

The virtues of translation

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Summary:

The text sustains its existence through translation, and the modification and transformation that occurs to it, and the original is also renewed by the modification and selection of words and structures that it receives and their adaptation to the receiving culture, environment, and era. It grows, matures, and is renewed to suit the needs and passions of the reading public and consumers.

We rely on Antoine Galland's translation as a model for reference.

Did Antoine Galland's translation really contribute to the growth, maturity and immortality of the text of *One Thousand and One Nights*? We conclude that translation is not a pure transfer, but rather a transformation and reincarnation, and sometimes a new birth and perpetuation of the texts, and a brilliant manifestation of them.

Keywords: translation, transformation, growth, maturity, renewal, eternity.

1- introduction:

First, we must point out that the European reader, in the eighteenth century, owes his knowledge to the book "*One Thousand and One Nights*" by the French orientalist Antoine Galland, who for the first time in European literary history translated the book into French, between 1704 and 1717. In twelve volumes.

Upon its publication, this translation achieved unparalleled success, as it was widely circulated throughout France, and publishing houses competed for it. For a full century, it remained the only translation through which the Western world became aware of the *Nights of Shahrzad*. There is no doubt that the remarkable and great success of this type goes back several years. Reasons, including those related to the text, what is related to the translator, what is related to the method of translation, what is related to the reader, and what is related to the timing of publication.

2- What is related to the text

Every culture, in its cognitive system, arranges and classifies literature in an order with a base of values and standards that are not fixed and continuous, but rather variable and intermittent, subject to a historical movement with extremely complex factors. A text such as *One Thousand and One Nights* was outside every literary classification in Arab culture, and in its form With its verbal and stylistic structure, it is free (in the opinion of world literature) from all the rules of writing, composing, and the circulation of the literary text in its production and reception (Al-Sharqawi, 2009, p. 178).

This text is important in three ways: it clarifies the narrative form of this book in the sense of narrating events and stories, and in the sense of entering an amazing imaginary world built by these events with their strange and wondrous nature, and this content is directed to a wide audience, as long as listening to or reading stories is an inherent pleasure in the souls. .

Hunt says: "The *Arabian Nights* is one of the books in the world. Not only because it is fun, but because the pain in it has endless opportunities for change and fluctuation, and because pleasure is within the reach of everyone who has the body, soul, and imagination. A poor person sleeps in a doorway." Bab is with his lover, and he is richer than the king. The sultan will overthrow his throne tomorrow, but he may get a better throne another day. The needy touches a ring, and the spirits are at his service. Here you are riding the air, and you are richer in your isolation. You hope that the last love will return to you, and soon The Garden of Eden embraces you in its arms. You possess this world, and at the same time you possess another world. The women of the jinn are in your moonlight. Here both hope and imagination have an opportunity. Here is heroic action, and emotional emotion as well: people can suffer, as they can enjoy For love. Here there is perseverance, courage, luxury, self-love, amusing humor like that of Molière, tragedy, and oriental moods. Here also there is the strange in the core of the ordinary, and similar to the usual things in the astonishing beggars, judges, thieves, and enchanted palaces, and pictures full of color and The atmosphere here is the

warmth of feelings...and warnings to the rich, and humanity to the happier, and hope to the unfortunate (Almousawi,1980, p75).

3- What relates to the translator

Antoine Galland (1646-1715) was a famous orientalist. He taught oriental languages at the Royal College, and held several diplomatic positions related to Eastern affairs, such as first secretary at the French embassy in Istanbul and first secretary to the traveling ambassador, Nautilus...

The orientalist Galland paid great attention to studying the customs and traditions of Eastern societies and was interested in collecting antiques and rare manuscripts. He also taught at the Collège de France, and left a rich legacy of intellectual and literary production, including a "translation of the Holy Qur'an," a copy of which is still preserved in the Paris National Library. "Words from the Orientals," "The Origin and Development of Coffee," the translation of the book "One Thousand and One Nights," and several various studies in other fields. (Abdul Hamid, 1964, p....)

A Galland was a gifted storyteller and writer. He showed an extraordinary ability to express himself, following the example of the masters of the French style from the writers of France in the seventeenth century. He was pure in language, sparing his words, very precise and precise. He proved that he had the talent of composing different situations with the fewest words, encapsulating them all. With strong emotions, he exaggerated the art of "minimizing speech" to the point of narrowness. Whatever the case, his style indicates a brilliant connection and an outstanding balance between various qualities, and bears the stamp of a strong personality. All there is is that the translator is too close to his material and sometimes exaggerates in His dignity and sobriety.

Galland was also a brilliant writer who had insight into the art of the story. He was able to present to his readers the finest tales contained in the nights in a smooth style and clear language, which the reader circulated as if he had originally written in French and had not been translated into it. It is noteworthy that Abbe Bignon is a member of the Academy of Antiquities and Fine Arts. He read the copy of the ninth volume in his carriage, by candlelight, on his return from Versailles to Paris (Charaibi ,2012 ,PP13-38)

The second reason for the success of translation is due to its appearance at the right time: people in the early eighteenth century were tired of classical literature that was frozen by artistic templates that did not accept development, and they began searching for a new literature that corresponds to the classics.

4-Translation:

It seems that Galland translated the book One Thousand and One Nights in an appropriate manner, but with skill and moderation. He did not hesitate to summarize what he saw as a boring digression. It is enough for him to say, "A beautiful and graceful lady," without mentioning the details that the original text goes on to describe. He also preferred to write, "She chose several types of... "Fruits and vegetables" without enumerating - in a tedious manner - the woman's many purchases from the market.

In order to convey this narrative, there must be a method of translation and a method for writing its text, a text that combines the pleasure of the content with the beauty of the style. Here, decisions, actions, and qualities appear to refer to this aesthetic evaluation of the translation method. The bottom line is graceful words, elegant phrases, and a style that steals hearts and enchants minds. We note that these accomplished actions are attributed. For the translator, as he is the owner of the translated text, he is its author and blogger, and he is the one who possesses aesthetic independence and a productive origin.

Galland practiced forms of summarization, abbreviation, and shorthand that are essentially based on isolating narrative units and rephrasing them. The person doing the summarizing isolates and selects some elements in the source text and neglects or reduces other elements. Thus, he interferes in the source text, controls the narrative function of the narrator, and includes them in a different narrative style. Indicators of summarization, deletion, reduction, and paraphrasing require double enunciation and the appearance of a narrative intermediary in the translated text that performs the functions of textual transformation.

In general, translation, in its various streams, recognizes the necessity of achieving the minimum level of communication by moving from one language to another. There is a semantic surplus represented by the major signs of the original languages, which cannot be transferred with all its abundant loads from the mother language to the receiving language. However, the process of acculturation that translation is supposed to contribute to In pushing towards it, it cannot be ignored in this context because there are formative and structural cognitive features that are transmitted through the space of translation and leave

clear effects in the method of forming and employing special dialects among human groups that receive new meanings through the effects caused by translation (Al-Zawi, 2009, p. 15).

It is possible that Galland relied in some parts of his translation on Arabic or Persian translations, and this results in an important matter affecting the translation process and the translator's construction of his French text. The translator translates the text of his translation into the target language, drawing from its verbal, stylistic and rhetorical means, as well as those Related to the type of writing that the translator chooses as a specific form for the text of his translation. The translation process is greatly facilitated if the translator finds in the language to which he is transferring a translation heritage from the source language that overcomes the difficulties of translation and solves, to a greater or lesser extent, the dilemmas of translating terminology and special expression formulations in the culture of the source language. He had an important textual wealth of translation experiences in the subject or genre in which he was translating.

This orientalist was aware that "One Thousand and One Nights" contains a lot of repetition, so the descriptions of people and places are almost very similar in the stories: most of the beautiful women have a face as beautiful as the full moon and a mouth like Solomon's seal... There is no doubt that he also noticed that these many descriptions could Dispensing with some of them sometimes, or making them brief at other times, without affecting the content of the stories or changing their meaning. Galland's translation rises to the level of creative writing itself. The translated text - as Maurice Blanchot sees it - simulates the process of creativity that, starting from the familiar language, the one in which we live and by which we are immersed, attempts to give life to a different language that apparently appears to be the same language. But it constitutes what is absent from it, contrary to it, a difference that keeps occurring and keeps disappearing (Blanchot, 2001, pp. 186, 187).

5-Criticism of Galland's translation:

Objections have been raised against Galland's version, as critics point out that considering this version, from which the English translation came, to be incomplete requires us to issue a new translation, and this must be received with joy by the public, especially if it presents those wonderful poetic pieces and moral thoughts that are said to be abundant in the original. There is no hint or hint of it left in the current translation.

Drake did not differ from these opinions. He felt that Galland's translation was not "completely faithful" in conveying the terms of the original or in expressing its "distinctive spirit and strong characteristics," and thus it had distorted the work of undisputed genius, which prevented the stories from having a profound and prominent impact. They influenced the "Historian and Philosopher." And if Nathan Drake based his criticism of Galland's version on what he heard at the time within the circles of writers and scholars, the position of Patrick Russell and John Richardson was more accurate and accurate due to their knowledge of the available manuscripts and their mastery of Arabic. Both of them objected to Galland's deletion of the pieces. And when Richardson wrote about Galland's version, he specifically stated his opinion regarding one of the tales, that is, the story of the fifth barber's brother, in which he pointed out that "the deviation from the original is much greater than what the translation requires in an adaptation." As for Patrick Russell Although he agreed with Galland's deletion and trimming of some obscene pieces, he saw that some other descriptions expressing oriental clothing were deleted without reason, especially "Two Nights" in the second volume (Al-Moussawi, 1980, p. 40).

If the basis of the translation project according to Antoine Galland is to produce an independent prose text with its literary and rhetorical value, with which he bets on his position as a writer and literary man in a court where he wants to establish a foothold, and therefore he refrains from expensive poetic translation in terms of the effort and time required, and because he is in His project aims to deliver imaginative narrative content in the finest style through the shortest path.

Even if this translation was incomplete, this matter did not leave a significant impact on the value of this work, because it was pioneering and included the greatest and most important stories known in copies of the original book, and it has great merit in introducing the book, mentioning its name, and indicating its virtue.

No one denies that translation is essentially a process that establishes synonymy between two texts in different years. It is an applied technical process that requires "transferring the meanings of one tongue to another" (Abdel Rahman, 1983, p. 9), but rather conveying the same meaning and producing the same effect on the recipient. But in different ways, this is through interacting deeply with the original text and the target text for translation, assimilating it in its language and culture, and transmitting it in the spirit of the culture to which it was transferred. As is known in the translation process, the translator must not refrain from

employing his sense and recruiting all of his knowledge and artistic abilities, and most importantly of all. To have the ability and patience that help him endure working for long, continuous hours and days.

The translation process begins after the process of creating and completing a text. It is a delicate surgical operation that does not always have safe consequences. Rather, we often see it leaving scars (Delisle, 1980, p. 280). This explains the translator's failure to adhere to the original text, so he resorts, according to Vinay, to transferring, replacing, modifying, or He uses analogy and quotation because the statements alone should not be translated, but rather the contexts and situations that help to understand it directly (Mounin, 1976, p. 121).

This is because the form and meaning in the text are intertwined according to juxtaposition and spacing, and there are structures or sentences that produce meanings, connotations, and emotions that impose themselves on the translator as indicative sentences, which he must take into consideration when translating. If the translation is literary, it is supposed to present original creativity that is subject not only to purely functional or linguistic foundations, but also to aesthetic foundations (Radwan, 1985, pp. 27/97) with added dimensions that the translator brings after penetrating the space of the other and obtaining the meaning of the source text (Cary, 1985, p. 12).

Galland's version was not without its supporters at the time: Edward Forster and Jonathan Scott were opposed to such attacks directed at the first popular version of *One Thousand and One Nights*, and they both saw the pruning and additions to Galland's version as something worthy of emulation and imitation.

This is consistent with Heller Block's opinion, as he advises the translator to "boldly transform" the text into the target language, because the essence of translation is to resurrect or revive the strange thing in the original language so that it becomes inherently natural in the target language. Although Block acknowledges the ethical responsibility of the translator - That is, fidelity to the original text, but he feels that the translator has the right to transform the text during the translation process in order to give the target language reader a text that is consistent with the stylistic and expressive rules of the original text (Bassnett, 1980, pp. 116/117). It seems that Galland acted in the translation to bring the Arabic text closer to the French mentality and taste, as many critics praised his method, because he did not get carried away by the elaborate workmanship that the *Nights* knew in the original model. It is true that magic, supernatural acts, and the world of fairies and spirits played a major role. In the success of the translation, what is important is that the unfamiliar was told with clarity, simplicity, and grace (Momsen, 1980, p. 10).

Translation rises to the level of creative writing itself. "The translated text mimics the process of creativity that attempts, starting from the familiar language, the one in which we live and by which we are immersed, which attempts to give life to a different language that apparently appears to be the same language, but forms what is absent from it." In this sense, the translator is an innovator in another language, or rather, an innovator in the language, and for this reason, he does not have to transfer and copy the text, nor care about conveying its original meaning, as "The text has nothing to do with reporting and informing" (Benjamin, 2000, p. 245)

Galland presented to his reading audience an elegant translation in a beautifully written style, characterized by clarity, elegance and simplicity. The pictures were drawn by the hand of a skilled writer and brilliant artist with complete confidence and stability. It conveyed the oriental atmosphere to the French reader in a bright preface. Therefore, it is not an exaggeration to emphasize the merit of this orientalist in occupying the *Shahrazad* collection's excellent position in world literature.

5-the translation results:

One of the introductions to the French editions of the book "*One Thousand and One Nights*" states that Homer, Ossian, and the *Nights* fascinated civilized peoples in one way, despite their different contents. The results far exceeded what was expected, and the tales of *Shahrazad*, thanks to their many translations, became wonderful masterpieces of world literature.

There is a fact that will always remain eye-catching, which is that it was the element of enlightenment, rationalism, and classical taste, that is, the eighteenth century, that embraced with all recognition and acceptance the stories of *Shahrazad* and no other (Momsen, 1980, p. 11).

The reason for this embrace may be due to two factors:

The first: the literary value of the book in that it is an inexhaustible source of narrative material, and an ever-fresh source that captivates the mind.

Second: The nature of the stories that respond to the reality of the European person and his ambitions at that stage of their emergence, where we find a great convergence between the European conditions and the suffering of the European person and what the nights depict of the reality of its characters and heroes in their pain and dreams.

The Nights were translated into various European languages, and this event was considered one of the most prominent European cultural events. These numerous translations of the book - after highlighting its artistic value - resulted in various literary and scientific results, the most important of which are:

A - Collecting and recording folk tales:

She collected and published many popular and fairy tales derived from the literature narrated in the French countryside, where she printed the Charles Perrault collection (c. Perrault), and published the Lusin collection and the Miss Dolbert collection.

(de Lubert) and Hamilton's collection, all from oral and rural sources, reworked in a beautiful narrative style. These tales were repeatedly published in the form of collections throughout the eighteenth and nineteenth centuries, composed by women in particular (Barguillet, 1961), after collecting them from the mouths of rural people. It is noted that Mornay recorded in a special bibliography fifty-nine collections published between 1740 and 1780, all of which were derived from popular literature.

The Brothers Grimm (Jacob and Wilhelm) in Germany also collected stories and classified them into independent collections. In 1812, they published a collection of popular stories called "Children's Stories and Home Stories." They relied in the collection process on popular oral sources, and they admitted in their commentary on these The group: "They derived from One Thousand and One Nights the origins of eight of these tales" (Badawi, 1979, p. 81).

The writer Goethe in Germany was also interested in collecting stories, and he used to listen to his mother as she told him many fairy tales, such as "the story of the weaver" who married the princess, the story of "the Gardens of the Elves," the story of "the Magnet Mountain," and others... (Wonderlein, TR, Nabila Ibrahim, 1973, p. 25).

It is noted that European researchers studied the tales scientifically in which they tried, through comparisons, to determine the origins of the tales and how they migrated from one region to another, relying in their studies on different approaches.

The tales of the nights gained great importance as they spread throughout the world, and at the same time they aroused in the souls of their readers a desire to know the peoples who produced them and urged them to travel to Baghdad, Egypt, the Levant, Iran and India, and some of them actually began to visit these countries out of curiosity and longing. It is enough to take a look. In Jean-Marie Carre's book, let us look at the increasing number of writers and travelers who visited the East in the eighteenth century, and they admitted that the "night" cities were among the most important factors that prompted them to undertake these trips, despite the high financial costs (Caree.1956.PP39/ 76)

The first translation of the Nights into French is considered a prominent shift in the history of Western and Eastern relations. Recent studies have revealed that this translation was a factor in the birth of a large movement that depicted the East in a realistic way, far from the fictional images derived from Morisco stories and descriptions of Eastern life based on sources from travel literature texts and reports. Missionaries, and merchants described. In the seventeenth century, we witness a gradual rapprochement with the East for political and economic reasons, establishing diplomatic relations with Turkey, exchanging missions, and establishing ties with it, especially France, which was receiving ambassadors and envoys of the Ottoman Empire.

The number of European travelers to the East remained small despite these intense political contacts, and did not deviate from the following points:

- A - Preaching the Christian religion.
- B- Archaeological excavations.
- C - Trade and tourism.
- D - Mandate for military purposes.

The news of these tourists and the descriptions they conveyed to their countries upon return remained incomplete, lacking the ability to accurately and truthfully describe, and containing a kind of bias and some prejudice at times. The Europeans had to wait for the end of the seventeenth century to begin a new page in the history of relations between the East and the West. In this period Major Eastern commercial companies

appeared that worked to promote trade exchange, the Catholic missionary movement was activated, and interest increased in Orientalist studies that deal with analyzing the customs and rituals of Eastern Orthodox Christians first, then the customs and rituals of Muslims as well, based on the books of jurists and historians. The number of European travelers to the East increased in this period as well, with the encouragement of influential politicians and the guidance of those interested in searching for manuscripts and rare antiquities and collecting them. The translation of the Nights emerged at the right time to change many facts. With its appearance, the eighteenth century in Europe showed a distinct interest in everything related to the East. It is an interest that cannot be compared to previous eras. For the first time in the history of Europe, the image of the Muslim changed from a pagan with no morals to a brave man capable of resisting his enemies. For the first time, the European viewed Islam as a "rational religion, far removed from Christian doctrines that are contrary to reason, a religion." Reconcile the call to morality with the needs of the body and senses in society" (Rodinsen, Tr., Mu'nis, 1978, p. 64).

It is noted that scientific research focused, in the eighteenth century, on studying the East, its civilization, literature, and religions. One of the results of this scientific interest was the emergence of a group of references that carefully and objectively study the civilization of the Near and Far East and the customs and morals of the Easterners. The Islamic East occupied the forefront in These studies, and a group of researchers were unique in studying the Arabic language and other eastern languages after the major universities allocated seats for them.

It also seems that Europeans, in the eighteenth century, longed to visit these countries depicted in the nights, so visits to Baghdad, Egypt, the Levant, India, and Persia increased in a surprising way. The Orientalists, after being content with the Arabic or Western books that reached them, tried to... They want to visit these Arab countries in particular and the Eastern countries in general and get to know their people, languages and civilization. As for travelers, they are no longer satisfied with describing the eastern cities and what they find in them, but rather they analyze the characteristics of these peoples, their emotions, and all the behavior and beliefs associated with them.

In summary, the translation of One Thousand and One Nights into European languages is - indeed - an important and dangerous event in the history of Western-Eastern relations and in the history of world literature, and we are not exaggerating if we go with Suhair Al-Qalamawi: "The One Thousand and One Nights was the most important incentive for the West's care for the East with a care that goes beyond Colonial, commercial and political aspects, We are not exaggerating if we attribute much of the strength of the Orientalist movement and its spread to what left this impact on the souls of Westerners (Al-Qalamawi, 1980, p. 64).

6-Influence on European literature:

One of the virtues of translating The Nights and its spread in the West was that it had a clear impact on major literary works. Many European thinkers who read it praised the unlimited literary influence it had on European literature. European writers began to turn to this artistic impact and to the variety of expression. His own and the images narrated about him, whenever they wanted to detail in their literature talk about supernatural magic or Eastern extravagance in general. He also drew inspiration from the nights of wonderful pieces for theatre, music, and stories for cinema, and their virtue was to provide children's literature with new material characterized by simplicity and vitality.

Among the topics that the Nights broadcast and established in the world of literature is the topic of travel. It is known that Antoine Galland first translated the tales of "Sinbad the Sailor," in which a wonderful narrative atmosphere prevails and whose events take place in unknown worlds between humans and jinn.

Travel literature began to develop since the eighteenth century and took on new colors with the appearance of One Thousand and One Nights. Travelers "spread across the lands of the East, and some of them had a narrow outlook, like the missionaries who were living - while they were in the East - in a world that they had closed off to themselves. As for some Others, such as James Bryce, H. Mondrell, R. Pocock, J. Dollarrock, N. Safari, Thomas Shaw, and others, returned from the East carrying very interesting information... (Rodinson, 1978, p. 69).

Travel writers began to move themselves to the East - after translating the Nights and being influenced by them - and some of them who had not traveled to the East tried to write about their imagined travels. In English literature, Daniel Defoe and Jonathan Swift raised the topic of travels to the level of general literary

topics influenced by the Nights: "Robinson Crusoe" and "The Many Journeys of Gilles Verne" - derived from the Nights - were a great success. This series is considered - to this day - a verse in travel literature.

The West was interested in Arabic stories, including One Thousand and One Nights, and one of its results was that a group of Western stories appeared in which we see the extent to which Western writers were influenced by Arabic literature, so that they modeled on it, and were inspired by many of its contents. They considered One Thousand and One Nights that resource that never runs out. They take from it what they wanted and made it in line with the nature of the era and the environment in which they live, and by doing this they contributed to the renewal of their literature on the one hand, and on the other hand they confirmed their strong belief in the universality of literature and the influence of literature among themselves "and among the writers" (...) who inspired these writer's nights Eugene Scribe, when he wrote two plays, the first of which is (Ali Baba) and the second is (The Wonderful Little Lamp). Although Balzac was the pioneer of critical realism in nineteenth-century literature, he was also influenced by the East, and some of the atmosphere of One Thousand and One Nights was reflected in his work. Literary literature, especially in his novel *The Enchanted Skin* (Vernet, 1985, p. 85).

Western writers have sought to imitate the One Thousand and One Nights model in terms of its contents without adhering to the story framework as found in the original model. They have worked to diversify the narrative frameworks and forms, according to what the nature of the presentation requires. There is the poetic framework, the theatrical framework, and the novelistic framework. The relationship between Arab narrative art and Western narrative art appears with regard to the contents in a more complex way than in the structure or frameworks of the stories" (Abdul Muttalib, 1987, p. 101). Just as One Thousand and One Nights attracted writers and readers, many literary examples appeared that testify to this. It also attracted scholars who They classified academic studies that addressed this model from various aspects. One of the important studies that dealt with these stories was a study by Sylveter de Sacy on the origin of One Thousand and One Nights. This research was presented to the Literary Academy in Paris on July 31, 1829" (Al-Qalamawi, 1957, p. 54).

It is clear that the influence of One Thousand and One Nights on Western literature was wide. Scope, and it was one of the important reasons that generated the West's interest in Arabic literature within the framework of the movement of literary foresight. Indeed, we are not exaggerating if we attribute much of the power of foresight to what left this impact on the souls of Westerners (Abdul Muttalib, 1987, 101).

It is not strange - in fact - that the Nights enjoy great admiration, and that they have a multi-faceted and extremely serious impact on European literature, due to their richness in material, ideas, characters, and narrative formats... Victor Chauvin presented a long list of the names of European writers who They were clearly influenced by the tales of the nights: WielandBuerger, Voltaire, Klinger, Hoffmann, Montesquieu, Guignon, Crépont, Ruckert, Ammerman,Huff,Tinson, Harriet, Dickens, Addison, Uhlen Schliger... He admits, however, that he only mentioned a limited group of writers due to his lack of complete evidence. (Chauvin,1922,P133).

One Thousand and One Nights constituted a center of influence on Western literature, and bore witness to the fertility of Arab culture and its ability to interact with other cultures. It also demonstrated the breadth of Arab heritage and its cultural importance.

7-Conclusion:

A- Galland's translation of the text of One Thousand and One Nights into the French language and then into European languages after that made a text integrated into the Western literary system, acceptable to world literature and to the critics who created and studied the image of this literature. In fact, they considered, in a typical historical paradox, that the One Thousand and One Nights One night is one of the finest forms of Arab literature, and it is a unique creation that its authors celebrate just as Westerners celebrate it, and how great their astonishment is when they discover the truth! Translation is not a pure transfer, but rather a transformation and transmigration, and sometimes a new birth or a brilliant manifestation.

B- Galland's translation played a vital role in forming the image of one people to another, and the translation of the other was within the framework of cognitive cross-fertilization between peoples at the beginning of this field or after its existence and development. The Europeans read the Arabs through their translation of One Thousand and One Nights, so they knew their customs, beliefs, and language, and benefited from that in Their commercial, exploratory and scientific trips.... The Europeans got to know each other and were open to

their cultures, so the works of Shakespeare and English society were translated, just as Goethe and his similar cultures were transmitted to the Germans from his society, whether related to translation or writing.

C- The translation of the text of *One Thousand and One Nights* was the link that revealed an encyclopedia of various fields that pertained to the world from a point of view unknown in the East, as the translation took this text, which was considered one of the finest examples of popular literature. It later gained a literary resonance, and its fame went beyond the horizons, so European writers were fascinated by it: Voltaire, Montesquieu, Cr  pont Jr., Diderot, and other pioneers of French literature who imitated the style of the *Nights*. This imitation was not only in writing, but rather extended to what the book depicts of life and its translation into reality, as Goethe did when he began to imitate some of the characters of these stories in place and person, together, and by imitation.

E- The Europeans' interest in collecting their popular literature - after translating the *Nights* - exceeded all imagination due to their awareness of the importance of these literatures in the lives of peoples. There is no European country left that has not taken care to collect its folk tales from the mouths of old women and rural people and classify them into collections. And if these tales have enjoyed full respect, the credit goes to those features that distinguished *One Thousand and One Nights*, and such popular literature must be transformed - so to speak - To a school of wisdom, because it can offer culture, fun and philosophy.

F- Galland's translation enabled researchers to identify the nature of popular stories and their function, that is, their structural structure and its significance on society or the producer of those stories. This is because popular stories represent "one of the most prominent forms of popular expression in the culture of popular society in the Arab Levant region, and the emergence of this The expressive form in this region has an indication of a major function that it performs, as it forms part of the cultural structure, reflecting social existence. We find it includes images of social reality with its values and relationships, given that the synthetic structure expresses the mental structure inherent in the collective unconscious, which one researcher likened to ability. latent in the individual's mind.

G- Translation breathed life into the text of *One Thousand and One Nights* and transferred it from one culture to another, and from one time to another, and migrated with it from one country to another. The text only lives because it is translatable. The translator's task is to allow the text to remain and perpetuate through the transformation and renewal of the original text, that is, to It grows and multiplies. It enriches the book and adds connotations, meanings, and images to it that do not appear in its original form. Translations of a text are what constitute its history.

H- There are some writers who make you feel from their first words that they are addressing a group and speaking on its behalf. This is not the case of the writer Antoine Galland, who speaks to you in a voice with a special tone and a unique character, which makes you imagine that he is addressing you personally and writing for you, and in the folds of his calm and sober style you feel concealed sarcasm and suffering. Hidden, hidden, the suffering of the writer who violates ready-made ideas and touches on basic and important topics.

I - Antoine Galland is known and his name is mainly associated with the translation of *One Thousand and One Nights*, and thanks to this book - so to speak - he did not fall into complete oblivion. Galland was the first to present *One Thousand and One Nights* from Paris in the year 1704, with the subtitle "Arabian Tales". His name remains well known in France and the world, and the credit for this goes back to *One Thousand and One Nights*, as critics agree.

J - But if Galland owes his glory to the *Arabian Nights*, and there is no doubt about that, we believe, on the contrary, that the *Nights* owe their appearance in Europe, and although they were originally oriental in their first preparation, they were better suited to the European market, winning An unparalleled general admiration that could not have been possessed had it not been for the fact that the characters and styles were prepared to suit the feelings and habits of the European reader...

K- Its appearance in an appropriate movement between the Renaissance and the Age of Enlightenment enabled it to enter literary salons and among the aristocracy, even if the new material that Galland brought was of a different style. Its composition and suggestive power are certainly not merely a matter of entertainment, as they help us understand Galland's originality and The influences he himself experienced and exerted on the novel and the tale, better, but also on French literature as a whole, which was located at the crossroads of cultural and literary tradition.

L - Galland was a brilliant writer and an incomparable novelist, and part of his genius was that he was the true hero of *One Thousand and One Nights*. He completely owned the book and understood its genius and

wisdom, the nature of the topic and the vocabulary used, so he enriched the topic at hand, and was able to express himself truly and vividly as if he had written the text. The original itself.

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