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Ralph Waldo Emerson's Immersion in Saadi's Poetry

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ABSTRACT

By carefully examining the works of Emerson, a well-known American poet and a look at his poetry and literature, themes and motifs, the influence of one of the great Iranian poets, Saadi Shirazi, can be made clear and confident. Emerson, who was recognized as the founder of the literary school of transcendentalism in American literature, was particularly interested in Sheikh Ajil Saadi, and in his opinion Sa'di was one of the world's greatest poets. The American poet was immersed in Saadi's poetry, tailoring it to his needs. This article tries to investigate Sa'di's contribution to Emerson's works. A poet like Emerson was immersed in Sa'di, loved Saadi, and repeatedly acknowledged that he would love to be like Sa'di and make poetry like his. In order to disseminate his philosophic belief, he needed viable sources from non-European countries. Emerson wanted to criticize the weaknesses of American culture by referring to other rich cultures. It is possible to demonstrate the part Saadi plays in Emerson's poetry. Sa'di's poetic philosophy has also been embedded in his writings; hence, the sources which shows Emerson has benefited from Sa'di should not be overlooked, since these sources can prove Emerson's being influenced by Sa'di in this research.

Keywords: themes and motifs, influence, Saadi Shirazi, Emerson

1. INTRODUCTION

Ralph Waldo Emerson was born on May 22, 1803, in Boston, USA. His father's ancestors were all Christian clerics and he, like his father, spent his primary education in Boston and then went to Harvard College and graduated in 1821. At the same time, he

launched a publication that later became the source of many of his lectures, articles and books. In 1825, Emerson went to Harvard University to study theology. He graduated from the Boston Monastery at the end of his education for the first and last time, and became a special priest for the church's ritual. After three years of work in the job, the American romantic writer declared that he was no longer interested in performing communist rituals, but continued to preach and lecture. He established a literary circle in his homeland "Concord", cultivating new perspectives and ideas, and in this benefited from the great writers such as Henry David Thoreau, the author of the famous article "Civil Disobedience" and also Nathaniel Hawthorne. Ultimately, his contradictory ideas and feelings led him to resign from his church and never succeeded in materializing his wish both as a teacher and a preacher simultaneously, and perhaps this was due to the inadequacy of his belief in God's existence. The main issue of our research is how Emerson relates to Saadi and how he remembers him in his work. The history of the East in Emerson's works can be easily identified with accuracy. What is evident in his writings is his interest in this part of the world, which increased day by day. Even if we draw the curve of his interest in the East, we are surprised to find that the older the writer grows, the more he loves the east. In order to clarify this, we have to go back earlier to Emerson's time, where his contemporaries, Thoreau and Whitman sought to find other sources in the midst of an ancient Christian humanist struggle and found Iranian resources very rich, and praised the Iranian community and its writers. Iran's long-standing humanistic culture, which Saadi redefines, has survived since exaltation in American literature, and its work is remarkable in the United States. Critical literature of Enlightenment period piqued Emerson's curiosity to search and examine eastern sources. The main purpose of our research is to find out what parts of Saadi's thoughts influenced Emerson's works.

2. RESEARCH METHODOLOGY

The method and type of our research in this work are comparison of the signs and this article is based on comparative literary theory of Claudio Guillen's influence on the "The Aesthetic of Influence." According to Guillen, literary influence produces literary works and literature produces literature. What Guillen sees as influence, is either a conscious borrowing from another poet, or is a reflection of the early poet that the later poet is unaware of. The reflection of the influence of the early poet on the later poet must be reflected in the set of elements preserved in the poetry or and the mind of the later poet. Guillin makes a distinction between influence and parallelism. He considers influence as an important and recognizable part of the origin of the work of art. "The discovery of influence does not modify the effect or the value of a poem, but the study of influence attempts to make value judgments and does not seek to measure reality," he says. (Guilin, 1971: 18). The critic and researcher should evaluate the influence of poet and writer A on poet B.

Our research method is the direct comparison of the signs in Emerson's work with the resources available to the American poet at that time in order to understand the extent to which Emerson is informed by Sa'di, and rejects the humanitarian messages of the West and includes friendship of other cultures in humanism in order to address the deficiencies of his society. In fact, perhaps this method could bring us closer to Emerson's understanding of Saadi to the extent that we would appreciate comparative literature.

3. DISCUSSION

Emerson, who became familiar with Persian literature through translation, tried to get acquainted with the great writers of Iranian literature. He spent many years devoting himself to studying the poetry of Iranian literary criticism, the result of all the exploration of Iranian poetry and poetry is an article titled "Persian Poetry" written in 1909. In this article, Emerson has named seven great Iranian poets, including Ferdowsi, Anvari, Nezami, Jalaluddin, Sa'di, Hafez and Jami. Emerson believes that these poets are great ones. This meant that he had a deep insight into this part of the world. In the case of Ferdowsi, he writes that he is the Persian Homer who wrote *Shahnameh* which is about the actions and whereabouts of kings and heroes such as Jamshid, Keykavos, Afrasiab, and Rostam. Then, in this article, themes such as life sprinkler, Toubah, tree of life, love stories of Leilly and Majnoon, Khosrow and Shirin, the romance tales of Gol and Babel, Musk, Khal Rocksarah, Zakh, Gol and Laleh, are mentioned, and says these themes are the staple themes of the Persian odes.

This vast knowledge about Persian poetry on the part of Emerson is owed by the Germanic translations, which influenced many other great thinkers of the world and introduced much of Iran's literature to the Western world. To examine Saadi's influence on Emerson, we need to see how the West became familiar with Oriental literature and culture. Generally speaking, Western acquaintance with the thoughts and philosophy of the Orient had begun centuries ago. Western acquaintance with the East begins from Spain. When Europeans, through the Crusades and Ottoman wars, found that the East had a magnificent and great culture. This led the Westerners, especially the writers, to focus on the East and imitate them. The beginning of literary interactions between Germany and Iran can be date back to the mid-seventeenth century.

The initiation of these interactions took place at the time of Friedrich III, the ruler of the state of the Duchy of Schleswig-Holstein-Gotthorpe. In the thirty-year wars (1648-1648), he sent some people to Iran, which was a possible ally of Germany against the Ottoman Empire. When returning from Iran, these people took possession of precious things and took them to Germany, which was solid evidence of the worth of Oriental art. In Paul Fleming's poems and verses, there are references to Iran in the adventures and beautiful events that Adam Olearius, a German scientist, quoted in his book. During his stay in Persia, Olearius became familiar with the classical Persian Dari literature and, in particular, found Saadi *Golestan* to be very interesting and took a copy of it to Germany. Several years later, when the Iranian government sent a delegation to the court of Friedrich the Third, the Duke of Schleswig-Holstein-Gotthorpe, Olivier in Shlisswick, with the help of a member of the same delegation, called Haghverdi, who was a literary man, translated *Gulistan Sa'di* into German in 1654, entitled "Persian Golestan", or "Persianischer Rosental".

Thus *Golestan* of Saadi is the first Persian literary masterpiece translated into German. The translation of *Gulistan* of Sa'di was so popular at that time that it drew the attention of the Germans and was reprinted more than twenty times. The Germans' interest in the translation of "Golestan" made Adam Olearius translate Sa'di's "*Boostan*" and the stories of Loghman Hakim. Sa'di's "Golestan", which has been one of the most instructive literary works from centuries to the present, has, almost a century after it was translated into German, greatly influenced Ralph Waldo Emerson, and Saadi's wise and scholarly social and moral teachings and his cheerful lines were greatly respected.

The matching of Emerson and Sa'di's poetry goes beyond mere contingencies. Emerson's borrowing from Saadi's poetry is completely conscious, and this attempt tries to show that Sa'di's influence on Ralph Waldo Emerson is direct, since Saadi's enlightenment and free thinking touched the core of Emerson's poetry and made Emerson compose a poem called "Saadi" Which will be discussed here, and this will show how Emerson is fascinated and enchanted by Saadi and how he loves Saadi. Lawrence Buell writes in his famous book *Emerson*:

So far as Emerson's own conscious literary border-crossing was concerned, ... the most striking instance is his passion for classical Persian poetry. Typically this is put at the edges of discussion of his work. It ought to be at the center. Recent publication of Emerson's manuscript "Notebook Orientalist" (*TN 2*: 37–141) and virtually his whole poetic oeuvre make clear that his essay on Persian poetry to preface an American edition of Saadi's *Gulistan* (*CW 8*: 235–265) was no fluke. Seeing Emerson come to Persian poetry, first through Goethe's adaptations of it in his *West-oesstlicher Divan* and then in a German translation that Emerson himself retranslated and adapted, is to see him as a figure in "world literature" as well as "American literature." (151-2)

In fact, Buell is right. Unfortunately, the influence on Emerson of Sa'di in particular, and Persian literature in general, has been marginalized and underestimated. It suffers from paucity of research in this field. Although all critics have acknowledged Sa'di's influence on Emerson, but none has demonstrated it, perhaps because in the interaction between the East and the West, the East has always been marginalized in comparison with the West, and Western critics have tried to make the East inferior to the West.

This is the writer's job to demonstrate the influence of Saadi on Emerson's work and proves Sa'di's contribution to Emerson. In his article "Translations of the Persian poetry of Emerson from German sources," Yohann writes that "Emerson translated about seven hundred lines of Persian poetry." (Yohannan, 1943). He writes in his article that "all the translations by Emerson were derived from two translated books by Joseph Hummer von Pergsthal: a collection of Hafez poetry and the other anthology of Persian poetry, which contain all modern periods until the nineteenth century." (1943). Len Gougeon also writes in his valuable essay entitled "Emerson, Poetry and Correction":

In his Preface to the *Gulistan* Emerson describes Saadi in terms which suggest many of his own values as an artist. Saadi, though he has not the Lyric flights of Hafiz, has wit, practical sense, and just moral sentiments... He is the poet of friendship, love, self-devotion, and serenity. There is a uniform force in his page, and, conspicuously, a tone of cheerfulness, which has almost made his name a synonyme for this grace. The word Saadi means fortunate. In him the trait is no result of levity, much less of convivial habit, but first of a happy nature, to which victory is habitual, easily shedding mishaps, with sensibility to pleasure, and with resources against pain. But it also results from the habitual perception of the beneficent laws that control the world. He inspires in the reader a good hope. (Gougeon, 1989, 49).

This is Emerson's view of Sa'di Shirazi, who sees Sa'di as the poet of morality, the poet of friendship and knowledge, and thinks that Saadi, with his optimism, overcomes unhappiness and is always euphoric, and this euphoria is not due to levity of the style but his spiritual understanding. Emerson even knows that the word 'Sa'di' means happiness, and suggests that Sa'di's name is his grace. Elizabeth Palmer Peabody writes about Emerson and the influence of Persian literature and Iranian religions that Emerson had told her that he believed that Persian religion and literature were ideally superior to other religions and literatures:

Emerson told me he would be glad to have me use his collection of Oriental books. It was before the time of the Buddhist cult in America, and Emerson's collection included chiefly translations of the great Hindu works, and still more the Persian. He told me that he considered the Persian religion and writings to be intellectually superior to all others. The other scriptures were important and interesting, especially the "Bhagavat Gita," admirable in Wilkins's translation, but from the Persians one may get actual additions to thought and knowledge. He loaned me some translations from the "Avesta," and the entire "Desatir" and . . . introduced me to the never-fading "Rose Garden" of Saadi. (quoted in Bosco & Mirson, 2003: 231)

Yoder also believes "Emerson looked then to other sources that corroborated his ideas about poetic freedom, mainly to older traditions, the poetry of Saadi and Hafiz, the Vedas, and the ancient British bards." (Yoder, 1972: 259).

Margaret Fuller, one of the most famous women in Emerson's life, is a supporter of the School of transcendentalism, and with Emerson is one of the most influential members of the movement. She writes about Emerson: "He has more than his own existence in Sa'di poetry and another poem called the mosque, in other poems that have been written before." (Bosco and Mearson, 26. 2003). The happy one is a remarkable trait that Emerson has used about Saadi. Margaret Fuller writes about Emerson:

Many a thoughtful young man and woman owe to Emerson the spark that kindled their highest aspirations, and showed them how to make the conduct of life a helpful lesson, not a blind struggle.

"For simple maids and noble youth
Are welcome to the man of truth;
Most welcome they who need him most,
They feed the spring which they exhaust,
For greater need
Draws better deed."

He was in truth, like his own Saadi, "a cheerer of men's hearts." (Bosco and Meyerson, 91). In his article titled "Whitman and Sufism to an Iranian lesson," which is about Whitman, Massoud Farzan, after Witman's passage, and his influence on Iranian poets, said: "His merciful, Emerson was heavily interested in Sufism poets and the works They especially studied Sa'di and Hafez extensively. " (Frezan, 1976: 573)

Emerson has a poem called "Saadi". This poem, as its name suggests, is derived from Iran's poet Saadi's land. This poem begins this way:

Yet Saadi loved the race of men, -
Saadi loves the race of mankind
No churl, immured in a cave or den;
Without a village, the wall of living in a cave or a Dan living.
In the bower and hall
In the garden and the hall
He wants them all
He wants them all,
Can not dispense
Can not be released
With Persia for his audience;
Fars for his audiences
They must give ear
They should listen
Grow red with joy and white with fear;
They should be reddened and thrown out of fear.
But he has no companion;
But he has no companionship
Come here or come a million
Sometimes ten or a million people come
Good Saadi dwells alone.
Saadi is the only one day. (Emerson, 2001: 89)

This poem, which all belongs to Sa'di's traits, magnifies Sa'di and represents the manifestation of mature poetry. The magnitude of Saadi in terms of Emerson lies in his ability to attract people. Saadi is lonely from Emerson's perspective, and this is not the only loneliness. In fact, this loneliness means the greatness of Sa'di, who is the only great poet. Emerson calls this loneliness as a poet and a great poet needs to be alone and upscale to attract great ideas. But this does not mean the dislike of the human race and, as it is from the first verse, Emerson calls Sa'di a poet of the human race and knows the human being. In the following, Emerson's poem reminds Sa'di of the wisdom and wisdom of the gods:

Be thou ware where Saadi dwells;
Be aware where Saadi is going
Wisdom of the gods is he, -
The wisdom and wisdom of the gods are Sadi
Entertain it reverently.
Have a happy and admirable position to Saadi
Gladly round that golden lamp
Around it, it's a golden lamp
Sylvan deities encamp,
Green gods camped
And simple maids and noble youth
And simple girls and noble youth
Are welcome to the man of truth.
They welcome their school
Most welcome them who need him most
More happy to those who most need Sa'di
They feed the spring that they exhaust;
They feed on the spring from which they feed.

For greater need
For more and bigger needs
Draws better deed:
Do better things:
But, critic, spare your vanity
But, critic, do not give up
Do not show your pompous parts
Do not show your bestseller features
To vex with odious subtlety
To Barniani with ugly elegance
The cheerer of men's hearts.
Rejoice the hearts of the people (Emerson, 2001: 89)

In this context, Emerson sees himself in Saadi, and he is sympathetic to the firmness of the critics. Sa'di refers to Emerson as himself in this context. In fact, he considers Saadi as his model and wants to be like Sa'di, because Sa'di is the perfect example of a poet and artist. Emerson tells his critics to stop his harassment because he is like Sa'di, the happy person of the hearts of the people, and his goal is to guide young people to the advancement and development of morality. The poet Saadi is the perfect perfection. Emerson Sa'di, the poet himself, represents the wisdom that surrounds all of them to come to their senses and learn. The existence of a poet for teachings and ethics from the point of view of Emerson is an inevitable truth and necessity, because such poets make young people turn to moral acts and deeds.

Let the great world bustle
Let the big world continue its busy life
With war and trade, with camp and town;
War and commerce, fun and playground.
A thousand men will dig and eat;
Thousands dig and eat.
At forge and furnace thousands sweat;
Thousands do sweat in the construction of a sword next to the furnace.
And thousands of sail the purple sea
And thousands go to the purple sea,
And to give or take the stroke of war
They are fighting
Or crowd the market and bazaar;
Or trade and commerce;
Oft shall war end, and peace return
Often the war must end, and peace returns,
And cities rise where cities burn,
And new cities are built in the ruins of ancient cities
Ere one man my hill will climb
Before a man comes up from my hill,
Who can turn the golden rhyme.
Who can destroy golden poetry?
Let them manage how they can
Everything they want to do

Hey you only Saadi's lay.
You only pay attention to Sa'di poetry. (Emerson, 2001: 90)

In the above lines, Emerson comes straight to the point. The world of men is a world full of war, violence and discredit. But the world of poets is a real world, and the poet, who is Sa'di and Emerson, hold the guiding lights and lead people to the light. In Emile's high passes, he knows everything that can be destroyed, except poetry. Poetry is eternal, and poets are constantly living with their poems and never die. Emerson says that he has to quit the world and should only be with Sa'di's poetry. The true men do not seek war and bloodshed and construction, but they are the forerunners of the love of humanity and the movement towards perfection, and they do not enjoy the world and its material belongings, and they should not be considered poor if they come to their dregs.

Seek the living among the dead, -
Look for the living among the dead
I'm imprisoned in me;
Man has been imprisoned in man.
Barefooted Dervish is not poor,
Darwin is not barefoot, poor
If fate unlock his bosom's door,
If you open your fate in your chest
So that what his eye hath seen
So that's what your eyes have seen
His tongue can paint as bright, as keen;
His language can be clearly and accurately described;
And what his tender heart hath felt
And what has her sensual sensation
With equal fire, your heart will melt.
At the same time, your heart will melt.
For, who the Muses smile upon
For who the goddesses of poetry smile on him,
And touch with soft persuasion
And with soft persuasion touches him,
His words like a storm-wind can bring
His words can come as a wind storm
Terror and beauty are their wing;
Terror and beauty on their wings.
In his every syllable
In every single syllable of his words
Lurketh Nature veritable;
The real nature lies. (Emerson, 2001: 90)

As shown above, Emerson sees Sa'di as a living person living among dead people. Emerson says to his readers that in a world where all have lost their human soul through the material possessions, they should look for a guild or a guru, a dervish who could lead a man to spiritual destination, because in a world where man is imprisoned in man a poet who is Saadi or a Barefoot Dervish can be a helper to human beings.

Emerson believes that this Dervish poet is not poor at all but rich, and if he the fate opens the door of his chest, his tongue will express clearly and sharply for everyone what he

has seen, and what his delicate heart has felt can influence listener with the same heat and bring him closer to the destination and purpose. Emerson acknowledges that this poet is someone whom poetry goddesses smile on, and inspire, and because of the influence and inspiration from poetry goddesses his words like the storm can bring awe and beauty to the Lord, and in every single word of his the true nature runs. Although the poet lives in a dark world of worldly life, and there are no stars and no light, he is light itself and can be the torch of illumination:

And although he speaks in midnight dark, -
And although he speaks in midnight darkness, -
In the heaven of the star, there is no earth from the spark, -
There are no stars in the sky, there is no spark on the earth, -
Yet before the listener's eye
Yet in front of the listener's eyes
Swims the world in ecstasy
The world is swimming in ecstasy,
The forest waves, the morning breaks,
The forest waves, the morning rises,
The pastures sleep, ripple the lakes,
Pastures fall asleep, the lakes are full of waves,
Leaves twinkle, flowers like persons be,
The leaves blink, the flowers are like people,
And life is pulsating in rock or tree.
And he lives in a rock or a tree
So far your words must reach:
Sa'adi, this is the limit of your words
The dog risen and set in Saadi's speech! '
The sun is rising and dying in Sa'di's words (Emerson, 2001: 91)

Emerson sees sunrise and sunset in the words of Saadi, and this is the limit of poetry that has found expression in a poet like Saadi. This poet makes the world feel euphoric and dances to the readers' eyes, the jungle wave, the sun rise, the pastures fall asleep, the lakes wander, and the leaves blink. This greatness of the poet given to him is due to the avoidance of material and material possessions:

And so Saadi got the Muse:
Such a goddess of sati's poem said:
'Eat thou the bread which men refuse;
"Eat bread that others avoid
Flee from the goods that flee from you;
Escape from the world's attractions that escape you
Seek nothing, -Fortune is looking for you.
Do not follow anything - wealth will come to you
Nor mount, nor dive; all good things keep up
Do not get up, do not sit down; all the good
The midway of the eternal deep.
At the middle of the depth of immortality. (Emerson, 2001: 89)

Emerson believes this is the poem and knowledge given to Sa'di for the sake of abstinence; avoiding the material world. The difference between the poets and ordinary people is to avoid excesses and extremes which is the best way.

4. CONCLUSION

Saadi is venerated and appreciated by Emerson. Emerson saw Sa'di as the poet himself and the poet's soul, and he was keen on Saadi's poetry. In addition to the repetition of Sa'di, the motif in Emerson's poem is also used as a symbol, and it is the poet's own symbol that Emerson's pattern is for poetry. Emerson himself wishes to be like Sa'di and follow poetry of Sa'di. Emerson views himself with the poetic coordinates of a well-known Iranian poet. His influence on Saadi's poetry has been the subject of many poems, and in his poems the influence of Saadi is evident which shows Emerson's interest in Iranian literature. The comparative literature by studying these works can bring together nations and people and keep peace and develop friendship. If American politicians have a look at their most famous poets and see how Iranian poets are loved by promising American poets, they will understand that Iran has been the cradle of poetry, love, and friendship. Poetry and not politics, poets and not politicians can bring about peace and friendship. The world needs more poets than politicians since the world needs peace than war.

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