



# التواصل الأدبي

التّرقيم الدّولي الموحد للمجلّات: ISSN 1112-7597 / رقم الإيداع القانوني: 2007-4999 Dépôt légal

مجلة نصف سنوية محكمة

تعنى بقضايا الأدب العام والمقارن والنقد والترجمة

تصدر عن مخبر الأدب العام و المقارن  
كلية الآداب و العلوم الإنسانية و الاجتماعية  
جامعة باجي مختار / عنابة ( الجزائر )

ديسمبر 2016

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جامعة باجي مختار - عنابة-  
كلية الآداب والعلوم الإنسانية والاجتماعية



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## الكلمة الافتتاحية

سنبلةٌ سابعة تُضاف إلى السُّنبلات الخُضر التي ادّخرنا لقراءنا خيرها لأَيّام القحط، علّها تشبع فضولهم، وتروي تعطّشهم للقراءة والمعرفة؛ هكذا، تُطلّ مجلّة "التّواصل الأدبي" على قرائها في عددها السّابع، بثروة من المقالات تنوّعت بين مجالاتٍ عدّة وبلغات ثلاث.

وتطلّ مجلّة "التّواصل الأدبي" متعطّشة إلى مقالات وبحوث تثري أعدادها، متلمّسة حاجة القراء إلى ما يُنشر على صفحاتها، سعيدة بهذه الكوكبة من الباحثين الذي أثروا العدد بدراسات تحسب أسرة التحرير أنّها تضيف شيئاً جديداً.

ويطلّ المتلقّي دوماً محطّ اهتمام "التّواصل الأدبي"، إذ بمستوى رضاه ترقى "التّواصل الأدبي" وتزداد تألّقاً، وبملحوظاته تزداد إصراراً على التّطوّر، وتسعى إلى مواكبة ركب المجالات العالمية، محاولة ألاّ يتأخّر عدد عن الأعداد السّابقة في ثرائه وتنوّع موضوعاته.

نقرأ في هذا العدد ثماني مقالات، توزّعت على لغات ثلاث: العربية والإنجليزية والفرنسية، وتنوّعت موضوعاتها بين أجناس أدبية ثلاث: الشّعر والرّواية، والمسرح.

أمّا الجزء الأوّل من المجلّة، فقد ضمّ ستّ مقالات باللّغة العربية، ثلاث منها في جنس الشّعر، نقرأ فيها: مقالاً يندرج في مجال الأدب المقارن بعنوان «التّيناص القرآني في شعر أبي العتاهية وناصر خسرو قبادياني»، يستعرض فيه صاحبه



أشكال الحضور القرآني -أصداء وأنماط- لدى الشّباعرّين، معتمدا في ذلك دراسة تناصّية؛ أمّا المقال الثّاني فقد جاء بعنوان «الأدب النّسوي الكُوري: قراءة في ديوان "الحياة داخل بيضة للشّباعرة كيم سنغ هي"»، تتبّع فيه صاحبه الحركة النّسوية في كوريا من خلال ديوان واحدة من رائدات الحركة النّسوية في كوريا، عبّرت فيه عن الأزمات السّياسية والاجتماعية والمعاناة النّفسية لإنسان هذا الزّمن عموما، وعن معاناة المرأة خصوصا؛ أمّا المقال الثّالث فقد جاء بعنوان «الفرديّ والجماعيّ في نماذج من شعر الفلسطينيين واليهوديات الشّرقيّات داخل حدود 1948»، استعرضت فيه صاحبه الموضوعات الشّعرية التي تفرّدت بها كوكبة من الشّباعرات داخل حدود 1948، الفلسطينيين منهنّ واليهوديات، عارضة المشترك كالموضوعات السّياسية، والممنوعة، متتبّعة مراحل تطوّر الشّعريّ العربي الفلسطيني والعبري المعاصر.

أمّا المجموعة الثّانية، فقد اهتمّت بجنس الرّواية بدءا بالبحث الذي حمل عنوان «المعنى الجمالي للسّيرة في السّرد الرّوائي دراسة في رواية "حارة الهلالية لمحمّد جلال"»، اجتهد فيه صاحبه في عرض السّيرة والسّيرة الدّاتية من منظور جديد بعيد عن الرّؤية التّقليدية، وذلك من خلال دراسة رواية "حارة الهلالية لمحمّد جلال"؛ أمّا البحث الثّاني فقد اهتم بروايات إبراهيم الكوني، وركّزت فيه صاحبه على رمزية الماء لكشف أبعاده الفلسفية في واحدة من روايات الكوني، فجاء البحث بعنوان: «شعرية الماء في رواية "واو الصّغرى" لإبراهيم الكوني»؛ أمّا البحث الثّالث، فقد تتبّعت فيه صاحبه تجلّيات الصّراعات الاجتماعية والرّوى المتناقضة، فتغلّقت -في

سبيل كشف تعدّد الأصوات وتباينها - بين روايات ياسمينه خضرا المشكّلة لثلاثيته الروائية، فجاء عنوان البحث «تعدّد الأصوات وصراع القيم في ثلاثية ياسمينه خضرا الروائية: سنونات كابل، الاعتداء، صقّارات بغداد».

وقد ضمّ الجزء الثاني من المجلة الذي نقرأ أبحاثه من اليسار إلى اليمين، بحثين أحدهما بالّغة الإنجليزية وحمل عنوان: «صور المقاومة وتشكيل الهوية النسائية في مسرحية "بام جيمز" ومسرحية "جاكي كاي"»، وهو عبارة عن دراسة مقارنة، تناولت فيه صاحبه صور الهوية النسائية من خلال المسرحيتين؛ أمّا آخر مقال، فجاء بالّغة الفرنسية، وحمل عنوان «شهرزاد شخصية عابرة للثقافات»، تتبّع فيه صاحبه تجلّيات شخصية "شهرزاد" في مختلف الآداب العالمية، والصّور والدلالات التي اتخذتها في مختلف الثقافات.

خضع ترتيب المقالات في العدد لاعتبارات تقنية لا غير، وتنوّعت موضوعاته بتنوّع ما وصلنا من أبحاث، جاءت في مجملها بين جنسي الشّعرو الرواية، وسبحت جميعها في فلك الأدب المقارن والنّقد.

كما أنّ المقالات المنشورة في المجلة لا تعبّر إلّا عن آراء أصحابها، ولا تعبّر بالضرورة عن رأي المجلة التي لا تتحمّل مسؤولية ما قد يرد في بعض الأبحاث من أخطاء.

## □ الافتتاحية

نتمنى أن يجد قراءونا في سابع سنا بلنا غذاء فكريا وثقافيا يشبع شغفهم للقراءة والاطّلاع، ويثري معارفهم بكلّ جديد نافع، ونهيب بهم ألاّ يخلوا علينا بانتقاداتهم، فبهم وبآرائهم تمضي المجلّة قدّما وتسعى إلى المزيد من الرّقي.

وختاما تتقدّم رئيسة التحرير بالشّكر الجزيل إلى الأساتذة الأفاضل الذين أثروا هذا العدد بكتاباتهم، وإلى جنود الخفاء الذين تتمّ غربة ما يصل المجلّة على أيديهم، فيختارون لقراءنا من الجيّد أجوده، فشكرا لقراء المجلّة الأوائل؛ والشّكر موصول إلى عضو التحرير السيّد "سليم لسود" على سهره الدائم على أن تصدر المجلّة في أبهى حلّة، فله الشّكر الجزيل، وجزاه الله خيرا على ما أنفق من وقت في تزيين وجه المجلّة، وتقويم ما اعوجّ من نظامها.

رئيسة هيئة التحرير:

د. سامية عليوي



# *Ettawassol El Adabi*

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### 1. Dr. Naglaa Abou-Agag ..... 04

*Forms of Resistance and Shaping Female Identity in Pam Gems's Dusa, Fish, Stas, and Vi and Jackie Kay's Chiaroscuro.*

### 2. Dr. Samia Alloui ..... 39

*«Shéhérazade»: A Transcultural Character*



**« Shéhérazade »:**  
**A Transcultural Character**

**D<sup>r</sup> Samia Alliou**

**Laboratory of general and comparative literature**

**Badji Mokhtar University / Annaba**

**Abstract:**

*Sheherazade is a female literary figure, born of the ancient Indian male imagination, and created for an aristocratic educational purpose. In the Persian kingdom, she has become a female model (desired) by the oriental masculine spirit. Adopted by Arabo-Islamic culture, she has become a model of beauty, intelligence, culture, femininity, and obedience. She is the female model sought by the Arab Muslim, as the narrator of the Thousand and one Nights. Transported to France, Sheherazade has entered a new world owing to its adoption by the spirit and taste of the bourgeoisie and classicism. With the political and social evolution in France, then in Europe, Sheherazade has continued her evolution and become a free woman. Back to modern and contemporary Arab culture, she has began a rapid and diverse evolution. Thus, Sheherazade has become, thanks to her diachronic and geographical passage - between several Oriental and Western cultures - the symbol of beauty, femininity, and emancipation. She has become a modern literary myth in world cultures. The question is: why did Sheherazade experience this evolution? And what is the impact of different cultures on her development?*

**Key words:** *Scheherazade, literary myth, literature, trans-culture.*



## الملخص:

شهرزاد شخصية أدبية أنثوية أنتجها الخيال الدكوري الهندي القديم؛ ولما انتقلت إلى المملكة الفارسية، تحولت إلى نموذج أنثوي يتمناه الذكر الشرقي القديم في إطار اجتماعي قائم على الملك والعبودية بمعناها الواسع. وبعدم تبنتها الثقافة العربية الإسلامية، تحولت إلى امرأة نموذج للجمال الأخاذ، والدكاء الوقاد، وللأنوثة، والطاعة، والخضوع التام للذكر؛ إنها النموذج المرغوب، وهي رواية ألف ليلة وليلة. وجدت شهرزاد نفسها، بعد انتقالها إلى فرنسا، في عالم جديد، وثقافة جديدة، بعد أن تبناها الفكر والدوق البرجوازي والكلاسيكي.

وقد واكبت شهرزاد التطور السياسي والاجتماعي في فرنسا ثم في أوروبا، حتى أصبحت امرأة حرة بل متحررة. بعد عودتها إلى الثقافة العربية الحديثة والمعاصرة، عرفت شهرزاد تطورا سريعا ومتنوعا. وهكذا، أصبحت شهرزاد، بفضل انتقالها -الزمني والجغرافي- بين ثقافات شتى، شرقية وأوروبية- رمزا للجمال، وللأنوثة..، لقد أصبحت أسطورة أدبية معاصرة في الثقافات العالمية. والسؤال المطروح: لماذا عرفت شهرزاد هذا الانتشار؟ وما هو دور جميع الثقافات في تطورها؟

الكلمات المفتاح: شهرزاد، الأسطورة، الأسطورة الأدبية، الأدب، الثقافة.

There is no name as glorious as the name of Sheherazade; she has preoccupied the writers of the whole world. Then, they began to weave myths around her character and make her wear what no woman could wear throughout the history of literature. European writers were the first to seek the origin of the storyteller of the *Thousand and One Nights* (the heroine who was able to master this killer king for one thousand and one nights and stand up to represent the anti-authority of Shahryar). Sheherazade, albeit a character of an anonymous text, was able to expose patriarchal authority based on a prejudgment <sup>(1)</sup>. This personality gained the attention of the researchers after the fame gained by the translations of the *Arabian Nights*. Who is Sheherazade?

### ***A- Thousand and One Nights:***

The first appearance of Sheherazade was in *The Thousand and One Nights*, after the discovery of the betrayal of the two kings (Chahryar and his brother Shah Zaman) by their wives, and their wanderings in the country in search of another man deceived by the cunning of his wife.

After discovering what the human woman did to the devil (Ifrit) who surpasses the two kings in strength and tyranny, they accepted their misfortunes and returned to their countries <sup>(2)</sup>.

It was then that the role of Shah Zaman ended, leaving the scene to Sheherazade, and we no longer hear about him after finishing the assigned role, that of helping his brother in his quest for the truth.

Shahryar, struck with a psychic complex, decided to avenge his virility wounded by a woman; he planned to marry a virgin every night and kill her at dawn to ensure the end of betrayal.

Three years later, the kingdom was discredited; all the families feared for their daughters and other generations of women. It was Sheherazade, daughter of the vizier, who asked her father to marry the king <sup>(3)</sup>.

The father refused at first to sacrifice his daughter, but in view of the urgency, he found no other solution and responded to the wish of his daughter. Conscious of the possible outcomes: victory (to escape and deliver the whole nation) or death (becoming the scapegoat for the

daughters of the kingdom), she said to her father: « I either die, serving as a ransom against the daughter of a Muslim, or have my life saved, and thanks to me they will be liberated »<sup>(4)</sup>.

Sheherazade - as stated in the *Thousand and One Nights* - had read books, the annals, the legends of the ancient kings, and the histories of past peoples. It is also said that she had « collected a thousand books of history relating to the peoples of the past ages, and to the kings of antiquity and to the poets, and she was very eloquent and very agreeable to listen »<sup>(5)</sup>. So, the plan developed by Sheherazade - based on her intelligence and culture - required the presence of her sister Dounyazade - as Shah Zaman had helped his brother to uncover the truth of women. Then, Sheherazade made an agreement with her sister so that she might present herself after the king had spent a moment with her, to ask her older sister to tell her a story to spend the night<sup>(6)</sup>.

Then begins the treatment under which « stories inform us enough about ancient times, to understand the world around us, and learn more about ourselves, in the sense that our morals, our behaviour, our values, a sense of duty and even a sense of pleasure, usually evolve from children's stories and legends »<sup>(7)</sup>, and during our upbringing, we not only assimilate « knowledge but also points of view. More than anything else, these attitudes tend to determine what we see and what we fail to see in a specific area of knowledge »<sup>(8)</sup>.

And as long as children's legends define good and evil, right and wrong, what is normal and what is abnormal, then Sheherazade began her therapeutic sessions, because the story is told while the king is listening, she did her best to make the story interesting, interrupting it when the first moments of dawn appeared, to the point of leaving the king eager to hear the rest, and so she could ensure another day in her life. Then, Dounyazade would ask her sister whether she would complete the story the next day, and Sheherazade would find a favourable opportunity to excite Chahryar by saying, « If I live and the king spares me life » <sup>(9)</sup>, but how not to spare her life especially that the king wanted to hear the end of the story! Thus, Sheherazade continued to weave 265 tales that she kept telling for a thousand and one nights.

At the end of the last narrative session, Chahryar learnt that he had become the father of three children, allowing Sheherazade to prepare her wedding ceremony, and this is how the frame prologue is concluded.

The role of the narrator consists in combining the different parts while uniting the stories together (of Persian, Arab, and Indian origin). The frame prologue is directed towards the ultimate goal in which the outstanding question is resolved, knowing the fate of Sheherazade, so the frame prologue of the stories does not have an open end <sup>(10)</sup>.

Sheherazade therefore replaced the game of death with another game that attracted Shahryar and excited his curiosity, the game of narrating and describing imaginary images. She emptied Shahryar of his sense of divinity which

gave him the right to kill, and restored his first function, that of being a father<sup>(11)</sup>.

## **B- The origin of Sheherazade:**

In his translation of the frame prologue, Antoine Galland gave a lot of details, but this does not matter as long as we are only interested in what he says about Sheherazade, and the details he added, since, in addition to reading books, she was a poetess better than any famous poet of her time<sup>(12)</sup>.

### **1- The name:**

“Sheherazade” is not an Arabic name, and the Iranian tradition gives the mythical queen Hodaya, daughter of Bahman, a second name of Chihrizad, « an Arab annalist who died in 923 of the Christian era, Tabari does not question such assimilation and states that the paternal grandmother of Hodaya / Chahrazad was called Esther. In *The Golden prairies*, which Mas’oudi finished in 943 and revised in 947, Bahman's mother, whose name is not indicated, is nevertheless attached to the children of Israel. The same author declares that Hodaya, daughter of Bahman, son of Isfandiyâr, son of Hystaspe, son of Lohrasp, who succeeded his father and reigned thirty years or more, was also known by his mother Cheherazade»<sup>(13)</sup>.

Indeed, the same Mas’oudi is the first to speak, in a well-known passage, of the Indo-Persian kernel of the *Arabian Nights*, the *Hazar Afsâne* (a thousand tales in Persian), of which he says: « This book is known among the

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public under the name of *Thousand and One Nights*; it is the story of a king, his vizier, and the daughter of the vizier, Chîrâzâd, and the slave of the latter, Dînâzâd »<sup>(14)</sup>.

It is therefore probable that the narratives of various sources have been mixed more or less consciously.

It has taken half a century, exactly in the year 987-8, to obtain some details from a bookseller and bibliographer of Bagdad, Ibn an-Nadim, who generally inspired the Arabs with complete confidence. The passage which interests us deserves to be translated almost entirely: « The first who have collected tales are the Persians of the first (dynasty) (...). The first work of this kind is the *Hazar Afsana* (or a thousand tales), which owes its origin to the following fact: one of these kings of Persia was accustomed, after marrying a woman and spending the night with her, killed her the next day. He once took as his wife a young princess, gifted with wit and knowledge, who was called Cheherazade. When she was brought before him, she began telling him stories by arranging her story at the end of the night, in such a way as to inspire the king with the desire to leave her alive in order to ask her for it following the next evening. Thus passed a thousand and one nights. As these tales did not make him neglect his wife, she conceived a child she showed him (at her birth). She then revealed to him the cunning which she had employed to escape the fate which was reserved for her, and the king, recognizing that she had a mind, attached herself to her and left her alive. This king had an intendant

by the name of Dinazade, who was an accomplice of Sheherazade »<sup>(15)</sup>.

After this great divergence on the multiple versions of the origin of Sheherazade, in terms of time, which some attribute to the Persian origin, we find others who deny its existence, among them Lahy-Hollebecque who rejects the idea that Sheherazade is a true personage who has existed in a time and a place. He goes so far as to say that Scheherazade is only a fictional character, like any other literary character: «We are certainly not fooled when we seem to regard Scheherazade as a real being, having occupied a distinguished place in the historical life of Islam. We know well that, as a fictitious personage, even reflecting the traits of character of such an ancient heroine of India, she is the mask behind which the narrator, or rather the group of thinkers whom the narrator represents »<sup>(16)</sup>. Lahy-Hollebecque combines this with the absence of a Sassanid king who bears the name of Shahryar, and that the only prince that history mentions and that bears this name is the son of Khisrou Parviz whom his brothers have removed from the throne, and that none of them bears the name of Shahryar<sup>(17)</sup>.

Published in 1927, the work of Marie Lahy-Hollebecque « *Le Féminisme de Shéhérazade / The feminism of Sheherazade* », continues to figure prominently in the bibliography on the *Thousand and One Nights*, probably because of the audacious title and its seductive thesis. The argument is simple: Sheherazade -said Marie

Lahy-Hollebecque- is in the presence of an ignorant and brutal barbarian. The tales with which she distracts his insomnia will serve not only to save her life and the lives of the young girls of the kingdom, but also - and above all - to make the intellectual, moral and sentimental education of the monarch:

« With the *Thousand and One Nights*, we are thus witnessing the duel of the spirit against force, of science against ignorance, of light against darkness (...) if we remember that this is in a land of Islam, and at a time when all forms of slavery existed all over the world, one is confused by the audacity of views, the absence of prejudices that allowed the Arab narrator to assign to the woman a role that our Middle Ages never saw and that our XX<sup>th</sup> century envisages only with much reticence »<sup>(18)</sup>.

## **2- Sheherazade as a literary myth:**

The tale of Sheherazade has become a literary myth about the power of stories, the teaching they lavish, their actions on the listener or the reader and their curative virtues. Many rewritings of the tale testify for the fascination for the success of a tale that speaks of the success of tales and for Sheherazade, emblem of seduction, and narrative excellence.

Literary myth or myth? Is it really one? The notion of myth, without being infinitely flexible, tolerates several meanings defined and discussed by Mircea Eliade and Pierre Brunel, between the restricted and sacred conception



of a narrative on origins to a succinct extension which makes it a « set of linked, meaningful elements of human experience, in a more lapidary manner: a myth is a symbolic configuration »<sup>(19)</sup>. This symbolic configuration rests on the invariants by which the myth would keep its identity among the sum of the variations. One of the contentious points, related to the relationship between myth and literature, was solved by the definition of the literary myth by Philippe Sellier, who summed up the expression of Pierre Albouy in 1984:

«The literary myth - if we temporarily accept to suppose such narratives to which this denomination is not discussed (Antigone, Tristan, Don Juan, Faustus)– no longer founds or establishes anything. The works that illustrate it are first written, signed by one or a few singular personalities. Of course, the literary myth is not regarded as true (...). The logic of the imaginary, the firmness of the structural organization, the social impact and the metaphysical or religious horizon of existence. These are the questions which the study of myth invites to ask from the literary myth»<sup>(20)</sup>.

It follows from these observations that myth reaches us completely wrapped up with literature and is already, whether we like it or not, literary. It also follows that literary analysis inevitably encounters myth at one time or another<sup>(21)</sup>.

Is the tale of Sheherazade a literary myth? If the literary origin, the cognitive and structural coherence and

the fortune of the text are the criteria allocated to this literary myth, certainly yes. It would even be possible to speak of it simply as a myth insofar as the distinction between «myth» and «literary myth» is operative only according to an opposition between «sacred narrative» and «literary text»<sup>(22)</sup>. In his preface to *Dictionnaire des mythes littéraires*, Pierre Brunel presents several definitions of the literary myth leading to an enlargement of the notion towards enlarged apprehensions such as those of Yves Chevrel cited above.

Speaking of the tale of Sheherazade as a myth, we mean the myth created by the memory of literature, which is not in contradiction with the fact that our rewritings are sometimes made from a specific version. The myth of Sheherazade does not depend on a single text, but it refers back to an ancient collective heritage - from which it derives much of its symbolic value - and sometimes the version chosen by the writer is not precisely established by the text - especially when it is a cliché reference<sup>(23)</sup>.

### **Sheherazade as a literary theme:**

Sheherazade, whose narrative frame justifies the whole *Arabian Nights*, constitutes the archetype of the storyteller, who succeeds in suspending indefinitely the death sentence by holding the bloodthirsty king in suspense. The dilatory technique of the tale thus becomes the learning of desire - desire to know more, desire to hear the story, but also desire of woman<sup>(24)</sup>.

*The Nights*, coming from the Orient, contributed in the emergence of scholarly orientalism, and then a form of aesthetic qualified as exoticism. But about which Orient do we speak in the *Thousand and One Nights*? Let us leave the word to Antoine Galland, who in the 1704s preface to the first volume of his translation, draws an image of the East with vast and undetermined outlines, whose peoples, known by the name of Orientals, are Arabs, Persians, Turks and other peoples from Asia until China. Galland also feels that the reading of the *Thousand and One Nights* makes it possible to better understand these Oriental peoples than the accounts of travellers. Henceforth, the problem of «knowing and / or dreaming» the Orient has just been asked. This vast Orient can be known through the fiction of the tale. The doors of the imaginary are open; the knowledge of the Orient can pass through what is read in the *Thousand and One Nights* <sup>(25)</sup>.

Antoine Galland was the first to draw inspiration from the *Thousand and One Nights*; he modified the narrative to the point of giving the impression that he was a composer and not a translator.

The Galland version, which was distributed throughout Europe as it was published, immediately aroused great enthusiasm and caused the emergence of a whole narrative literature, allegorical or roman à clef novels, story books for the education or the distraction of children. The originality of the *Thousand and One Nights* was quite naturally attributed to the genius of Sheherazade, but the

storyteller was to become much later a literary figure worthy of admiration.

The first one to be inspired by the *Thousand and One Nights*, after Galland, was the Orientalist François Pétis de la Croix who wrote: *Histoire de la Sultane de Perse et des Vizir / History of the Sultana of Persia and the Viziers* (1707) <sup>(26)</sup>, which is presented by Pétis de la Croix as the translation of the work of Chéc Zadè (tutor of Amurath second) that is unknown to us. The framework narrative of the compilation sets up a kind of tribunal before which an accused is defended by the «lawyers», the vizier storytellers, in order to prove the malice of women. The collection *Les Mille et un Jours, Contes Persans / The Thousand and One Days, Persian Tales*, which he claims to have translated from a Persian manuscript, would serve an «aesthetics of quantity», and the story-teller of the days cannot rival Sheherazade for she is not a poetess.

Voltaire admits that he became a writer only after reading *The Thousand and One Nights* 14 times; he wrote *Zadig ou la destinée / Zadig or destiny* in 1748, *Micromégas* in 1752, and *La Princesse de Babylon / The Princess of Babylon* in 1768.

In *Zadig* <sup>(27)</sup>, Voltaire retraces the misadventures of a young man victim of injustice named Zadig, who experiences the world in an Orient of fantasy. Sometimes favourable and cruel, always changing, the fortune of the hero passes through ups and downs that punctuate the text:

Zadig escapes many times from prison and from fines because he was wrongly accused. In the end, Zadig is appointed prime minister of the king of Babylon; he turns out to be a very good man, ultimately very much appreciated by the king. Unfortunately for him, Zadig must flee the kingdom of Babylon because of the compromising love he has for Queen Astarte, that was discovered by the court. Zadig's anxiety led him to believe that the king would deign to kill the queen by mere vengeance. During his journey, Zadig encounters various colourful characters; he experiences various feelings such as despair and suffering and faces injustice and superstition, as well as the dangers that wander around the world, hoping one day to find Astarte. He seeks to highlight the injustice he has endured.

All these works were inspired by the tale of the *Thousand and One Nights*.

But the character of the *Thousand and One Nights*, who has more intrigued the European imagination, is without contradiction the storyteller of the narrative framework. Thus, Hamilton (1646-1720) first wrote *Le Conte du Bélier /The Tale of Aries* in which the characters have nothing Oriental. But in *L'Histoire de la fleur d'épine / The Story of the Thorny Flower*, Hamilton strangles Sheherazade, while his sister takes her place near the king on the last night <sup>(28)</sup>. This tale was written by Hamilton to show the ladies of the court, then enamoured of the *Thousand and One Nights*, that one could compose stories as improbable. This explains the extravagance that is found there.

One of the earliest works in which one can detect a very subtle influence of the tale is undoubtedly *Lalla Rookh* <sup>(29)</sup> by Thomas Moore (1779-1852), where the heroine is the daughter of The Emperor of Delhi. When her marriage is decided, she goes to Kashmir where the wedding will be celebrated, and during the long journey, she distracts herself by listening to the legends of love narrated by the young Faramorz who, at each halt, is allowed to her lodge. The princess, who finally falls in love with the storyteller, faints with surprise and joy when, at the end of the journey, she discovers that her companion is none other than her fiancé.

It was almost a century later that the myth of Sheherazade began to take shape and reappeared in Theophile Gautier's *La Mille et Deuxième Nuits / The Thousand and Second Nights* <sup>(30)</sup> (1842); he drew a very conventional portrait in the guise of a Turkish princess, and we can no doubt see the first appearance of a literary character whose features were gradually to be clarified.

This text features the Sultana Sheherazade who came to seek help from a mediocre writer. She explained that the translator of these tales, Antoine Galland (1647-1715), deceived the universe by recounting her story in the tales of the *Thousand and One Nights*. In fact, the Sultan, increasingly hungry for stories, threatened each morning to cut her head off if she would lack inspiration. Then, Gautier tells other nights which contain the features of the romanticism of his time, tales of love whose hero is the

young Mahmoud, son of Ahmed and Princess Aicha, who is none but a fairy manifested to him in various images.

Three years later (1845), Edgar Allan Poe writes *The Thousand and Second Tale of Sheherazade* <sup>(31)</sup>, the American storyteller takes up the main characters of the frame story, which he summarizes before imagining that when the 1002<sup>nd</sup> arrives, Sheherazade confesses to her sister, always present in the royal chamber, that she deliberately cut short the story of Sindbad the sailor. Then, waking up the king, she starts to tell him extraordinary adventures whose episodes are only a literary exploitation of the discoveries and contemporary inventions of the author. Excited by these stories which seem unlikely, the king condemns Sheherazade to be strangled.

In 1850, Charles Dickens wrote *The Christmas tree* <sup>(32)</sup> in which we find Sheherazade, and the following quotation modelled on the dialogues of the *Thousand and One Nights*:

«... Sheherazade replied that if the king agreed to live two other days with me, not only would I finish the story, but I would start another narrative to calm him down and so we could all live in peace».

At the beginning of the 20th century, Tristan Klingsor devoted a violent homage to the storyteller who masterfully produced the *Thousand and One Nights* in his collection *Sheherazade* <sup>(33)</sup>.

On the other hand, Henri de Régnier in the *Widow of Sheherazade* <sup>(34)</sup> imagined the story-teller who loves luxury,

forcing Shahryar to wage several wars to satisfy her taste for luxury. When the people revolted against his policy, he died at the dawn of the thousand and one nights. At her death, Sheherazade was doomed to boredom, and to distract herself, she summoned all the storytellers of the kingdom, but no one has distracted her except a young man from a remote place. She fell in love with him, ending the widowhood of Shehrazade who began the most beautiful of its stories.

In *The journey of Love* <sup>(35)</sup>, Henri de Régnier leads Sheherazade to live out of time. He imagines that the young stranger leaves Sheherazade and takes revenge by throwing herself into the arms of a beautiful Parisian woman in love with the Orient.

A much more positive picture is painted by Lahy Hollebecque in his book with the positive title: *Le Féminisme de Shéhérazade, La révélation des Mille et une Nuits / The Feminism of Sheherazade, the revelation of the Thousand and One Nights* (1927), in which the author attributes to the storyteller, knowledge, intelligence, and an art of love.

In 1939, the Austrian Joseph Roth wrote *The Thousand and Second Nights* <sup>(36)</sup> in which a Persian Shah is seized with tenacious melancholy, the leader of his eunuchs advises him to go in a journey into old Europe. Thus, for the first time in centuries, the descendant of the Eastern invaders returns to Vienna, but this time, on an official journey. He soon sets his sights on a charming countess,



asking her to spend a night with her. The authorities, the police and military try to satisfy his whim, but it is in a brothel arranged for the occasion, with a prostitute who resembles the countess, to which the ravished potentate is skilfully guided. Starting in the style of an Oriental tale, the narrative soon takes on its true dimension of a Viennese novel, a novel of a naive and cynical society, corrupt and promised to death. This 1002<sup>nd</sup> night is indeed one of the last Viennese feasts celebrated in literature.

In 1972, the American John Barth writes *Chimera* <sup>(37)</sup>, a narrative that contains three stories built around the relationship between Sheherazade, Dounyazade, and the king. This novel is composed of three parts: in the first one, Dounyazade takes the place of Sheherazade and tells stories to Shah Zaman, The name of Sheherazade is Sherry (student of political science at Sason University.) The second part deals with Shah Zaman who tells his biography as narrated in the frame prologue, but Dounyazed threatens to kill him. In the third part, the writer becomes the narrator; he cites the reasons which led him to write the story of Dounyazed <sup>(38)</sup>. In 1991, he began writing a work which is a perfect imitation of the *Thousand and One Nights*, entitled *The Last Voyage of a Sailor*.

In Chilli, Isabelle Allende writes: *The Tales of Eva Luna* <sup>(39)</sup>, in which Eva Luna, the heroine of the previous novel by Isabelle Allende, had no equal to tell stories as extraordinary and true, from the local chronicle of her village, Agua Santa. A new sample of the talent of the Latin

American Scheherazade is to be found here; twenty-three burlesque or dark stories, nostalgia or anger, irony or revolt, twenty-three tales of a prodigious diversity of situations, in which the novelist of *The House of Spirits*, best-seller of 1984, reveals the thousand and one facets of her inspiration.

In 1983, Robert Irwin wrote *The Arab Nightmares* <sup>(40)</sup>; it is the exhilarating tale of a religious master, character of the *Thousand and One Nights*. The stories are set in Cairo in 1486, at the time of the Mamelukes. The narrator, Yule, is an Egyptian who relates his relationship not only with Saint Francis, but also with "Arabic nightmares".

In 1993, Marie-Christine Mouranche, wrote a poem entitled *Sheherazade* <sup>(41)</sup>:

Oh! She - he - ra - zade  
 Long musical note  
 In the Smoke of Hookahs  
 The melodies of Persia and Arabia  
 OUR EASTERN AREA  
 .....  
 To expose your art and your magic  
 Hatred of the dagger  
 You threw all your talents  
 In the incandescent brazier  
 At the risk of dying  
 At the risk of winning  
 The fight for life  
 Your turn came  
 She - he - razade

Between all sweetheart  
Your turn came  
And you did not want  
The fate of other virgins (...)

In this poem, the poet recaptures the story of the *Thousand and One Nights*, where the life of Scheherazade was threatened every night.

*When Dreams Travel* <sup>(42)</sup> by Githa Hariharan, Indian feminist writer and renowned reformist who won India's national book award in 1993 for her first book, and in 1999 for *When Dreams Travel*. It happens when Sheherazade finishes her narratives.

The writer takes up the prologue of the *Thousand and One Nights*, but adds the detail that Dounyazed marries Shah Zaman, who is killed in obscure circumstances. As she adds other characters that the frame prologue does not include as: the mother of Sheherazade (Razia) and her servant (Dilshad) who inherits the talent of narration from Sheherazed, and her friend (Satizama) and the lover of Sheherazade (Abdellah) who is in reality only an image of Sheherazade, and the prince (Omar). The acts take place in a city similar to Delhi.

In 2014, a theatrical play *The real life of Sheherazade* <sup>(43)</sup> was produced by Maria Beloso Hall in collaboration with Corinne Mighirditchian, it is a dream testimony about the life of a woman, freely inspired by the tales of the *Thousand and One Nights*.

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## Return of Sheherazade to the Orient:

It must be said that this book had a far greater impact in Europe than in the Arab world. Yet, it is (or should be) one of main pride for the Arabs.

Thanks to the Europeans, the Arabs suddenly noticed that they possessed a treasure whose value they did not know.

In the second half of the 20<sup>th</sup> century, after the decolonization, the literary myth of Sheherazade was widely taken up by writers from the Maghreb or the Middle East through a reflection on the transmission of the literary traditions and the socio-political meanings of the *Thousand and One Nights*. The myth of Sheherazade is questioned in the light of the real and the social conditions.

Let us come to the more problematic relation that we are going to deal with: the questioning of the myth and the transmission of the *Thousand and One Nights*.

The myth of Sheherazade rewritten by Tawfik al-Hakim and Taha Hussayn - 1936 - shows the insufficiency of the *Thousand and One Nights* and thus challenges the transformation that psychological and feminist reading demonstrated on its side. We have here two tendencies between which future rewritings are placed.

In 1943, Taha Hussein wrote *The Dreams of Sheherazade* <sup>(44)</sup>, in which the author reflects the political conditions of this period. Then, through seven days, Sheherazade continues to weave stories during her sleep,

when Shahryar slips into her room to listen to the wonderful tales of her dreams that have as a subject "Fatin", daughter of the king of the Djins.

In 1945, Said Kotb wrote *The Enchanted City* <sup>(45)</sup>, in which Sheherazade begins her stories after one hundred and one nights. Said Kotb has inspired the characters of this novel from the history of ancient Egypt.

In 1982, Nadjib Mahfouz wrote *The Nights of the Thousand Nights* <sup>(46)</sup>, in which Sheherazade remains the subject of the book. The events of the first seven nights of the monarch are related. The characters mentioned in the account of Mahfouz all live in one and the same city. They are men of the Middle Ages, some of them kings, all cruel and sanguinary, whom the writer likes to compare with his contemporaries.

It took all Nadjib Mahfouz's verve to prolong the *Thousand and One Nights* in a vertiginous succession of facts in which the boundaries between dream and reality, madness and wisdom, good and evil, are abolished.

In discussing contemporary Arab feminine literature, one detail caught my attention: Sheherazade is frequently quoted by contemporary Arab writers who refer to the storyteller of the *Thousand and One Nights* to define themselves in relation to her as their elder. Sheherazade has this particularity of assigning to the female speech the mission of entertaining a man, Shahryar, and captivating his attention until dawn to postpone his death. The tale is, in

The *Thousand and One Nights*, the word that makes it possible to triumph over the announced death, the trick that tries, night after night, to escape the threat of murder.

In an essay titled *Ending Shahrazad* <sup>(47)</sup>, Tunisian Fawzia Zouari rebels against what she calls "Sheherazade's survival subterfuges". She asserts that she does not wish to survive but to live and vehemently protest against the image of the storyteller of the *Thousand and One Nights*: «I deny the legitimacy of a principle that purports to get rid of injustice by the sole means of cunning; (...) I rise up against her who protected her life by forgetting her person. She who exchanged the rosary of trivial passions against the murmurs of love».

Kachâchi In'âm in a book entitled *Paroles d'Irakiennes, le drame Iraquien écrit par les femmes/ Lyrics of Iraqians, Iraqi drama written by women* <sup>(49)</sup>, places Sheherazade at the origins of the feminine word, with only one difference that Sheherazade deceived death through the story while the Iraqis of today mislead death through writing. Kachâchi In'âm writes:

The legend says that Shahrazade,  
In the Baghdad of the Arabian Nights,  
Deceived death with narrative.  
In the evening she began a fairy tale  
And the auroras ceased to speak.  
Her little girls, today, use  
About the same ruse:  
They deceive fate with writings

That say more truth  
Than all the bulletins of the world.

One could also quote Moroccan Fatima Mernissi, the author of the famous *Chahrazad*, who is not Moroccan, and who in her novel *Dreams of Women* tells how, as a child, she was indignant at the fact that Shahrazade had no freedom: «Why Could she not say what she wanted without worrying about the king?»<sup>(50)</sup>.

The narrator recognizes that Sheherazade was her model, that she exercised a certain power and influence on her future as a writer: «I wanted, she confided, like her, to learn the art of telling in the night».

The myth of Sheherazade continues to feed the imagination of contemporary writers in various cultures and literary genres such as the Algerian poet Alloui Samia who devoted several poems to the point that she titled her first collection «*What Scheherazade did not tell*», «*Sheherazade at the thousand and third nights*», «*Sheherazade at the thousand and fifth days*», «*Sheherazade has a story*», «*Sheherazade tells her last story*», «*The tears of Sheherazade*», «*The demands of Sheherazade*», etc.

What characterizes the poems of this collection is that Sheherazade tells her stories during the day to revolt against the will of Shahryar.

Thus, and after this brief panorama of the various images of Sheherazade, through space, time and above all through the various literatures, we find that it is the trans-

literary and transcultural character par excellence. It is crosses political, linguistic, religious borders, etc. It is global.

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