

The Cult of the 'Exotic' in Victorian Literature: The *Nights* Translations of William Torrens and Edward Lane

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(Received 5/9/1410; accepted 6/8/1411)

Abstract. The article attempts to evaluate the English translations (by William Torrens and Edward Lane) of the *Arabian Nights*, and, as such, it completes a study of the three most important translations of the *Nights* to appear between 1704 and 1842. (I had earlier made a separate evaluation of Galland's French version.) It will be seen that Torrens's translation is a fairly more faithful rendering of the Arabic original (preserving, as it does, the spirit of the Orient and that most important feature of Arabic poetry, its rhyming-scheme) than Lane's more scholarly version, which renders Arabic verse into English prose. As part of what I call the cult of the exotic in Victorian literature, the translations under discussion left undoubted, indeed coveted, influences in the works of many a Victorian writer, amongst them Thackeray, Meredith and Thomson, to name but a few.

This is the second of two articles I have devoted to the study of three major translations of the *Arabian Nights*. That of Galland (1704) I have already evaluated in an article contributed to the *Revue de Littérature Comparée*, (avril-juin, 1980), 150-64. As the *Nights* translations of William Torrens and Edward Lane are of no less importance (each in its own way) than Galland's version, this second article completes a study of the first three major translations of the *Arabian Nights*, which had spanned the period from 1704-1842 and accentuated, even beyond this period, what I call the cult of the 'exotic' that formed a significant background to 18th and 19th century English literature.

During the period from Galland to Burton, numerous English translations of the *Arabian Nights* were produced both from Galland's French and from Arabic originals.⁽¹⁾ Amongst the copies which belong to the category of the "Anglo-French

(1) I had shown in a separate study of Galland's translation of *Les Mille et the Nuits* that the number of =

epitome and metaphrase" were, to mention but a few, those made by the Rev. Edward Foster, G.M. Bussey and (nearly a century after Galland) Dr. Jonathan Scott. Although Dr. Scott's version purports to take for its basis the MS of Edward Wortley Montagu, all critics and Orientalists (Torrens, Lane and Burton among them) refute its author's assertion that it was "carefully revised and occasionally corrected from the Arabic."⁽²⁾ Galland was the real basis for his version, which soon found its way to Dickens's library.⁽³⁾ Thackeray had, in addition to Lane's book, the two-volume edition of the *Nights* (listed as item 8 in J.H. Stonehouse's *Catalogue of The Library of W.M. Thackeray*⁽⁴⁾ which is, in part, a re-issue of Galland's version of 1813.⁽⁵⁾

However that may be, it was not until 1838 that William Torrens produced an English copy of the *Nights* that was very carefully molded upon the original model. In preface to his translation, Torrens refers to the Arabic source from which he made his copy:

The MS. of which it is proposed to give a translation [he wrote in Simla] was brought to this country [India] by the late Major Turner Macan, the editor of the Shah Namuh, who purchased it from the heirs of Mr. Salt, long British Consul in Egypt. After Major Macan's death, it became the property of the publishers of this volume, and the printing of an edition from it was undertaken by that firm, the work being edited by Mr. Macnaghten of the Bengal Civil Service.⁽⁶⁾

The copy to which Torrens makes reference above is that of the four-volume edition of *The Alif Laila Wa Laila* or *Book of the Thousand Nights and One Night*, which is commonly known as the *Arabian Nights Entertainments* and which was to appear in England (complete in the Arabic) between 1839 and 1842.⁽⁷⁾ This version

= English editions derived from the version of Galland amounted to no less than twenty different versions before the turn of the 18th century and more than forty during the 19th. For some of these, see V.C. Chauvin, *Bibliographie des Ouvrages Arabes*, (Liege, 1900), IV, n. 21, a, pp. 25-6 and n. 2, pp. 70-74 and pp. 74-80.

(2) J. Scott, *A. N. E.*, (London: John Murray, 1811), I, Titlepage.

(3) J.H. Stonehouse, *Catalogue of the Library of Charles Dickens... Catalogue of the Library of W.M. Thackeray* (London, 1935), p. 8.

(4) Stonehouse, p. 137.

(5) Chauvin, pp. 71-72.

(6) W. Torrens, *The Book of the Thousand Nights and One Night* (London, 1838), I, i.

(7) The first volume of this edition appeared in 1839 and was announced in the *London and Westminster Review*, XXXIII (1840), 101. The anonymous writer of the article did not review it, for "sorry are we," he said, "that we cannot read Arabic; and with longing regard did we handle the respected original in the shop of Messrs. Allen, pleased to realize it palpably; and sighing at our ignorance as we laid it down." (p. 109).

of the *Nights* is by far the least corrupt and the most complete edition to find its way to Europe. Torrens's version, carefully molded upon it, was the best example of the *verbatim et literatim* style, and he had made considerable progress with the first volume before it came to his knowledge that Lane was meditating a translation of the *Thousand and One Nights* from a MS not inferior to that from which his own version was being made.⁽⁸⁾ This knowledge caused him to abandon his scheme, though not the first volume of a series which, had it been completed, would have contained several more of a faithful version grasping the spirit of the original *Nights* with a sensitiveness of perception and a style colored with the inherent Orientalism of the original itself and not predominantly that of the personality of its translator; a style, in short, which simply translates and approximates the original without deviating from it.

However, Torrens gave up, daunted by the prospect of rivalry from Lane:

I need hardly say [he wrote] that had I at an earlier date been aware of this [Lane's] intention, I might have hesitated before I undertook the work in open rivalry to so competent a translator. But having ... done so much that little remained to do and observing that Mr. Lane announced as part of his design, the omission of the greater portion of the poetry of the original, I did not oppose the desire of the spirited publishers of this volume that I should complete it.⁽⁹⁾

In due course, Lane's three-volume *Nights* appeared between 1839 and 1841. The Arabic edition which he used as his main text and to which Torrens had referred earlier is that which he himself describes as "the Cairo edition lately printed."⁽¹⁰⁾ This is the Bulaq copy of A.H. 1251 (1835), as both Chauvin⁽¹¹⁾ and Burton⁽¹²⁾ point out. But of its two hundred tales, he omitted about half and added voluminous notes revealing his wide knowledge of the Islamic world; which notes were presently to serve as an important source for most Victorian writers. Authors like Thackeray, Tennyson, Thomson, the Rossettis, Meredith, and others, soon acquainted themselves with their 'exotic' content and made use of them in their works.

The incomplete condition of Torrens's and Lane's translations did not satisfy the Victorian spirit of inquiry. Nor did it lessen the curiosity of some British Arabists. For less than half a century later, Lane's learned work was followed by yet another.

(8) Torrens, p. vii.

(9) *Ibid.*, pp. vii-viii.

(10) E.W. Lane, *The Thousand and One Nights* (London: C. Knight, 1839), I, xvi.

(11) Chauvin, p. 18.

(12) R.F. Burton, *The Thousand Nights and a Night* (London, 1885), I, xii.

In 1882, John Payne felt the need for a new translation of the *Nights*, which he eventually printed in 9 volumes for the Villon Society and for private circulation. He rightly describes his *Book of the Thousand Nights and One Night* (1882-1884) as “now first completely done into English prose and verse, from the original Arabic.”⁽¹³⁾ In fact his version is, in its translator’s words,

... the first complete translation of the great Arabic compendium of romantic fiction that has been attempted in any European language, comprising about four times as much matter as that of Galland and three times as much as that of any other translator...⁽¹⁴⁾

It should be noted that the Arabic text which Payne had adopted as standard basis for his translation was that of the complete Calcutta edition of 1839-42,⁽¹⁵⁾ the edition which, as we have seen, was also used by Torrens as his chief source and which Burton was later to use in the main, though he, like Payne,⁽¹⁶⁾ made occasional references to M. Habicht’s Breslau Arabic edition.⁽¹⁷⁾ Burton’s very literal translation, as we know, followed in 1885, quick upon the heels of Payne’s book, though (in Burton’s words) after he had offered Payne’s work “precedence and possession of the field till no longer wanted.”⁽¹⁸⁾ Whether for this reason or not, we know that Payne “never forgave Richard Burton his [to him] superior translation of the *Arabian Nights*.”⁽¹⁹⁾ Perhaps it was not so much its superiority as its appearance so quickly after his own which he, according to some critics, never forgave.⁽²⁰⁾

But now to Torrens’s and Lane’s achievements with reference to the Arabic originals they used. In a passage reproduced from the Arabic of the Macnaghten edition,⁽²¹⁾ Torrens describes the scene in which the porter justifies his unwillingness to leave the house of the ‘Three Ladies of Bagdad’ (these were given the names of Zobeide, Amine and Safie by Galland,⁽²²⁾ contrary to his MS) at the beginning of their story. One of the ladies asks the porter whether he deems his hire, one dinar, too little, and he answers:

‘Wallahy1 the hire, oh! Lady, is noit too little for me; and my real hire is not more than two dirhems; but in truth my very heart and soul are occupied with you, and as to

(13) J. Payne, *The Book of the Thousand Nights and One Night* (London, 1882), I, Title-Page.

(14) Payne, p. vii.

(15) *Ibid.*, p. viii.

(16) *Ibid.*

(17) Burton, I, xx.

(18) *Ibid.*, p. x.

(19) W.F. Fredeman, *Pre-Raphaelitism* (London, 1865), p. 202.

(20) Payne, I, Introduction.

(21) *The Alif Laila* (Calcutta, 1839), I, 59-60.

(22) Galland, *A.N.E.* (London: Andrew Bell, 1763), II, 121.

how you are single by yourselves with not a man near you and not a soul to bear you company, and you know that the table is not complete save only with four, and you have not a fourth; and women's merriment without a man is nothing worth, as the poet hath said;

“Doest thou not see four things must be, where
 revels are afoot,
 The sweet harp, and the dulcimer, the gittern
 and the flute?
 To them 'tis meet four odours sweet in contrast
 we oppose,
 The myrtle flower, and violet, the lily and the
 rose;
 Yet even these must fail to please unless four
 more combine ...”

Now you be three, and you require a fourth, and here am I, a man, sensible, a prudent fellow, smart-witted, and one that can keep counsel. Now when they heard his words they thought them strange, and laughed at him, and said, 'And who is there to assure us of that? Sure we be girls who fear to trust a secret to one who may not keep it, for we have read in certain chronicles what said Bin oos Sumam the poet; —

“Keep thy secret to thine utmost, tell it not
 to any one,
 For whoso shall tell his secret, sure and
 certain he's undone.
 Can his breast retain thy secret, his to whom
 the secret's told,
 If thine own bosom thine own secret be not large
 enough to hold?”

And Aboonwás too hath spoken of this, and said well,

“Who so reveals his secret to a soul
 Deserves the blackest stamp on his brow!”

Now the porter when he heard these words replied, 'By your lives! I am a wise fellow, a true man, one that has read books, and studied chronicles, who can distinguish good, and discover evil, and the poet in his sayings hath said' - And he commenced repeating extemporaneously; -

“None but the men of worth a secret keep;
 With worthy men a secret's hidden deep:
 As in a room, so secrets lie with me,
 Whose door is sealed, lock shot, and lost the key.”⁽²³⁾

Lane reproduces the corresponding Arabic passage of the Bulâq edition⁽²⁴⁾ as follows:

(23) Torrens, pp. 78-79.

By Allah, O my mistress, exclaimed the porter, my hire is but two half-dirchems, and I thought not what ye have given me too little; but my heart and mind were occupied with reflections upon you and your state, ye being alone, with no man among you, not one to amuse you with his company; for ye know that the menárah standeth not firmly but on four walls: now ye have not a fourth, and the pleasure of women is not complete without men: ye are three only, and have need of a fourth, who should be a man, a person of sense, discreet, acute, and concealer of secrets. We are maidens, they replied; and fear to impart our secret to him who will not keep it; for we have read, in a certain history, this verse: –

Guard thy secret from another: intrust it not:
for he who intrusteth a secret hath lost it.

– By your existence, said the porter: I am a man of sense, and trustworthy: I have read various books, and perused histories: I make know what is fair, and conceal what is foul, and act in accordance with the saying of the poet: –

None keepeth a secret but a faithful person: with
the best of mankind it remaineth concealed.

A secret is with me as in a house with a lock,
whose key is lost, and whose door is sealed.⁽²⁵⁾

If we now compare these passages with their Arabic originals, we will not hesitate to accept them both as translations — accurate, concise and exact. There is no trace of Galland's wantonly carefree paraphrases, digressions or deviations, though, as in Galland, our two translators also omit the undesirable and objectionable material. It is interesting to note that more of these omissions can be detected in the work of the better scholar, Lane, than in that of Torrens, who is certainly endowed with the more sensitive and more subtle poetic faculty. As a general rule, Torrens omits only the objectionable terms — not whole portions of the tales. The adventures of the porter and the Three Ladies of Baghdad, before the arrival of the Three Calenders, are therefore fully translated by him except for the obscene terms which are rendered as “riddles.”⁽²⁶⁾ Not so Lane. He has done away with any such anecdotes and tales as are on any account objectionable,⁽²⁷⁾ and he would have followed his original intention to omit almost the whole of the poetry, had it not been for the fact that the character of the work would, he thought, have been greatly altered.⁽²⁸⁾ He therefore retained “a considerable number of select pieces, chosen either for their relative merits or because required by the context.”⁽²⁹⁾ And so his translation of the passage quoted above gives only two of the three verse pieces contained in his Arabic MS.⁽³⁰⁾

(24) *The Alif Laila* (Cairo: Bulaq, A.H. 1279), I, 36.

(25) Lane, I, 138-40.

(26) Torrens, pp. 82-83. See the corresponding Arabic text of the *Alif Laila*, I, 63-65.

(27) Lane, I, xvii.

(28) *Ibid.*, pp. xvii-xviii.

(29) *Ibid.*, p. xviii.

(30) See ante, p. 8.

Unlike Lane, Torrens manages to translate the Arabic poetry of his MS into English verse. Considering that he was making a translation in the main, his English version does not sacrifice the spirit of the Arabic verse. In fact, the verses quoted above — and these are by no means the only examples in Torrens — reveal a true faithfulness to the original and point to a poetic gift that “transmutes the text and refines on its transmutations” without endowing it with alien identity. One can fairly say that Lane can be more precise, more accurate, more learned in his translation of the Arabic verses into bald, literal prose. But Torrens, without unnecessary omissions and wild wanderings-off, sometimes writes with a poetic feeling which reminds one that, in him, as a translator, one has an earlier, thought a more exact, FitzGerald. In fact, in his faithfulness to the original, he sometimes imitates the essentially Arabian monorhyming technique and, by so doing, he gives a true impression of this difficult Arabian practice. This, obviously, makes Torrens’s verse truer to the original form than Lane’s prose:

With confidence no women grace,
 Nor trust an oath that’s given by *them*;
 Passion’s the source and resting place
 Of anger and of joy with *them*;
 False love they shew with lying face,
 but ’neath the cloak all’s guile with *them*.
 In Yoosoof’s story you may trace,
 Some of the treacheries rife in *them*:
 See ye not Father Adam’s case?
 He was driven forth by cause of *them*.”⁽³¹⁾

As in the above verses, an alternate recurrence of one rhyming word (in this case ‘them’, as underlined) or, more often than not, only a final, alternately rhyming syllable would be necessary in an Arabian poem. Sir William Jones, the great Arabian and Persian scholar, had already attempted to imitate this Arabian genre in some of his translations.⁽³²⁾ But the practice is, of course, very old. It goes back to medieval times and can be found in the Provençal verses of Geoffrey de Rudel,⁽³³⁾ who successfully experimented with this essentially Oriental rhyme technique in which the same rhyme is used in alternate lines throughout the whole poem. This subject is vast but important for this study in view of the fact that, in addition to William Jones, many European writers, Goethe, Tennyson, Browning, Thackeray, amongst them, were

(31) Torrens, p. 7.

(32) William Jones, *The Poems and Life of Sir William Jones* (London, 1818), p. 72.

(33) See, for instance, the poem in Simonde de Sismondi, *Literature of the South of Europe* (London, 1853), I, 88 n.

influenced by it.⁽³⁴⁾ William Thackeray, for instance, made four attempts⁽³⁵⁾ to reproduce the characteristic versification of the 'Ghzul' love-song, and his experiments and those of his contemporaries should therefore be regarded as a continuation of a movement wherein this type was first introduced to medieval Europe (by the Troubadours) and later, to 18th and 19th century England by faithful translators like Jones and Torrens. For his part, William Thackeray, in a serio-comic vein, declares his intention of imitating the Oriental verse in a "large collection called by their gifted author 'Draughts of Sherbet.'"⁽³⁶⁾ For "lyrical compositions of almost every kind," he says, "has been tried by our F.F., and it cannot be supposed that he should have practised so much without essaying the Oriental style of verse."⁽³⁷⁾

Although Torrens's *Nights* was a step in the right direction, yet it is not to be thought that it is perfect. In many ways it is not. It has, for instance, its author's lapses into the archaisms of 'thou' and 'thee,' among other things, like any other translation before or after it. It has the curious and erroneous transliteration of most of the Arabic names, which, among other things, are marked by the constant substitution of the letter (u) for other vowels. A few examples of this queer transliteration can be found in the underlined words of the sentence: "Now when Sit *ool* Hussun heard from *Budur ood* Deen these words she smiled, and rejoiced, and laughed a sweet laugh and said, '*Wullahy* though hast quenched my fire of anguish, and now, *Billahy!* though hast quenched my fire of anguish, and now, *Billahy!* take me to thee ...'"⁽³⁸⁾ It is interesting to note that Torrens uses the form of the word 'Wullahy' (by Allah) in many places in his *Nights* and that it is this very form, solely Torrens's coinage, that the English author George Meredith repeatedly adopts as his favorite, otiose oath in *The Shaving of Shagpat*.⁽³⁹⁾ It is therefore no coincidence at all that some of the names in Meredith's book, Noorna Bin Noorka, Soolka, Ukleet, Koorookh, Roolp, Oolp,⁽⁴⁰⁾ should seem, like Torrens's Vuzeer Noor ood Deen Ullee of Aegypt, and Shums ood Deen Muhummud,⁽⁴¹⁾ as if they "make the same mouth at us on purpose." Apart from establishing their origin in Torrens, I cannot help feeling that,

(34) For a detailed study of this subject, see R. Hawari, "Poetical Orientalization in 18th and 19th Century England with Reference to William Thackeray and His Literary Relations," *Bulletin of the Faculty of Arts, University of Riyad*, I (1970), 7-12.

(35) *Punch*, 4 (May 20 1843), 209; 12 (June 5 1847), 227.

(36) *Punch*, 12, 227.

(37) *Ibid.*

(38) Torrens, p. 222.

(39) G. Meredith, *The Shaving of Shagpat* (London: Constable, 1900), pp. 10, 61. The first edition appeared in 1856.

(40) See Meredith, Contents and p. 61.

(41) Torrens, p. 193.

when uttered, such names produce a natural comic effect for both the European and the Arab alike. And it is the potential comicality of such nomenclature that seems to me to have appealed both to Thackeray and Meredith, who were soon to adopt names of this type in their Oriental tales, though each in his own way. The latter was engaged on a serious imitation of the style of the Arabian story-teller while writing *Shagpat*, the best imitation of an Arabian Entertainment in any literature, whereas Thackeray's irrepressible gaiety and fun found in these names a fitting burlesque adornment for some of his personages. In his first prose contribution to *Punch*, the episode of 'Jawbrahim-Heraudee,' Thackeray exploits this comic potentiality to the full. He gives his characters burlesque names which are at once Victorian and Eastern, such as King Poof-Allee-Shaw, Moncktoon-Milnes-Sahib,⁽⁴²⁾ Dervish Woodsworth-el-Muddec, Princess Roolee-Poolee, Buntlee's Mugazeen,⁽⁴³⁾ etc. Apart from indicting that Thackeray was influenced by the pronunciation of the "scholarship of the Ganges," which is the main characteristic of Torrens's names (not Lane's, which are correct to perfection), these names also point to a great Thackerayan power of invention which endows many of his characters with their Thackerayan originality.

One other important feature of Torrens's version is that it is, as we have already remarked, the only version of the *Nights* where Thackeray and Meredith could have seen Arabic poetry rendered into English verse. And here lies the importance of Torrens's achievement to the student of comparative literature. For it is no coincidence that Meredith's *Shagpat* should be extensively interspersed with poetry after the fashion of Torrens's book and that Thackeray's prose writings should at times resort to the same trick of suddenly shifting to verse. In other words, without Torrens's translation we might have had another *Vathek*, another parody of Oriental fiction rather than a close and successful imitation of the *Nights*. There would probably have been no *Shaving of Shagpat*, written in imitation of Torrens's style, which Meredith rightly judged as the best style in which to write an Arabian Entertainment. For his is certainly imbued with the proper Torrens-*Nights* esprit. I should, however, point out that Torrens, not at all realizing the colloquial and primitive quality of the style of the Arabic prose he was translating — some of the best Arabic scholars in India assured him that it was singularly pure and excellent!⁽⁴⁴⁾ — had, naturally, improved on his original while producing his version in the *verbatim et literatim* style. And it is this improved style which, to a very great extent, Meredith imitates in his *Shagpat*.

(42) Thackeray, *Works* (Oxford: Oxford Univ. Press, 1908), VII, 239.

(43) Thackeray, p. 240.

(44) Torrens, p. i.

Now a final word about the Arabic texts of the *Nights*. These, in fact, diverge very greatly and frequently from one another. We have already established that the discrepancies between Torrens's and Lane's translations are due to the omissions of the one or the other translator or to the relative qualities of their achievements, or, finally, to the differences and variations in the original texts they used. A particular verse may appear only in one text and, at times, no two texts can be identical for longer than a few paragraphs or even sentences. As an illustration of how the texts may differ, we can cite the table "not complete save only with four,"⁽⁴⁵⁾ as in the 1839 text which Torrens, Payne and Burton used, and the 'menárah'⁽⁴⁶⁾ standing on four walls, as in that which served as Lane's basis. Wild divergencies like these are common and are attributable either to scribal errors or to variations in the narrative tradition. The result of such divergencies was, of course, to add greatly to the variety of reference to every aspect of medieval, Islamic civilization which is (to the European public) un-European and, therefore, obscure. Hence Galland's practice of incorporating his own notes in the text of his translation and the need felt by his successors to append to their editions some very useful notes of explanatory and, sometimes, very elaborate, nature. These, in fact, range from the 247 notes in Torrens's volume to the really learned and more copious notes of Lane's version and culminate, finally, in Burton's six erudite volumes of invaluable research, thus indicating the extent to which the movement of Arabic scholarship had been promoted during the Victorian era.

Be that, however, as it may, the notes to Lane's edition concern the student of English literature most, as some of these notes, which are at once scholarly and researched, revealing before us the depth of Lane's scholarship as clearly as his *Lexicon*, found their way to the works of many a Victorian writer. A striking example of Lane's influence may be read, for instance, in Thackeray's use in *The Newcomes*⁽⁴⁷⁾ of the conception of 'Fate and Destiny' amongst fatalist Muslims, which Lane provides in his edition.⁽⁴⁸⁾ At one point in that story, Colonel Newcome is described as a fatalist who "had often advanced this Oriental creed in his simple discourses with his son and Clive's friends."⁽⁴⁹⁾ In fact, when father and son discuss the wisdom, or otherwise, of meeting Barnes at the hustings, they both argue like confirmed fatalists employing the paraphernalia of the Islamic conception of predestination. Clive, resignedly, offers his praises to Allah and wants to leave Barnes to Him.⁽⁵⁰⁾ Similarly,

(45) See ante, p. 6.

(46) See ante, p. 8.

(47) Thackeray, XIV, 879-80.

(48) See Lane, I, 59.

(49) Thackeray, XIV, 879-80.

(50) Ibid., p. 880.

the Colonel remains steadfast, albeit more gay: "Mashallah! Clive, my boy," says he, "what is done is done."⁽⁵¹⁾

Moreover, this same conception was soon to find fertile soil in James Thomson's gloomy nature and to reinforce both his ideas of 'Doom and Necessity' and his pessimistic attitude to life. Thomson, as we know, took special care about his own Orientalism.⁽⁵²⁾ In fact, he was a diligent student of Muslim history and literature and was well acquainted with Lane's books and notes, among other Oriental works. His *Satires and Profanities* for instance, contains the essay on 'Muslim Laws and Beliefs,' which is a compilation of some very useful notes he had carefully extracted from the Oriental Englishman's *Account of the Manners and Customs of the Modern Egyptians*.⁽⁵³⁾

In conclusion, the usefulness of Lane's notes to many Victorian writers can hardly be exaggerated. They literally supplied them with 'exotic' themes and motifs they deemed necessary for their compositions. D.G. Rossetti's word on the role and importance of Lane's notes may be regarded as typical of the appeal they had to the majority of 19th century Victorian authors. The Rossettis, like many of their contemporaries, had in their possession Lane's translation of the *Nights*,⁽⁵⁴⁾ and in a letter dated 20 September 1871, D.G. Rossetti asks his brother William for specific information in Lane's translation, which he needs for his famous ballad 'Rose Mary.' He writes:

I am getting towards a finish with my poem, which will be about 150 stanzas, and makes three parts. I ought to have asked you (though late now) for any information you have at hand about magic crystals or mirrors. I remember in a note to Lane's *One Thousand and One Nights* there is an account of some such transaction — I think it is in the volume you have; and the only thing I can remember about it is that the first thing seen is a figure sweeping with a broom.⁽⁵⁵⁾ This I have used. I have been unlucky in being out here when I write the thing, but don't know after all whether book-information would have served me much. If you'd give a look in any likely quarter, however, and let me know results promptly, I'd be much obliged still.⁽⁵⁶⁾

(51) Ibid.

(52) For a detailed study of James Thomson's Oriental interest, see R. Hawari, "Stendhal, James Thomson and the *Divan of Love*" (in Arabic), *Al-Manhal*, 33, Nos. 1 & 2 (1972), 96-108.

(53) See James Thomson, *Satires and Profanities* (London, 1884), pp. 116-27 where Thomson refers to Lane as "our Oriental Englishman" (p. 120).

(54) D.G. Rossetti, *Letters and Memoir*, ed. W.M. Rossetti (London, 1895), I, 60.

(55) The only note on magic mirrors to which D.G. Rossetti could be referring is Lane's note on a fluid mirror of ink (*Nights*, 1839, I, 67, n. 15), which in turn refers the reader to the description of a fluid mirror of ink in his (Lane's) *Account of the Manners and Customs of Modern Egyptians* as well as to No. 117 of the *Quarterly Review*, 16 (July 1836), 510, where allusion is made to highly-polished Chinese mirrors "which appeared as nothing less than magic", etc. The Beryl Stone of 'Rose Mary', however, has little kinship with these mirrors.

(56) Rossetti, II, 247-48.

تقدّيس الشرق الغريب في الأدب الإنجليزي الفكتوري: دراسة لترجمتي
(تورنر) و (لين) لليالي العربية
رضا أحمد حواري

أستاذ، قسم اللغة الإنجليزية وآدابها، كلية الآداب، جامعة الملك سعود، الرياض، المملكة العربية
السعودية

ملخص البحث . يقوم هذا البحث ترجمتي وليم تورنر و أدوارد لين لكتاب ألف ليلة وليلة ، ولا يحمل أثرهما على بعض كتابات عدد من أدباء عصر الملكة فكتوريا . ومن هذه الناحية يتم هذا البحث دراسة أهم ثلاث ترجمات لليالي العربية (فقد تناولت تقويم وأثر ترجمة جالاند الفرنسية (١٧٠٤) في بحث سابق) . وقد ظهرت هذه الترجمات الثلاث ما بين ١٧٠٤ و ١٨٤٢ ، ولعبت دوراً مهماً في حركة تقدّيس الشرق في القرنين الثامن عشر والتاسع عشر في أوروبا . وميزة ترجمة تورنر أنها ترجمة دقيقة للنص العربي الأصلي ، وتحافظ على روح ذلك النص بحاسية فائقة وشاعرية لم تفقده الروح الشرقية التي يتميز بها ، عدا عن أنها لا تهمل ترجمة الشعر العربي إلى نظم إنجليزي بقدره شاعرية يتميز بها مترجمها الذي يحافظ في الوقت نفسه على سمة الشعر العربي المهمة وهي القافية . أما ترجمة لين التي تلت ترجمة تورنر فقد أهملت هذا الجانب المهم للشعر العربي وترجمت ما في الأصل العربي من شعر إلى نشر . والبحث يتتبع تأثير الكتاب الإنجليزي أمثال ثاكري وتومسون وميرديث وغيرهم بترجمتي تورنر ولين . كما يورد الأمثلة التي لا تدع مجالاً للشك في أثر هذا التراث العربي الهائل في العديد من الكتاب الإنجليزي في العصر الفكتوري .