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one knows exactly when a given story originated, and many circulated orally for centuries before being written down; but in the process of telling and retelling, they were modified to reflect the general life and customs of the Arab society that adapted them—a distinctive synthesis that marks the cultural and artistic history of Islam. This translation is of the complete text of the Mahdi edition, the definitive Arabic edition of a fourteenth-century Syrian manuscript, which is the oldest surviving version of the tales and considered to

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before or since. Sinbad,  
Aladdin, Ali Baba: all make  
their spectacular entrance  
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to clarify the text, up-to-date bibliographies for further study, and much more.

A BuzzFeed Best Book of the Year A dynamic French-Syrian translator, lauded for her lively poetic voice, tackles the enchanted world of Aladdin in this sparkling new translation. Long defined by popular film adaptations that have reductively portrayed Aladdin as a simplistic rags-to-riches story for children, this work of dazzling imagination—and occasionally dark themes—finally comes to vibrant new life. “In the

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capital of one of China's vast and wealthy kingdoms," begins Shahrazad—the tale's imperiled-yet-ingenious storyteller—there lived Aladdin, a rebellious fifteen-year-old who falls prey to a double-crossing sorcerer and is ultimately saved by the ruse of a princess. One of the best-loved folktales of all time, Aladdin has been capturing the imagination of readers, illustrators, and filmmakers since an eighteenth-century French publication first added the tale to *The Arabian Nights*. Yet, modern English translators have elided the story's enchanting whimsy and

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mesmerizing rhythms. Now, translator Yasmine Seale and literary scholar Paulo Lemos Horta offer an elegant, eminently readable rendition of Aladdin in what is destined to be a classic for decades to come.

This work comprises a literary comparison of surviving alternative versions of selected narrative-cycles from the "Nights." Pinault draws on the published Arabic editions - especially Bulaq, MacNaghten, and the fourteenth-century Galland text recently edited by Mahdi - as well as unpublished Arabic



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manuscripts from libraries in France and North Africa. The study demonstrates that significantly different versions have survived of some of the most famous tales from the "Nights." Pinault notes how individual manuscript redactors employed - and sometimes modified - formulaic phrases and traditional narrative topoi in ways consonant with the themes emphasized in particular versions of a tale. He also examines the redactors' modification of earlier sources - Arabic chronicles and Islamic religious treatises, geographers' accounts and medieval legends - for

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specific narrative goals. Comparison of the narrative structure of diverse story-collection also sheds new light on the relationship of the embedded subordinate-narrative to the overarching frame-tale. All cited passages from the "Nights" and other Arabic story-collections have been fully translated into English.

The Arabian Nights Andrew Lang - One Thousand and One Nights is a collection of stories collected over many centuries by various authors, translators and scholars in various countries across the Middle East and South Asia. These

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collections of tales trace their roots back to ancient Arabia and Yemen, ancient Indian literature and Persian literature, ancient Egyptian literature and Mesopotamian mythology, ancient Syria and Asia Minor, and medieval Arabic folk stories from the Caliphate era. Though the oldest Arabic manuscript dates from the fourteenth century, scholarship generally dates the collection's genesis to somewhere between AD 800-900.

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Persian literature, ancient  
Egyptian literature and  
Mesopotamian mythology,  
ancient Syria and Asia  
Minor, and medieval Arabic  
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oldest Arabic manuscript  
dates from the fourteenth  
century, scholarship  
generally dates the  
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somewhere between AD  
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This is Edward Lane's 1840 English-language translation of "One Thousand and One Nights", a collection of South Asian and Middle Eastern folk tales compiled during the Islamic Golden Age. It was anthologised over hundreds of years by a variety of scholars, authors, and translators across Asia and North Africa, with the stories having roots in medieval Persian, Arabic, Mesopotamian, Jewish, Indian, and Egyptian folklore. Beautifully illustrated by Stuart Orr, this classic collection is ideal for bedtime reading

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material and not to be missed by lovers of folklore. Edward William Lane (1801 - 1876) was a British Orientalist, translator and lexicographer. Monroe Scott Orr (1874-1955) was a painter, etcher and illustrator. The stories include: "The Story of King Shahriar and Sheherazade", "The Story of the Fisherman and the Genie", "Aladdin and the Wonderful Lamp", "The Enchanted Horse", "The Little Hunchback", "Story of the Blind Baba-Abdalla", "The Story of Ali Cogia, Merchant of Bagdad", "The Story of the Vizir who was Punished", "The Story of the

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endless inventiveness since the first translations appeared in Europe in the eighteenth century. Today these stories stand alongside the fables of Aesop, the fairy tales of the Brothers Grimm, and the folklore of Hans Christian Andersen as some of the Western literary tradition's most-quoted touchstones.

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the earliest extant  
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including "Sindbad the  
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