

The Return of Scheherazade to the Arabic World: A Case Study of Edgar Allan Poe's *The Thousand and the Second Tale of Scheherazade*

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عودة شهرزاد إلى العالم العربي: دراسة لقصة إدجار آلان بو حكاية شهرزاد الثانية بعد الألف

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Abstract: The present study aims to investigate the return of Scheherazade to the Arabic world. Throughout analyzing the image of Scheherazade in some selected Arabic translations and adaptations of Edgar Allan Poe's short story *The Thousand and Second Tale of Scheherazade*, this study focuses on two issues. First, it explores how the new image of Scheherazade is presented to the Arabic reader. Second, it reveals the significance and contribution of these translations and adaptations in increasing the value of the source text of *The Thousand and One Nights* in the field of Arabic literature after it had been neglected for centuries. This research uses the critical discourse analysis to demonstrate how the new image of Scheherazade changes cross-culturally, and what kind of themes have been presented by the Arabic writers. In the conclusion, the discussion shows how the Arabic writers have used the new image of Scheherazade to present issues and themes related to their culture. Besides that, it concludes that adapting such literary works can lead to preserving and reviving ancient literature, enriching the source text with new images and meanings, and creating new literary genres.

Keywords: Return, Scheherazade, Image, adaptation, cultural allusions and meanings.

الملخص:

تهدف الدراسة الراهنة إلى البحث في عودة "شهرزاد" إلى العالم العربي. ومن خلال تحليل صورة شهرزاد في عدد من الترجمات والأعمال العربية المختارة لقصة إدجار آلان بو القصيرة "حكاية شهرزاد الثانية بعد الألف"، تركز هذه الدراسة على مسألتين؛ الأولى: تبحث في كيفية تقديم الصورة الجديدة لشهرزاد للقارئ العربي. والثانية: تكشف عن أهمية هذه الترجمات والاقتباسات وإسهامها في رفع قيمة النص الأصلي ألف ليلة وليلة في مجال الأدب العربي بعد أن ظل مهملًا لقرون. تستخدم هذه الدراسة منهج "تحليل الخطاب النقدي" لتبين كيف تتغير صورة شهرزاد الجديدة أثناء تنقلها عبر الثقافات، وماهية الموضوعات التي طرحها المؤلفين العرب في كتاباتهم. وفي الختام، يظهر النقاش كيف وظف الكتاب العرب الصورة الجديدة لشهرزاد لطرح قضايا وموضوعات ذات صلة بثقافتهم. بالإضافة إلى ذلك، تخلص الدراسة إلى أن تكثيف (إعادة كتابة) مثل هذه الأعمال الأدبية يمكن أن يؤدي إلى حفظ الأدب القديم وإحيائه، وإثراء النص المصدر بصور ومعاني جديدة، واستحداث أجناس أدبية جديدة.

الكلمات المفتاحية: العودة، شهرزاد، الصورة، الاقتباس (إعادة كتابة العمل الأدبي)، تلميحات ومعاني ثقافية.

Introduction

The migration of *The Thousand and One Nights* to Europe was through translation in the eighteenth century. The first translation of *The Thousand and One Nights* was in 1704 by the French Orientalist Antoine Galland. This version was translated into English by Grub Street in 1706. Numerous copies of the Grub Street edition were printed in the eighteenth century due to its overwhelming popularity. In the nineteenth century, many English writers and

translators appreciated the text and competed to rewrite, adapt, and retranslate it from Arabic. Those translations were a deviation from the Arabic text.

Since that time, those translations have been followed by many adaptations and imitations. The trend of English adaptations is adapting some characters, such as Scheherazade, her fate, the narrative techniques, and the imitation of her frame story. Scheherazade's frame story is reintroduced at the beginning of many short stories. In addition to that, the source text has been reduced, and shortened from collections of folktales into short stories. Many writers have cut some of the tales, adapted some tales and characters, and included them in a different atmosphere. Some have not accepted the happy ending of the source tales and preferred to kill Scheherazade at the end. I propose those English rewritings, such as Poe's *The Thousand and Second Tale of Scheherazade* with their Arabic translations and adaptations have returned Scheherazade to the Arab world but with a new image. Furthermore, the translations of these English rewritings have played a part in the revival of the tales of *The Thousand and One Nights* and enhanced their value after they were neglected for centuries. In this paper, the emphasis is on the Arabic translations and adaptations of Edgar Allan Poe's short story *The Thousand and Second Tale of Scheherazade*, with a focus on the image of Scheherazade, her death, and disappearance.

In another published paper titled (*The Image and Representation of Scheherazade in Edgar Allan Poe's Story the Thousand and Second Tale of Scheherazade*, 2024), I investigated how Scheherazade was represented to the English reader in the nineteenth century. I discussed how Poe depicted Scheherazade as a political damsel who reveals the truth and how she becomes a mesmerist lady who dies and disappears from the plot at the end of the story. The result is that new images and allusions enriched the ST, hence, I assume in this study that the text returned to the Arab world with new allusions and meanings. In the previous paper, the difference between the traditional Scheherazade i.e., Scheherazade of the source text, and Poe's Scheherazade are investigated and discussed. The story is introduced with a distorted summary of the frame tale in which the writer shows that Sultan Shahriyar is savage and naive. Then Scheherazade tells symbolic events in Sinbad's eighth adventure glorifying modern inventions such as the steamship and train, but the Sultan does not go further, and he orders to execute Scheherazade, so she disappears in the epilogue of the story.

In the nineteenth century, Poe reintroduced the ST of *The Thousand and One Nights* to the English reader as a short story. This long collection of folktales was simplified and shortened in the English literary canons. However, the influence of its tale is inevitable, which can be recognized throughout the intertextual elements between the ST and the TTs. What concerns this paper is how Scheherazade and her tales are changed and returned to the Arabic world. *The Thousand and One Nights* went to Europe in the early eighteenth century with Asian Arab features. Since its arrival, it has been retranslated and rewritten by many writers, but this text lost some of its Asian-Arab frame and features. Additionally, in the nineteenth-century translations, rewriters did not preserve Scheherazade's features in their translations, and she became a product of European thought in many rewritings.

In the source text, she does not have the culture of the odalisque, but she has an encyclopedic mind, reads books, and memorizes poetry, dates, and historical events. In addition, Scheherazade of the source text has an education that fits a princess: she reads manuscripts about the wisdom and news of kings. Nothing is included in her circle of acquaintances about singing, dancing, or playing the lute, for example. Scheherazade's strategy is distinguished by her extensive knowledge. Using her eloquent tongue and encyclopedic knowledge, Scheherazade is able to reach the royal mind. She guides the Sultan

to his humanity, tames him, and turns him away from his brutal instinct. However, when Scheherazade crossed the borders of Europe in the eighteenth century, her original image was changed according to some contextual factors. Scheherazade is depicted as a political damsel, who reads Niccolò di Bernardo dei Machiavelli. She tells stories of scientific inventions and natural phenomena. She also veils some truths with fiction, and everything she tells the Sultan is unbelievable. In the end, the Sultan executes her.

The Sultan of the Arab Middle Ages is described as a powerful man and a brave knight. He has a distinguished reputation among the people, known for his justice and his love for all in the kingdom. However, this image changes after his wife betrays him. He becomes an arrogant ruler and an unjust king (The Arabian Nights, 2008). The originality of this image resides in the culture of kings and Sultans, in the Arab medieval period, especially when Sultan's majesty is deceived or betrayed. In the nineteenth-century, Shahriyar was transformed into "a good monarch" (Poe, 2013, p. 8), and he appeared arrogant, savage, and impatient. In Poe's story, the image of the Sultan is contradictory, and it is different from the source text. Poe's Shahriyar is depicted as a good, wise, and loyal man, though Poe refers to the murder of the innocent Scheherazade from the beginning. For example, he states that "her husband intends to wring her neck the following day" (2013, p. 7). Poe returns the aggressive persona to the Sultan, while in the source text, the Sultan's personality is changed into an amiable character on the last night as a sign of his forgiveness of Scheherazade.

Throughout the analysis, Norman Fairclough's three-dimensional levels are emphasized. The investigation of the changes that are committed by the Arabic translators takes part in the discussion. After the description, and interpretation levels of CDA, the explanation of textual features aims to uncover the contextual relations of the text. By selecting some excerpts from the TT compared with the ST, the concentration is, additionally, on the extent of the contrast between them. The textual components that Fairclough (1995) proposed are grammatical elements and lexicalization. The grammatical elements include using passive and active voices, modes of the sentence, transitivity, nominalization, and modality (kinds of auxiliaries). Lexicalization indicates using specific words or expressions rather than others (pp. 187-189). Besides that, CDA entails looking at the thematic structure and cohesive devices. In this section, I select some samples from these language properties wherever I observe discrepancies between the ST and TTs and analyze them. Regarding the Arabic adaptations, I selected some excerpts and translated them into English. Then, with the textual analysis, the focus will be on disclosing the contextual elements of the TTs.

Literature Review

To put the Arabic translations and adaptations of this English short story in the discussion, I begin with commenting on the situation of *The Thousand and One Nights* in the Arabic literary realm before its immigration to Europe in the eighteenth century. Then I discuss the role of translation in reviving ancient literature taking *The Thousand and One Nights* as an example, and how translation has helped to create interaction between different kinds of literature.

Although *The Thousand and One Nights* appeared and was highly celebrated in Europe starting in the eighteenth century, it did not receive any attention from Arabs until the twentieth century. English rewritings of this collection of folktales have varied, starting from the imitation of the frame story of Scheherazade to merging between fiction and reality, to borrowing some expressions to the reincarnation of names of the characters from the source tales. In addition, the richness of Scheherazade's tales allows many writers to create a variety of stories, and in turn, those writers enrich the source tales with new images and meanings. In this paper, these new images and meanings are emphasized with their Arabic translations.

The opinions of Arab about *The Thousand and One Nights* have been characterized by scathing irony, and there is no doubt that their opinions are among the most important factors that contributed to the accumulation of dust on those tales in the past. Abdelfattah Kilito (2014) pointed out that “well-read people snubbed it and maintained an almost complete silence concerning it [One Thousand and One Night]” (p. 122). Ibn al-Nadim is one of the literary historians who offers information about its source and describes it. However, he scorns it, “and his opinion undoubtedly echoes those of his well-read contemporaries-opinions, indeed, that did not change later” (Kilito, 2014, p. 122). Hence one can infer that there has been collective blindness to the richness of *The Thousand and One Nights* among Arabs for centuries. Even in recent accounts in Arabic literature, the text of *The Thousand and One Nights* has not appeared or is listed with known headings. Kilito asserted that

[the collection of *The Thousand and One Nights*] is not associated with any chronology, for example, even though we are aware that one of the first versions of the collection is contemporaneous with al-Hamadhni (d. 1008) and al-Tanukhi (d. 994), nor do they appear in chapters dedicated to prose, to be placed alongside [Kalila wa Dimna] or Risalat-al-Ghufran (Epistle of forgiveness). [...]. It goes without saying that the Nights are not part of the canon of classical works in Arabic (2014, p. 118).

Since its appearance, it has been excluded even from the traditions related to al-Hamadhni and Tanukhi periods and has not been listed with the stories such as Kalila wa Dimna. It has been eliminated from classical literature because classical books, for Arabs, have to have certain characteristics, according to Kilito (2014, pp. 118-119). The first merit is related to authorship. The author of Scheherazade’s folktales is unknown, and in Arabic, “a text without author is considered to be an aberration” (Kilito, 2014, p. 119). Second, the classical text has to be in a fixed form although it is transmitted orally. In Arabic, a classical text is necessarily written in formal Arabic; if it does happen to contain some vernacular expressions, it has to obey the rules of grammar, syntax, and morphology, or “it is of necessity accompanied by a justification that is duly expressed” (Kilito, 2014, p. 120). Kilito added that “the classical text is opaque, without immediate access, and consequently calls for commentary” (2014, p. 120). Comments on texts are the responsibility of the authors, and since they are inseparable from their comments, they do not lend themselves to translation. The critic concludes that the text of *The Thousand and One Nights* does not fulfill any of these features, so it is not considered a classical text in Arabic literature. Briefly, he claims that this text “has no author; it is found in different versions; its style is vulgar (even though it does not systematically scorn rhymed prose); it includes commentary; and it is not the object of instruction” (Kilito, 2014, p. 121). According to this view, the text of *The Thousand and One Nights* does not conform to classical Arab norms, so it has been neglected for centuries.

Even though in the Arab medieval period, the literature included many types of knowledge like biography, history, philosophy, and geography, Scheherazade’s tales were excluded from any list related to any knowledge. The interest was only in poetry, and literature that were usually written by the elites. Julie Scott Meisami and Paul Starkey (1998) claimed that “In most educated circles of Arab society the Alf Layla was until recently considered too disreputable to be a worthy model for imitation or literary inspiration” (p. 75). The critical vision of Arab critics and scholars was characterized by a kind of unequal distinction between the various forms of literature, and the emphasis was always, on poetry and rhetoric rather than on telling stories. As a result, many writings such as the text of *The Thousand and One Nights* were neglected. The view that was taken by the literary elites led to ignorance of those texts and they were excluded from any kind of literature. Before the twentieth century, Arab literary elites believed that literature was an eloquent form that had to

be a subject to rhetorical and grammatical rules, unlike folktales, whose expressions are ridiculous and violate the rules of grammar. Meisami and Starkey added that

in polite circles retelling Alf Layla tales in any form might also have caused embarrassment to one's vocational standing and social rank: the learned courtier would not have wanted to be confused with the common hakawati who harangued marketplace crowds with his stories; the Alf Layla was the province of those who told tales for a living (1998, p. 75).

This means that telling Scheherazade's folktales caused shame, and it might affect one's professional standing and social status. Therefore, such tales were neglected and addressed to those who tell stories to earn a living. The tales of Scheherazade contain much fiction, which, in Arabic circles, were listed under telling lies, hence in the context of moral assessment, such tales were included among the books of pure lies, which cannot be sold or valued. By the same token, Kilito pointed out that "In the eyes of well-read Arabs in the premodern era, the book *A Thousand and One Nights* is just about right for simple minds" (2014, p. 116). Although in the Arabic literary context, any piece of literature written in Arabic was included in Arabic literature, *The Thousand and One Nights* long remained excluded from the Arabic literary canon.

As well as these reasons, some scholars like Rabab Anemer (2006) maintained that, in the past, the Arab elites refused to publish Scheherazade's tales because they express the concern and the opinion of the popular masses, and no attention was paid to the creativity and sincerity of the folktales and their various dimensions that strike the depths of the human soul. A religious and moral view of literature rejected everything that was outside the prevailing values and alienated everything that was not directed to the ruling elite or educated circles. Additionally, telling stories was usually associated with women and children, to soothe them at bedtime or frighten them with jinn and ghosts. There was also an old opinion that addressed folktales like *The Thousand and One Nights* for the ignorant, women, and children. The aforementioned religious and moral opinions of the elites led to the ignorance of the text of *The Thousand and One Nights* in the Arabic literary realm (para. 44). Kilito (2014) claimed that "the factor that occasioned its ill fortune in the past is precisely what blesses it with good fortune today, in that it is the most translated Arab book" (pp. 121-122). This means that there were some changes in the characteristics of what was seen as literature or classics.

Arabs did not pay attention to the value of those tales until two centuries later from their arrival in Europe, and their interest in the tales was not based on self-conviction, but they followed Western opinion. Up to the Nahda (Renaissance), Scheherazade's tales "remained an untapped source of any literary revival" in the Arabic world (Kilito, 2014, p. 123). The critic added that "thanks to Europeans, the Arabs came to realize one fine day that they possessed a treasure of whose value they had been totally unaware" (Kilito, 2014, p. 124).

Since the early twentieth century, Arab writers started to compensate for that neglect by printing and republishing the folktales of *The Thousand and One Nights* widely, and scholarly interest has grown enough for several studies to be conducted. However, Ibn al-Nadim's view influenced many writers, and rare intimacy and reference to these tales could be seen only in some writings. Hence, the influence of Scheherazade's folktales is greater on Europeans than on Arabs. The first critical attention of Arabs to Scheherazade's tales was not recognized until the late twentieth century, which was very late compared to the Westerners' interest in these tales. Kilito (2014) claimed that "Arabic literature, resurrected thanks to the 'experience of the foreign' [...], has been inseparable from European literature ever since" (p. xii). *The Thousand and One Nights*, Ibn Tufayl's Hayy Ibn Yaqzan and Ibn Hazm's Tawq al-

hamama, and Abu al-Ala al-Ma'arri's *Risalat-al-Ghufran* are examples that have received favorable attention in the European literary arena more than the Arabic (Kilito, 2014, p. xii). The fuss about the text of *The Thousand and One Nights* was provoked in the 1960s, which led to the development of many studies about the analysis of the structural narrative of the tales, Scheherazade, and her relationship with the Sultan, as well as the orphan tales.

Meisami and Starkey (1998) stated that Arabian views of the folktales of *The Thousand and One Nights* changed in the late nineteenth century, and early twentieth century, and they maintain that "Western critics' admiration for the Nights made Arab authors reevaluate their own narrative heritage" (p. 75). In this respect, Khaled Seleki (2007) observed some factors that contributed to realizing the value of these folktales. They are external and internal factors. The external factors, which undoubtedly have contributed to altering the perception of the Scheherazade's tales and placing them in the position they deserve, are first, awareness of the value of the heritage (para, 42). Arab intellectuals found that returning to the heritage and ancient literature is the best way to keep pace with the developments that occurred in the literature in the world. They started reviving the ancient manuscripts, and the tales of *The Thousand and One Nights* were one of the heritages that were allowed to gain popularity among the readers.

The second external factor is the changing views of the concepts of literature and art. Again, thanks to the translation programs that spread in the Arabic lands at the time, translating Western literature gave Arabs the opportunity to acknowledge literary genres other than poetry and rhetoric, according to Khaled Seleki (2007, para, 44-45). Furthermore, reexamination and scrutiny of the literary heritage from the appropriate perspective of the period revealed the shortcomings and the faults into which early scholars fell, consciously or unconsciously. To illustrate, many ancient theories became useless, and many critical views were bypassed either because they became not suitable for the mercurial characteristic of literary creativity at that time, or because of their validity in one period rather than others. Hence, Arab scholars, like Taha Husayn, realized the necessity of transcending the distinction between what can be considered literature and what cannot be excluded from literature, according to Sa'eed Yakteen's opinion (1997, pp. 13-14).

The internal factors that alerted Arabs to the importance of Scheherazade's folktales are linked to Eastern history in general and Arab history in particular (Seleki, 2007, para, 49). Many Arab historians view *The Thousand and One Nights* as an essential source of historical knowledge about Arabs, especially in the field of social history. Irwin, in a similar manner, suggested that "The Nights is also a valuable source on the social history of the Middle East in medieval and early modern times" (1994, p. 5). Folk literature in general, and Scheherazade's tales, in particular, are indispensable sources for revealing the bonds that connect Arab individuals and groups with their history. Furthermore, many Western critics and scholars considered (and still consider) these folktales a major source of knowledge about Arab life and culture in the Middle Ages. The appreciation of *The Thousand and One Nights* among Arab intellectuals became a result of Western interest in these tales. Arabs initially adapted those tales into drama, such as the play "Abul-Hasan al-Mughffal," which is staged in Beirut, according to Wiebke Walther (2004, p. 54). She added that since the early twentieth-century Arab fictional writers have started creatively adapting motifs, characters, plot from the tales of Scheherazade. Most of those writers acquired their education in France. They have used these tales to transmit social and political messages to the audience. According to Walther "Shahriyar and Scheherazade have been modeled mainly so as to illustrate the changing ideas on gender roles. Shahriyar usually symbolizes patriarchy and the abuse of power" (2004, p. 55).

In his book *Alf layla wa laylat fi algharb (The Thousand and One Nights in the West)*, Muhsin Jasim al-Musawi suggested that *The Thousand and One Nights* found its rightful place when it arrived in England in the eighteenth century, where it could be reestablished and resided there. The reception of those tales in England alerted Arabic readers to the beauty that preoccupied connoisseurs of literature and its students, who sometimes criticized Scheherazade's tales and sometimes appreciated them (Al-Musawi, 1981, p. 5). Translation played a substantial role in appreciating this collection of folktales. Firstly, Arabs started compensating for this collection by reprinting and republishing it. In addition to reviving its tales, they started producing novels, short stories, and poetry inspired by Scheherazade's folktales. In this respect, Kilito pointed out that "some poets allude to it whereas certain prose writers (Taha [Hussein], Tawfiq Al-Hakim, and Naguib Mahfouz), [...], find in it an example of the character of the tyrant" (2014, p. 124). Mahfouz wrote *Arabian Nights and Days* (1979), the play "Scheherazade" (1934) by Al-Hakim, and Ahlam Scheherazade (2014) by Taha Hussein. These are only a few examples of writers who appreciated *The Thousand and One Nights* and alluded to its tales in some of their works.

Although Arabs were very late in discovering the value of *The Thousand and One Nights*, they attempted to compensate for that neglect. They issued many Arabic editions of the tales starting in the second half of the nineteenth century. The first of those editions is Calcutta I. It was an incomplete version, and it was printed by Sheikh Al-Shirwani under the auspices of Fort William College in 1818. The second was the Breslau edition, which was produced by Habicht in 1824 and was based on a version he obtained from Tunisia, and it was completed by Fleischer. The third is the Calcutta II, which was based on a copy brought to India from Egypt by major Macan and made by MacNaghten from 1832 to 1842, according to Suhair Al-Qalamawi (1947, pp. 4-5). There were many Egyptian editions; the most renowned is Bulaq in 1835. It is based on Calcutta II. The other edition was produced by Al-Salhani's father, who was a Jesuit priest in Beirut from 1888 to 1890. This edition also was based on Bulaq's version, from which many parts were omitted for moral reasons. In addition to these numerous editions, well-known manuscripts of those tales were published. The oldest is the Galland manuscript, which is preserved in Paris and is considered the most reliable and complete manuscript of this collection. Additionally, there are manuscripts in the Vatican and the British Museum (Al-Qalamawi, 1947, pp. 4-5).

Al-Qalamawi (1947) added that in the twentieth century, Arabs became interested in the author of these tales. Some scholars believed that the writer is Egyptian, citing the stories that reflect the social life in Egypt, and others claimed that the writer is Syrian, citing the note written in Persian on the margins of Calcutta II. However, when Ibn al-Nadim claimed that the book grew after its translation, this means that many writers contributed to adding some tales, and many editions were produced after the tenth century, as evidenced by the additions of many tales that depict the lives of people during the Mamluk period (Al-Qalamawi, pp. 6-7).

In addition to all these translations and editions, Arabs started to look for the Western rewritings of *The Thousand and One Nights* and translate them into Arabic. They recognized how many Western writers were inspired by those tales, especially the frame story and the character of Scheherazade. The revival of *The Thousand and One Nights* coincided with the flourishing of translation studies in general and particularly translating English literature in the late nineteenth century and the early twentieth century. Many English rewritings were translated into Arabic focusing on some characters like Scheherazade, Shahriyar, and Sinbad.

Nazry Bahrawi asserted that “rewriting [...] focuses on the production of a new text that may or may not be congruent with the spirit of the original” (2016, p. 359). This idea corresponds with some of the Arabic adaptations of the English short story *The Thousand and Second Tale of Scheherazade*, some of which are discussed in the last pages. In the same respect, Peled justifies the changes and the deviations that the translators make in the source text, and he claimed that

in order to enable the readers to enjoy the literature offered to them the translators had to adapt the original works to current literary taste, which was in fact quite receptive to new forms of literature but at the same time was bound by an elaborate system of conventions which dictated the limits of its susceptibility to new concepts (1979, p. 35).

Translators have to consider the ideological rules and cultural norms of the host culture. Arabs rewrite some texts rather than transferring them into their language to become closer to the masses. Muhammed Abd al-Gani Hasan suggested some reasons that drive translators to produce distorted or deviated translations; the first is “to avoid hurting national feelings, [second] to avoid hurting the religious sensitivities, [third reason] is to avoid disrespect for inherited (habits), [the fourth] is to avoid disrespect for morality” (1966, p. 57 cited in Peled, 1979, p. 135). Taking into account these considerations, translators might see they have to deliver the translated literature to the Arabic reader while still retaining the flavor and spirit of the source text.

In Poe’s story, *Scheherazade’s* image is changed and the story ends with her death. This story has not only been translated into Arabic but also adapted, as it changes the fate of *Scheherazade*. It is worthwhile mentioning that all of Poe’s literary works, such as short stories, poems, and critical theories have gained huge fame in the literary Arabic realm, and *The Thousand and Second Tale of Scheherazade* is particularly sensational. That is because it contains the *Scheherazade* frame story, the eighth adventure of *Sinbad*, and Poe provides the story with a different end. André Lefevere pointed out that: “These images existed side by side with the realities they competed with, but images always tended to reach more people than the corresponding realities did” (1992, p. 15). The stories of these two characters have been adapted into Arabic literature by many writers. They have been used to represent many national, political, and social issues. The following section is devoted to discuss Arabic translations and adaptation of Poe’s story. Some translations transmitted the ST with its western feature, but some adaptations have used the ST to display issues related to their culture.

Methodology

This study uses Norman Fairclough’s three-dimensional framework to analyze the changes committed by Arabic translators and writers. Following the description and interpretation phases of Critical Discourse Analysis (CDA), the explanation level is implemented to uncover the underlying contextual relationships within the text. By comparing selected excerpts from the (ST) and (TTs), the analysis highlights the contrast and similarities between them. Furthermore, the CDA method encompasses an examination of thematic structures and cohesive devices; specific excerpts are analyzed where significant discrepancies between the ST and TTs are observed. Regarding the Arabic adaptations, selected passages have been translated into English to facilitate a textual analysis focused on revealing the contextual elements inherent in the target writings.

Discussion and Results**The Arabic Translations and Adaptations of *The Thousand and Second Tale of Scheherazade***

This story has been translated into Arabic several times and published by many publishing houses in Beirut and Cairo, such as Anglo Library, Dar Auktub, and Dar Tabark. It was translated by Ali Salem and published in 2010. The second translation is by Ghada El-Halawani, who translated all of Poe's prose fiction and poetry into one volume, and it was published in 2015. Again it was translated by Hani Hajaj in 2019, with a group of short stories written by Poe.

El-Halawani's translation is a literal translation of Poe's story, and even the notes of the ST are translated. In the beginning, the translator alerts the reader that this story is Poe's story and it is not a part of *The Thousand and One Nights*. She adds that this story cannot be compared with the ST and she refers to the writer after each note. Ali Salem's version is also a literal translation of the ST, and it contains only the main text. He does not translate the marginal notes that are contained in the source text. The image of Scheherazade in these two translations is the same as in Poe's story, i.e., neither the translator made changes to the source text. In the next pages, I carry out CDA to show the extent of similarity and contrast between the ST, and the TTs. As aforementioned, I apply the three levels of analysis; description, interpretation, and explanation to manifest the contextual relations of the text. Some examples are tabulated with their equivalents from the ST. El-Halawani and Salem's versions show how the source text was introduced to an Arabic audience with the same image. In the following table, the first column includes excerpts from the source text, and it is referred to as ST. El-Halawani's translation is referred to as TT1 and the third column includes an English back translation of the selected data by writer.

Table 1. Excerpts from *The Thousand and Second Tale of Scheherazade*, and its Arabic translations.

The Thousand and Second Tale of Scheherazade. ST	TT1 حكاية شهرزاد الثانية بعد الألف الحلواني.	Back translations by the writer
"I must refer the inquisitive reader to Isitsoornot" (Poe, 2013, p. 5).	"يجب أن أحيل القارئ الفضولي إلى (هل هكذا الامر أم لا)". (Elhalawani, 2010, p. 210).	I must refer the curious reader to the work of Isitsoornot.
"Do you know I think them exceedingly entertaining and stranger?" (ibid. p. 16).	"هل تعرفين أنني أراها مسلية للغاية و غريبة؟". (ibid. p. 219).	do you know that I found it very entertaining and weird?
"I will forthwith entertain you with the sequel of this very remarkable story" (ibid. p. 9).	"سأسليك على الفور بتتمة هذه القصة الرائعة ذاتها" (ibid. p. 217).	I will entertain you with the sequel to this wonderful story
"They were doomed to perpetual contemplation of their noses" (ibid. p. 13).	"كان محكوما عليها أن تتأمل إلى الأبد أنوفها" (ibid).	They were doomed to stare at their noses forever
"Circumnavigation" (ibid. p. 15).	"الإبحار حول العالم" (ibid. p. 219).	Sailing around the world.
"Lady Scheherazade" (ibid. p. 16).	"السيدة شهرزاد" (ibid).	Lady Scheherazade.
"I felt sleepy on the particular night of their narration" (ibid.	"شعرت بالنعاس في الليلة التي كنت أحكي فيها" (ibid. p. 213).	I felt sleepy, on the night, when I was narrating.

p. 9).		
"Men-vermin" (ibid. p. 14).	"الطفيليات الانسانية- الطفيليات" (ibid. p. 218)	Parasites, human-parasites
"Man-animal" (ibid. p. 16).	"الحيوان الانسان" (ibid. p. 220)	Human-animal

Table 2. Excerpts from the ST are included, in the first column. The second column consists of Arabic translation, which is referred to as TT2 by Salem. The third column contains an English translation of the Arabic excerpts by myself.

The Thousand and Second Tale of Scheherazade. ST	حكاية شهرزاد الثانية بعد الألف. TT2. سالم.	Back translations by the writer
"I must refer the inquisitive reader to Isitsoornot" (Poe, 2013, p. 5).	"علي أن أحيل القارئ المحب للاستطلاع إلى عمل (إزيتسورنوت)" (Salem, 2010, p. 1)	I must refer the curious reader to the work of Isitsoornot.
"Do you know I think them exceedingly entertaining and stranger?" (ibid. p. 16).	"هل تعلمين بأني أجدها مسلية جدا و غريبة؟" (Salem, 2010, p. 7).	Do you know that I found it very entertaining and weird?
"I will forthwith entertain you with the sequel of this very remarkable story" (ibid. p. 9).	"سأشرع بسرد الحكاية لك و تسليتك" (ibid. p. 9)	I will tell you the story and entertain you.
"They were doomed to perpetual contemplation of their noses" (ibid. p. 13).	"هكذا فقد كانوا محكومون بتأمل أبدي لمنظر أنوفهم" (ibid. p. 14)	They were condemned to eternal contemplation of their noses
"Circumnavigation" (ibid. p. 15).	"لدوران حول الارض" (ibid. p. 15)	Rotating around the world.
"Lady Scheherazade" (ibid. p. 16).	"السيدة شهرزاد" (ibid. p. 15)	Lady Scheherazade.
"I felt sleepy on the particular night of their narration" (ibid. p. 9).	"أنني شعرت بالنعاس في تلك الليلة التي سردت فيها الحكاية" (ibid. p. 8)	I felt sleepy that night when I told the tale.
"Men-vermin" (ibid. p. 14).	"الرجال- الديدان, الرجال الطفيليات" (ibid. p. 15)	Men worms, men-vermin
"Man-animal" (ibid. p. 16).	"البشر الحيوانيين المخلوقات" (ibid. p. 17)	Humans animals- creatures

The previously tabulated data includes excerpts that show the equivalence between many grammatical elements and lexicalization in the ST and TTs. Starting with the first excerpt, in this sentence, the writer uses the modal verb "must." This modal has expressive value, which is the obligatory act, or manner. This verb has an Arabic equivalent which is "yajb." The sentence remains the same "I must refer the curious reader to the work of Isitsoornot" (TT1, 2015, p. 210 and TT2, 2010, p. 1). The other example is the translation of the tense of the sentence, which is similar to the ST. In both versions, translators use the past tense, and the statement is not changed into an interrogative or imperative sentence. The other excerpt is "do you know I think they exceedingly entertaining and stranger?" (Poe, 2013, p. 16). It shows Sultan's reaction to the first story that Scheherazade tells him. The two translators translate this question into a question which is "do you know that I found it very entertaining and weird?" (TT1, 2015, p. 217 and TT2, 2010, p. 7).

In the third example, the two translators transfer the sentence with the same tense, which is the future simple, and the same transitive verb. El-Halawani's translation of this

sentence is “I will entertain you with the sequel to this wonderful story” (2015, p. 219), and in Salem's translation Scheherazade states, “I will tell you the story and entertain you” (2010, p. 9). In the fourth excerpt, the writer uses the passive voice to emphasize the act rather than the agent. In the two Arabic versions, this sentence appears passive. In TT1, it is “they were doomed to stare at their noses forever” (TT1, p. 217). In TT2 alike, the translation is “they were condemned to eternal contemplation of their noses” (TT2, p.14). Besides using the passive voice similar to the ST, the two translators use the same tense which is the past tense.

The concept of “circumnavigating” is translated into the Arabic language in two different forms. El-Halawani's translation seems to be more accurate which is “sailing around the world” (2015, p. 219) whereas Salem's translation is “rotating around the world” (2010, p. 15). Although both are correct, the former emphasizes the act of sailing which is more meaningful. It is also close to the process of circumnavigation, which means sailing around an entire place, such as a continent or the universe. Salem's expression means going or walking around the world, and it does not associate with sailing. Additionally, the two translators translate the noun “lady” into its equivalent Arabic noun. If one looks at the word “vermin”, s/he can perceive that the writer uses it interchangeably with “man-animal, creatures, and man-vermin.” These nouns have been translated almost the same in the two versions. The only difference is that the word “vermin” is translated into “worms” and “vermin” by Salem, and “parasites” by El-Halawani because they are described as “parasites” in the beginning.

Notwithstanding these similarities, two discrepancies can be recognized between the two Arabic translations. The first is “hum! and hoo!” (Poe, 2015, p. 10). They are transferred as sounds into Arabic) "هو! ثم هم" TT1, p. 214). However, Salem brings the exact Arabic equivalents of these two words which are احم ثم همم (TT2, p. 9). They are sounds but have meanings and express that the person is aware of what is going on. The other difference is the translation of “Tellmenow Isitsoornot” (Poe, 2013, p. 5). Whereas Salem transmits this title without translation "تلمينواز تسواورنوت" (TT2, p. 1), El-Halawani presents the meaning of the words that form this title "أخبرني الآن أهو كذلك أم لا" (TT1, p. 209). Salem inscribes the English sounds of this source, and El-Halawani gives the meaning of the source.

To sum up, the analysis of the two Arabic translations shows no deviation either in grammatical elements or in lexicalization. El-Halawani and Salem endeavor to find equivalents of the grammatical elements in the Arabic language, such as modality. It can be also perceived that no alteration is recognized to the tenses, passive and active voices, and modes of sentences. As the selected sample show in the two Arabic versions, the translators have selected the equivalent words or their Arabic synonyms. The analysis reveals there are few differences between the two Arabic translations albeit their similarity with the ST.

Regardless of the accuracy or the fidelity of these two Arabic translations, it is significant to argue that the two translators' effort fully convey the ST to the Arabic audience with its images, allusions, and meaning. One of the aims of the current study is to explore how Scheherazade in *The Thousand and Second Tale of Scheherazade* is presented to the Arabic reader. The TTs present this English story as it is, and no changes or deviations have been done and in turn, no changes in the meaning can be recognized. So one can infer that this story is presented as an English product, albeit of the intertextual elements and its relationship with the source text of *The Thousand and One Nights*. Furthermore, throughout the analysis, I hope to have answered the questions related to vocabulary, grammatical, and textual structures proposed by Fairclough (2015). The questions are; what are the experiential, relational, and expressive values of the vocabulary and grammatical rules? And what type of structures have been used in the text? (pp. 159-160).

Through these translations, the source text of *The Thousand and One Nights* is reintroduced to the Arabic literary canon. Additionally, Scheherazade has returned to the Arab sphere with her new image. Scheherazade seems to be a political figure, and a character who speaks the truth, but she appears passive and submits to death when the Sultan executes her. As discussed earlier, the image of Scheherazade is changed in the English rewriting, however, Arab playwrights, poets, and novelists have been inspired by this new image. Many have written stories about her, for example, the play *Scheherazade* (1936) by Tawfiq Al-Hakim, *Ahlam Scheherazade* (*Dreams of Scheherazade*) (2014), by Taha Hussein, and the novel *Alqasr almashur* (*The Enchanted Palace*) (1997) by Taha Hussein and Tawfiq Al-Hakim, and *Layali Alf Lila wa Lila* (*Arabian nights and days*) (2015) by Najeeb Mahfouz.

It is worth noting that all Arabic rewritings returned Scheherazade to life. Here I have selected only works from different literary genres; one short story, one poem, a novel, and a thriller. Throughout the analysis, I attempt to show the impact of Poe's story on various Arabic literary genres. First, is the story of "Schahrazade fi Allayla Althania Baed Alalif" (*Scheherazade on the Second Night After Thousand*) (2005) by Dawood Salman Al-Obaidi. Then the narrative poem of "Scheherazade wa Allayla Althania Baed Alalif," (*Scheherazade and The Thousand and Second Nights*) (2007) by Abdul-Halim Mukhalafa, and *Alf Layla wa Laylatan* (*The Thousand and Two Nights*) (1988) by Hani Arrahib. In addition, the series *Allayla Althania Baed Alalf* (*Second Night After the Thousand*) by Jamal Abu Hamdan (2007).

Throughout the analysis of these Arabic adaptations of Poe's story, the emphasis is on the new image of Scheherazade, and her role in the Arabic world. I have selected some excerpts from the texts that show Scheherazade's image presenting their English translations, and describe them. Then and throughout the interpretation level, I attempt to answer the questions suggested by Fairclough (2015) in order to present how I approach the contextual relations of the texts. The questions are; first, "what is going on?" (Fairclough, 2015, pp. 159-160). To answer this question, I focus on the function of the linguistic features of the text. The second and third questions are "who is involved? [and] in what relations?" (Fairclough, 2015, p.160). The answers to these two questions are relevant to each other. The discussion includes the characters, their social status, and their relationship, the distinction between the speaker and listener in most situations, and the social distance between the characters. The fourth question inquiries about the role of language. Language is the instrument that has been used to express their manner in many situations and it also shows the distance among the characters.

I begin with Dawood Salman Al-Obaidi's short story, "Scheherazade fi Allayla Althania Baed Alalif," (*Scheherazade on the Second Night After Thousand*). It was published by Al-Resalah (2005). Al-Obaidi's short story is partitioned into four chapters; the first is under the title *A Problem and Solution*, and the second is titled *Dunya Zad, Zumurrda*, and the *Green Palace*. The third is *Scheherazade in the First Night*, and the fourth is *Scheherazade in the Second Night after the Thousand*. The first chapter is a detailed presentation of what occurs in the Vizier's house when Shahriyar asks the Vizier to bring him a girl to marry. Scheherazade appears as a Muslim lady who teaches Dunya Zad the interpretation of the Koran. She is described as "an honest and righteous lady" (Al-Obaidi, 2005. p. 16). This chapter is introduced by a conversation between two siblings; Safiah and Khaled. Safiah welcomes her brother Khaled after a long journey in the sea. Khaled narrates his adventures during Al-Andalusia's opening. He says that "one of our leaders is Tariq Ibn-Ziyad" (Al-Obaidi, 2005, p. 8). Hence one can infer that the events of this story occurred between the eighteenth and nineteenth centuries.

The other characters are Shahab Eldin, the Vizier, his brother Zain Eldin, Scheherazade, and two maids. All the characters blame Shehab Eldin because he has accepted to be a Vizier to Shahriyar. Zain Eldin says that “The problem is that you accepted to be a Vizier of a Sultan who kills daughters of Muslims” (Al-Obaidi, p. 17). They discuss this problem, which is the murder of girls. Scheherazade suggests the solution, which is her marriage to the Sultan. Scheherazade says, “I will tame the Sultan, and make him gentle and friendly. Anger, rebellion, and rage can be solved, and I am able, by Allah willing, to treat the disease that no one else was able to cure” (Al-Obaidi, 2005, p. 23). Throughout the conversation between the characters, one can induce that the Vizier’s family spend the time talking about historical events and battles. All of them have the same view about Sultan Shahriyar. However, Scheherazade thinks that Sultan is psychologically sick. She states that “after all these victims, I have realized that the Sultan is sick, and he needs a damsel to cure him. A strong, smart, and bold damsel who can return him to the right mentality” (Al-Obaidi, 2005, p. 42). Although the family is scared of Scheherazade’s decision, they accept it.

The title of the second chapter is “Dunya Zad, Zumurrda, and the Green Castle” (Al-Obaidi, 2005, p. 27). It takes place in the Sultan’s sitting room, Majlis, and starts with a dialogue between Shahriyar and two courtiers. All the conversation revolves around the interpretation of verses from the Koran. Then the Vizier enters and informs the Sultan that he has found a girl for him to marry, and she is the Vizier’s daughter, Scheherazade. The Sultan is surprised at first, but when the Vizier begins describing Scheherazade; her wisdom, and her vast knowledge in many disciplines, he shows his satisfaction. The Vizier says, “my daughter learned a lot of sciences and read news of kings from ancient times to the present. She also has studied books of jurisprudence, Hadith, and interpretation” (Al-Obaidi, 2005, p. 34). Then the Vizier describes her physical beauty saying that “she reads the book, my lord, while her maidservant combs her long black hair for her” (Al-Obaidi, 2005, p. 35). The Sultan replies admiringly, “her hair is black and long?” (Al-Obaidi, 2005, p. 35). The Vizier adds that “she is also white [skinned], my lord” (Al-Obaidi, 2005, p. 36).

The third chapter is an account of what happened in all the nights of the source text. In the beginning, it focuses on the wedding night of Scheherazade and the Sultan. The writer presents descriptive events about the trick that she has done with Dunya Zad to attract the Sultan to her tales and how she has managed to turn his attention to her tale rather than revenge. Scheherazade’s beauty is not described in this chapter, but the focus is on the silk dresses, ornaments, and jewelry that she wears. She tells the Sultan “I am a little book in the hands of my lord. Its pages speak when my lord commands” (Al-Obaidi, 2005, p. 49). Through this sentence, Scheherazade attracts the Sultan to ask her to start telling what is inside this book. This chapter ends with a description of the Sultan’s condition after he has listened to Scheherazade’s tales. The writer states that “The Sultan becomes hastening the hours and eagerly awaiting the coming of the nights to return to Scheherazade. His tendency to listen to her marvelous tales increases day after day” (Al-Obaidi, 2005, p. 51). It can be noted that the writer manifests how the Sultan becomes fond of Scheherazade’s tales and the way that she has used to make him leave his decision.

The fourth chapter is “Scheherazade on the Second Night after the Thousand” (Al-Obaidi, 2005, p. 53). Al-Obaidi started the last chapter with a recap of the happenings throughout a thousand and one nights. He points out that “Scheherazade, the intelligent and charming lady, continued to speak to Shahriyar, the enemy of women, for a thousand and one nights, until her budget of the tales and proverbs have finished” (Al-Obaidi, 2005, p. 54). Although she marries the Sultan to save the girls by telling stories, the writer stated that

Scheherazade becomes tired and bored, as she used to talk to the Sultan every night, and stops at an exciting event to make him postpone her death. The next night she embarks on telling the rest of the tale because she is scared of him (Al-Obaidi, 2005, p. 54).

In this sense, one can infer that Scheherazade does not enjoy telling tales, but she is doing that because of her fear of the Sultan's sword. However, she succeeds to extend her life span. In this chapter, though Scheherazade is portrayed as a weak, frightened woman, and the encyclopedia of her tales is finished, she does not die at the end. Most of the conversation is between Scheherazade and her maid Zumurd. She recounts to Scheherazade all the situations that indicate Sultan's amnesty and love for her. Then Zumurd attempts to comfort Scheherazade by suggesting a plan to know the Sultan's mood. Zumurd suggests to her that "when the Sultan comes, you tell him that you cannot tell him more tales. Then look at his facial expressions, and if you see what scares you, ask me to come" (Al-Obaidi, 2005, p. 60). Based on this speech, Zumurd tries to save Scheherazade from the Sultan's rage. If the Sultan's reaction is negative, Zumurd comes, takes Dunya Zad's role, and asks Scheherazade to complete the tale of "Gold Clusters."

In Al-Obaidi's story, the Sultan's amnesty continues, and he begins with Scheherazade's love story. Scheherazade's life changes into a romantic life. In the end, Shahriyar admits that he is in love with Scheherazade, and on all the nights he listens to her voice not because he likes the tales, but because he loves her. In the end, Shahriyar tells Scheherazade

the last nights, I did not listen to your tales, but I listened to you, I listened to your melodies, to the beats of your heart, enjoying your perfume, your breath, and your scent. You are my tale Scheherazade, you are my tale. You put the cure on the disease's position, so the cure came by Allah's will (Al-Obaidi, 2005, p. 62-63).

Al-Obaidi's short story is about Scheherazade's frame story of the source text, and its events are closer to the source text than Poe's short story. Though the writer does not tell the reader about the type of stories that Scheherazade tells to the Sultan, Scheherazade remains alive and starts romantic moments with Shahriyar.

According to the analysis, the content of all chapters is centered around the interpretation and explanation of the Koran and Islamic morals albeit the issues of the source text are presented from the beginning. In the first chapter, the dialogue among the characters is about the Islamic opening of Al-Andalusia, and even Scheherazade is described as a religious lady. The second chapter is alike. The Sultan negotiates some interpretations of verses from the Koran with courtiers. Although the third chapter presents the wedding night of Scheherazade and the Sultan, the writer focuses on the luxurious life in the castle and does not show any romantic relationship between the couple. The last chapter represents the second night after the thousand. Scheherazade and her maid talk about how Allah has saved Scheherazade from the Sultan throughout all those years. The maid tells her how she has prayed all these nights and she recited the "Alkursi" verse to protect Scheherazade. Although the story ends with some romantic speech uttered by the Sultan, the story can be seen as a religious story. That is because the writer is interested in the interpretations of the Koran, books of rhetorical miracles, and the biography of the prophet. This story is similar to his works, like Jabal Altawba (Mountain of Repentance) and Sheikh's Hadith. The writer seems to be influenced by Islamic teachings and Koran. According to Suhaib Al-Obaidi (2009), one of the most important features of Dawood Salman Al-Obaidi's writings is the call of Islam and showing its advantages in a narrative style. Hence he can attract the reader and motivates him/her to know what happens by providing his work with a description of places, people, and clothes besides the events of the plot.

In the narrative poem “Scheherazade wa Allayla Althania Baed Alalif” (Scheherazade and The Thousand and Second Nights) (Mukhalafa, 2007), the poet begins his poem with an informative description, which does not deviate from the technique of a short story. He deals with the frame story simplifying the night atmosphere with rituals and obsessions that inspire breathtaking narration. The poet mixes his voice with those of Scheherazade and Shahriyar. In this narrative poem, Scheherazade is still alive, and intelligent; she manipulates Shahriyar, distracting him with a smile and obedience. She deceives the Sultan not only with her knowledge but also with her beauty and smile. Although Scheherazade tells the tragedy of her country, the poet romanticizes her image. In this narrative poem, Scheherazade does not die, and the poet analogizes her with his country. She struggles to escape the Sultan’s decision while their country is challenged by murder, corruption, strife, abuse, and hatred. The passage of time is the first thing that frightens Scheherazade and constitutes a terrifying obsession for her. Mukhalafa wonders about the fate of Scheherazade if she fails in amusing the Sultan with her stories. The poet depicts the Sultan’s passion, and his longing to hear the tales of Scheherazade. He tells how she enchants Shahriyar with her tales and language. Mukhalafa makes her physical beauty not of any importance compared to the power of telling stories in the night.

In the beginning, the reader confronts the entire imaginary image of Scheherazade’s frame story. The poet expresses the pain of his homeland threatened by death, which is similar to Scheherazade, who is threatened with death throughout thousand and one nights. The poet here uses many metaphorical expressions and figurative language depicting his country feeling pain like a human. The poet relies on Scheherazade’s frame tale, and he has succeeded in altering the tale into a narrative poem and converting the content from the narrative form to a poetic form. Thus, the recipient thinks that s/he is going to read another tale and not a poem. Similar to Poe’s story, the presence of Scheherazade is from the threshold of the text. To extend the authority of the words, Scheherazade is obliged to tell another story, but as a poem. The poet stated

و مضت تحدث نفسها/خوفا من السلطان سرا/ عجباً لأمرى !! أجعلت نسج الكلام قواقع/ في جوفها خبأت
عمري؟/ كيف ارتمت هذي الحروف/ لكي تحول بسحرها/ ما بين خنجره و نحري/ و دافعت لتطيل عمرا/ كيف
استطاع الحرف أن يمتد فوق/ الموت و السيف و الأهوال جسر.(Mukhalafa, 2007, pp. 25-26)

she spoke to herself for fear of the Sultan; how weird am I !! have I made weaving speech
like shells in which I hide my age?/ how these letters have magically come between his
dagger and my neck to prolong a life/ how these letters were able to extend over death,
sword, and horrors as a bridge?

Scheherazade questions the efficacy of the words, and the phrases that are ended with exclamations indicate the uselessness of the words, albeit the victory of the words for a thousand and one nights. After this monologue, the poet presents Shahriyar’s tendency to listen to Scheherazade’s stories. Shahriyar says

”يا شهرزادأما وعدتني أن تنمي قصة المصباح و الكنز المخبأ في رمال العرب شعر (Mukhalafa, 2007, p. 26)

Oh Scheherazade.....did not you promise me that you will complete the story of “The Lamp and Hidden Treasure in the Arabian Sand” as a poem.

Scheherazade smiles and apologizes as she substitutes this story with a story about the gardens of Dhat Al-Imad, which has evaporated, the ghoul of assassination, convoys of martyrs, the legend of the Phoenix, and the hard ten. She wants to tell a story about a wound that penetrated her heart, a story about the clink of weapons. Dhat Al-Imad represents his country, the hard ten refers to the bloody decade that his country passed, and the ghoul of assassination symbolizes death and destruction. The legend of the Phoenix symbolizes the

explosions and the burning of buildings and people. In the beginning, the poet uses metaphorical words, like Dhat Al-Imad, ghou, and Phoenix. Then he illustrates them by presenting some words like wounds, and weapons. The poet uses such metaphors to express the tragedy of his country. Mukhalafa makes Scheherazade shows many details in which she laments about how her country is betrayed by its sons.

Scheherazade here is not a simple traditional character; rather, she is a symbol of the magical word, poetry and its role in observing truths and values and portraying the beauty and love that have been absent from our lives. The poet depicts Scheherazade's role as not limited to just talking about the nights of staying up and telling tales; rather, he goes beyond that, putting forward and discussing political issues. The poet returns to the content of the source text, and its ultimate goal, which is addressing the corruption of the authority represented by Shahriyar who neglects the affairs of the country and devotes himself to taking revenge on women. Scheherazade also centers her stories on the corruption in Shariyar's country. Instead of the tales about the wondrous lamp and the treasure hidden in the sands of the desert, she tells a story about her deep wound and the blood of martyrs. The poet makes Scheherazade narrates the story of his country, which misses the love similar to Scheherazade. He stated that

"فالحب أخرسه الردى والزهر فارقه الندى والروض غطاه الجليد/ وطني تقاسمه بنوه فذبحوه من الوريد إلى الوريد"

(Mukhalafa, 2007, pp. 34-35)

love was silenced by the death, and flower was left by dew, and the garden was covered by snow. My homeland is divided by its sons, so they slaughtered it from vein to vein.

Scheherazade is a symbol of the poet's homeland, which suffered through a bloody time, similar to what Scheherazade suffered to confront the sword of Shahriyar. She could tame the sultan, who came upon the girls' necks, killing and wreaking havoc, until she took responsibility to save people of his evil, and returned him to the path of righteousness, according to Cadia Chegrouche (2017, p. 105). In the end, he finalizes his narrative poem with the following stanza:

"لا فجر أدرك شهرزاد ولا بلادي أدركت بعد الليالي الألف فجر" (Mukhalafa, 2007, pp. 34-35)

No dawn caught Scheherazade

Nor has my country seen it

After the Thousand Nights, there is Morning

The poet does not want to end the story because the tragedy of his homeland continues until that moment. So he leaves Scheherazade depicting the severity of the tragedy in his country through poetry and the dawn has not approached her. Then the poet separates Scheherazade from his homeland when he says "my country" (Mukhalafa, 2007, p. 26). With the possessive pronoun "my," the poet evinces that he talks about his country. The last excerpt shows the similarity between Poe's Scheherazade and Mukhalafa's Scheherazade, neither of them can make changes by telling stories. Poe's Scheherazade dies because her stories cannot appeal to Shahriyar, and in Mukhalafa's poem, Scheherazade does not die though her stories cannot change the tragedy of his country.

Ultimately, and based on CDA, it can be noted that the poet uses Scheherazade on the second night after the thousand to represent some images of real occurrences in his country. Throughout this poem, Mukhalafa criticizes the all the problems that his country confronts during the black decade. He portrays his homeland as full of murder, terrorism, devastation, and blood instead of beauty, love and peace. To sum up, as well as the characters' images, the writer displays an image of his country, which is full of hatred and strife, blood and murder, abuse, and betrayal. He compares his country to Scheherazade. In his poem, Scheherazade is

still in danger and she is frightened by the Sultan's sword, so she tells the Sultan the story of this country that suffers from corruption.

In Hani Arrahib's novel *Alf Layla wa Laylatan* (The Thousand and Two Nights), "each one wakes up according to his time" (1988, p. 5), and the characters of *The Thousand and One Nights* follow their tales. The thousand nights are followed by two nights, which are the two nights of the twentieth-century time. The novel refers to the continuation of the Arab world crises for a thousand and one years. This continuity reached its climax in 1967. The defeat in 1967 changed the Arabic world radically and transformed it from the fictive world where they thought that they could win the war with Israel to the real world. It is a critique of Arabic history in the twentieth century. The novel depicted the rise of the socialists to power in the 1960s of the last century, their failure in their mission to achieve progress, and how the people, who represented this new dominant class, appeared unable to achieve public expectations. The writer in this novel displays many kinds of corruption, such as agrarian reform being stopped, nepotism being prevailed, sex taking prior importance instead of true love, and most reactionary traditions remaining the governor of social relations. This novel represents how social differences, in the mid twentieth century, disappeared, but the gap between the rich and poor widened, and the socialist regime remained far from reality. The novel portrays the Arabic people between sleep and wakefulness, but this wake is only physical. They were unaware of the reality, and they did not wake up until the defeat occurred in 1967. The novel ends with the beginning of a new era. The plot is organized and focused on the verb "wake up," which opens the novel with

"في زمان ما يفيقون كل حسب أجله" (Arrahib, 1988, p. 5)

which means in a time when they will wake up, each according to his time.

People are symbolically depicted in fatigue, a night without morning, eternal sleep, and permanent numbness. They were busy with daily routines and not aware of the reality that led to the defeat in 1967. They are unable to find a solution to the crises, and their world has nothing of modernity except its appearance. Modernity appears only in beautiful words, and the crises of the past persist in their hearts. Time is suspended, as the world is shackled by traditions and the absence of democracy. The margins of freedom are narrowed because of political and ideological pressure. The author often indicates the ST of *The Thousand and One Nights*, and in some situations, he inserts direct or modified quotations and referrals. The author's reliance on referrals increases the ironic dimension of the text. So, the narrative meaning is transmitted to the reader smoothly since the event depends on life experiences and recalling of the past. By taking the element of history as an introduction to contemporary events, and the future, the author criticizes contemporary Arabic society; the hegemony of the forces of corruption, injustice, and complex social relations. The characters of the novel talk about revolution and changes. In a conversation between the characters; Abbas, Suliaman, Shish Beesh, and the Abdulber (his nickname is Sultan), the latter asserts that they cannot revolt as America does not like revolutions and changes. The Sultan states

"أنتم لا تملكون الثورة أو الحرب، ولكن الأبراج تملكها" (Arrahib, 1988, p. 9)

This means you don't own the revolution or the war, but the towers own it.

Besides that, the males like Abbas and Nawaf discuss the hegemony of the injustice political regime, and the females like Omnia and Aida talk about the domination of males and how they even cannot cut their hair without taking permission from their husbands. Aida stated that

أه منكم أنتم الرجال تفرضون علينا مزاجكم و كأنه لا يحق لنا أن نرى أنفسنا كما نريد (Arrahib, 1988, p. 6)

Ah, you men impose your mood on us, as if we do not have the right to see ourselves as we want.

The writer uses anachronism and makes the characters recall some battles from ancient Arabic history, in which the battles continued for long years, such as al-Basus War, which continued for forty years. The writer uses figurative language throughout the novel, for example, the "lights dance" (Arrahib, 1988, p. 34). Besides the anachronism and figurative language, Arrahib quotes some stories from the source text, such as the story of caliph Omer and a woman who cooks rocks for her children. Throughout this story, the characters refer to how the governments forget their responsibilities for the spread of hunger, and poverty in the Arabic lands. The writer describes one of the main characters of the novel, whose name is Abbas. He is portrayed as a model of a rich governor (military) bureaucrat, who is the son of a poor man. Abbas used to walk five kilometers to school and he goes back to the village, as the narrator recounts. He tends a herd of sheep, goats, and cows, with a book in his hand that he reads while in the wilderness to catch up with the high-rise civilizations. He sometimes eats two meals, and often one meal. The space of the village constitutes the time of childhood, which is lost among the crowd of nicknames and names before the defeat of 1967. In the village, he discovers love, where word and feeling are equal in mutual love dialogues. At the age of seventeen, he meets a daughter of the farms, Zayoud, and it is a virgin love. They used to meet under a canopy through which only winds and birds could slip. When Abbas moves to the town, fundamental changes occur in his life. The narrator recounted,

"كان الصراع ضد الإقطاع المحلي والاحتجاج ضد الديكتاتورية العسكرية". (Arrahib, 1988, p. 115)

The conflict was against local feudalism and the protest against military dictatorship.

Then the narrator identifies the existential intersection in Abbas' life, between his past and his present. He stated that

فرق بين الحديث عن الثورة وعيشها في السنة الأخيرة من دراسته. كان يخرج مع الطلاب إلى الشوارع ليهتفوا بسقوط الديكتاتورية العسكرية. كانت أيامًا مجيدة مليئة بالحيوية والإيمان ، وكان يرفض إنهاء الاحتجاجات إلا إذا تم القبض عليه أو كان صوته أجشًا. غالبًا ما كان يعاني من الاعتقال وبحة في الصوت (Arrahib, 1988, p. 114)

There is a difference between talking about a revolution and living it. In the final year of his studies, he used to go out with the students to the streets to call for the fall of the military dictatorship. They were glorious days full of vitality and faith, and he used to refuse to end the protests unless he was arrested or his voice became hoarse.

The narrator recalls the past of Abbas (and hence the past of an entire generation), who once ascends the throne of politics, and he starts changing his decisions. In front of the fifty thousand pounds, Abbas takes possession of the plan for a project in the village. The narrator commented,

تصمت شهرزاد عن الكلام المباح ليس أن الصباح أدركها وإنما البعثة أمام أعين عباس، تتراقص الأوراق بالمعنى الحرفي، ويغدو هو عباسا فقط، يحس أن البذلة قد سلت عن جسده (...). أي انفعال يظهره المحافظ سيعمل ضده، أية ذكرى تظهر على وجهه عن الخفاء والعري والجوع (Arrahib, 1988, p. 174)

Scheherazade breaks off what she has been allowed to say, not because the morning has come, but rather because the mission has come before Abbas' eyes, the papers dance in the literal sense, and he has become only Abbas. Any emotion he shows, the governor will work against him. Any memory that comes to his mind, appears on his face and reminds him of nakedness, and hunger.

The writer concentrates on Abbas, as he intends to make the narrative path reveal the significance of the military institution, and its dangerous role, in the history of the Arab world before 1967. Arrahib focuses on Abbas's life in the narrative aiming to assist the reader to understand the role of this institution compared with other institutions in society. The 1967 war was a war of armies and not a public (Arab) war, and the result was that the political and

military institutions were far apart and contradictory with the public. Additionally, the writer depicts how the educational institution contributed to perpetuating the concept of individuality. The manager recounted

" الحياة كلها تفاهات وأنا في حاجة إلى سلوك واحد على الأقل يمكنني من احترام نفسي "

. (Arrahib, 1988, p. 158)

All of life is nonsense, and I need at least one behavior that will enable me to respect myself.

Furthermore, the author demonstrates how the manager resorts to justification ideology. He stated,

الوقت الآن وقت المعركة، يجب أن نتفادى المعارك الجانبية معركتنا الأساسية الحاسمة مع الصهيونية والإمبريالية، كل ما عداها بلبلة وتشويش وإضعاف للإنتاجية الثورية الرجعية تبحث عن مشاكل من هذا النوع لتنتزل إلى الشارع لابسـة الأكفان

(Arrahib, 1988, p. 159)

The time now is for the battle; we must avoid the side battles, our main and decisive battle with Zionism and imperialism, everything else is confusion, confusion, and weakening of revolutionary productivity. The reactionary is looking for problems of this kind; let us go down to the street wearing shrouds.

The writer depicts all kinds of corruption even in journalism. That can be recognized in the conversation between the director of one of the journals who refuses Abudlber's article. The director told him

لا أعرف لماذا تشغل نفسك وموهبتك بمشاكل جانبية، نحن ملتزمون بخط شامل أفقرته الثورة بعد دراسة علمية للواقع العربي، معركتنا الأساسية هي ضد الإمبريالية والصهيونية والأمة العربية تمر في مرحلة حاسمة من مراحل نضاله (Arrahib, 1988, p. 131)

I do not know why you occupy yourself and your talent with secondary problems. We are committed to a comprehensive line approved by the revolution after a scientific study of the Arab reality. Our main battle is against imperialism and Zionism, and the Arab nation is going through a decisive stage of its struggle.

After this persuasion, the director affirmed that

من يستطيع الآن أن يفتح جبهة مع الرجعية؟ دع الفتنة نائمة، يا شيخ لعن الله موقظها، وبضيف قاتلا اكتب عن أخي. أليست إسرائيل هي أم المشاكل؟ أكتب عن اللاجئين الفلسطينيين لا أعرف لماذا لا يتفاعل الأدباء مع القضية الفلسطينية؟

(Arrahib, 1988, p. 131)

Who can now open a front with these issues? Let sedition sleep, O Sheikh, may Allah curse whoever wakes it. He adds, "Write about Israel, my brother. Is it not the mother of problems? I write about Palestinian refugees. I do not know why the writers do not interact with the Palestinian cause.

The hegemonic political pattern in Alf Layla wa Laylatan reveals how the Arabic countries between the 1950s and 1960s helped the formation and dominance of the authoritarian state. By relying on political-military violence, the will of the public was constrained and their role in the historical contribution to the creation and renewal of the existential potential of society was suppressed. This novel can be seen as a mirror that shows how the political discourse about the Palestinian crisis has been taken by many politicians to veil the corruption inside their countries. After the 1967 war and the defeat of the Arabic army, some people chose to live their own life, and others started to awaken. They realized how the public was deceived and their society was corrupted by governments.

Anachronism is used in a series written by Jamal Abu Hamdan alike. Allayla Althania Baed Alalf (The Second Night After the Thousand) is a television series starring Amal Arafa

and Abed Fahd and produced by EBLA International in 2007. The series tells the story of the beginning of a new night in The Thousand and One Night, in which the time of Sultan Shahrāyir merged with our time (the twenty-first century), and the events are compared to each other, within a framework of criticism and sarcasm. The ancient characters appear in the modern world in the twentieth-first century. Scheherazade and Shahriyar meet in an international committee. The members of the international committee include the delegate of the United Nation, the security council delegate, the European Union delegate, the delegate of the Soviet Union (before its collapse), the representative of the nuclear energy agency, the police from Interpol, and the leader of the committee. All these members come to arrest Scheherazade. Scheherazade, according to this committee's claim, is guilty because she has told fictional tales that caused divisions, chaos, and unrest that stirred the world. Although her tales are fictive, many people have believed them. Scheherazade, in the beginning, appears with a strong personality and she argues with the members of the committee that they should pardon her.

As long as Scheherazade admits her guilt, the committee does not submit the file of her condition to the international court, so the case is closed, but with some demands. The demands of the international community are first deleting one of the tales of the source text, which is "Az'bak Wa Dalilah." The second is that Scheherazade has to stop telling tales. In the beginning, Shahriyar wonders about how life becomes without Scheherazade's tales. The leader of the committee tells him that instead of Scheherazade's tales, there are other tools of entertainment such as a TV, cell phones, the internet, and other technological facilities. All people also should leave their swords, and daggers because they are substituted by guns and weapons, which are used by the government only. However, Shahriyar, in a monologue, asserts that life with these technologies is going to be very boring.

Then the characters enter the present world and enjoy the technological developments. Shahriyar and Scheherazade start regretting the changes that occur in their lives because technology prevents them from spending time together. On the second night, Scheherazade and Shahriyar enter the modern era, which is devoid of tales. She becomes a political figure and seeks to interact with the world to overcome its economic and political crises and intractable issues. Shahriyar begins watching world news on TV and following international political and economic issues. For instance, he compares the lives of people who suffer from war and hunger with life in his kingdom. Shahriyar recounts that on the second night after the thousand, they become a part of the world, and he asks Scheherazade to adapt the modern life. However, she rejects his opinion and tells him that she cannot leave her lifestyle and habits, and she cannot change her personality. She starts telling him about the tales of The Thousand and One Nights and how her tales have changed his mind and made him leave his brutality.

In a monologue, Scheherazade describes how their kingdom has become confined between Hammer and Anvil. Scheherazade repeatedly utters the expression "Hammer and Anvil." It is a tactic in which the enemy is surrounded by two forces; the first identifies the enemy from the front and the other makes a smashing attack from the back. This means that Scheherazade's kingdom is invaded by these technologies from many sides. Though Scheherazade stops telling tales, she continues reading books, and she starts editing the source text of The Thousand and One Nights in order to ultimately present it to publishers. Shahriyar advises Scheherazade not to add new tales to the source text because there is censorship that follows all the publications of the new writings. Nevertheless, Scheherazade refuses and tells him the benefits of speaking. For Scheherazade, speech is more powerful than guns, and bombs because it influences people. The speech also stimulates them to protest against oppression and liberates humans from tyranny. The series ends with the awakening and regret

of Scheherazade, Shahriyar, and all the characters from the assimilation into the present world, and their attempt to go back to their ancient world.

In all these literary works, the authors bring Scheherazade back to life even though she is executed in Poe's story. Her death is not acceptable in the Arabic world, and Arabic rewritings of Poe's story have brought Scheherazade back to her world in order to perform another function. Although Scheherazade is worried because she cannot tell more stories, she does not die in the story of Al-Obaidi. However, in the narrative poem of Abdul-Halim Mukhalafa, in contrast to Scheherazade in Poe's story, Scheherazade is still strong and has the same role as in the ST. Unlike Poe's Shahriyar, who is very aggressive and nervous and does not believe Scheherazade's tales, the Arab Shahriyar becomes fond of Scheherazade and is eager to listen to her stories. He seems to have forgotten his harsh judgment, as seen in Poe's story, Shahriyar keeps his promise, upholds his oath, and kills Scheherazade. Shahriyar in "Scheherazade fi Allayla Althania Baed Alalif," by Al-Obaidi, is portrayed as a romantic man and Scheherazade's lover, and he loves her beauty and stories alike. After all this time he would not think of hurting her or hurting any other girl.

According to Lefevere, images are produced under ideological and poetical constraints and currents that dominate the literary system in a specific period (1992, p. 5). By comparing the images of Shahriyar, and Scheherazade in these Arab literary works, it can be seen that Shahriyar is a religious Sultan who is interested in Koranic interpretations such as in Al-Obaidi's story. However, at the end of this story, he is changed into a romantic man, and he is still fond of the stories of Scheherazade as well as her beauty. Mukhalafa deals with a political issue that contests the feeling, or the conscience of the people in his narrative poem; such an issue formed a general popular issue in those bloody years. By anatomizing the features of Shahriyar, it can be noted that the changes happened in Shahriyar's image because of the differences in the social and political atmosphere from which each character emerges. Mukhalafa's Shahriyar lived in a land that suffered from conflicts and tragic events. The poet talks about national tragedy; and a deep wound that all people suffer from. That tragedy cannot be healed by magical language-as Scheherazade did. Indeed, the tragic events that the poet's country went through are greater than can be summed up in a thousand and one nights according to Samia Alloui (2020, p. 124). So the writer creates the character of Schahriyar who tries to flee from the bloody reality and follow Scheherazade's imaginative stories, hoping to find the solution in her fantasies. The other adaptation is the novel Alf Layla wa Laylatan, in which the writer critically depicts some events that occurred in the Arabic world in the twentieth century. The novel displays many kinds of corruption that spread over all governmental institutions, such as the military, educational institutions, and the press. The writer also focuses on how the socialist regime dominated people's minds and veiled its faults with the Palestinian and Israeli war.

Despite the tragedy with which Poe ends his story *The Thousand and Second Tale of Scheherazade*, the Arab rewritings do not end with Scheherazade's death. Instead of her imaginative stories, such as "Al-ghoul and Phoenix," in the twentieth-first century, Scheherazade narrates stories about the bitter reality and confronts Shahriyar with stories about the corrupted homeland. Scheherazade attempts to portray the homeland, whose people cause its misery, and how they spread murder, betrayal, and blood. In Arab rewritings, Scheherazade is still stronger than Sultan Shahriyar. The Sultan is stripped of his arrogance and appears once as a religious, a romantic character and another time as a confused man attempting to escape from reality, and he is still interested in Scheherazade's tales to find a solution to his country's issues. In the adaptations, one can recognize that besides the focus on returning Scheherazade to life, the writers portray a romantic relationship between her and the Sultan. The changes that appear in Poe's story play a part in the rise of a new literary genre

which is the short story. The changes in the image of Scheherazade in the nineteenth century, and mirroring events, such as the establishment of many railroads, the founding of America and the issue of slavery, originated in ideological factors and cultural changes that occurred in England and America during that century. However, in some Arabic translations and adaptations, the changes originated from cultural, political, and social factors in the Arabic world.

Conclusion

Ultimately, some of the Arab translations of *The Thousand and Second Tale of Scheherazade* are literal, and the translators follow the source text in the changes that have occurred in Scheherazade's image. Hence, they have brought Scheherazade to the Arab world with English features and imagery. They have further enriched the source tales with new allusions and meanings. Poetic, political, and sociocultural factors have played an important part in creating such allusions and images, which mirror American and English societies. As it is stated earlier in this paper, the return of Scheherazade is synchronized with the activity of translating English literature. The revival of Scheherazade's folktales in the Arab world was after the interest of Europeans, especially English writers. Arabs revived Scheherazade's tales, not only by reprinting and republishing them but also by translating literary works inspired by them.

The Arabic translations and adaptations of Poe's story *The Thousand and Second Tale of Scheherazade* returned the source text to the Arabic world with new allusions, perceptions, and meanings. This story depicts different cultural aspects: Poe's story portrays Scheherazade as a political figure and a reader of Machiavelli. She is also depicted as a person who speaks the truth, which is not accepted by the authority, so she has to die at the end. Scheherazade recounts for the Sultan the eighth adventure of Sinbad in which she presents the technological developments and natural phenomena in England and America in the nineteenth-century. Arabic translations and adaptations of Poe's story have played a part in inspiring Arabic writers to follow this adaptation of the ST of *The Thousand and One Nights*, such as the shortening and simplification of the source text. Furthermore, as seen in the Arabic adaptations of Poe's story, in particular, the image of Scheherazade has varied according to the political and social current issues in the Arab world. Such rewritings not only returned Scheherazade to the Arabic world but they also helped to appreciate and revive the source text of *The Thousand and One Nights* after centuries of neglect. This paper, indeed, opens new avenues to investigate the Arabic adaptations of the other characters such as Sinbad. Poe depicts Sinbad in the eighth adventure. Many Arab rewritings are inspired by this figure's eighth adventure, such as the Poem of Khalil Hawi "Sindibad fi Rihlatih Althaamina" (Sinbad on his Eighth Voyage) (1958). The richness of Sinbad's character and his adventures provide the writers with a great opportunity to adapt this character to represent contemporary problems. Many writers shrewdly employ the character of Sinbad rather than recoding him as a legacy.

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