



*Compass or a Modern One Thousand- and One-Nights novel**

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The West has cultivated a fascination for the East and Islamic civilization over the centuries. This fascination took off in the Age of Enlightenment and in the Romantic era, when the artistic movement of Orientalism was born. Orientalism, dating back to the 19th century, is a movement which marks the interest of this period in the language, literature, arts and culture of the Eastern countries.

This movement reached its peak with the first translation of *The Thousand and One Nights*, by Galland (1704-1717). Antoine Galland, French orientalist, was a specialist in ancient manuscripts and coins. After fifteen years spending in Middle East, and also being fascinated by the culture and languages of the Orient and the fables he met there, he decided to translate tales of Persian origin, which would later be known as *The Thousand and One nights*. After the publication of this collection, the perspective of the Orient was completely changed and became a fabulous territory, an East where everything is luxury and pleasing.

Henceforth, he made progress in literature, painting, archeology and music. Finally, he made an impact on the great romantic writers such as: Théophile Gautier, Charles Baudelaire, Gustave Flaubert, Lamartine and Victor Hugo. Thus, today we discover a contemporary figure of orientalist writers, fascinated by this universal treasure: Mathias Enard.

*Received: 2018/04/27

Accepted: 2018/12/07

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This is how we fixed our choice on the influence of the Arabian Nights on Mathias Enard's major book, *Compass*. Mathias Enard is a French writer and translator, a specialist in Arabic and Persian cultures and languages. The romantic works of Mathias Enard often take place in Eastern countries.

Reading Mathias Enard's books, we see that all of his works is strongly influenced by the Orient and that he reveals his own attachment to it. Mathias Enard reconstructs the image of the Orient. He celebrates art and literature and more particularly poems and musics of the East. According to him, the East and the West were built together and we cannot consider them separately.

The purpose of this article is to highlight the rewriting of *A Thousand and One Nights* and the reincarnation of Scheherazade by Mathias Enard whose reflection is seen in his major book, *Compass*.

In this modest research by using an analytical and comparative approach, we will try to answer two questions: What is the influence of the translation of the *Arabian Nights* on *Compass*? Who are the representative figures of Scheherazade in this novel? We will first study the literary journey of Mathias Enard as an admirer of the Orient and of the *Thousand and One Nights*; then we will decipher that these two works are brought together not only by structure but also by content.

Indeed, thanks to his excellent translation, Antoine Gallant, managed to bring us back to the Orient. So, Mathias Enard, who was so impressed with the Orient and especially the Orient of the *Thousand and One Nights*, tries to reconstruct The Nights of his time. In addition, by taking up the character of Scheherazade, Enard tried to describe the Orient of his time. By using a literary form, Enard tries to portray today's society and compare it to yesterday. By building a story on a real basis, he actually seeks to give us a description, broad and precise, of the East and the reciprocal relationship between East and West from the nineteenth century to our days.

This study, which aims at being comparative, has indicated that *Les Mille et une Nuits* et *Boussole* is not only related by structure but also by content. Also remember that the principle is the same. Both works appeal for love, fear, suffering, adventure and death, but in a totally different way, with a different Scheherazade. Scheherazade chez Enarde is represented in different ways. Indeed, Enard skillfully plays with the figure of Scheherazade. In fact, the latter is embodied in different characters of this novel. It influences the entire novel and its characters.

Therefore, it is obvious that *The Thousand and One Nights* offered fertile ground for literary creations. The author of *Compass*, who was indirectly inspired by the *Arabian Nights*, tried to prevail over this work, to write something even greater. Indeed, it is obvious that one should not consider *Boussole* as one of the tales of the *Arabian Nights*, but like a night having more greatness and complexity than their model. The field is nevertheless larger and always requires more additional research on unknown aspects.

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