

THE STRATEGIC IMPACT OF ROSTAM AND SOHRAB ON EPIC LITERATURE OF THE WORLD

Nowadays, the unique power of the Shahnameh in the literature, especially epic literature has been demonstrated to the world. Works of Persian literature is not limited to a particular ethnic nation, but also includes examples of works of world literature. The Shahnameh has been translated into major languages in the world and we see this with some social development and changes in other communities. One of the literary works of Shahnameh which is the masterpiece of Shahnameh stories is the story of Rostam and Sohrab, which cannot be referred to as filicide neither can it be the promotion of the culture of patricide and filicide, but also it is a reminder of the historical, political, and international dialectic of conflict. This story is, indeed, the genocide of a heroic nation who is a champion and hero that even sacrifices his son for the preservation of nationality, religion, and Iran.

One of the ways of understanding the value of this piece is to study the foreigners' and Western epic poems' attitudes. Emergence of Shahnameh in France, Germany, Greece and America is the leading cause for them to reach their true character. The culture of Shahnameh could supply great cultural figures of the lower and middle classes of Western societies. In epic literary one should name Firdausi, who had the greatest impact on the cultural, political and social evolution of literary, culture and literature of the West rather than the entity described in the present study.

Analysis of the Subject

Until the early eighteenth century, the East India Company did not have much importance. Despite the recency of the arrival of British into India, England could take aside the French economic domination in there. After taking the power back from the French, the British reclaimed that their power and their success in India depends on the use of Persian language and understanding of Islamic culture.

Sir William Jones

He was one of the leading Orientalists. Educational literature books and texts of Persian language were given to the East India Company employees, and even concepts of Persian poetry were introduced to Western singers. Based on the tragic story of Rostam and Sohrab, he introduced a tragedy in 1786. While studying Shahnameh, he studied Indo-European languages at the same time and began to realize comparative linguistics studies.

E. G. Hageman

The oldest part of the Shahnameh published independently in Europe was by Hageman in thirty-two pages in 1801 printed in Göttingen. Then, Matthew Lumsden one of the English language teachers in one of the schools in Fort Calcutta in 1893, the first volume of the Shahnameh with bold letters alongside with nastaleeq line with a detailed introduction in English was published.

James Atkinson of Fort William College in Calcutta in 1814 AD published his translation of Rostam and Sohrab, that is the most popular and attractive part of Shahnameh. Printing a summary of the Shahnameh in 1834 was also sponsored by the East Translations Community (Delmar, 1814, AllText).

Sir William Ouseley

He writes: "Homer and Anacreon are unique in their kind, and undoubtedly were proud because of the epic poetry like Firdausi." By the help of proximity of the Persian language and classical languages, Derek Jones tended to increase the relation of these ancient territories. The new Iran and Islamic Iran are undoubtedly different in nature with Achaemenid Iran and Persian poets had a profound impact on ancient Greeks (D'Israeli, 1801:131).

In the eighteenth century, Firdausi's connection with Homer was also a means of correlation with Alexander Pope. The next generation of translators tended less towards Pope, but still believed in Homer. Stephen Weston, who in 1815 analyzed some selected parts of the Shahnameh, preferred a text which was the intermediate style of Pope and Cooper. He believed that it is better to compare the poetry of Firdausi with Hindi epics like "Ramayana" rather than measuring it with tantamount Asian Literature like the Iliad. James Atkinson suggested the measurement of Shahnameh with European knight lyrics as he believed that the lyrics are adapted from Persian romance novels.

When English people were going to be familiar with all the modern Persian literature, two kinds of movement was emerging: expansion of Iran's geographic politics to residents of Great Britain in addition to cultural development to reduce the the most important base of Farsi language, i.e. India.

Matthew Arnold

Matthew Arnold carrying out literature to study the literature itself paid higher attention more specifically on studying Shahnameh. An epopee inspired by Firdausi's Rostam and Sohrab that was renowned. He raised the literary community in two categories: initially, the adaptations from the Shahnameh, and on the other hand, other writing another article entitled Iranian Taziye (A Persian Passion Player) in which the religious and theological discussions are introduced. Arnold notes for the first time about the Iranian history written by Sir John Malcolm with the honor to the war field between Rostam and Sohrab. Initially, his attention was simply research; however, flicking through the criticism by the French critic St. Bow, on Firdausi's Shahnameh in

the Jules Verne Arnold's translation, he was determined to get his own order to illustrate this story. St. Bow's prose narrative was not described in Malcolm's explanation, but when Arnold published *Rostam and Sohrab*, the reminder ignored these two sources.

Consequently, John Duke Coleridge's result, critic of Arnold's pieces, was an excuse to accuse him of plagiarism. Of course, if he meant to plagiarize St. Bow's piece, his accusation was explainable. However, if he wanted to adopt some from Firdausi's story, this accusation is quite irrational and illogical and meaningless. Arnold's response to the plagiarism in the second book in 1854 AD is printed. He claims to use the authority of Jules Verne (through St. Bow) and Malcolm. Atkinson has written stories about his verse translation. In an introduction to his collection of poems that "*Sohrab and Rostam*" the first time they appear, they paid attention to the aesthetic and tried the validity of this system was first proposed to introduce this. He followed the classical style of poetry was that sense of simplicity and impact of sense of genuine. In his note on "*Rostam and Sohrab*", he stated that "Aside from everything else on the dependence of the taste of reality and truth, which is what it is based on the poetry of life." In the proximity of death, in Arnold's poem, Sohrab says "It was a divine verdict, it must have had assimilated." He also believed in destiny and the separation from the aspect of time and place.

Lafcadio Hearn

The author of the late nineteenth century in Europe with his education in America and Asia highlights the study of literature in a detailed article praising the *Shahnameh* thoroughly. He excelled the translation of French Jules Moal's version to Matthew Arnold's, which was an inspiring translation of *Shahnameh*.

Alexander Rouges who wrote a tabloid of the *Shahnameh* and presented it to the East India Company and was taught to students of Persian literature doctrines. He was the mere poet who regarded only Firdausi as someone who became well-known after the formation of the *Rubaiyat School*. A special feature of Firdausi's work is extremely hard as it can be seen in the story of "*Rostam and Sohrab*".

Rostam Myth in Western languages

Rostam and Sohrab myth found such a special place among non-Persian speaking communities and in particular, the Westerners due to the warfare matters that their translation approach was a base for the selection of the most brilliant chapters on Rostam's role.

Among ancient samples, Rueckert's translation a poet in the eighteenth century so crazy about East and Eastern languages that ultimately led him to translate Persian literature and poetry of Saadi, Hafez, Firdausi and Rumi. Anne Marie Schimmel, a German Orientalist, found Rueckert's translation of the *Shahnameh* quite attractive and appealing. The dramatic story of "*Rostam and*

Sohrab" as the essence of the sad and tragic story, meets the quality of being shocking and inspiring appealed Schimmel the most. Schimmel regards Rueckert's translation of the story as "desolate and pleasant" and calls it the faithful to the occurrences throughout the text. This translation eventually was finished in 1837 and was reprinted many times since, and the most recent is about a few months ago (February 2011), but this time not by way of a classic tragedy of Rostam and Sohrab in paper and printing form.

A recent example of Clinton's translation was about one and a half century after the tragedy of Rostam and Sohrab by Friedrich Rueckert was another illustration of Shahnameh by Jerome W. Clinton as a the White poem prepared for English-speaking readers; although during this long gap, many were translated into English by poets and other Iranologists tragedies, such as Matthew Arnold in the second half of the 19th century. Jerome Clinton (1937-2003) was a professor of Persian language and literature at Princeton University. He was the president of the American Institute of Management Studies for several years before the Islamic Revolution of Iran and that was his reason for living in Tehran and learning more and more about Iranian culture and literature. Most of his fame is through the translations of Shahnameh and its chapters. After his death, a Persian friend and colleague of him named Dr. Ahmad Karimi Hakkak devoted an article entitled Loss of a Firdausi scholar to him. After translating the "tragedy of Rostam and Sohrab", he once more referred to the champion and goes interpreting another story of Rostam as "Rostam and Esfandiar". This translation was published in 1999 as "The Dragon Claw" and was so valuable that he got awarded in 2002 by Lewis Roth's translation prize.

A Translation by Dick Davis, an Ohio University professor of Persian language and literature in America and a member of the Royal Society of Literature, among all the samples it appears that the translation by Dick Davis could hand a better understanding of the Western myth that Rostam to us, as it is more perfect compared to all the others. In other words, he did not resort to a fight or just an ascending point of the Persian hero, Rostam, but the story is narrated from beginning to end, from the point of Rostam's miraculous birth by the help of Phoenix, the young ages of him, flirting with Tahmineh, the tragic battle of father and son, Passing the seven stages, releasing Bijan by him, killing Esfandiar and eventually the tragic death of Rostam are among just a number of chapters in the book that together form the book named "Rostam: Tales of Love and War". This project was to provide a full text of the Shahnameh in the English language that it took nearly seven years to accomplish (1996-2003). As a fact of fact, the hard work of and Dick Davis's was the translation of this book.

The book "Rostam: Tales of Love and War," some of the brightest of which was released in 2007 as an independent form. The approach Davies used in translation of the Shahnameh made it different from its predecessor, where it is

not in order to have complete text translation of the Shahnameh nor in poetical format. It is a combination of poetry and prose that is rooted in the tradition of Iranian minstrelsy and teahouse story tellers. This translation had the great fortune that one year was chosen by the magazine of the Washington Post as the best translation of the year.

Comic Stripe of Rostam

The first volume of this series was published in 2005 entitled as "Rostam and Sohrab" which was in three volumes designed with the titles "Return of the King", "Battle with Bogeys" and "In Search of the King" respectively. This set is a cooperativework of four expatriate Iranian artists along with a Western artist: Bruce Bahmani (the author and editor), Robert Napton (author and editor), Cameron Doraghi(Editor), Jimmy Doraghi (editor) and Karl Altstaetter (as illustrator).

Firdausi's Position in Today's Iran....

It is said that on the anniversary of taking Herculaneum out from the ground, every universities' and schools' steps are covered with flowers in Greece and the Greek advocate and promotethe name of Sophocles and Achilles with such a huge capital expenditure in the world. In order to promote their culture and language, the French get huge film-making companies to sell their film for free. It is also heard that no one has the right to enter Great Britain's national museum unless they first pass through Shakespeare's room. Italians and Egyptians make their cultural paintings and drawings on paper, stone and glass and frames available for free to tourists and are a travellers. But Firdausi who is much more than Khayyam, Hafez and Rumi known to the world and these many translations, research and articles about him and his work were carried out and no one has ever coordinated, reviewed, and defined all features of Iran and Iranian... Alas, alas, have you ever visited the tomb of the greatest Persian poet and undoubtedly one of the greatest poets of the world? Have you learnt a few bits of Firdausi's poetry lying in the chest of your father....

The world is fully headed of the wisdom and edification

Why neglecting is all we passion!?

So, in the end we say that Europeans and Americans have found out about to the position of Firdausi and his Shahnameh and have thought about the establishment of departments of comparative literature and international magazines (ISSN) regarding Comparative Literature, but unfortunately, no attention is paid to this important field in Iran and this field is still unknown.

Conclusion

East India Company was one of the English officials, from 1757 to 1948 AD. They have devoted studies to different languages for just below 200 years, including Persian language and literature and the literary works of significant sections of the community were translated into English. English-speaking

authors and poets in particular and Europeans in general have paid time to the translation of the Persian literature and Persian literature's has led to the works of rhetorical topics and concepts. Development and strengthening of Persian literature not only in Europe but in the era of romanticism and rationalism proved very useful, especially concerning the issue of theism and religious monotheism which were of great importance in the literature of the Persian period, far from any promotion of superstitions.

English and American writers and mainly poets of Iran from Europe and America compared with the greatest European poets such as Homer, Hesiod, Virgil, Anacreon and many others. And in various situations, Iranian poets especially Firdausi was topped in particular. Matthew Arnold regarded the poem of Shahnameh's Rostam and Sohrab as the most translation. Arnold, with adaptation of the Shahnameh, regarded Iranian Taziye as important and interesting. Arnold was among those who after the Greek and Roman literature, raised East West especially Persian literature in Western literature. James Russell Lowell knew Shahnameh beyond all love stories of Europe and she stated: "From the artistic perspectives, other works of art are very lower compared to Firdausi's. Development of romance promotes the spirit of freedom, rationalism, and saving from the humiliation was among the effects of the Persian translation and adaptation of the Shahnameh. Nowadays, if both researchers and professors of linguistics and scientists are paying attention to promotion and translation of Persian literature, we will see a big impact on world literature.

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**Շահնամի «Ռուստամի և Ջոհրաբի» ողբերգության ազդեցությունը արևմտյան
էպիկական ստեղծագործությունների վրա**

Վերջին տասնամյակների ընթացքում համեմատական գիտությունների ընդլայնմամբ, մասնավորապես դիցաբանության և համեմատական գրականության ասպարեզում, ապացուցվել է Շահնամի արժեքն ու գործությունը՝ կարծրատիպերը կոտրելու և համաշխարհային գրականության հետ մրցելու հարցում: Անգլիական դրամատիկական գրականության և համաշխարհային էպիկական գլուխգործոցներից շատերը համեմատվում են Շահնամի տարբեր հատվածների հետ: Պարսկական գրականության միջոցով արևմտյան գրականության զարգացման հարցում մշակութային մեծ դերակատարություն են ունեցել Ալեքսանդր Ռոջերսի պես մարդիկ, ինչպես նաև «Ռուստամի ու Ջոհրաբի» վերաբերյալ այն թարգմանություններն ու հետազոտությունները, որոնք կատարվել են գերմանացի Հագմանի, Ֆերանլյուրգի, Ռոկերտի, անգլիացի Վիլյամ Ջոնսի ու Մեթյու Արնոլդի, ամերիկացի Ջեյմս Ռասել Լուվլի, ինչպես նաև անգլիական «Արևելյան հնդկաստանի ընկերության», Ամերիկայում հումանիտար և համեմատական ուսումնասիրություններ կատարող հաստատությունների կողմից: