

The Thousand and One Nights- The manuscript is from the oldest text of The Thousand and One Nights, found in Syria (1300s). Paul Fearn/Alamy Stock Photo



والذي مات الكوه وخلق عشرة اولاد وكان من جملةهم والذي كان لهم ولد
وتزوجوا العشرة وتزوج الذي من بينهن الله انا ولجونا الشعة لم يزلوا
من ابن اولاد كذبت انا من عمومي **والدرك** شهر ربيع
فكنا عن الحديث فقالوا نبارئ بالحق ما اظن حردت في اعزبه قالت
ان هذا ما احدهم في الليلة الثالثة ان عشت واقا في الملك

**الليلة الثانية وثلاثون من حديث
الف ليلة وليلة**

فكنا كذبت وبلغت العرجا اليوم من الايام انا في جامع الموصلي يوم السبت
والذي معنا فضليا صلاة الجمعة وخجبت الناس مجلس الذي ومضى الجمع
وتعدوا خلفه فجدون في هذا البلد ان يغربا بلدان وكذا مدينة مدينته
التي التي هو الي كذبت وسئها فقال عومي قال المستافين انما على بعد اركان
الجيش من اقليم مصر في صاطري في روية مصر فقال عومي بعد اذ هم في السلام
وامر الدنيا فقال الذي كان الخبر من كذا اي مصر مارا في الدنيا تراها هناك
وسئها القصب وسئها حجب ماوه خفيف عذب وطينه ليد رطب

قال القائل

• هتكم اليوم وفا نلكم • ومعرفا انا لكم بالصنا •
• ما انسلت ادمي بوزكم • لكم نعم • ما المعرف الا اناسا •
فلو نظرت عكنا حصر ارضها وتخليها بالارها • وسئها باساق النوار
وان عاتم جزيرة النيل كتمها من سطر جليل • ان ردمت مصر في بيوتها
الجيش ارجعت البساتن كليل من الدهن المرمز • والذلك المنظر كالمسوق
احد كمن سئها مقطعا من اسبل • كانه ربحه • تصعب سئها يك • وصده والله
در القابل • بنا هذه الايات • **شعر**
• لله يومى يردك الجيش • • ومن بين الصبا • والقابل •

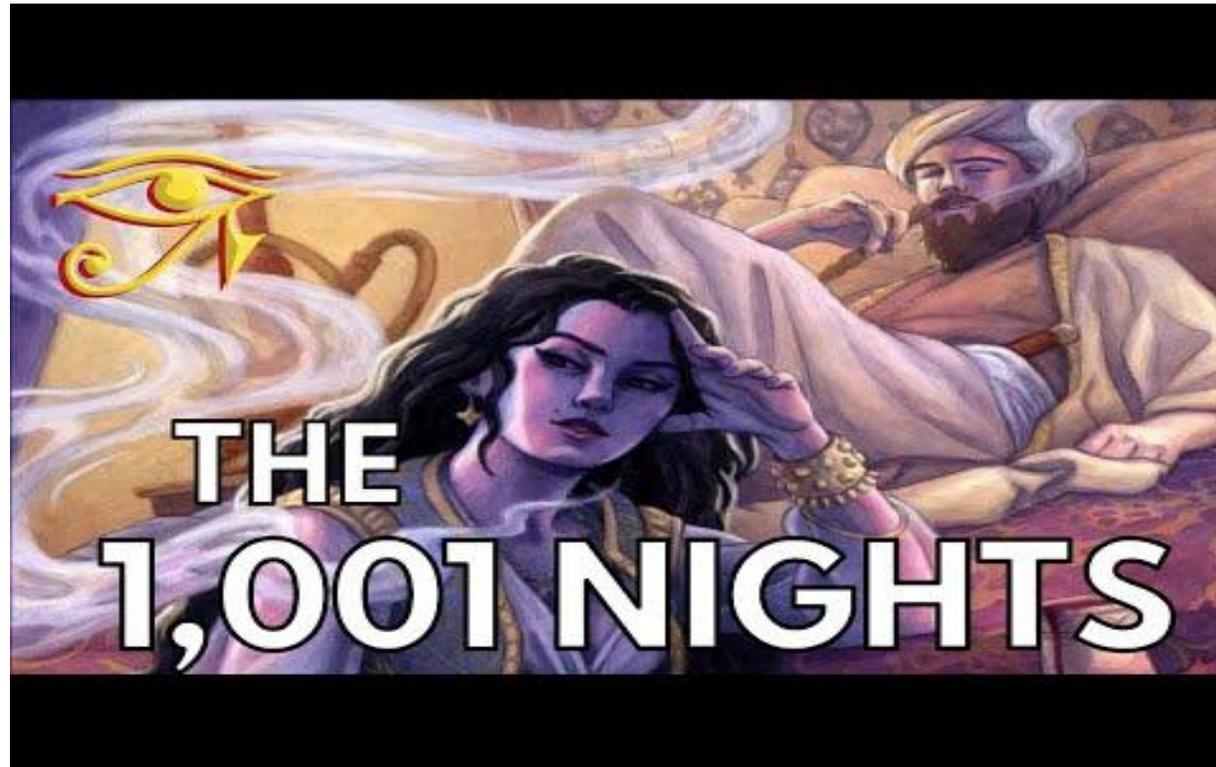
• وللا • سئها البان بحسبة • كصايم في عين مرعش •
• وكس في يرد صفة موقفة • قد طير بالبور عطلها •
• قد سئها يد العيون لسا • فكس من سئها على يردش •
• فاعطى الروح ان ما • ككها • من سورة الفم غير شغش •
• وسئها بالجار مترعة • فانكم اروي لسوة العفش •

والدرك شهر ربيع واقصفت عن كذبت عا لرسا نراد ما اظبت
حدسك بالحقه ولغزبه قالت ابرهه ما احدهم في الليلة الثالثة ان عشت
واقا في الملك

**الليلة الثالثة وثلاثون من حديث
الف ليلة وليلة**

قال القائل ان اشاب قاله سريع والذي يوصف صفة لما فرغ من وصف
النيل ووصف بركة الخش قاله ابن ابي من الرصد بحاشته عنده بقول الساطر
اذا اشمس من بعد خض هذا ما نوع الطرب • ان كذبت ليلة الوقا فاعسط
القوي ناوها وصرق لقا في بحارها • ولوربت الروصد بالاصايل والظلم
عليها مايل لشاهد سئها • ولملت لها طربا • وان كنت سئها حل صرقت
حلت التمر طوعا • ولبن الجيد من توابه زردا ودرية عا احيال سئها
الغسل وطلقة الوافر الطليل • لما سمعت انا هذه الوصف لمصر في شئ
خاطري منها وما كنت نزل الليلة في بعض الدوام • فاشعر عومي بهذا الحديث
اعلم مفرح سئها في • وكنت عليه حتى جهرت بصاعده • وسئها سئها
عومي • وقال لهم لا يدعوه • وخل صر ومعو • سئها في مسوق • سئها
وسئها • وخرجنا من الموصل • وماركنا سئها • حتى وصلنا مدينتها
فانما بعض ايام • ولم تستقر ارضه مدينته • وسئها مدينته •
ما كثر ان سئها • وسئها • وسئها • وسئها • وسئها • وسئها •
روصد من ربا من ربا • منها من كل • فاكهه • روحان • وترا سئها •

Video: *Thousand and One Nights*



The Thousand and One Nights:

- The Thousand and One Nights was written by many unknown authors over centuries and countries of the Middle East. The first document bearing any evidence of The Thousand and One Nights was a single page of old Syrian paper that dates from 879 C.E., discovered in 1948 by a scholar studying in a Cairo archive.
- The Nights circulated through the Mediterranean, finding its way into other collections, including Boccaccio's Decameron and Chaucer's Canterbury Tales.

The Thousand and One Nights

Form: Prose and Poetry

Genre: Frame Narrative - Characteristics of the frame narrative include flexibility of theme, length, and style; interpolation of stories from other contexts and periods; adaptability to different linguistic contexts; and a sense of incompleteness or perpetual storytelling that can be customized according to the audience and storyteller.

Countries of Origin: The Middle East

Key Themes: Marginalization, Gender, Fidelity, Love, Vanity, Agency

Literary Developments - The Thousand and One Nights

- Development of romance as genre
- Romance Ideals: Works of Chrétien de Troyes and Marie de France
- French and Italian take hold as literary languages
- **Frame narrative form became widely popular**

Transmitted from India to Persia and then disseminated throughout the Islamic world and across the Mediterranean, frame-tale narratives such as *The Thousand and One Nights* were widely popular in written and oral form.

The Thousand and One Nights

Summary:

The overall frame of the text centers on a good king who has become a tyrant and who decides he will avoid the deception of women forever by taking a new bride every night and putting her to death in the morning.

Shahrazad saves herself and other women by telling a story each night that will entrance him to want to hear more, thereby keeping her alive and teaching him how to be a just ruler.

The Thousand and One Nights

Key Passages:

- “That very night he took one of his army officer’s daughters, slept with her, and the next morning ordered the vizier to put her to death.”
- “Tomorrow night I shall tell something even stranger, more wonderful, and more entertaining if the king spares me and lets me live.”

The Thousand and One Nights

The Thousand and One Nights is said to be -a mixture of prose and poetry of anonymous authorship, compiled and edited over several centuries.

The versions all derive their structure from the frame narrative of Shahrazad and Shahrayar, and this narrative frame encompasses a variety of stories of many different genres. Therefore, *The Thousand and One Nights* is not precisely one work of literature—there is no single, definitive text.

The Thousand and One Nights

Though many of Shahrazad's tales are inherently fantastical or contain magical elements, their central characters tend to be marginalized or disenfranchised (women, shermen, porters, victims of metamorphosis) rather than the powerful kings and magical beings likely to take the lead in Shahrayar's imagination.

The Thousand and One Nights

The Thousand and One Nights is an elaborate frame narrative, blending epic orality with the self-aware, self-referential qualities of the novella.

In contrast to Chaucer's constantly-in-motion *Canterbury Tales*, all tales, regardless of narrative voice, are ultimately told by Shahrazad (and at key junctures by her sister, Dinarzad) to Shahrayar at bedtime. Her novellas (short stories), a literary genre cultivated in Greece, Arabia, Persia, and, later, during the European Renaissance—take advantage of such calm and quiet, depending as they do, to a large extent, on the auditor's imagination.

The Thousand and One Nights

- **The prologue of the frame tale “The Story of King Shahrayar and Shahrazad, His Vizier’s Daughter” establishes the central theme of taking relief from the greater magnitude of another’s suffering.**

The Thousand and One Nights

First Shahzaman regains his emotional and physical health after discovering that his sister-in-law's infidelity—and hence his brother's disgrace—is tenfold greater than his own.

To be master of the world and yet powerless at the discovery of vagrant infidelity in one's own household torments both kings. They embark on a pilgrimage, keen to meet a being of power with troubles more woeful than their own, and they shortly discover a gigantic demon (an ifrit) so wary of his mistress's potential for infidelity that he keeps her locked in a chest on his head, but so proud to possess a woman of her sensuous beauty that the chest is made of glass.

The Thousand and One Nights

While the demon naps, the woman coerces the frightened kings to make love with her, then collects their rings to make her adulterous collection an even one hundred and the ifrit's misery ten times greater than Shahrayar's.

The numerological angle takes on even greater significance in the context of the collection as a whole.

The Thousand and One Nights

Passages such as the repetitive interstices that mark Shahrazad's cliffhangers often lead students to believe that Shahrazad tells stories merely to keep herself alive.

The Thousand and One Nights

In the broader contexts of the extended tales and the collection itself, however, she pursues a greater purpose, “to succeed in saving the people.” She understands implicitly that Shahrayar’s homicidal enforcement of marital chastity is murdering more than the women of court and kingdom.

The king’s lack of faith in women, one-half of God’s creation, undermines the foundations of the kingdom and destroys the ability to create life. Her strategy relies on the epic tropes of invocation and repetition, as well as the cliffhanger, but also depends on Shahrayar’s willingness to connect embedded tales with their overall narratives as their tellers do ...

The Thousand and One Nights

(such as when something a demon says inspires a sherman to cite an iconic, authoritative example of the last time someone said such a foolish thing).

If these connections appear obvious to us, it is important to remember that Shahrayar may be the most self-absorbed literary character ever devised.

Shahrazad must penetrate his vanity and captivate his interest before she can confront him, however subtly, with the consequences of his misogynistic and tyrannical behavior.

The Thousand and One Nights

The Thousand and One Nights presents and depends heavily upon the vibrant literary culture of Baghdad, the capital of the Abbasid Empire.

Shahrazad **is said to** take on the responsibility, then, of not merely correcting the king's aberrant behavior toward women *but restoring his integrity as a political and spiritual ruler.*

The Thousand and One Nights – Response Question.

1. Why is Shahrazad telling stories? What does she hope to accomplish? *Compare Shahrazad to another primary character in the work.*

Test Your Knowledge

What text is central to the Islamic faith? How does that text connect to the framework for the Thousand and One Nights?

Test Your Knowledge

Feedback: *The Qur'an was disseminated by the prophet Muhammad and his followers in the seventh century and had a profound effect on cultures of the Mediterranean. Certain branches of Islam adhere very closely to the text of the Qur'an.*

The Thousand and One Nights

Reminder:

Please upload your response essay by 12/8/22 by 11:59 pm.

The Thousand and One Nights

FINAL EXAM: *Next Class (12/14/22) from 11:10 am – 2:05pm**

- Review **all readings** assigned after the midterm. The final will include *multiple choice, fill in the blanks and short essays*. You may use **Open book in hard copy form OR Class notes**.
- To discourage you from using helpful “sites”, outside of your text, you will be required to submit your final to turnitin. You will have 3 hours to complete the assignments (11:10AM-2:05PM).

This concludes the Lecture PowerPoint presentation for

The Norton Anthology
of World Literature



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VOLUME B

FOURTH EDITION