 3).

5. Carl Hermann Ethe (1844 – 1917) another German orientalist translated a story of Nezami's Eskandar Nameh entitled " Alexander's Going towards Life Spring in the Land of Darkness" in 1871. In addition to this translation, Ethe translated the history of Persian literature into German. In this book he considers Nezami as "the master orator in terms of the moral truth, purity of emotions, elegance of expression, as well as greatness and skill in describing the nature" (Ethe, 1958 : 71).

Ethe suggests some similarities between Nezami and Gute. As Gute, the wise German poet first overcame his hot passions in his youth and then wrote the story of "Werther", we see that in Makhzan-Al-Asrar, Nezami remains neutral about his own poems." (Ethe, 1958, 72).

6. Franz Gustav Teaschner (1888 – 1967), researcher of Eastern languages and student of George Jacob (1785 – 1854) published Leyli and Majnun images with designs of Reza Abbasi in 1921 (Group of Authors, 2007: 431).

7. Hellmut Ritter (1892 – 1971), famous orientalist and professor of Eastern languages and literature at Frankfurt University together with Jan Rypka, famous Czechoslovakian orientalist translated Nezami's Haft Peykar into German and published it in 1924. This print is based on 15 different manuscripts of Haft Peykar which are available in great libraries of Paris, Oxford, Berlin, Istanbul, Prague, and Vienna. Ritter and Rypka have compared this work with Nezami's Khamse which was published in Mumbai in 1265 and have selected the most accurate manuscript as the original text and used duplicated copies in the margin. These manuscripts are the most popular versions of Nezami/s Khamse which have been written since 763 to 906 (Nafisi, 1935: 328-329).

In 1927, Hellmut Ritter wrote a unique analysis of "simile language" in Nezami's poems in the hardest days of his own life which not only indicates his deep comprehension of Persian poetry but also shows his rich talent in interpreting aesthetic links within the insight and intellectual relations of the work creator (Myer, 1985: 320). While examining fancy dream lyrics of Nezami, he addressed the special nature of Persian poetry which necessarily distinguishes it from any other poetry (Myer, 1985: 323).

The impression of the cited work was so great that Anne Marie Schimmel (1922 – 2003) at the beginning was affected by Hellmut Ritter research on forms of imagery in Nezami's poems and wrote a book about forms of imagery in Maulana's poems (Louis, 2005: 727).

8. In 1924, William Bashir Pickard translated Leyli and Majnun into German as poetry and published it (Radfar, 1992: 327).

9. Herbert Wilhelm Duda (1900 – 1975), Austrian orientalist attended Leipzig University after the World War I and possessed expertise as an orientalist. In 1933, Duda translated the story of "Leyli and Shirin", which was actually a pastiche from Nezami's Masnavi of Khosrow and Shirin, into German and published it (Group of Authors, 2009 : 133). By publishing this work, all Nezami's works or their translations into European languages had been published.

10. George Jacob (1785 – 1854) printed a Middle Age Iranian Epic quoted from Nezami's Eskandar Nameh in Leipzig in 1934 (Radfar, 1992: 332).

11. Rudolf Gelpke (1928 – 1972), is a Swiss orientalist and assistant professor of Bern and Ball Universities and specialist in Persian and Arabic languages and the translator of numerous

works of Persian classical literature into German. He continued his studies in the field of Persian language and literature with Iranian professors and when he came back to Switzerland he began to teach at Bern University and wrote several books and articles. Translation of Nezami's Leyli and Majnun is one of his works (Radfar, 1992: 447).

In fact, Gelpke translated Nezami's Leyli and Majnun into German prose for the first time and printed it in Zurich with twenty pages on introducing Nezami and the story of Leyli and Majnun very excellently with excellent cover and paper and letters. In addition to "Leyli and Majnun", Gelpke has translated and published other works in prose and poetry such as Nezami's "Haft Peykar" which was published in German language as "The Seven Stories of the Princesses" (Jamal Zadeh, 1365: 43).

Dr. Walter A. Maier, the publisher of translation of Nezami's "Leyli and Majnun" into German has written an explanation for Gelpke a part of which is narrated at the end of his book. He believes, "This is a unique story and by reading its German translation one certainly concludes

that the original Persian text is really an excellent poetic masterpiece in every aspect ..."

(Jamal Zadeh, 1975: 44).

The text that Gelpke has used as the base of his work is that of Late Vahid Dastgerdi and the miniatures are derived from the manuscripts available in National Library of Paris and British Forum and Prussian State Library and the Library of Tubingen University. After the translation of "Leyli and Majnun" by Gelpke, it was translated into French, English, Russian, and Turkish, as well (Jamal Zadeh, 1965: 43 – 44). Gelpke began this work in 1958 when he was in Iran and printed it in Zurich in 1963 (Radfar, 1992: 341).

12. Gustave Von Grunebaum (1909 – 1972), German American orientalist truly described Haft Peykar in 1964 as the following:

"It is one of the most perfect literal works of the world, it is quite unique in terms of speech coordination, thought, imagery, and space creation. Nezami depicts terrestrial events like events full of metaphysical concepts and as the symbols of events originating from a premier world - the world to which human soul feels a sense of belonging due to nostalgia, and that vaguely reminds him of his holy origin which is beyond this material world that is full of physical seduction and corruption" (Barry, 2006: 65).

13. Johann Christophe Burgel (1931 - ...), professor of Eastern languages at Bern University, translated the story of "Bahram Gur and Bondwoman" from Nezami's "Haft Peykar" into German poem together with a preface and necessary explanations. In 1974, he published the translation of 135 couplets of Nezami's Makhzan-Al-Asrar (The Treasury of Secrets) in the Soviet Union due to the order of book and virtue of speaking and the status of poets with very sophisticated and detailed introduction and explanations (Burgel, 1983: 473 – 474).

Then, in 1976 he published an article entitled "Nezami's description of himself in qasida (ode) of the king of kings". In 1978, in the 8<sup>th</sup> European conference of Arab scholars studying Islam he made a speech about one of Nezami's qasida (Ballades). In 1980, he published a valuable translation of Nezami's Khosrow and Shirin.

Burgel's translation of this work is a blend of poetry and prose and a detailed informative article about Nezami, his poetical art, and his dignity in Persian literature is attached to it. Burgel devoted some pages to explaining important points of text, names and terms which were in the text and also provided a list of important books and articles about Nezami and an explanation of 12 miniatures printed in the book. Translating these poems into poems has greatly increased the importance of translation of the work and its literal value and has expanded the high quality of Nezami's poetry which is not translatable into Germany. He did his best to keep the quality of

Nezami's poetry in German translation as much as possible. Therefore, all metaphors, similes, numerous exaggerations, beautiful descriptions, and other rhetorical figures of Nezami's poetry

have been reflected in the translation as much as possible, so that it could be claimed that no translator so far has adhered to accuracy, integrity, and linguistic delicacy of Nezami in their translation as much as Burgel has done. (Burgel, 1983: 474 – 477). Then, in 1986 he wrote an article entitled "The dispute between Plato and Aristotle in Nezami's Eskandar Nameh" (group of Authors, 2003: 413).

14. Werner Sundermann (1935- 2012) in 1980, when Burgel published Nezami's Khosrow and Shirin, published an article in Berlin entitled "A Postscript to Nezami's Haft Peykar" corrected by "Bozorg Alavi" (Group of Authors, 2009, 614).

15. In 2005, Renate Wuersch published a book in German language entitled "An Investigation into Nezami's Makhzan-Al-Asrar" This is the first book which introduces Makhzan-Al-Asrar comprehensively and accurately. Nezami's Makhzan-Al-Asrar has an educational-philosophical content and has been written in a very metaphorical language. To investigate this work, Wuersch has used critical correction of A. Alizade and has considered the correction of Vahid Dastgerdi, as well.

Wuersch book contains an introduction, six chapters, conclusion, a short list of notes, bibliography, and three indices. In his writing, Wuersch has provided German translation of difficult couplets for the readers and has explained them. (Iranology Abstracts, 2008: 286).

### **Nezami in German Drama and Music**

1. Turandot is a legend of Nezami's Haft Peykar which is written as a drama by Fredrick Schiller, the famous German poet. Schiller wrote this work in 1801 while he was inspired by tragic drama of Italian Poet, Carlo Gozzi (1720 – 1806). Without having any information about the original source of this drama, Schiller's intelligence and talent made it more exciting. The text of this opera is related to the 18<sup>th</sup> century and based on a drama written by Carlo Gozzi entitled "Turandot". In fact, Turandot is one of the most important stories written by Gozzi which somehow prevented the fall of Commedia Dell'Arte and then deeply influenced European romantic poets such as Schiller and Goethe and famous opera writers such as Ferruccio Busoni (1866 – 1924) and Giacomo Puccini (1858 – 1924) (Chelkovski, 1991: 717).

2. Joseph Von Hammer Purgestall (1774 – 1856), translator of Nezami's works into German wrote a drama in 1809 in two volumes entitled "Shirin". This Drama, which is adapted from Nezami's Khosrow and Shirin, is actually a duplication of a half-eastern poem named "Oberon" written by Hammer's friend, Wilnet (Sajedi, 2007: 152).

### **Conclusion**

1. Europeans got familiar with Nezami's works since the mid-seventeenth century and began to translate his works since the early-nineteenth century. Francois Petis de Lacroix translated Nezami's Haft peykar, Carmony translated Eskandar Nameh And Henri Masse played a major role in introducing Iranian literal culture to French speaking countries.

2. Even though France was the first country that paved the way for translating Nezami's works under his inspiration, Sir William Jones was the first person who introduced Nezami to the West. In 1786, he published a book in Calcutta entitled "Asiatic miscellany" that included twenty tales (anecdotes) from Nezami's Makhzan-Al- Asrar.

3. The first successful effort for translating a part of Nezami's Khamse was made by James Atkinson. This is the first translation of Leyli and Majnun into a European language.

4. The German got familiar with Nezami through the drama written by HammerPurgstall based on Khosrow and Shirin. By citing Nezami's own poems, Bakher conducted the first research on Nezami in German language and influenced the European cultural community by his work.

5. Attitude towards Nezami's works was different in various countries and tendency towards a special work reflected people's attitude towards it. For instance, Haft Peykar was more welcome than other Nezami's poems. In England, Leyli and Majnun drew most attentions towards itself. Even though the German concentrated more on Haft Peykar, they were moderate in their tendency towards Nezami's other works.

6. While translators played a unique role in acceptance of a literal work, Atkinson's translation of Leyli and Majnun not only led to several successive editions of that work but also was a strong evidence of its acceptance among English people.

Meanwhile, lack of knowledge and unfamiliarity of some translators with language and music of Nezami's poems not only led to a simple lifeless translation of his works but also prevented some readers from reading them.

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