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Tales of arabian nights pdf

A collection of Middle Eastern folk stories For other purposes, see a thousand and one night (disambigation), a thousand and one nights (disbigation), Arab nights (disambigation), and 1001 nights (disambigation). A Thousand and One Nights cassim in the Cave, Maxfield Parrish, 1909, from the story of Ali Baba and forty thievesOriginal titleٱلْمَلِكُ وَٱلنَّيْلَةُ (Arabic) 'Alf LaylahlanguageArabicGenreFrame story, Folk Tales Sitting inMiddle AgesTextOne Thousand and one night on Wikisource Part series on Arab Culture Architecture Architecture Islamic Architecture of the ancient Yemeni Nabataean architecture of Umayyad Architecture Abbasid Architecture Fatimid Architecture Of Moorish Architecture Mamluk Architecture Of Moroccan Architecture Features Ablaq Alfiz Arabesque Arab Dome Banna'i Gardens Giriḥ podscus arch Howz Hypolmography Islamic calligraphy Islamic geometric patterns Ivan Lebanon Mashrabia Moqerabe Moroccan riad Mosaic Multi-colored arch Mukarnas Nagash picture Cadad Reflecting pool Livak San Socarrat Tadelakt Refuge Vousoir Windcatcher Yeseria zellige Types Of Albarrana Tower AlcAzaba Alcazar Bab Bazaar Caravanserai Dar al-Shifa Hamma Makam Mazar Mosque Medina district Kaiat Ribat Sebil Shadirvan Suk Tekyeh Well house zavia art styles of ancient Yemeni Nabate art Umayyad art Abbasid art Moorish art Fatimid art Mamluik Arab calligraphy Arab carpet Arab embroidery Arab hardstone carving Arab metal carvings Arabic carving Arab ceramics Features Arabesque Arab geometric patterns Arab interweaving patterns Banna'i Damascus steel Damask Giriḥ tiles Hedwig glass Kiswah Moc'rabe Muqarnas Pseudo-Arabic zel Ige Gastronomy Khalij (Arabian Peninsula) (Egypt) Mouset (Sudan) Arab Maghreb (North Africa) Dress Hats Agal Battula Haik Keffiyeh Litham Madhalla Takiya Tantur Tarbusch (Fez) Turban Clothing Abaya Bisht Bernus Jellaba Durra'ah Fouta towel Isaar Jellabiya Kaftan Macawis Robe Tīraz Theory of Music Arabic Macam Arab system tone Algerian scale Rhythm in Arabic music Taksim Jeans Lasma Tesma quarter tone of Arab musical instruments Arab music theorists Of music The Great Book of musical genres Arabic pop-Arabic hip-hop Arabic rock Arabic jazz Classical Arabic music Opera Al Jel Khaliji Rae Artistic music Andaluz classical music Andalusi nuba bashraf daur dub Iyali Malhun McHam al-Iraqi Mauvashach Kasida Kudud Halabiya Samai Tahmila Taksim Vasla People's Ataaba Al. Ray Bedouin Chaabi (Algeria) Chaabi (Morocco) Egyptian People's Fann al-Tanbura Fijiri Gnawa (North Africa) Liwa Mowwal Mezved Samri Soat Shaabi Sadjal Dance Al Ayala Ardah Belli Dubke Dehaye Dehaye Mizmar Ouled Nail Raqs Sharki Samri Shamadan Shihatt Tahtib Tanura Yowla zr Literary Language Old Classical Contemporary Prose Epic Literature Saj (ryhmed Prose) Makama Love in Arabic Literature Arabic Erotic Literature Arab Grimuards Literary_criticism Arab History Tabakat Tezkire Rihla for Mirrors Koran Tafsir Hadis Sira Fiḥ Akida Poetry Anthology Poets Genres Madikh Hijja Rita 'Waaf Ghazal Khamriyyah Tardiyyah Hawal Fahr Hamas Forms Divan Kasida Muwashshah Urjaz Matnawi Ruba'i Nasab Riddles Harja mawwal Arab Prosodia Beit zavil Madid Basi Kamil Wafir Hazaj Rajaz Ramal Munsariḥ Hafif Muktashab Mujtath Muḍāri 'Sarī Mutakarib Mutadarik National Literature Al-Andalus Al-Andalus Al- Comoros Egypt Jordan Kuwait Lebanon Livia Mauritania Oman Oman Chemistry Arab Astrology Arab Astronomy Arab Arab Golden Era Arab Mathematics Arab Medicine Arab Psychology Arab Philosophy Early Arab Philosophy Of the Arab Philosophy of the Islamic Aristotle Platonism Islamic Logic Kalam Sufi Philosophy Farabism Avicennism Avicennism Identity Theoretical Mysticism Concept Al-Ackl Al-Faal Al-Faal Aql bi-l-fr'i al-Insan al-Kamil Dhati World Arches Descent and Ascension Asabiyyah Haal Irfan Nafs zadar salb al-Maudhud Texts Liber de Kauzology Aristotle al-Isharata Book Of The Illustrated Encyclopedia of Purity Brothers Inconsistency Philosophers Inconsistency Autodidactus About Harmony of Religions and Philosophy Muqaddimah Sicilian issues Fusus al-Hikam Mythology Aabil Sands Bahamut Beast Of the Earth Book of Wonders Book of Wonders Buraq Dandan Falak Falak Hinn Hourī Ifrit Iram of the pillars of Jinn Karkadann Kujata Lukman Magic Carpet Marid Mount Sarin Kutrub Rock Shaddad Shadhawar Shams al-Ma'a Reef She-Camel God Wākḡwāk zulfīqar zarka al-Yamama Fictional Arab people Aladdin Abdul Alhazred Ali Baba Altair Ibn La'Ahad Batal Ghazi Haii ibn Yakdhan Kara Ben Nemsi King Marsilia Leila Al Gul Sinbad Talia al Gul Spirituality of Northern Arabia deity Allah al-Uzza al-Lat Manat Dusara Chaabu Manaf Nuha al-Kutbay Asira Aval Azizos Badjir zuzah Manat A'ra Abgal Aglibol Al-Kaum Atarsamain Baalshamin Andradi Andradi Isaf and Naila South Auba deities Almaka Am Anhar Attar Salman Dhat-Badan Haubas Taalab Zaalab Zaalam Dhaula Halasa Haakim Nasr Son Yauk Yagat Yata : ٱلْمَلِكُ وَٱلنَّيْلَةُ 'Alf Leila is a collection of Middle Eastern folk tales written in Arabic during the Islamic golden age. It is often known in English as Arab Nights, from the first English-language edition (about 1706-1721), which lent the name as The Entertainment of Arab Nights. The work has been collected over the centuries by various authors, translators and scholars throughout West, Central and South Asia and North Africa. Some fairy tales themselves have their roots in ancient and medieval Arabic, Persian, Indian, Greek, Jewish and Turkish folklore and literature. In particular, many of the tales were originally folk tales from the Abbasid and Mamluk eras, while others, especially the frame of the story, are likely taken from the Pahlavi Persian work by Heather Afsen (Persian: هزار افسان, burns. What is common to all editions of the Night is the original story of the frame of the ruler Shahriar and his wife Scheherazade and the framing device included in all the tales themselves. Stories come from this original tale; some are framed as part of other fairy tales, while others are standalone. Some editions contain only a few hundred nights, while others include 1,001 or more. The main part of the text is prose, although the verse is sometimes used for songs and riddles and express an increased emotion. Most of the poems are single pairs or quatrains, although some are longer. Some of the stories usually associated with Arab nights - notably Aladdin's Remarkable Lamp and Ali Baba and forty thieves - were not part of the collection in its original Arabic versions, but were added to the collection by Antoine Galland after he heard them from the Maronite Christian narrator Hannah Diab during Diab's visit to Paris. Other stories, such as Seven Journeys of the Sailor Sinbad, had an independent existence before they were added to the collection. Summary Also: A list of stories within a thousand and one nights and a list of characters for one thousand and one nights By Scheherazade and Shahryar Ferdinand Keller, 1880 The main story frame concerns Shahrar (Persian: شهریار, from the middle Persian: zahr-dar, the owner of the kingdom), whom the narrator calls the Sasan king ruling in India and China. Shahrar is shocked to learn that his brother's wife is unfaithful; discovering that his own wife's infidelity was even more egregious, he killed her. In his bitterness and grief, he decides that all women are the same. Shahryar begins to marry a sequence of virgins only to perform each one the next morning before she has a chance to dishonor him. After all, a vizier whose duty is to provide them cannot find more virgins. Scheherazade (Persian: شاهرازد, from the middle Persian: شهر, zer, 'line' 'line' Z, the noble), daughter of a vizier, offers herself as the next bride, and her father reluctantly agrees. On the night of their marriage, Scheherazade begins to tell the king a fairy tale, but does not end. The King, curious about how the story ends, is thus forced to postpone its execution to hear the conclusion. The next night, as soon as she finishes the tale, she begins another, and the king, wanting to hear the conclusion of this tale, and postpones her performance once more. It goes on for a thousand and one nights, hence the name. Tales vary widely; they include historical tales, love stories, tragedies, comedies, poems, burlesques, and various forms of eroticism. Numerous stories depict genies, ghouls, monkeys, sorcerers, magicians and legendary places that often mix with real people and geography, not always rational. Common heroes include the historic Caliph Abbasid Harun al-Rashid, his Great Vizier, Jafar al-Barmaki, and the famous poet Abu Nuwas, layered the fact that these figures lived about 200 years after the fall of the Sassoin empire, which established the frame of the tale of Scheherazade. Sometimes the character in Scheherazade's tale begins to tell other characters his own story, and this story can have another one said in it, resulting in a richly depicte texture of the narrative. Different versions have different individually detailed endings (in some Scheherazade asks for clemency, in some the king sees his children and decides not to execute his wife, in some other things happen that make the king distracted), but they all end with the king giving his wife a pardon and sparing her life. The narrator's standards for what constitutes a cliffhanger seem broader than in modern literature. While in many cases the story is cut off with the hero in danger of losing his life or another kind of deep trouble, in some parts of the full text Scheherazade stops her narrative in the middle of an exposition of abstract philosophical principles or complex points of Islamic philosophy, and in one case during a detailed description of the anatomy of man according to Galen- and in all these cases she finds herself justified in her belief that the king's curiosity about continuing to buy her another day of life. History: Versions and translations of The Story of the Night are extremely complex, and modern scholars have made many attempts to untangle the story of how the collection in its present existence occurred. Robert Irwin summarizes his conclusions: In the 1880s and 1890s. Sotenberg and others did a great job on Night, during which there was a consensus view of the history of the text. Most scholars agreed that the Nights were a composite work and that the earliest fairy tales in it came from India and Persia. At some point, probably in the early 8th century, these tales translated into Arabic under the name Alf Leila, or Thousand Nights. This collection was then the basis of The Thousand and One Nights. The original core of the stories was quite small. Then, in Iraq in the 9th or 10th century, this original core had Arab history added to it, among them some stories about Caliph Harun al-Rashid. Also, perhaps from the 10th century onwards, previously independent sagas and story cycles have been added to the compilation then, from the 13th century, another layer of stories has been added to Syria and Egypt, many of them showing concern for sex, magic or low life. At the beginning of the modern period, even more stories were added to the Egyptian collection to swell most of the text enough to bring its length to the full 1,001 night narrative promised by the title of the book. Possible Indian influence devices found in Sanskrit literature, such as stories about footage and animal fables, are seen by some scientists as underlying the concept of the Night. The motive of a wise young woman who delays and finally eliminates the impending danger of telling stories goes back to Indian sources. Indian folklore is represented in Nigbt by certain animal stories that reflect the influence of ancient Sanskrit fables. The influence of Panchatantra and Baital Pachisi is particularly noticeable. Jataka's Tales is a collection of 547 Buddhist stories, which for the most part are moral stories for an ethical purpose. The tale of the bull and the associated Tale of the merchant and his wife are in the frame stories of both Jataka and Nights. It is possible that the influence of Panchatanra takes place through a Sanskrit adaptation called Tantro-pachian. Only fragments of the original Sanskrit form of this work have been preserved, but translations or adaptations exist in Tamil, Lao, Thai and Old-Russian languages. The story of the frame is particularly interesting, as it follows the broad contour of the book, telling stories to preserve the interest and favor of the king, although the basis of the collection of stories from Panchatantra - with its original Indian setting. Panchatantra and various Jakakas tales were first translated into Persian by a greyhound in 570 AD, and were later translated into Arabic by Ibn al-Muqafgo in 750 AD. Persian prototype: Heather Afsan Page of Kelleh va Demneh, from Herat, Persian version of Panchatantra, depicts the manipulative jackal-vizier Dimnu trying to lead his lion king to war. The earliest mentions of the Night refer to it as an Arabic translation from a Persian book, Heather Afsan (aka Afsaneh or Afsana), which means a Thousand Stories. In the Ibn al-Nadeem of the 10th century compiled a catalogue of books (Fichrist) in Baghdad. He noted that the Susani kings of Iran enjoyed evening fairy tales and fables. Al-Nadeem writes about the Persian Heather Afsen, explaining the story of the frame he uses: a bloodthirsty king kills a sequence of wives after their wedding night; Eventually one has the intelligence to save himself by telling him the story every night, leaving each tale unfinished until the next night, so that the king will delay its execution. However, according to al-Nadim, the book contains only 200 stories. He also dismissively writes about the literary quality of the collection, observing that it is really a rough book, without the warmth in the story. In the same century, Al-Masodi also refers to Hezar Afsan, saying that the Arabic translation is called Alf Khurafa (Thousand Entertainment Tales), but is widely known as Alf Leila (A Thousand Nights). He mentions the characters Shirazd (Sheherazade) and Dinazada. No physical evidence of Heather Afsan has been preserved, so his exact connection with the existing later Arab versions remains a mystery. In addition to the Scheherazade-framed story, several other tales are of Persian origin, although it is unclear how they entered the collection. These stories include the cycle King Jaliald and his Wazir Shimas and Ten Wazires or the story of King Azadbacht and his son (derived from the 7th century Persian Bakhtiyarnanema). In the 1950s, the Iraqi scholar Safa Hulusi suggested (on internal rather than historical evidence) that the Persian writer Ibn al-Muqaffa was responsible for the first Arabic translation of the history of the frame and some Persian stories later included in the Nights. This will place the genesis of the collection in the 8th century. The evolving Arabic version of The Story of Princess Parisade and the Magic Tree of Maxfield Parrish, 1906-1931, in the mid-20th century, the scholar Nabia Abbott found a document with several lines of Arabic work titled The Book of Tales of a Thousand Nights dating back to the 9th century. This is the earliest surviving fragment of the Night. The first reference to the Arabic version, titled The Thousand and One Nights, appears in Cairo in the 12th century. Professor Dwight Reynolds describes the subsequent transformation of the Arabic version: Some of the earlier Persian tales may have survived within the Framework of the Arab Tradition, modified so that Arab Muslim names and new places were replaced by pre-Islamic Persians, but it is also clear that entire cycles of Arab tales were eventually added to the collection and apparently replaced most Persian materials. One such cycle of Arab fairy tales centers around a small group of historical figures from 9th-century Baghdad, including Harun al-Rashid (died 809), his vizier Jafar al-Barmaki (d. 803) and the disbanded poet Abu Nuwas (d. c. 813). Another cluster is the body of stories from late medieval Cairo, which mention people and places given in the 13th and fourteenth centuries. Two main Arabic handwritten traditions of the Night are known: Syrian and Egyptian. The Syrian tradition is primarily represented by the earliest extensive manuscript of the Night, a Syrian manuscript of the fourteenth or fifteenth century, now known as the Galland manuscript. He and its surviving copies are much shorter and include fewer fairy tales than the Egyptian tradition. It is presented in print by the so-called Calcutta I (1814-1818) and, above all, by Leiden edition (1984). The Leiden Edition, produced by Muhsin Mahdi, is the only critical edition of 1001 Nights to date, which is considered to be the most stylistically faithful representation of the media-jewish Arabic versions currently available. The texts of the Egyptian tradition appear later and contain many more stories about much more diverse content; A much larger number of originally independent tales have been included in the collection over the centuries, most of them after the Gallic manuscript was written, and were included as far back as the 18th and 19th centuries, perhaps in order to reach the eponymous number of 1001 nights. (speculation?) All other essential versions of both recensions share a small common core of fairy tales: 39 Merchant and Genie Rybak and Genie Porter and 3 ladies of 3 apples Noor al-Din Ali and Shams al-Din (and Badr al-Din Hassan) The Hunchback cycle Nur al-Din Ali and Anis al-Khalis Ali ibn Bakkar and Shams al-Nahar Texts of the Syrian recension do not contain much next to these core. Discussed which of the Arab indentations is more authentic and closer to the original: the Egyptians have been changed more widely and recently, and scientists such as Muhsin Mahdi suspected that this was due in part to European demand for the full version; but it seems that this type of modification has been common throughout the history of the collection, and independent tales have always been added to it. The first Arabic print edition of Thousand and One Nights was published in 1775. It contained an Egyptian version of The Night known as zer (Egyptian scenography of Sotenberg) and 200 fairy tales. No copy of this edition survives, but it was the basis for the 1835 publication Bulaq, published by the Egyptian government. An Arabic manuscript with parts of Arab nights, collected by Heinrich Friedrich von Diez, 19th century AD, the origin of the unknown Night was printed in Arabic in two volumes in Kolkata by the British East India Company in 1814-18. Each contained a hundred fairy tales. Shortly thereafter, the Prussian scholar Christian Maximilian Habicht collaborated with the Tunisian Mordechai ibn al-Najjar on the creation of a publication containing 1001 nights in both original Arabic and German, originally in a series of eight volumes published in Breslau in 1825-1838. Four more volumes followed in 1842-1843. In addition to The Manuscripts of Galland, Habicht and al-Najjar used what they believed to be a Tunisian manuscript, which was later uncovered by al-Najjar as a forgery. Both the SEAL and the Habicht and Al-Najar editions influenced the next print, a four-volume edition also from Kolkata (known as The Macnaghten or Calcutta II edition). It is claimed to be based on an old Egyptian manuscript (which has never been found). One of the major recent editions, which returns to the Syrian recension, is a critical publication based on a fourteenth or fifteenth century Syrian manuscript in the National Library originally used by Galland. This edition, known as the Leiden text, was written in Arabic by Muhsin Mahdi (1984-1994). Mahdi argued that this version was the earliest (an opinion that is largely accepted today) and that it reflected the most closely final agreed text, generic for all others, which he believed existed during the Mamluk period (an opinion that remains controversial). However, even scholars who deny this version, the exclusive status of the only real Arab nights recognize it as the best source of original style and linguistic form of media work. In 1997, another Arabic edition was published, containing a transcription from a seventeenth-century manuscript in the Egyptian dialect of Arabic. Contemporary Translations Home article: Translations of a thousand and one night Sinbad sailor and Ali Baba and forty thieves William Strang, 1896 The first European version (1704-1717) was translated into French by Antoine Galland from the Arabic text of the Syrian recension and other sources. This 12-volume work, Les Mille et une nuits, contes arabes traduits en fran'ais (Thousand and one nights, Arabic stories translated into French), included stories that were not in the original Arabic manuscript. Aladdin's Lamp and Ali Baba and the Forty Thieves (as well as several other lesser-known fairy tales) appeared for the first time in Galland's translation and cannot be found in any of the original manuscripts. He wrote that he had heard them from christian Maronite narrator Hannah Diab during Diab's visit to Paris. Galland's Night version was extremely popular throughout Europe, and later versions were released by Galland's publisher using The Name Galland without his consent. As scientists searched for the supposed full and original form of the Night, they naturally texts of the Egyptian recension, which soon became regarded as a standard version. The first translations of this kind, such as the translation of Edward Lane (1840, 1859), were winked at. Uncircumcised and inexplicable translations were made, first by John Payne, titled The Book of Thousand Nights and One Nights (1882, nine volumes), and then by Sir Richard Francis Burton entitled The Book of Thousand Nights and Nights (1885, ten volumes) - the latter, by some estimates, was partly based on the first, leading to accusations of plagiarism. Due to the sexual images in the source (which Burton emphasized even more, especially by adding extensive footnotes and applications to Eastern sexual add-ons) and strict Victorian laws on obscene material, both translations were printed as private editions only for subscribers, rather than published in the usual way. Burton's original 10 volumes were followed by six more (seven in the Baghdad edition and possibly others) entitled Extra Nights to a Thousand Nights and Nights, which were printed between 1886 and 1888. He has, however, been criticized for his

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