

A Study of the Effect of European Literature From Persian Literature**Ass.Prof. Rsool Behnam****Ass.Prof. Mohammad Ali Ziaei****Farhangian University\ Shahid Rajaei College in Urmia\ Iran**

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رؤية نقدية إلى تأثر الأدب الأوروبي بالأدب الفارسي

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المخلص:

إنّ التفاعل بين الآداب العالمية مسألة لا مفرّ منها. تكشف دراسة تأثير الأدب الفارسي في الأدب الغربي عن التفاعل والاحتكاك بينهما. هذا البحث يحاول بمنهجه الوصفي والتحليلي دراسة بداية التفاعل بينهما وكيفية حدوث ذلك الأمر لكشف مجالات التأثير. توصلت الدراسة إلى بعض نتائج أهمّها: أنّ إرهابات التفاعل بين الأدب الفارسي و الأوروبي ترجع إلى القرن السادس عشر حيث سافر الأوروبيون إلى إيران للعمل والسياحة. هؤلاء عندما رجعوا إلى موطنهم تلقوا نماذج من الأدب الفارسي كهدية لهم. إضافة إلى ذلك، أثرت عوامل أخرى في هذا الأمر بعد القرن السادس عشر أهمّها إنشاء المكتبات والمدارس التعليمية للغة الفارسية في الجامعات الأوروبية وتأسيس اللجان العلمية والدراسات الاستشراقية في الغرب. هذه المؤسسات العلمية قاموا بترجمة نماذج من النظم والنثر الفارسي ومهدوا الطريق لتعرّف الأوروبيين والمتقنين منهم الأب الفارسي خاصة النصوص العرفانية والأخلاقية والقصص الفارسية.

الكلمات المفتاحية: الأدب المقارن، الأدب الأوروبي، الأدب الفارسي، الترجمة، الاقتباس

Abstract:

The impact of the language and literature of the countries is inevitable. The observation of the influence of Iranian literature in the West shows that these two languages have been linked periodically. The purpose of this study is to examine the time and how this familiarity is to better and more accurately illustrate how and in what ways this connection and impact have been. For this purpose, the necessary data from the books were collected and analyzed by selecting the method of descriptive-analytical research and the use of document and library tools. The results of the research showed that the first western acquaintance with Iranian literature dates back to the 16th century. When Europeans travel to Iran for tourism business, tourism. And when they returned to their country, they received samples of Persian literary texts as gifts. In addition, several factors influencing the development of Persian literature in Europe have been effective since the sixteenth century in many ways. One of the most prominent of them was the establishment of Farsi teaching places in European universities or the formation of scholarly associations and Oriental studies in the West. The institutions that have certainly been involved in the translation of Persian texts in the official Persian language environment of the Persian language And has brought ordinary people and European artists together with various literary texts, including mystical, moral and storytelling.

Keyword: Adaptive Literature, European Literature, Persian Literature, Translation, Adaptation

Introduction:

The language and literature of a nation can never be single and without effect, in other words, every nation literature has an impact on the literature of other nations, and it also influences one another. for example, studies show that poetry works and an important part of French prose during the Renaissance and two centuries later have been inspired by ancient Greek literature, and the works of Voltaire, Diderot, Montesquieu and Jean-Jacques Rousseau and many other French writers and poets have been inspired by English language and literature as in the part of the eighteenth and nineteenth centuries, British literature was influenced by French philosophers and writers or the Greek mythology and prominent myths such as Promethée Prometheus, Oedipe Oedipe, Iphigénie's Iphigenei, Antigone Antigone, and so on have been the source of great inspiration for tragedy and their influence even in the

new European literature has been preserved, or "Jami", the great Iranian poet and writer, has been influenced by the Greek mythology in the creation of the "Salaam and Abbasal" system.

However, one can not hesitate to influence the language and literature of a nation in other languages at least as small as possible, the literature of nations does not only affect each other in terms of materials, but the way of thinking and feeling also plays an important role in this effect. these thoughts and similar feelings or similarities between writers and poets of the two countries create an unbreakable relationship and unites the literature of nations, farsi language and literature have not been affected by this influence as one of the superior languages of the East and because of its superior literary background.

The influence of Persian language and literature on the literature of other nations has a long history and its exact beginning is unknown, as the beginning of the emergence of a language can not be known andoubtedly, Iranian language and literature have already begun their influence on other languages from the pre-Islamic era and have continued to this day, one of which is European jurisprudence.

To illustrate the exact impact of Persian literature on European literature, the literature of each European nation must be studied separately and the effects of Persian literature on them alone should be clarified but there is no doubt that such a discussion can not fit into the interest of this study and certainly should be the subject of several detailed books.

Therefore, the present article merely explores and explains the fields of Western acquaintance with Persian language and literature and about Iranian literary translations, in European languages and their adaptation.

Problem statement and purpose explanation:

See interesting and interesting works in French, English and German languages, such as "Montesquieu's Iranian Letters", "Laleh Rakh Thompsumur", "Goethe's Divan", "Rostam and Sohrab Masso Arnold" and ... reader to this point Guides which areas of European acquaintance with Persian literature have been and how and how and what did they do to this important thing? with this in mind, the main aim of this study is to examine the impact of European literature on Persian literature which to the widespread discussion of the issue, this important issue is being examined from the sixteenth century onwards.

Research questions:

The main question of this study is that:

- What are the backgrounds of Western acquaintance with Persian literature?

The sub-queries that can be sketched are:

- Political relations could play a role in the influence of western literature on Iranian literature? How?

How has tourism and tourism relations been effective in this impact?

- How have schools and seats in Persian language teaching in Europe been effective in this field?

What can be the role of scientific and literary associations in this regard?

Previous research:

Undoubtedly, comparative literary scholars have studied the importance of the influence of the literature of nations on each other in some cases in general, or in some cases, they have studied in part only a European literary work of Persian language, in which they have written books and articles whiche here to the large number of these studies, there was no mention of them and the necessity to count them but due to the limited scope of this research in a particular period and the study of the areas of influence during this limited period, one can claim that perhaps a certain study in this regard has not been carried out, at least in Persian literature, or we have not been able to achieve it .

Methodology, tools and research community:

This study, which is a qualitative research, has been collecting data by descriptive-analytical method and with library tools, and has been able to identify the areas of this impact by reviewing, explaining and justifying them.

The statistical population of this research is European and Persian literature, and the sample society is the translation and adaptation of European literature from Persian literature.

Findings:

The context and causes of the familiarization of Europeans with Persian and Persian literature can be examined from a number of perspectives and it is possible to put them in several categories, hence, the following are first discussed the Western familiarity with European literature, and then how and how this important is drawn.

1. Political Relations Between Iran and Europe:

The Safavids are those who, with their coming to Iran, made possible political and commercial activities for Europeans in Iran, in this period, we see that ambassadors and representatives of European countries go to Iran (Philosophy, 1344, 135) the same ambassadors and representatives of European and non-European countries were required to learn Persian in Iran as a result, familiarity with Persian literature and the texts of its discipline and prose also occurred.

For example Gabriel de Paris, the Christian missionary who came to Iran from Louis XIII in the year 1626, After learning Persian, he could translate many books into French. (Dec. 2008, 81) the French paid tribute to the ambassadors who were returning from Asia and who were observing many events that could have reflected their views and in the meantime, the writers could benefit from them. (Martino, 2002, 5).

Another group that tried to study Persian language were graduates of eastern language schools who came to Iran where they were completing their information one of these people is Bieber Stein Kasimirsky in 1389, who in Iran has shared some of the problems with Ferdowsi's poetry with Iranian literary figures and later he has translated the Manuchehri Damghani court. (New, 1373, 233) or we see that the translator of the French embassy in Iran, after returning to his country, has translated half of the "Boostan Saadi" and "Rubaiyat Khayyam" by Jan Bastist, in this context, people like "Kent Two Gibeau", "Sir William Jones", "Sir William Usley" and "Sir John Malcolm" are also mentioned. (Dec, 1387, 99)

2. Writing for European tourists:

It can be argued that a significant portion of the Persian's acquaintance with Persian literature was through those who traveled to Iran and provided reports to their people on their returns to their homeland, these people sometimes took their books to the elders of Persian literature, or listed their favorites in their travel logs. (Saffari, 1357, 161) the oldest travel magazine, the Venetian merchant Marco Polo travel letter, followed by John Do Mandeville's British Knight's travel book. (Farukhi, 1361, 11)

The economic prosperity of Europe from the century BC, accompanied by political and cultural development, has led them to travel more than before to other countries, especially the Orient, Therefore, we see the number of travel logos increasing from the mid-17th century and even doubled in the year 1660. (Martino, 1381, 30) the most famous of these travelogues are the following: Travels by "French Shardin", "German Engelbert Kampf", "Alex Barnes English", "Francesco Eri Italian Traveler", "Sir Harro Ford Jones", "Sir Robert Corpwert", " John Malcolm "and many others.

A look at the contents of these travel logs suggests that in various forms, the authors of these travel letters, refer to Persian literature, and sometimes mention the words and phrases, and some of them by mentioning famous literary works ... they have payed, for example, Shardin describes Iranian interest in poetry and poetry from poets such as Sa'di, Hafez, and Maulvi, who have created valuable treasures such as Shahnameh and Masnav, he translated his poems and stories into French and added a beautiful collection of Persian proverbs and words, and especially the pamphlets of Sa'di and the narratives of Masnavi. (Hadid, 1373, 42)

3. The establishment of Persian language teaching schools in Europe:

The first Farsi language course in Paris has apparently been opened and the French have proven their pioneering role in this regard. (Aviary, 2004, 76 and Martino, 1381, 64) with the establishment of

these schools, the teaching of Persian language and literature in Europe was recognized and a significant number of Orientalists became familiar with Persian literature.

French Louis Langlès, who was the director of the youth school, translated a summary of the Shahnameh in French in 1788 and in 1796, an extensive description of Saadi's works and works, discussed Golestan's translation, following him, Silvestre de Sacy, the head of the school of the eastern languages and the most important of Iran, had an influential role in Persian language teaching in the first half of the nineteenth century. He trained students who had great activity in this field. One of them, Jules Mohl, was a complete interpreter of the Shahnameh, and the other was "Antoine Léonard de Chezy", an interpreter of "Lilly and Magnon Jami" and "Garcin de Tassy" translator of Mantegh al-Teyir.

4. The establishment of scientific literary associations:

The history of the establishment of scientific associations in Europe dates back to the nineteenth century, during this period, scientific associations turned to Oriental and Asian studies. The Asian Association of France in 1822 and the Royal Society of the Asian-British in 1823 and the Eastern American Association in 1842 and the Eastern German Association in 1845 were among these. (Saeed, 1361, 11) In 1805, according to Napoleon's command, in addition to the Eastern Languages school, a Persian discipline was established at the Collège de France, and a person named Sylvester du Sassy was in charge of it, in 1885, on the proposal of the "Barbie de Minar", the teaching of pre-Islamic Persian language was added to the center. and "darmesterer" was appointed professor. (Hadid, 1373, 233)

The Asian Association was founded in 1822, and under the leadership of the "Two Sassy" began its all-round efforts and the Asian newspaper, which was its official publication, published the results of Orientalists and among the articles published there was the translation of literary works and critiques and reviews of them, in this way the writers and poets of this age became acquainted with literary and Oriental studies.

In fact, romanticism and Orientalism were synonymous and affecting each other, the poets of the Orientalists were encouraged to translate literary masterpieces, and Orientalists provided tools for poets and a group of literary critics played mediating role.

Persian literature in the development of the modern spirit was a special place because the translation of Shahnameh was carried out during the same period, and eventually fostering the ideas of the greatest romantic poets such as Victor Hugo and Lamaretti and playwrights. (Hadid, 1373, 246)

5. Translation of Persian Literature Texts in Europe:

The Europeans in the field of Persian literature worked differently, the most important and most productive of which was the translation of texts, Sir William Jones is one of the first members of the linguistic movement in Europe who has done fundamental work in Persian language studies. except for his French translation of "Nader Shah's History" by "Mirza Mehdi Khan Mazandarani"; what made him famous in this regard is the compilation of a collection of Persian grammar in 1771, in which more than thirteen Ghazal is translated into French. (Safari, 1357, 105)

Jones, who was very interested in Hafez's acquaintance with Persian poetry, considered it rich and good-natured, and praised. Jones spent a long time in India, and during this time he wrote several works, such as the short history of Iran and the history of the Persian language. in addition to the transfer of myths related to the period of his youth, Hafiz, he also translated the story of the "military reservoir" apparently, this translation was used for Persian language students in English and European universities. He also made stories adapted from "One Thousand and One Nights" and "Seven Faces" and some other Persian sources. (Safari, 1357, 111)

Such events encouraged others to study Persian language as Fitzgerald in the same environment translated the Rubaiyat of Khayyam. "Ferdowsi's Shahnameh" was also a great deal of European interest, some believe that from the end of the fifth century AD, the stories of Shahnameh came to Europe, and this transition took place through Muslim Spain and also the Crusades, and French poets

heard the tales of Iranian protagonists from the story of Arabs, and they In their novels. hence, there are similarities in the French stories and the story of the Iranian protagonists. (Hadid, 1356, 112)

The first one who mentioned Shahnameh and Ferdowsi was the French traveler, Shardin, who referred to him in his travel letter but called him a historian! he also emphasized Iran's talent in poetry and brought numerous evidence of Saadi's poetry and translated it into French. (Shardin, 1372, 115) the first French philosopher and philosopher, who spoke about Ferdowsi's research, was Louis Langles, who in 1788 published a summary of the Shahnameh with a praiseworthy introduction to Ferdowsi's life. he has provided the full story of Rostam, but at the same time he is worried that readers will not understand the Shahnameh due to reading his incompleteness in beauty. he believed that Europeans had never been an epic beautiful beauty of Shahnameh. then Langlais describes the story of Rustam from start to finish and presents a beautiful image of the prominent characters of this epic. (Hadid, 1356, 117)

Shortly thereafter, Jules Mole followed the desirable "Langles" method, coping multiple versions and providing a fluent translation of poetic prose along with the text of Farewell Persian.

The first English translation of the Shahnameh, titled Joseph Compone, was made in Calcutta in 1785. And this translation was considered by writers like Moore, but it was William Jones who introduced the Shahnameh to Europe. In his two works on the poetry of Asian and Eastern poets, he revealed the existence of the Shahnameh to his fellow countrymen. After him, "Atekson" translated sections or a summary of the Shahnameh, and then the full translation of this book was made by Joule Mol in the 1876s. And since then, the wave of Shahnameh studies began in Europe. (Saffari, 1357, 180)

The translation of "Jules Moul" is still the most beautiful and most translated version of Shahnameh in Persian language. Mole was German at all from Stuttgart, and received his doctorate in philosophy from the University of Tübingen. He taught Persian at the Eastern Languages School, and was a student of Sylvester Düssy, and in 1826 the French government gave him the translation of the Shahnameh. He spent all his life on this work and had several midwives and contacted the French embassy in Iran. however, the Shahnameh was not among the Frenchmen, due to its content, which was the story of Iranian prowess, unlike Golestan Saadi, who was the forum for moral advice. As de herbelot, in the book of Cultural Literature, wrote articles to some of the most famous personalities such as Jamshid, Rostam, Sohrab, and so on According to him, Shahnameh is so beautiful that it translates in any language. Keeps. (Hadid, 1356, 274)

Europeans became acquainted too late (military). The first major military action (1871) was written by German Will Helm Bacher, titled "Life and Military Expositions", and two seasons of the "Alexander's Letter" with a Persian text in Enclosure has been released.

The work was translated into English two years later by Samuel Robinson, but military reputation in Europe was owed to Sir William Jones's efforts. He translated twenty episodes from "Takzan al-Asrar" and then "James Atekson" returned parts of "khmesa" to English. (Saffari, 1357, 187)

One of the characters who has been focusing on Persian literature and publishing it. "Louisiana Stewart Castello" in a small book called "Golestan Farsi" (1845) translated and published parts of the works of Iranian poets, especially Ferdowsi Rudaki and Military, and Sa'di and Molavi, Hafez and Jami, and others in English.

Sa'di must have been the only poet in Iran who paid the most attention to him in Europe, and the most comprehensive biographies and studies about him. Perhaps the works of Henry Sands, "Poetry Speech on Saadi", and "Saadi's Bibliography" "One example is the same claim.

Sa'di was known in Europe since the beginning of the 17th century, and his Golestan was reinstated by Antoine Galan of France in the year 1636 even before the translation of "One Thousand and One Nights", and then in other languages German and Dutch translated.

The work of Saadi has been widely used in the eighteenth and nineteenth centuries, and his allegories and anecdotes have been used by writers. The three most famous works on this subject are

Abe Blancheh, The Ethical Myths and Oriental Stories of "Stephen Sullian's Book", "Selected Allegories of Golestan", or "The Context of the Translated Flowers of the Text of Golestan Saadi" and "More Lyrics" Includes translation from Asian languages Hessand "by Sir William Jones. (Saffari 1357, 189)

In 1704, a new translation of Golestan was created by Dagler, which, though incomplete and inadequate, helped to boost it. (Hadid, 1373, 84). Voltaire also referred to parts of the preface of Sa'di's Boostan which was seen in Hamad and praised by the Lord and was seen in the "Sharet's Travelogue." He inserted these poems in (1756) in a treatise on "customs of nations" as an example of Iranian genius.

Sa'di Golestan, who was translated into Europe twice in the early eighteenth century, was taken to France for the third time by Abbe Gaudin. After him, Tancoigne was translated into French in 1807 and the first half of the first part was translated into French. Then the Semm of the Oriental Language School professor in 1834 set up a reinterpretation and, in keeping with the trustworthiness and accuracy of the Persian text, tried to "make" the work of understanding Saadi's tales and poems very easily for students. This obsession and precision were "dual formari" in 1858 and brought the taste and elegance to it and completed the most complete translation of Golestan and also part of the boostan in the same year. (Hadid, 1373, 292)

The translation of the poems of Hafez began in the late 18th century and was the first translator of William Jones, who in 1770 translated some of Hafez's sonnets into English and French, the cultural language of that era.

In 1927, the arthure guy, who considered French translations of Hafiz to be inadequate, made a new translation, but after much effort, only 175 sonnets from 500 sonnets could be translated.

Those who later joined him, such as "roger lescot", hanri masse, did not translate Hafez entirely. This is due to the ambiguity and fluidity of Hafez's language that is not easily translated. (Hadid, 1373, 331)

Khayyam is considered to be in Europe as "Hafez" in Iran. All those who are familiar with poetry know him and keep their quibbles in their libraries.

John Arthur Abery writes in the preface of Khayyam's Rubaiyte translation: "In England, there is no house that once did not find the book. The British soldiers took it to the battlefields in the two world wars with them. "

The number of translations of Khayyam's Rubaiyat in various fields in the modern and old order and prose is too difficult to cite. There were two people who introduced Khayyam to the world and their reputable reputation: the English poet Fitzgerald of France, the French Consulate in Rasht, and Jean with the Test Nicholas, who arranged both translations of the Rubaiyates.

Gerald presented a beautiful and poetic translation of his great passion and creativity, published in 1859, but the translation of Nicola in 1867 was mutilated, obnoxious, literal and devoid of a poetic spirit. Unlike Gerald, however, his work was at the forefront of attention from the French.

6. Adoption of Iranian literary texts:

The other Western performance in Persian literature, which has the ultimate effect of Persian literature, is an adaptation of Persian texts and its contents. In the book "The Culture of the Orient", an Encyclopedia of the Islamic world, along with many articles on the history, geography and religions of the Islamic world, "Two Herbal" brought in a wealth of literature and especially Persian literature, in which the poets and The writers of Iran and their works have mentioned that they have made mistakes. (Hadid, 1373, 83)

The publication of the Oriental culture of the "Double Herbal" caused the French writers, who did not know Persian, to have sufficient resources to use or comment on the works of Iranian poets in their works.

The sources used were mostly Gulistan Sa'di, Anvar Soheilly, Taverni Travel, and Shardin, as well as the Douro Blu.

"Robert Satisi" is a French writer and playwright who has been heavily influenced by the history of Islamic literature and has taken many adaptations. Especially in Persian, his adaptation of Shahnameh is irrefutable, for example One can refer to the legendary role of Simorgh Shahnameh in his stories. (Saffari, 1357, pp. 118). However, he does not show a special interest in Persian literature like Jones and even considers Oriental literature to be devalued. (Saffari, 1357,123)

Lord Byron, a poet of the Romantic period, also focused on eastern literature. Among his numerous stories, the story of "Joseph and Zulikha" seems to be influenced by the works of Ferdowsi, Jami and others. Similarly, in the Stamens Moore stories, we can find some adaptations of Islamic and Iranian literature in dealing with fictional characters. (Saffari, 1357, 132)

Victor Vogue, who himself was one of Ferdowsi's admirers, inspired Shahnameh in his legend of the ages. He praised Ferdowsi in his poems that the bread-makers of the world wrote (Hadid, 1356, 136)

In the year 1888 Adolph April, it was decided to compare the famous women of the Shahnameh with the famous European women and show that, unlike the group's conception of women in Shahnameh, she was not an inferior person. She is the story of the twelve prominent women of Shahnameh, such as " Roodab, Soodabeh, Tahmaneh and Shirin ", and concluded that the woman in Ancient Persia was alert to a well-meaning social worker who sometimes participated in the battles and to resolve Political troubles.

The same thoughts were presented by "Guilding" in his play play "Pleas and Melissand" (1895). This play and his fictional characters are very similar to the story of Roodabeh and Zal, and in fact, from the story of " Zal and Roodabeh and the Adventure of Sudabeh and Nakhjir "originated at the beginning of the story of Siavash. (Hadid, 1373, 277)

Abel Bonnard, a beautiful epic in the description of the kingdom and the love and life of the hymn, called it the Iranian martyr. He did not sacrifice Shahnameh in making this story, but he also contributed to his studies of Iranian history and Persian literature, as well as the travel letter "Shardin and Tavernieh". An Iranian martyr's story can be taken from the story of Zal and Sohrab And Rustam pointed out. From now on, the narratives and military stories, like Ferdowsi, became the source of inspiration for the nineteenth and twentieth century writers. (Saffari, 1357, 190)

The attractions of poetry "Saadi" were so much that one of the famous seventeenth-century writers "Diderot" wrote it in his works, especially in the Encyclopedia of Encyclopedias, and in the description of Sa'di, he spoke articles and anecdotes from Golestan in this Gonad Book.

After Diderot, others were fascinated by Saadi, one of whom was Sa'd Lambert, the poet and storyteller of the Enlightenment 1803 in his works, resuming his admiration for Sa'di and adapting some of the anecdotes to condemn the oppressors.

Other influences that have influenced Saadi are Abbe Blanchet, Antoine le Bailly and Jane Florian. (Hadid, 1373, 98)

La Fontaine, a well-known French poet in the seventeenth century, has adapted from Saadi in his works, although he has not mentioned it. He also received contributions from the Taurenic travelogue, which relates to the status of the Safavid kings, and was inspired by the French poet. Antoine Gallan, translator of the "Thousand and One Nights", in 1694, wrote a series of words of an apostle and Saidi's advice was published. (Hadid, 1373, 83)

Each of these Saadi translations had numerous prints and made French poets more familiar with Persian literature. One of them was Andereh Shenyer andere chenier, the poet of the late twentieth century, who filled his memoirs with notes about Sa'di and other Iranian poets, hoping he would benefit from one of his poems one day, but His life did not stop.

Nevertheless, the first work written at the beginning of the nineteenth century about Sa'di was a play written in the name of Golestan, which combines love and humor, and its themes were taken from Saadi's narratives, and its main character was Sa'di who was the French author He called Golestan.

One of the most famous French lovers who is inspired by the Persian literature is Victor Hugo. He has been assisted in the Oriental community, one of his most beautiful eastern masterpieces, of all that has been said about the East and Iran and Iranian poets.

His adaptation of the poetry of the Orient was limited to the description of the subjects of their poems, and this is about themes such as the instability of the world and the passing of life and the absurdity of powers and aspirations.

It seems that in his second collection, his poem "Autumn Leaves" was also influenced by the themes of Golestan, especially the pretext that Saadi describes in his work, "Do not set the wind on his sheet, and the flow of time He does not turn his rifle into a trash." (Hadid, 1373, 300)

Basically, the attractions of Golestan, in the name of the garden and the garden, were such that gradually the climbers such as mud and nightlife set sail in the poems of the French, and inspired many stories to the roman poets.

From this, "Alfred du Moses" turned to Saadi Shirazi after "Victor Hugo" and took on the theme of one of his most beautiful stories, "The Saree White" story. The same is the theme of Mrs. Dreyard Dallmoed, the French poet, who is very fond of writing in a very beautiful song. (Hadidi, 1373, 302)

In the twentieth century, many writers and poets were inspired or adapted from the works of Saadi, one of the most prolific ones being the French writer and poet, leon guillot de saix, translated through Golestan and Bostan, as well as Iranians living in France, met Saadi and wrote numerous poetry and stories based on the books, including Sa'di Golestan, Saadi Road, Golzar Sa'adi, Sa'di Bastan and Lafautan Tales.

Similarly, European poets were influenced by the poetry of Hafez. Andre Schneier, a famous French poet of the 18th century, who met with Hafez through translations of William Jens, wrote in his notes a lot about Hafez, which has not yet been published, but the precision in his manuscript shows what His limits to Hafez have been delighted.

Gradually Hafiz opened his place among European writers, poets and playwrights, and his poetry attracted attention and enjoyed bread as his famous son-in-law (if he left) inspired Victor Hugo and Brothers Taro ".

By the middle of the nineteenth century, Hafez had become a poet of the hearts among some of the French poets who still read his sonnets from German and English translations. In the year 1868, "Jean-Blasts Nicola", the first translator of the Rubaiyat of Khayyam to France, who has been in various political affairs in Iran for thirty years, also referred to the Khayyam's Rubaiyat of Hafez as "The Wise of Wisdom" A commentary on his poems. His writings played a significant role in the identification of Hafez and Khayyam among the French.

Arman Renaud of the poets of the Parnas School created a work called "Iranian Nights", which was the result of his many years of study in Iranian poetry. He first studied Persian poetry for five years, and in 1870 he completed the first version of Iranian nights.

He considers Persian poetry to be the most original and complete poem among the poems of all the nations of the Orient, and believes that in Iran, poetry has flourished in harmony with civilization and can not be found like Persian poetry in the East. He praises Ferdowsi, Khayyam and other Iranian poets who have helped him in constructing Iranian nights, although in this work Hafez, Rumi and Attar are more than others.

Following him is another one who is hard hit by Iranian poetry, especially Hafez, Andre Gide. Andre Gide was a great friend of Persian literature, and among the speakers of Iran, Hafez and Khayyam enjoyed the greatest love.

The linkage of "Gide" with the thoughts of Hafez and other speakers has been adapted to the past and has a profound effect, along with great creativity and initiative.

Among the Persian poets of Khayyam and Sa'di were more than the other writers of the French writers, one for the moral value of poetry and the other for philosophy and conception of life and existence.

Khayyam's philosophy is particularly consistent with today's European way of thinking, hence, over the past 100 years, has steadily increased its reputation and reputation, as the number of its translations into European languages can not easily be counted.

His fame came from the French, who traveled from the fictional and interpretive frontier to the theater and displayed adaptations of his poems and speeches on theater scene.

Maurice Bouchor, a playwright about Khayyam, says: I am one of the followers of Khayyam's books. Bend and take a cup of wine and good evidence; these are, in my opinion, the flower of life, wisdom and wisdom. (Hadid, 1356,159)

Khayyam's Rubaiyat also had a lot of influence on the works mentioned above. All who knew the poetry and literature knew him and kept his quatrains in their books. Soon Khayyat's Rubaiyat was considered by French philosophers and artists such as Ernest Renan and Gautier, and influenced by his thoughts on creating works.

Morris Bushehr, a French poet and playwright, in 1892, liked the mystery of the "dream of Khayyam", an Iranian poet and philosopher who loved the "flower and nightingale". (Hadid, 1373, 371)

Jean Lahore was also one of the people who was influenced by the thoughts of Khayyam, and everywhere in his works, especially in the book "The Thought and the Collection of Rubaiyat Ghazali", complains of the instability of the world and the mirage of life and completely relied on the thoughts of Khayyam. In the twentieth century, the attention paid to Khayyam and his poetry, and in America, his works were also translated.

One of the most notable and most innovative writers and poets of France in the 20th century, Henri de Montalr n, speaks professors who have long been introduced to them and inspired by them.

In the twentieth century, a gnostic movement emerged in Europe, especially in France, which came from the senses of the world and descended to the description of the inner world and the world of perfection. The followers of this school needed new resources for this purpose, which some of these sources found in Iranian mysticism.

Throughout the nineteenth century, "Logic of Al-Tayyur and the Prophet of the letter of'At ar", "Lily and Majnoon", and "part of the nonsense of Elan Jami" and "Two Beats of Baba Tahir Naari" were scattered poems from Rumi and also "Tadzikar al-'Aliya Attar" And now, in the twentieth century, "Mangifar al-Arifin" and "Salam, Abuzal, Yusuf, Zulikha and Baharestani Jami" and many other mystical texts have been added, especially the "Masnyun and Henry Carbon" research and translation.

In this way, French poets in the twentieth century have had enough resources of Iranian poetry to inspire them to create verses in the poems of the poetry. The first was Victor Hugo, who relaxed in the time of his exile on an island in the Manh Sea, from the logic of Al-Tayyipar, and used the legend of the ages.

After him, "Arman Reno", a singer of "Iranian Nights", used Hafez's lyrics to create part of his books and owes some of his poems to Jami and Attar.

But the reflection of Iranian mystical literature in the works of Maurice Bar s was different. He adhered to strict religious beliefs and believed in Catholicism. However, he could not be indifferent to the Iranian mysticism and the great poetry such as Rumi and Attar.

Hence, while traveling to West Asia in Konya, he went to the pilgrimage of Maulana's tomb and participated in the meetings of Molwaiyan. In return, he reminded his travels that he had seen and heard his travel letter. He recalled his enthusiasm for visiting Iran and the material he had heard from his professors at the Eastern Languages School about Rumi.

Conclusion and suggestion:

This study showed that European literature has been influenced by various forms of Iranian literature. Certainly, this was the beginning of this influence on the establishment of political relations in the time of the Safavids and its development in the following periods. After this we see the legs of

European tourists officially opened to Iran. They describe different forms of Persian masterpieces to Europeans. Writing a travelogue by tourists was another step that shines in the influence of European literary criticism of Iranian literature. Tourists, in their books, in various forms, including the translation of Iranian proverbs and anecdotes and poetry, were asked or unwilling to introduce Europeans to Iranian literacy.

After that, in Europe itself, there are events that will contribute to this impact. One of them is the establishment of schools and places for teaching Persian language in Europe, followed by the establishment of scientific and literary associations whose members are the Association They themselves are translating Persian books.

It is suggested that other scholars should be interested in the subject matter of European literature in Persian literature, for example in fiction, mystical literature, or fiction.

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