



Diglossia and the Magic of Arabic Pronunciation in One Thousand and One Nights

الازدواجية اللغوية وسحر اللفظ العربي في ألف ليلة وليلة

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Article abstract:

The One Thousand and One Nights is one of the important and original books in the written human heritage, because it carries between its books a mythical world full of fun stories and adventures immersed in the miraculous, a world that the reader crosses with his spiritual compound to dive into the works of Gore trips of psychological enjoyment to finish them open with dazzling images of beauty and overlapping events, and the works of the nights in addition to that a huge achievement estimated by the West, and enchants its nights, so they translated it into many languages, where the language tends to be easy and try to accommodate the common understanding of the classes of society The vocabulary and structures used by the narrator indicate that they are eloquent and of eloquent origin, often interspersed with colloquial or dialectal words in order to make the reader feel the atmosphere of magic nights in their social and historical context, especially through their manifestations and linguistic and cultural formats, and the problem posed in this regard: Why did the works of the nights employ the duality of classical and colloquial languages at times? What is the aesthetic purpose behind eloquent and dialectal bilingualism?

Key words: The magic; Fantasia; One Thousand and One Nights; Miracles; Arabic language.

ملخص المقال:

يعد مصنف ألف ليلة وليلة من الكتب الهامة والأصيلة في التراث الإنساني المكتوب، ذلك لكونه يحمل بين دفتيه عالما أسطوريا مليئا بالقصص الممتعة والمغامرات الموهلة في العجائبية، عالم يعبره القارئ بمركبه الروحي ليغوص في أعمال غور رحلات الاستمتاع النفسي لينتهي منها مفتوحا بصور الجمال الباهرة والأحداث المتداخلة، ومصنف الليالي بالإضافة إلى ذلك إنجاز ضخم قدره الغرب، ويسحر ليايله فترجموه إلى العديد من اللغات، حيث تميل اللغة فيه إلى اليسير ومحاولة استيعاب الفهم المشترك لطبقات المجتمع بنخبه وعوامه، كما تدل المفردات والتراكيب التي يستعملها الراوي على أنها فصيحة وأنها ذات أصل فصيح تتخللها في غالب الأحيان ألفاظ بالعامية أو ذات صوت لهجي وذلك بغرض جعل القارئ يحس بجو ليالي السحر في سياقها الاجتماعي والتاريخي، وخصوصا من خلال تجلياتها وأنساقها اللغوية والثقافية، والإشكالية المطروحة في هذا المقام؛ لماذا وظف مصنف الليالي ازدواجية اللغة الفصحى والعامية في بعض الأحيان؟ ما هي الغاية الجمالية وراء الازدواج اللغوي الفصيح واللهجي؟

كلمات مفتاحية: السحر ؛ الفانتازيا؛ ألف ليلة وليلة؛ العجائبية؛ اللغة العربية.

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Introduction

The book "One Thousand and One Nights", stands as one of the most significant, expansive, and linguistically rich works, both in purpose and subject matter. It presents a collection of tales that transport us into boundless worlds deeply embedded in history and Arab civilization, infused with the essence of melody, night gatherings, wine, love, and passion. At times, it immerses us in the world of women, celebrating their beauty and elegance, while at other times, it highlights their intelligence, cunning, and ability to navigate complex challenges. Magic, an ever-present element, permeates every corner of the tales, serving as a central theme that propels the narrative toward its conclusion.

When examining the language of "One Thousand and One Nights", it is both captivating and poetic, flowing effortlessly from the lips of Scheherazade as she weaves her eloquent and mesmerizing words. The text is not devoid of dialectal and colloquial expressions, which originate from various regions that influenced the stories within. This raises an essential question: Why does "One Thousand and One Nights" integrate both classical and colloquial language within its content? To explore this inquiry, the research paper is structured as follows...

1. One Thousand and One Nights

The Thousand and One Night (Unknown Author, n.d), is considered one of the most significant and monumental works of ancient heritage, encompassing a collection of tales that are deeply rooted in the essence of popular literature. These stories unfold in magical realms where events are driven by the supernatural, with magic being the primary and most effective element in propelling the narrative toward its conclusion or eternity. With each passing night, the story remains incomplete, only to start anew, as Scheherazade weaves the threads of a new tale every night from her vast collection. These tales, which do not belong to our real world in terms of their characters, settings, and events, hold within them a "trump card of great importance", the art of storytelling. It is not enough to simply know the tales; one must also understand the art of telling them to captivate the listener and draw them into the narrative.

Additionally, Scheherazade's unique style of being has a significant and powerful impact on the strength of her storytelling. The narrator's charm increases the effectiveness of the narration, as a pleasing appearance and voice heighten the listener's enjoyment and encourage deeper engagement with the story. Furthermore, Scheherazade does not tell just any tale. She ensures that each story she shares is filled with the supernatural, requiring the tale to be "wondrous and strange" in order to be deemed worthy of telling. The listener must mentally follow the hero's journey as they move from the known world to the unknown, making the experience more immersive. This special preparation begins the moment the story is introduced as something extraordinary and surprising, and ultimately, Scheherazade leaves behind a lingering sense of anticipation and suspense.

The end of the story does not align with the end of the night, and so the king must wait every morning for the sun to complete its daily journey, and as soon as one story ends, another begins, more beautiful and wondrous than the last, as Scheherazade gives, while avoiding, the promise of pleasure

and then postpones it, and whenever one desire is satisfied, another is aroused, laden with the vivid memory of previous desires. (Kilito, 1996).

As for the historical origins of this rich book, the author remains unknown, as it did not reach the Arabs until after the rise of the translation movement during the Abbasid era, which opened the door to the literature of other nations, such as India, Persia, and France. Some scholars, like Lebedev, argue that "the first translation of this book was from Persian to Arabic during the translation period before the mid-tenth century AD, where it was called Hazar Afsana, meaning a thousand fables, and later the common people took it, editing and refining it. (Abd al-Tawab, 2000).

Another group holds that elements of the book strongly resemble those in Homer's -Odyssey- which tells the story of the Greek hero Odysseus, king of the city of Ithaca, focusing on his ten-year journey home, during which many believed he had died, although he underwent strange and miraculous adventures. These miraculous elements are shared by some of the stories in One Thousand and One Nights, with the tale of Sinbad showing some similarities to the Greek epic in its glorification of the hero who embarks on numerous adventures, always assuming the role of the expert to defeat the evil present in the story.

Others, including researcher Salahuddin Mohamed Abdel Tawab, argue that the stories of One Thousand and One Nights contain Indian features that appear in the overlapping stories and the method of questioning observed in -Kalila & Demna-, as well as the general framework with which the tales begin, from the betrayal of the king's wife to Scheherazade's ruse that distracted the king from killing her, along with other elements that have counterparts in Indian stories (Abd al-Tawab, 2000), Al-Masudi, in his book -Muruj al-Ghahab and Ma'aden al-Jawhar-, stated that its historical origins are mainly from India or Persia, where he "considered it to be a fabricated tale of manufactured fables organized to approach kings through storytelling, which the people of the era preserved and circulated, and that it reached Arab culture via translation from Persian, Indian, and even Romanian languages, for a book called -Hazar Afsana- (Ibrahim, 2008).

Another group of researchers believes that One Thousand and One Nights has its origins in the Arab world, particularly Egypt. This view is supported by the mention of flags, city names, locations, and social life in the stories, with events taking place in Egypt (Abd al-Tawab, 2000).

The tales, which encompassed cultural patterns, were "written in Egypt or the Levant due to the close connection between the two countries during the Fatimid, Mamluk, and Ottoman periods, spanning the fifth to tenth centuries. They consisted of Arabic stories, Islamic traditions, and Eastern legends." Al-Maqri notes in -Nafkh al-Tayyib- that Ibn Sa'id al-Garnati (615-685 AH) mentions in his book -Al-Muhalla al-Ashaar- that One Thousand and One Nights was popular and well-known in Egypt during the fifth and sixth centuries AH (Boumediene, 2021).

Among the tales set between the kingdoms of Egypt and Iraq in One Thousand and One Nights, is the story of "Ali the Mercury and Delilah the Impostor, a popular hero called upon by the Abbasid caliph to quell the sedition in Baghdad. The story also highlights the conflict between Hassan Ras al-Ghoul-Ali the Mercury's father and Lieutenant Colonel Salah al-Kalabi. Ali grows up learning the basics of horsemanship, swordplay, and various military combat skills, eventually managing to eliminate Lieutenant Colonel Salah al-Kalabi, whose injustice had spread throughout the land. Ali then returns safely to his family. In addition to these narratives, orientalist had their own views on the origin of the book. One such orientalist, -Baron de Sassi-, emphasized that the book is Arabic,



supporting his argument by noting that the date and time of its composition are not far off and coincide with the era of decline during the fall of the Abbasid state, marked by the Mongol and Tatar invasions. (Ibrahim, 2008).

As for the name, critics have differed on the reason behind naming the book One Thousand and One Nights. Ahmed Hassan argues that adding one night after the thousand is a matter of completeness, as a thousand is a perfect number, and if one is added to it, it signifies perfection, which is a level above perfection. (Zaghier, 2008).

However, the researcher *Litman* attributes the name to the influence of the Turks, who used to refer to large numbers by saying "Ben Bir," meaning one thousand and one. He refers in his explanation to a place in Anatolia called "Ben Bir Kilisi," which means a thousand churches and chapels, symbolizing many churches. Litman adds: In the thirteenth century, two books with names close to One Thousand and One Nights* were known to the Arabs, namely One Thousand Slaves and Slaves and One Thousand Slaves and Slaves. (Study in the Book 1001 nights, 2021).

Despite the controversy and differing opinions about the author of -The Nights-, these texts became famous and renowned worldwide because they captivated Western critics and writers with the Eastern magic they contained. On this basis, the book was translated into many languages. Europe owes its knowledge of One Thousand and One Nights to the famous Orientalist Antoine Galland, who, since 1704 AD, worked to translate the Arabic tales into French, altering several details and arranging them according to his own judgment. He aimed to adapt the Eastern origin to the taste of his time as much as possible. (Tarshouna, 2005).

The French orientalist -Galland- did not only focus on translating One Thousand and One Nights, into French, but also engaged with it by reading, modifying, and adding to the text to suit the European environment and mentality, influenced by their traditional folklore, diverse attire, and the tastes of the luxurious French public. Despite the variety of translations and their differences, the book gained widespread fame due to the immense suspense woven through the endless nights of Scheherazade. The magic of her words, the power, depth of expression, and strength of the phrases drew readers in. As we read between the lines, it felt as though she was guiding us to wondrous worlds, crossing multiple regional, geographical, and human boundaries. She would take us soaring on Sinbad's sea carpet to infinity, to endless journeys filled with magic, suspense, and strangeness speaking of the fury of the sea, the power of the wind, and the crashing waves until we finally reached the safety of the shore, the shore of freedom and intelligence, where her heroic characters always rise to challenge evil with all the strength they possess.

Ibnu Nadim declared in his work "Elfihrast" that it was the first book produced to collect tales, a type of story in which the characters are mostly animals. He maintained that Arabs inherited such narrative art from foreign languages, which was later polished by Arabic brilliant writers. He stated that such stories were known in Persian culture under the name Hazar Afsana, which was a book containing one thousand one stories. It is feasible to conclude that Ibnu Nadim admits that the " One Thousand and One Nights " was not an original Arabic text, but rather the result of translations from Persian and Indian. Nonetheless, he suggested that the Arabs had written such work in their own way, making it part of the Arabic literary history.

Friedrich Schlegel, a 19th-century German scholar, had a huge influence on comparative literature; he wrote about "One Thousand and One Nights". He further contended that such a book had to have originated in India. However, he admitted that both Persians and Arabs had contributed to the enrichment and refinement of this text. Other researchers, including Gilles de Maistre and Deslongchamps, concur with his viewpoint. All of these studies emphasised that the "One Thousand and One Nights" is the result of cultural contact; part of its stories originated in India, while Persian and Arabic languages brought additional aspects that improved the content of such a multicultural story book.

Duncan Black is an American orientalist well-known for his Islamic studies. He was also one of the first scholars to undertake a methodical analysis of "One Thousand and One Nights". He pretended that this book reveals Muslims' daily existence. Duncan did not only study the "One Thousand and One Nights," but also examined other related Arabic manuscripts, such as "Ali Baba and the Forty Thieves," which he discovered in the Bodleian Library in 1910. In "The Nation" journal, he wrote a piece titled "Arabian nights in translation," in which he examined the difficulties of translating "One Thousand and One Nights" into English. Duncan noted the need of preserving the cultural ethos of the source materials while translating them. He defended his opinion on "One Thousand and One Nights," which he sees as more than a compilation of fictitious stories. He views such a work to be a depiction of Islamic daily life and folk traditions. Duncan sees these stories as a pure portrayal of the religious and social values of Muslim civilisations.

Delongchamps was a well-known French orientalist of the nineteenth century who specialised in Arabic and Indian studies and translated a number of oriental literature. He released his work "Essai historique sur les contes orientaux et sur les mille et une nuits" in French in 1838. This paper was recognised as the first to address this subject. Delongchamps concentrated on researching the origins and history of "One Thousand and One Nights." His research revealed that some Indian aspects were conveyed to the Persian version and had obvious influences on the substance of the Arabic text; additionally, several Indian stories were completely transmitted to the Persian and Arabic languages.

The cultural exchanges between the three cultures were extremely essential. The French orientalist believes that "One Thousand and One Nights" is a genuine representation of social and cultural life in the Islamic world, rather than a purely fictitious narrative. He emphasises that these stories use a range of narrative techniques to convey moral and religious ideals in oriental society.

Delongchamps' excellent academic works had helped to introduce "One Thousand and One Nights" to an occidental audience. He had also retranslated various tales using the Antoine Galland translation as a source text, adding substantial observations and comments to help elucidate the cultural and historical context of the Arabic original. He had also supplied a study of the original manuscripts as a contribution to determining numerous misconceptions about the Arabic book.

Egyptian researchers' opinions about one thousand and one night:

As the "One Thousand and One Nights" is still regarded as one of the most important Arabic literary works. It piqued the curiosity of various contemporaneous Egyptian researchers, who explored the work from social, cultural, or artistic aspects. In the following lines, we highlight the most significant studies in this field:

- Suheir Guelmaoui is a prominent researcher who authored works on "One Thousand and One Nights". She advocated advanced analytical investigation into the book's origins and history, focussing on Indian and Persian influences on the Arabic text. She also argued that the book "One Thousand and One Nights" is more than just folk literature; it is a mirror that reflects the historical growth of human ideas.

- Abdussalam Eshadheli: In his investigation about the "One Thousand and One Nights" book, he claimed that the stories were a representation of acculturation among diverse populations. He stated

that the text was delivered to the Occident in the nineteenth century. It has piqued the curiosity of researchers whose study has greatly improved Western understanding of Arabo-Islamic civilisation.

- Yossri Abdulghani: The scholar emphasised that " One Thousand and One Nights " vividly reflects the characteristics of the society in which it arose. Several stories address social concerns, including poverty, justice, fraud, and love. He also said that the presence of numerous socioeconomic classes in the text may be seen from the various statuses of the characters, which include traders, ministers, and thieves. Thus, we may imagine the social and cultural diversity that existed in Arabic culture at the time.

We may deduce that the Egyptian academics effectively exhibited their great interest in the "One Thousand and One Nights" book by approaching it from many aspects, emphasising its literary, social, and cultural worth. Their research helped to reconsider the importance of this effort and introduce it as one that reflects the evolution of human intellect as well as a symbol of fruitful acculturation.

Iraqi researchers' opinions about one thousand and one night:

Several Iraqi academics and critics examined the " One Thousand and One Nights " from various critical and ideological angles. The large number of studies demonstrates their great interest in this literary work and its impact on Arabic literature and culture. Here, we present some of the most notable Iraqi studies:

- Mohammed Djassim Elmaoussaoui: He is one of the most well-known Iraqi critics who approached " One Thousand and One Nights " in his work "One Thousand and One Nights in the Contemporary Cultures," in which he offered an analysis of the occidental reception of this text. He also highlighted the process of commodification of the book, which transformed the book into a cultural product to be commercially consumed, a process that is intended to foreignize the work from its original context.

- Adnan Munshid: In his essay "One Thousand and One Nights and its Dramaturgic Manifestations in Theatre," he analysed how the stories from One Thousand and One Night influenced Arabic and international theatre. He emphasised the text's tense and spatial variations and how these affect the theatrical plot. He also discussed how the Arabic evenings influenced various theatre works that depict human misery.

- Bassim Abdulhamid: In his research, he concentrated on the significance of Baghdad as an important centre for studying the "One Thousand and One Nights." He also confirmed the city's fundamental role in spreading and enriching this text. He also praised Iraqi experts like Mahdi Hassan for their work on the manuscriptology and codicology of the "One Thousand and One Nights" narrative. These endeavours helped to preserve and transmit such literary texts to future generations.

To summarise, we can pretend that the Iraqi critical studies showed that the "One Thousand and One Nights" text is more than a collection of traditional folk narratives; on the contrary, it is a very complex literary text that reflects a set of cultural and historical interactions between the Occident and the orient, by adopting structural analysis and dramaturgic readings that enable researchers to deepen their understanding of this text and its continuous influence on universal cultures and literatures.

2. Text Structure in One Thousand and One Nights

2.1 Woman:

Women have always been the central focus of most literary works throughout the ages, whether in novels, stories, epics, and more. The narrative achievement in *One Thousand and One Nights* is not without its female theme, as it serves as both a semantic element and a functional component. It is also the most formative element of the text, opening the doors to magic and wonder. The image of the woman in *One Thousand and One Nights* is shaped by diversity and contradiction, as without these two elements, the tale would not exist, and the narrative action would disappear. Therefore, a set of recurring incentives within the circle of diversity and contradiction work to construct the image of the woman, based on various external factors, such as betrayal, which is an element present in all the tales. In other words, we encounter yet another image of a woman seeking revenge. (Abdullah, 2008).

From this perspective, it is clear that the image of women in the tales of *One Thousand and One Nights* is limited, according to the researcher, to two primary images. The first is manifested in betrayal, which appears in various forms, ranging from the story of the Sultan's wife betraying him to the woman's betrayal of the goblin. The second image is that of the woman's revenge, often driven by a need to protect herself, possibly due to her cognitive formation. This revenge is portrayed as a form of self-defense. It can therefore be said that the woman woven throughout the nights by Scheherazade takes on many different images she is the beloved, intelligent, shrewd, evil, lover, kind, young, beautiful, old, and more. Thus, the tales of *One Thousand and One Nights* serve as a final declaration of the victory of women's age, intelligence, and storytelling abilities over men's might, stubbornness, and muscular strength. A woman, defenseless except for her tongue and intelligence, was able to heal the ailing soul of a man frustrated and envious of himself, especially of his feminine side, through the power of storytelling.

2.2 Magic:

Many writers have categorized the author of "*One Thousand and One Nights*" within the circle of popular or miraculous literature, which is not without the element of magic in its content, elements and style, as the latter is the main component in the construction of the events of the nights, and magic in the text; Magic intervenes to alter the course of life and dictate the fates of the characters... In the text, magic is also linked to the suspension of movement and narrative events. It is rooted in life-related elements connected to humans, such as a lock of hair, a bowl of water, the recitation of -taazim-, and the act of scratching the ring an essential motif in many tales from *The Thousand and One Nights* that involve magic. Magic serves as the primary force shaping the events of these stories. Scratching the ring refers to avoiding contact with a specific inscription on its back. Under the influence of magic, this act summons the jinn, the ring's servant, who performs extraordinary deeds either in favor of or against a particular person at a designated time and place. (Abdullah, 2008).

The act of magic has always been associated with women, the active element in the cycle of events of the Nights, as the stories of the Thousand and One Nights are full of charming women Magic is employed as a tool to execute the woman's plan to reunite with her lover. She enchants her husband to prevent him from obstructing her love. Notably, in *The Thousand and One Nights*, magic is almost exclusively used by women seeking to reach their lovers. This recurring motif appears throughout the collection, from the story of Mahmoud Sahib al-Jazair in the first volume to the tale of Qamar al-Zaman and his beloved in the fourth. (Sadaawi, 2017).

From this platform, it can be said that the magic in *The Thousand and One Nights*, is not limited to facilitating matters or reaching a beloved through unconventional means. Rather, it also manifests in the power of words and storytelling, guiding our hands and minds on a journey through creative, astonishing, and wondrous worlds filled with extraordinary characters and events. It serves as a

distillation of the imagination spanning a long period of history—an enchanting and mysterious world that sparks the desire to travel through time and explore the hidden secrets woven within its interconnected tales. (Hassan, 2021).

2.3 Social reality:

In spite of the magic that covers the spaces on the One Thousand and One Nights blog, the book is truly a vivid picture of the life, customs and traditions of the Eastern society in a bygone era, and it is truly. A socio-historical encyclopedia that portrays worldly life as it is, without adhering to a single overarching idea or unified perspective. Instead, it presents a tapestry of conflicting and diverse doctrines (...). Its depiction of various aspects of medieval Eastern society including customs, morals, and ceremonies in gatherings, feasts, weddings, funerals, markets, and courts is remarkably detailed and comprehensive. (Fakhouri, 2000).

3. Diglossia in One Thousand and One Nights

3.1 The concept of Diglossia:

- Language:

Linguistic diglossia refers to the use of two distinct varieties of a language within a single speech community, often differing in formality and context. In Arabic, "diglossia" derives from the triliteral verb root (زوج), meaning "pair" or "couple." The term "زوج" (zawj) signifies a pair, contrasting with "فرد" (fard), meaning "individual." Al-Hassan used to repeat Allah saying: '**And from everything we created two pairs**' he also said: The sky and the day are a pair, and the pairs gathers pairs and pairs" (ibn-manzoor, 1990).

In the Al-Mujam Al-Waseet, the term is defined as the pairing of one thing with another. The term "zawj" (زوج) refers to pairing or coupling things together. It is also used to describe speech that is similar in style or rhythm, where the term "zawaj" or "ازواج" denotes the process of pairing or coupling, differing from the singular or individual form. (Mustafa , 2012)

From this, it is clear that the word pairing is limited to the concept of pairing something with something, which is the opposite of singular or individual.

-Terminology:

In common parlance, diglossia is defined as a language that operates on two levels: the written form and the oral discourse used in daily life. This distinction reflects the linguistic situation in Arabic, marked by the contrast between Classical Arabic and the colloquial dialects. (Al-Mousa, n.d).

The American linguist Charles Ferguson defines diglossia as: Diglossia is a relatively stable linguistic situation in which, alongside the primary dialects of a language—whether a single dialect or multiple regional varieties—there exists a more complex and structured linguistic form. This elevated form of the language serves as a medium for esteemed literature, whether from a past era or a different cultured group. Unlike everyday dialects, this sophisticated language is acquired through formal education rather than being naturally spoken in daily conversations by any segment of society. (Al-Qasemi, 2008).

Hence, it is clear that the mother tongue is divided into two levels, the first of which is embodied in the fluent or sophisticated level that is used in formal education, schools, events and speeches, while the second level is represented in the dialectal or colloquial level that is used in daily life among individuals.

As for the origin of duality in Arabic, there are two opinions, the first of which sees duality as part of the linguistic phenomenon since the beginnings of the language, and the second sees it as a

linguistic development necessitated by circumstances. The Jahiliyya era was not immune to such duality, although not as much as it is today, as the dialectal differences that existed then and prevailed show the extent of this duality and its issue, as the Arabs did not speak one dialect but many dialects, and the difference between them was always visible and severe until shortly before the downloading of the Holy Quran, which was revealed in a clear Arabic tongue, which Ibn Abbas and others interpreted as the tongue of Quraysh, which was formed from the sum of the languages and good languages of the Arabs (...).

From this point of view, the classical language, which is the highest level of the language, appears to be inherent and balanced with the colloquial, and it was able to overcome the colloquial, represented by the multiple Arabic dialects (...) but it again retreated before the advance of the colloquial, and its tide due to the deviation of the Arabic language and the change or development that occurred in it due to mixing, difference and openness. (Hassani, 2021).

From here it is clear that the Arabic language was at its highest levels of eloquence and eloquence, especially with the revelation of the Book of God, the Almighty, which is free from error and eloquent with its phrases, words and graphic and intuitive images, but with the mixing of the Arabic language with the Arabs and the opening of the Arab nation to the literature and languages of other nations, the central level of the classical language declined and split into a group of dialects, each region specializing in a specific dialect. Thus, The coexistence of colloquial language alongside Classical Arabic is a linguistic phenomenon found in all countries worldwide, with each variant serving distinct functions and contexts. The colloquial dialect is defined as the primary mode of speech used by the vast majority of native speakers in their daily verbal interactions. It represents a linguistic habit shaped by a specific environment, and this habit is often characterized by phonetic features. (Al-Wafi, 1972).

3.2 Diglossia in One Thousand and One Nights:

As mentioned earlier, the narrative achievement One Thousand and One Nights belongs to the field of folk literature, where the book is a collection of tales rooted in the world of wonders and strangeness, where magic fills the corners of its events and characters that vary between humans and animals or beings from the other world, such as jinns and goblins, "In contrast to the issuance of the text of the nights from those eloquent origins The representation of the colloquial in these expressive images is strikingly prominent, as the colloquial is the part of the old manuscripts of the Thousand and One Nights and distinguishes them from the later pruning process that obliterated the features of the colloquial and lost its popular anointing, as it is rare to find any of this in the later copies, and the edited version has retained the popular uses and colloquial words (...).

Despite the importance of the Bulaq version, for example, it does not have the fragrance of that folklore, because the Bulaq version is elaborated and corrected and has undergone the process of modification in its language, and thus the colloquial words that are close to the life of the people have been excluded from the life of the people from all modern versions of the book. Hence, the Bulaq version, or the version of the Salhani literature in this glossary was for the purpose of clarifying a particular article or expression or explaining a difficult word, and it is known that the realized version did not reach three hundred nights, nor does it contain some of the tales that were later known in the nights" (Montazer , 2017).

From the above, it is clear that the first and original copies of One Thousand and One Nights varied the language between the colloquial and the eloquent because it is the language of the people, which is close to it and expresses it, comes from it and returns to it, and perhaps the main reasons behind the inclusion of colloquial words in the book of One Thousand and One Nights are that they represent the people of different levels and classes, and they use them in their adventures, markets, homes and various areas of their daily lives, and Dr. Khaled Mohammed Farah believes that the main reason behind the presence of colloquial words in the book "One Thousand and One Nights": "It may be explained in the first place by the fact that this text - as already explained - was composed, collected, edited and written in its many manuscript copies over hundreds of years by very many people, with different geographical, ethnic, social, cultural and scientific backgrounds, as well as the fact that it tends to be a compilation that addresses the public, primarily and not the private, and since it addresses the public, this necessarily requires that its language - even if it is initially eloquent - should be able to be reconciled, coexist and coexist with the public. can reconcile, coexist, and approach the language of the public, and accept modification, modification, and alteration in favor of the vernacular and over time, so that this text performs its message with the required effectiveness and efficiency" (Farah, 2020), Among the examples of colloquialism in the Thousand and One Nights blog are the following: The narrator Scheherazade says, "Let me go to my house in the story of 'The Merchant and the Genie,'" where "house" is a colloquial term. " (al-thawb), which refers to clothing in general and is used in Sudanese and some Upper Egyptian dialects. The term "الشفاقة" (al-shafaqa) in the story of "The Fisherman and the Genie" is a colloquial term meaning "shard," while its classical counterpart is "الشظية" (al-shaziyya). The term "الطاجن" (al-tajin) in the story of "The Deceptive Minister" is colloquial, with the classical term being "الطاجين" (al-tajin) but pronounced with a y-like sound due to regional pronunciation variations. The term "لحمة" (lahma) in "The Porter and the Three Girls" is colloquial, with the classical term being "لحم" (lahm). "القيمات القاضي" (luqaymat al-qadi) is a type of sweet doughnut, known in Egypt as "لقمة القاضي" (luqmat al-qadi).

Multiple studies have demonstrated that the "One Thousand and One Nights" text contains a large number of colloquial terms and expressions that were frequently employed in Iraq, the Levant, and Egypt. Examples include دهليز ("corridor") and الناموسية ("bednet"). These terms are still used today in modern Arabic dialects.

Expressions such as "سلامتك من هذه الواقعة"، يا سيد الأمراء وكهف الفقراء" (Might you be protected from such an event, O Lord of Princes and the refuge of the deprived) represents a widespread popular style frequently used at the time.

As a result, the text of "One Thousand and One Nights" can be described as a blend of classical and vernacular language. This characteristic represents the text's diverse social and cultural setting. Such linguistic mixing is a distinguishing feature of the work, confirming the tales' realistic and folk origin.

From the above-mentioned examples, it is clear that the dialectal diversity and colloquial speech in the narrative achievement "One Thousand and One Nights" is different and has its origins in dialects belonging to eloquent mother tongues spread in many countries such as Iraq, Egypt, Turkey, Persia, Sudan. This, if anything, indicates the oral transmission to which the tales of One Thousand and One Nights were exposed, and thus their transmission between different nations and the taking from all dialects in the absence of a specific narrator, which characterizes them and attributes them to what is known as folk literature.

Conclusion:

The Thousand and One Nights is one of the most important heritage books in Arabic literature, as it contains a collection of tales steeped in fantasy.

All the tales in the narrative achievement "One Thousand and One Nights" have in common their imaginative and miraculous world and their characters with Arabic features that often do not belong to human beings, such as jinns and goblins that have been instrumental in simplifying matters and solving issues.

The textual structure in One Thousand and One Nights is centered around two themes, the first of which is the theme of "women", which played a key role throughout all the tales, ranging from betrayal to support, and the age of the woman is not limited to the stage of youth only. Sometimes she is the old woman who directs the tricks to trap the hero or heroine, sometimes the beautiful girl who captivated the prince with her beauty, and sometimes the clever slave who managed with her cunning to win the heart of the brave man.

The element of magic occupied the largest space in Shahrazad's Nights, as it was not absent from the first to the last night of the book, as it played an active role in moving the battle of events forward.

Diglossia means: The diversity in language between the eloquent and the colloquial in a single text, whether it is prose or poetry.

The dialectal diversity in colloquial terms in the Book of Nights reveals the oral transmission of its tales and their travel between homelands in the absence of a specific narrator. Finally, it can be said that the world of One Thousand and One Nights is a world immersed in amazing wonders, whose characters are characterized by movement, dynamism and complete mercuriality, flying our minds to the unnatural to the unbelievable, where magic is the first motive to activate the movement of its events.

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