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French Variations on the Thousand and One Nights: Which Versions for Which Effects? ed. by Aboubakr Chraïbi and Ilaria Vitali (review)

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future edition of this text, I hope to see pieces that also address queerness and disability in the fairy tale, as the field is actively moving in these directions.

I highly recommend this excellent text, for fairy-tale scholars and for lay readers. It would be an ideal text for an introductory fairy-tale course or even an introduction to folklore course that has a strong narrative focus. It could also serve as a useful supplement in a composition course—its short texts and lucid introductions are prime short reading assignments, and the range of critical approaches would be perfect, preselected materials for discussions of secondary sources. Finally, I would absolutely recommend *The Classic Fairy Tales* to lay readers who are enthusiastic about folklore and fairy tales and want a place to begin learning more.

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Variations françaises sur les Mille et Une Nuits: quelles versions pour quels effets? [French Variations on the *Thousand and One Nights*: Which Versions for Which Effects?] *Special issue of Francofonia no. 69. Edited by Aboubakr Chraïbi and Ilaria Vitali, Autumn 2015, 285 pp.*

As the editors Aboubakr Chraïbi and Ilaria Vitali explain in their introductory essay, this special issue of *Francofonia* commemorates the tricentenary of Antoine Galland's death in 1715. Emerging from a conference at the University of Bologna (September 2014), co-organized by the Institut National des Langues et Civilisations Orientales (Inalco), the essays focus on the monumental impact of *The Nights* within the French literary and cultural fields from the eighteenth century to the present. This impact is due to Galland's translation and publication of a Syrian manuscript of *The Nights* (1704–17), which became eminently popular throughout Europe, giving way to innumerable adaptations and imitations. *The Nights*' popularity was then renewed in fin-de-siècle France with Joseph-Charles Mardrus's translation/adaptation (1898–1904). Moving from *The Nights*' influence on various literary trends to its impact on dance and visual arts, the volume presents the reader with a wide scope through which to appreciate the ways *The Nights* indeed form an integral part of French culture.

The first set of essays examines the immediate repercussions of the introduction of *The Nights* into the French literary field. Abdelfattah Kilito connects *The Nights* to Denis Diderot's *Jacques le Fataliste* (Jacques the Fatalist, 1796), in particular with respect to the ways in which both texts involve “fourvoiements,” or detours, distractions, and taking the wrong path, within the context of a “road novel” (16). Jean-Paul Sermain focuses on how Galland adapted *The Nights* to the norms of eighteenth-century sociability and civility through the use of a vocabulary embedded in Parisian culture of the period. Both Richard van Leeuwen and Raymonde Robert explore the relation between *The Nights*

and the fantastic, a subject that merits further exploration. Through the examination of works by Jean-Paul Bignon and Jacques Cazotte, Van Leeuwen foregrounds the ways in which *The Nights* served as a site to “experiment with religious and philosophical ideas” through the questioning and relativizing Western religious practices (53). Like Van Leeuwen, Robert foregrounds the demonological tradition implicit in works inspired by *The Nights* and carries out a comparative analysis of William Beckford’s *Vathek* (1786) and Cazotte’s *Diable amoureux* (*The Devil in Love*, 1772) and *Maugraby* (*Magician*, 1789). The last essay treating the period of the Enlightenment by Svetlana Panyuta demonstrates the ways in which the Abbé Voisenon blends French traditions of the fairy marvelous with the oriental tradition.

With respect to the nineteenth century, Dominique Jullien explores the influence of *The Nights* on Honoré de Balzac’s creation of the character Vautrin in his *Comédie Humaine* (*Human Comedy*). The issue then jumps to the end of the century with a study of the fascinating publication history of Joseph-Charles Mardrus’s version of *The Nights* and its impact on the cultural field. Evanghélia Stead embeds Mardrus’s translation/adaptation within the fin-de-siècle literary avant-garde through a study of the dedications to André Gide, Paul Valéry, and Stéphane Mallarmé, among others. For her part, Ilaria Vitali makes a compelling argument that Mardrus’s *Nights* may have shaped Serge Diaghilev and Michel Fokine’s *Ballets Russes*. Both the text and the *Ballets Russes* emphasize the “erotic character” (134) of *The Nights* and include “orientalist amplifications” (137). The century wraps up with Marie Mossé’s analysis of Pierre Loti’s deployment of *The Nights* in his depictions of Turkey, particularly the figure of the melancholic sultan who inspires fear.

The next series of essays looks at twentieth- and twenty-first century French manifestations of *The Nights*, beginning with Anna Zoppellari’s examination of Henri de Régnier’s *Le Veuvage de Schéhérazade* (*The Widowhood of Scheherazade*, 1926), in which the heroine moves from being the teller to the listener of tales. Cyrille François analyzes three rewritings of *The Nights* in the works of Jules Verne, each of which eliminates the post-Mardrus exoticism of the tales to express more abstract notions about the reenchantment of the world and the power of imagination. In their essay, Isabelle Bernard and Wael Rabadi again provide an example of an artist who is less interested in the exoticism of *The Nights* and more interested in how the work can help us explore the idea of storytelling and “life lessons” in their study of Bertrand Raynaud’s *Mille et une nuits théâtre* (*Thousand and One Nights*, 2007) (184). Yves Ouallet explores the narrative techniques inspired by *The Nights* deployed by Pascal Quignard in his *Albucius* (1990) and the ways in which storytelling “replaces predatory desire with narrative desire, and sexual *jouissance* with the pleasure of listening” (210).

The final essays of the special issue look at the impact of *The Nights* on visual culture. Isabelle Bernard examines Florence Mialhe's animated short *Schéhérazade* (1995), while Rachid Medjeli explores how the "myth" of *The Nights* "acts as a symptom of a phantasm of an imaginary Arab Orient" in Pierre Gaspard-Huit's *Shéhérazade* (1962) and Philippe de Broca's *1001 Nuits* (1001 Nights, 1990) (232). Georges Bertrand's study provides the reader with an overview of paintings that take subject matter from *The Nights*, from Paul-Emile Destouches's *Shéhérazade* (1824) to the work of Picasso and Marc Chagall. Ulrich Marzolph's essay on the comic *Iznogoud*, created by René Goscinny (of *Astérix and Obélix* fame) and Jean Tabary in 1962, brings the impact of *The Nights* squarely into the domain of French popular culture, which is a nice way to close the special issue.

This special issue is an important contribution to the increased scholarly interest in the history and reception of *The Arabian Nights* that has emerged over the past ten years. While Marzolph's edited volumes *The Arabian Nights Reader* (2006) and *The Arabian Nights in Transnational Perspective* (2007) take a global look at the impact of *The Nights* on world culture, this special issue of *Francofonia* zooms in on its impact in France, the major site of diffusion of *The Nights* within Europe due to the seminal translations of Galland and Mardrus. The essays cover a broad terrain—three centuries of French literature, art, and cinema—and lead the reader to consider the significant ways in which this tale tradition truly reshaped the French cultural landscape, representing an important instance of cultural *métissage* (miscegenation).

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Aurelia: Art and Literature through the Mouth of the Fairy Tale. By Carol Mavor, Reaktion Books, 2017, 312 pp.

Is it possible to write critically about fairy tales by writing a fairy tale? Until reading Carol Mavor's stunning magical analysis of how fairy tales transform themselves and influence all aspects of art, literature, and life, I would have said no. Yet, Mavor has proven me wrong, for she has created an extraordinary, poetical, and analytical fairy tale that embraces all types of fairy tales and demonstrates how we comprehend and metonymically live our lives through these stories. Her method is highly original: each chapter—what I would call a sociohistorical–personal illumination instead of chapter—begins with an italicized statement of purpose that quickly transforms itself into a different font or script and includes fascinating photographs providing evidence for Mavor's interpretations of how fairy tales spawn the making of the photos and literature that she discusses. Needless to say, the photos are as tantalizing as Mavor's insightful comments.