Folk Traditions of the Arab World
A GUIDE TO MOTIF CLASSIFICATION, 2 VOLUMES

Hasan M. El-Shamy

"... reflects superior scholarship. Preparing a motif-index of folk literature requires a special kind of scholar with depth in a cultural area and breadth in international folklore studies. ... There are few practicing scholars in the United States who can produce a motif index, and El-Shamy, I am pleased to report, is one of them."

—Ronald Baker

This important text fills a gap in folklore scholarship. Some geographic areas, including the Arab world, are not adequately represented in Stith Thompson's Motif-Index of Folk Literature. El-Shamy's Folk Traditions of the Arab World is based on Thompson's system and is therefore a compatible supplement. This two-volume guide will be an important research tool in comparative folklore studies as well as in Arabic studies.

Volume I presents the motif index and includes appendices with information on new tale-types, the Islamic worldview, and the Egyptian folk ballad. Volume II provides an alphabetical index of the motifs cited in the first volume, providing quick access to motifs.

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FOLK TRADITIONS OF THE ARAB WORLD
A GUIDE TO MOTIF CLASSIFICATION

Volume I

Hasan M. El-Shamy

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**A Note on Transliteration**

The transliteration system adopted in this work is as follows:

- Short vowels:
  - a: fatwah
  - i/e: kanwah
  - o/u: dinnah

- Long vowels:
  - A: aa
  - i: ee/ii
  - u: oo/ou/uu
  - a/i: lamdah
INTRODUCTION I

General Remarks

The present work, *Folk Traditions of the Arab World: A Guide to Motif Classification* (henceforth: GMTCA) was developed as a necessary component to *A Demographically Oriented Tale Type-index for the Arab World* (henceforth: DOTITA). Volume 1 of GMTCA lists some 12,000 motifs and samples of references to occurrences in the Arab World; Volume 2 is an alphabetical, dictionary-style, cross-listing of the themes contained in these motifs. GMTCA is meant to assist researchers in identifying traditional culture materials in terms of motif numbers; such an identification relates the data concerned to an inclusive sociocultural system, and places that data in broader cross-cultural, and academic research matrices. This index adopts the classificatory schema devised and applied globally by the distinguished folklorist Stith Thompson in his *Motif-Index of Folk-Literature*. The present work, however, adapts Thompson’s system to the demands generated by treating Arab-Islamic data, so skilfully recapitulated in Thompson’s works. It is also attempts to expand the scope of application set by Thompson so as to include facets of culture and society other than those explicitly expressed in folklore-literature, especially the narrative. Since a folk narrative is a description of life—real or fictitious, contents of narrative and related folklore materials deal, in essence, with ‘life’ and ‘living in the broadest sense. Another area of expansion is the adoption in this work of key principles from cognitive psychological literature as classificatory devices. There are

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2 S. Bloomington, Indiana, 1955-56. Thompson (Vol. 1, pp. 10-11) explained the rationale for his work and its main objective as follows:

If an attempt [...] to reduce the traditional narrative material of the whole earth in order (as, for example, the scientists have done with the worldwide phenomena of biology) it must be by means of classification of motifs — those details out of which full-fledged narratives are composed. [...] The purpose of the Motif-Index, then, has been to arrange in a single logical classification the elements which make up traditional narrative literature.

In this respect, the underlying principle for motif indexing is comparable to that devised by anthropologists at Yale for "categorying" culture materials in terms of seven-eight macro-units (10:88) and 629 subclassifications thereof used to establish "The Human Relations Area Files" (HRAF); these files, begun almost contemporaneously with the first publication in the 1950s of Thompson’s Motif-Index, may be viewed as an on-printed index. See: G.P. Murdock et al., *Outline of Culture Materials,* (New Haven, 1957). See, especially. Section 12 and 27 below.


4 Thompson specified those limitations as follows:

Certain aspects of folklore have been definitively outlined [from the Motif-Index — I have not treated superstitions, customs, religious beliefs, riddles, or proverbs, except as they happen to form an organic part of a narrative (Motif-Index, Vol. 1, p. 13).

5 Expressing some doubts in this regard, Thompson wrote: No attempts have been made to determine the psychological basis of various motifs or their structural narrative art, for though such considerations have value, they are not, I think, of much practical help toward the critical arrangement of stories and myths of a people (ibid, p. 10, emphasis added).
indications that such psychological (and sociological) concepts as 'Empathy,' 'Conditioning,' "Adaptation Level," and 'Fealty (waliy)'
...appear in folk expressions as a matter of empirical observation, and that they can be of significant classificatory (indexical) usefulness. 10

Constituents of a Motif

Perhaps this would be useful to clarify some of the terms used in this statement. Whatever the definition of the term "motif" may be, it is to be perceived as merely a classificatory device. As such, the motif is a tool for identifying and artificially isolating smaller, more manageable, components of traditional cultural expressions (mainly verbal) for the purpose of studying their specificity and systemic meaningfulness. By contrast, the term "tales" designates a larger unit of analysis, typically a complete narrative that incorporates numerous motifs. As a folklorist's analytical tool, a motif has a distinct tripartite structure that may be described as follows: 2

1. A letter indicating its major thematic nature (e.g., Mythological; Animal; C: Tabba; D: Magic; X: HUMOR, etc.). Twenty-three such major themes, or divisions, make up the spectrum of sociocultural materials covered in Thompson's Motif-Index, each treated in an independent chapter. 2 2. A correlative figure (e.g., A100: RHAP, C390), and a decimal figure--if any (e.g., A102.12; B211.4.1; C322.2; 3). A motif-title: 10 e.g., A102, "Characters of deity"; A102.12, "Perfect God"; B211.4.1, "Speaking and"; C110, "Tabba sexual intercourse"; C322.2, "Tabba: opening sex (no year)". The motif-title may be followed by a description or elaboration, 11 e.g., C111, "Tabba: loss of power with loss of chastity"; El531, "Slain warriors revive nightly. Continuous fighting the next day."

Only the first letter in a motif-title is capitalized. Due to the problems involved, the italicizing of motif titles, as a stylistic device, has not been applied in the present work. In a broader context of treating both tale-types and motifs, a tale-type title (or key description) is italicized, while a motif is placed within quotation marks; e.g., Type 186, Grateful Animals; Ungrateful Man. Type quotation marks, The Quelling Screech and the Bundle of Twigs. Meanwhile, motifs with the same number in the text would be presented as follows: W154.8, "Grateful animals; ungrateful man"; 1002, "The quelling screech and the bundle of twigs." 12

The data comprising GMC-4 may be grouped in two broad categories: the first is materials selected from Thompson's Motif-Index, while the second is new motifs.

The first group includes the following:

1. All the twenty-three-chapter-titile motifs--present in GMC-4 in capital letters. These cardinal titles constitute the skeleton, or superstructure, for the motif classificatory schema. An asterisk (*) before a letter (e.g., MYTHOLOGICAL [AND RELATED BELIEF] MOTIFS; 10; CHANCE AND FATE; *) signifies that an entire chapter in the Motif-Index is dedicated to the topic. Additionally included are all the major entries (subdivisions within a chapter); these constitute the substructure in Thompson's work.

2. The motifs derived from the Arabic, and directly related cultures within the Arab World (e.g., Berber, Nubian, neo-Aramaic); occasionally, minor additions were made in the wording of these motifs; several variations are placed within brackets ("e.g., A MYTHOLOGICAL [AND RELATED BELIEF] MOTIFS: 232; Government of fairies [Ginis]", V225, "Sin in several places at once. [ainnul-khalafuha, min al-shabil"

The second group comprises new motifs designated by the present writer, on the basis of the specifics published and archival folk traditions of the various ethnic groups within the Arab World. These new motifs are marked by the sign ($) at the end of the motif number. Although no new chapters were introduced into the superstructure, a number of categories involving the centile and decimal categories were added to the substructure of Thompson's Motif-Index. 20

21 A tale-type is composed of only two components: 1) a number, and 2) a type-title. A type-title may be followed by a letter indicating a standard variation on the general narrative theme, typically labeled "subtype." For example, Type 425, The Search for the Lost Husband, represents a general theme, while Types 425A, The Missing Animal (at Bridgeport, 425B, The Disembodied Husband: the Wife's Task, 425C, Beauty and the Beast, etc. constitute subtypes of the main tale-type. Occasionally, further sub-classification may be required: in such a case, a figure is inserted after the letter component; e.g., 427, The Clever Puppet Girl, 427B, The Clever Puppet Girl and the Monkey, 427C, Bull's Milk; 427D, Bull's Calves, etc. (These sub-numbers are printed in subscript, a format not followed in the present work). Also, an asterisk (*) has been used to indicate a similar affiliation between tale-types (in other cases for the asterisk see Vol. 2 of this work, p. 83). Also see note 36, below.

Like the motif, a type-title may also contain an elaborate dispositif (or is followed by an asterisk); in the case of Type 160, the type-title: "Grateful Animals; Ungrateful Man" is followed by: "The rescue from the pit."

For an example of this format see any volume in the "Folklore of the World" series, published by the University of Chicago Press 1960ff.

22 Thompson indicates other applications for this sign. In regard to the references cited, he points out that "books and periodsicals which have been explored with some thoroughness in the search for motif indications are indicated in the general bibliography by an asterisk" (Vol. 1, p. 18, 37). Meanwhile, in the general index (Volume Three) he notes: "An asterisk before a number indicates that cross-references to related matters will be found immediately following the item" (Vol. 6, p. 5).23 These are assigned in terms of centile-ficures (e.g., A100, B300, C400), and in decimal figures (10s, e.g., A101, B301, C401, etc.).

24 Logically following are examples of such additions: A270-8999, "CREATION OF THE JINN:" 1404-9999, "Lovely (poto) becomes high (rich);" 7904, "Sheriff deserts of Pagan Mohammed (sakkā, devilish);" 3108, "Owein (spouse) and slave;" 7070, "Bureaucratic and bureaucratic;" 7207-8799, "Demography;" 7900, "Social interaction processes;" 5500-5699, SOCIAL CUSTOMS; FESTIVALS, CELEBRATIONS; 7300-7399, "Balance between morals and demons, advantages and disadvantages, good and evil;" V1.21.14, "air rituals as recreation (worldly) of souls;" V36.00.18, "Instructing the dead before burial in so as to assure indicated angels (shuffs), prophetic") W315.83, "Beliefs (theoretical) about composition of character (personality);" W2806, "Stereotyping: generalization of a trait of character, from person to group (and vice versa);" Z108.51, "Character problem: tale tellers address tale character directly;" Z133.614, "Czech-bid-lie (jist);" Z153.35, "Ethnological tale: That which is why:" Z41.113, "Climax of relations;" Z1356.2179, "Plant and fruit spectro"; Z1860.81, "Symbolic: exotic-geographic."

Also see notes 6.50, above.

Some of the major additions are intended for future expansion of the motif indexing. Such categories as those designated under A250-2999, B400-4999, and U260-U299 are presented as examples.
A small number of seemingly peripheral or irrelevant motifs were included for the purposes of comparison and/or maintaining systematic connections between the new detail motif and the category to which that motif belongs. Examples of these are as follows:

A164.1.1, "First poetry composed in imitation of tone of hammer on anvil," which serves as the reference for a similar Arab theme designated as new Motif: A164.1.2, "Firstly discovered in observation of tone of hammer on anvil, and 164(1), "Discovery of scientific laws from observations," respectively.22

A2632, "St. Peter's grace: created by the saint as medicine for snake bite," which serves as the reference for the same theme reported from Morocco and designated as new Motif: A2632, "Origin of tobacco: plant from mixture of snake poison and prophet's (Mohammad's) spirit."

N345, "The Falcon of Sir Fedrico. [Empowered suitor kills his only asset (falcon) and serves it to his lady; he had intended to ask for it her sick son," which serves as the reference for a recurring Arab theme designated as new Motif: N345.1.18, "Host hastily kills his only animal in order to feed his guests: they had come to ask for it;" and N345.1.8, Horse of Hüsım at-Türk: killed and served to guests. They had come to ask for it."

Also related to this theme is the following motif:

P336, "Poor person makes great effort to entertain guest," which was used as reference to the new Motif: P336.1.11, "Hüsım at-Türk's hospitality. He kills his only asset (horse) and serves it to his guests; they had intended to test host's hospitality by asking for his beloved animal for their king."

R245, "Whale boat. A man is carried across the water on whale (fish)," which serves as the reference for the same theme in the new Motif: R245.1.18, "Crocodile ferry. Pagulipes are carried across the water on crocodile."

HOW TO USE THIS INDEX

The applicability of the data that this work offers can be illustrated by practical examples.

EXAMPLE: As you come across a tale in which a supernatural being (ogre, ogress, giant, afid, etc.) enters a tall place of residence (castle, tower, etc.), by using a girl's (maidens', women's, princess')

22 Thompson attributes this motif to "Irish myth. "Croas" of note 33, below.
23 Students of Arabic prose will recognize this motif as a biblical reference concerning how Al-Khalil (the Ahmad of the Baalit School of grammarians, d. 901 A.D.) became aware of the existence of rhythm patterns in Arabic poetry. This accidental observation led him to the discovery of the meters of Arabic poetry, which were included in the sciences of al-klitul and al-salifatul.

Under Motif 99, other such accounts-e.g., accidental discovery by Sir Isaac Newton (1642-1727) of the laws of gravity-may be classified.


25 Motif N345.1.14 is meant to represent a general theme, under which the secondary (detail) motifs of: falcon killed, horse killed, or peacock killed, etc. may be included. However, the systemic system does not always allow for such an adjustment in the hierarchy of items presented as a cluster.

26 Hüsım at-Türk, a Pre-Islamic Bedouin warrior-prot. (d. ca. 605), is the embodiment of the Arab ideal of hospitality. The motif complex involved here has been designated as Type: 758(10). Host hastily kills his only animal in order to feed his guests. (Hüsım at-Türk's hospitality)

27 The new motif appears frequently in the Sudan, especially within the context of the tale titled: "Tulumbubu wakandum (Beautiful Fornication)," Type 312; 56, Girl from Besheer who Wants to Marry Art. This type conforms to new Motif: N350.3(4). They find a woman's hair and decide to marry the person to whom it belongs: it is his sister's." See: entry: 'Hair,' below. For an example of this tale, see: Herz, Sjukly H. An outline Folklore. (Research Center for Language and Humor Studies, Bloomington, Indiana, 1977), no. 4, pp. 81-5.

28 Identified as Type: 5968, The Dress of Gold, of Silver, and of Siers. [A father wants to marry his daughter].

29 Identified as Type: 5968, The Dress of Gold, of Silver and of Siers. [A father wants to marry his daughter].

30 This motif is Thompson's Motif Index. Clearly, this procedure is too demanding. Additionally, it has been made much easier and faster through the application of the CD-ROM technology (Motif Index of Folk Literature, CD-ROM Edition, Indiana University Press, 1993). Yet, this very procedure is antiquated to the philosophy on the basis of which the motif labeling system has been based. (On Thompson's view in this respect, see note 2, above.)

etc.) long hair as climbing device (ladder, rope, etc.). To systematically and "logically" locate the motif to which this tale belongs, the nature of the device for climbing should be determined.

An examination of the theme will lead to the conclusion that it is not supernatural; once this has been accomplished you refer to Volume 1 of the Index:

1) The first step would be to search through "SYNONYMS OF THE INDEX" (pp. 1-34) and try to find the logical theme (chapter) to which the climbing device may belong. Since the device is not supernatural, it will be concluded that it does not belong to entries: MYTHOLOGICAL [AND RELATED BELIEFS] MOTIFS (A.3), PRIEST TO MAGIC [AND SIMILAR NONHUMAN OCCURRENCES] (B.3), MYTHS [AND RELIGIOUS SERVICES] (C.3). Similarly, it will be concluded that the device is not deceptive (and, therefore, it may not be found in entry: DECEPTIONS (K)). The logical search should lead to the conclusion that such a theme belongs to the marvelous and, therefore, may be sought under entry: MARVELS (F). The systemic relationships among the various components of this chapter (general theme) lead to one another in the following manner:

F. MARVELS
F360-F369, Extraordinary places and things
F360, Other extraordinary objects and places
F364, Extraordinary ladder (stair)
F368.1, Girl's long hair as ladder into tower. Type: 310.

Another procedure for locating the relevant motif may be characterized as essentially-atomic (or neo-systematic); it relies on identifying the key words in the description of data under investigation, and looking these words up in dictionary-style, alphabetically arranged lists. Such lists are offered in Volume 2 of the present work,7 and should lead to motif identification through searching entries where finding the required information seems likely.

Thus, by referring to the entries: Girl's, Hair, Ladder, Long, and Tower, the following will be found: Girl's long hair as ladder into tower F368.1.

Hair. Girl's long hair as ladder into tower F368.1.

Ladder. Girl's long hair as L into tower F368.1.

Long. Girl's long hair as ladder into tower F368.1.

Tower. Girl's long hair as ladder into tower F368.1.
1) Consulting Volume 1 of the present work (or Thompson's Modif-index) will link Modif F488:1 to Tale-type: 310, "The Maiden in the Tower.;

2) If further information is needed on the links between Modif F488:1 and other motifs within the context of this tale-type (310), such data will be provided in DOYT1-

TS481, "Child born in answer to prayer"; PS5.62.0.1, "It is a debt it is it is promised;"
M411.1, "Old woman's curse (satire);" M30.12.1, "Deformed old woman prophesies for youth;" D1905.3, "How to cure cattle;" H5.14.8, "Takiz to win ogres' daughter for a bride;" D1151.12, "Magic raze indicates road;" T671, "Adoption by nicking. Ogres who nickles hero claims him as her son;"
F57.12, "Sending to the older;" R41.2, "Captivity in tower;"
F481.9, "Griff's long hair as ladder into tower;" R225, "Elephants;" T12, "Man marries ogre's [ogress's] daughter;" D1611, "Magic object answer for fugitive. Left behind to impose dangerous fugitive and delay pursuit;" D1611.9, "Magic household articles answer for fugitive;" D672, "Obstacle flight. Fugitives throw objects behind them which magically become obstacles in pursuers' path;" D54.7.1, "Transformation: comb to mountain;"
D150, "Transformation: man to bird;" DS2.9, "Transformation by sucking magic pin into head;" D765.12, "Disenchantment by removal of enchanting pin (bone)."

3) If information on Tale 310 in the Arab world is needed, consulting DOYT1-29 will show the following:

310, "The Maiden in the Tower, Raymaz. [Hero elopes with ogre's (ogress's) daughter and is transformed."

ARABIAN PENINSULA:
QATAR: 1) AGSCF: OTR 87-3ff. 685-s.a. no. 8. — Type: 315+3101 + F484:1 + 315 (f. 45, man, non-nil; col. f.?), <interpretation, Narrator: I forgot>.

SOMALIA: 2) HS-S: Somalia/Qatar 1973, no. 2 — Type: 310, T11.15 + C47.1, C60.6 (12, lit., nurse, from no in Somalia, written down in Arabic).

MESOPOTAMIA:
IRAQ: 1) Wazir (K. al-Husain, Tardik, Vol. 8, 9. — p. 131-143; [Qaliki, Vol. 1, no. 52, p. 207-305] — Type: 310+c+ 4113/13/13/18/18/19, 315 (f. 187, 27), geegra, his source might have been an "old book;"
2) Qasr, "l'inos, no. 8, pp. 50:310—50:310. (f. 29).

EASTERN COAST:
2) An-Nadim, "al-abud, no. 10, p. 37-41. — Type: 310 + 327/78+31+31+31 (Arabic f. 29). -

LEBANESE: 1) Jamali, "Doma, p. 107-70 (11.11, k1971 204:2.51 — 310 (f. teacher, col. f.).

PALESTINE: 1) HS-E: Ps. 68, 6.3, no. 1. — Type: 325 + 310-695, D150, T9.29 (Oshe: m, 379, 1932, lit., merchant, Eg. wife, «male-oriented action»; 5) (m) Moshri & Kamaa, Speak, no. 18, p. 159-71. — Type: 406 × 310 + 313 (Gaillese f. 50); HS-AUCU, no. 12, 5.5. — Type: 310 + 327/78+31+31+31 (Arabic f. 29). -

SYRIA: 1) Al-Awadi, "shahabiyah, no. 75, p. 335-410. — Type: 310 + 408/II (2-S Dumish-Silhiyyah; f. adult, from go-mo); 2) Shihab, "Ashghab, no. 32,1 + 1/2. — 155, 60, 60, 60, 60 (MS: 310+408/II + 313/IV-11.11).

NILE-VALLEY, EGYPT:
EAST: 1) HS-E: Abasih, 64, 64, no. 3. — Type: 310 + 163/A4 (Ar-Tim, m. m. 9); Settled (Bildes) cow. <flog. will ask wife to 310+; 2) El-Shamy, Egypt, no. 48, p. 54-63. — Type: 310 + 321A + 321 (Croc. f. 65, lit., from mo, narrated to brother); 3) HS-E 1/11/1: N.Y. 61-6, 126, 3, no. 4 — Type: 310+…

28 See note n. 11, above. Also see Appendix 1: "Locations of Tale-types in the Arab World," pp. 415-411, below.

29 The Syntax for data presentation in DOYT1-4 is as follows: (a) no. within political unit/country; (b) coloumn's name, description-number—justification; marker *—identifying Tale-type number; + descriptive notes on context; [other: bibliog, notes, translations, etc.]; (c) ethnic group; (d) data on informant—gender, age, religion, profession, source; etc. — comments on source or context.
element belongs, the nature of the materials will have to be determined (as outlined in Example A above). Then you refer to Volume 1:

1) A search through the SYNONYMS OF THE INDEX should reveal that kindship relations are classified under entry SOCIETY (P.). The systemic relationships among the various components of this chapter lead to one another in the following manner:

P. SOCIETY
P206-P209, The family
P208, Other relatives
P204, Aunt
P294.0.1h, Paternal-aunt
P294.0.2h, Maternal-aunt (Khaladah). Type: 403D, 707.

Similarly, the treacherous by the maternal-aunts will be found under entry, DECEPTIONS (K):

K. DECEPTIONS
K2206-K2209, Villains and traitors.
K2218, Treacherous relatives.
K2216.1h, Treacherous maternal-aunt (Khaladah). Type: 403D, 707.

Meanwhile, the maternal-aunt’s cruelty will be found under entry UNNATURAL CRUELTY (S):

S. UNNATURAL CRUELTY
S90.90, Cruel relatives.
S90, Other cruel relatives.
S72.2h, Cruel maternal-aunt (Khaladah). Type: 403D, 707.

Identifying motifs alphabetically requires searching Volume 2 of the present work under entries where finding the desired information seems likely. The following will be found with reference to the entry “Aunt”:

Aunt: P294.2h, Cruel a. S72, Cruel maternal-a. S72.2h; cruel paternal-a. S72.1h; kind (maternal-a.) P294.0.1h; man marries his a. mother’s sister) T241; maternal-a. P294.0.2h; paternal-a. P294.0.1h; maternal-a. as maid P294.1h; third disguised as intended victim’s a. K311.16h; transformation to likeness of a relative (a. uncle, mother) D40.3h; untrustworthy a. K2216; treacherous maternal-a. K2216.1h; [...].

Also the following will be found with reference to the entry “Maternal-aunt”:

Maternal-aunt: P294.0.2h; cruel mother S72.2h; kind (m.) P294.0.2h; man marries his m. T241; treacherous mother K2216.1h.

1) Consulting Volume 1 of the present work, as already indicated, will link Motif S72.2h to Tale-Type: 403D, The Cruel Maternal-aunt Blinds Her Nice and Substitutes Her Own Daughter as Bride.

2) If further information on the links between Motif S72.2h and other motifs within the narrative context of the Tale-type 403D is needed, referring to DOTT-A, will show the following motifs:

S73.0h, "Sister cruel to her sister" K2216.1h; Treacherous maternal-aunt (Khaladah); S72.3h, "Cruel maternal-aunt (Khaladah); M225, "Eyes exchanged for food" K191.1, "The false bride (substituted bride)" E781; 1, "Eyes bought back and replaced" D1211.3.1.1, "Eyes torn out magically replaced" E761, "Eyes successfully replaced" D1454.2, "Treasure falls from mouth" E782, "Lamb successfully replaced" H714, "Roses from lips as sign of royalty" D1454.2.1, "Flowers fall from lips [mouth]" H714.1.1, "Flowers from lips (mouth, footprint) as proof of heroine’s identity" K19113.3.1, "Substitution of false bride revealed by animal" Q261, "Treacherous punished.

3) If information on Type 403D in the Arab World is needed, consulting DOTT-A will lead to the following:

30 In the context of tale-types, the letter "X" indicates that the narrative so designated is an archetypical subtype of the main tale-type, (also see note 17, above).
NOTE ON DATA PRESENTATION, ABBREVIATIONS, AND ARCHIVAL MATERIALS

The sequence for data presentation is as follows: A) The motif, comparable motifs—placed within parenthesis, tale-type(s) where the motif commonly appears; B) occurrence of the motif—in anthologies of literary writings and other general treatments, sample of occurrences in modern field collections and similar sources of primary data. With reference to citing the occurrence(s) of a motif in current folk traditions, five broad regions within the Arab World are designated, a division more political and geographic than cultural. These regions constitute a geographic continuum, which may also reflect the presence or absence of a tradition among the inhabitants of these regions (see Appendix I: "Locations of Tale-types in the Arab World," pp. 413-414).

The data are presented in the order in which these regions are listed here:

1. PEN: Arabian Peninsula (Bahrain, the Emirates, Oman, Qatar, Saudi Arabia, Yemen—excluding the Straits of Hormuz, and Arabo-Arabic speaking groups in Zanzibar, Eritrea, Somalia).
2. MSP: Mesopotamia (Iraq).
3. SHM: ash-Sham (or the Levant Coast: Syria, Lebanon, Palestine, Jordan, Indigenous groups in Israel).
4. NLE: The Nile Valley—Egypt (including Berber-speaking Siwa—culturally belonging more to the Maghreb).36
5. NLD: The Nile Valley—Somalia
6. MGH: Maghreb (Libya, Tunisia, Algeria, Morocco).

In instances where the kinship (tribal, ethnic, etc.) identity of a narrator seemed to straddle or eclipse modern political state borders, assigning a tradition to a specific country proved to be a matter of inference or arbitrary determination. Examples of this situation may be found in such works as J.L.P. Dickson's The Arabs of the Desert, and Kuwait and her Neighbors37 (concerning Saudi Arabia, Kuwait, and other Gulf States), and Leo Frobenius' Volkskunde der Kalyben38 (where the traditions of this Berber nation cover major segments of both Algeria and Morocco).

Archival materials

Unpublished materials used in the present work are either field recordings on magnetic sound tapes, or written manuscripts; they are on deposit at public facilities (archives, university libraries), or are privately owned. The archival materials are designated as follows:

35 See also note 29, above. The sign ($) is used to separate the two segments of motif presentation (cf. Vol. 2, note 3, supra).
36 Multiple ethnicity within a state is typical of most Arab countries. For example, the demographic composition of Egypt may be considered a microcosm of the Arab World as a whole (embracing some religious sects, e.g., Shias, Muslims, Christians); Egypt's eastern desert and Sinai belong to the same social and cultural traditions of the northern Arabian Peninsula, the Sinai Desert, the Syrian Desert, etc.; the Berber-speaking inhabitants of the Siwa Oasis (Western Desert) and many nomadic tribes in the northeastern Egyptian coast belong to the greater Berber nations of North Africa (in Morocco, Algeria, Tunisia, Libya—and many non-Arab "sub-Saharan" groups); Nubian of the southern Nile Valley belong to the broader African culture traditions (pre-Nileitic Nilotic culture, pre-Nileitic Islamic influence, the Beja and the Bihari of the southeastern corner of Egypt (Eastern Desert) belong to a broader ethnic group which extends as far south as Somalia and northern Kenya.
38 "(London, 1911), and (London, 1966) respectively.
The name of the collector, along with credit for other editorial treatments of a text, can be identified by referring to the Archives section in the Bibliography, (see p. 459, below).

I. With reference to tape-recorded data, citations of specific items are given as follows:
1) Deposition (AGSFC, CFMC, IUFTL, HE-S)
2) Region where item was collected;
3) Date item was collected (which also is used here as the call number for the tape); the first hyphenated set of figures represents the last two digits of the year the field trip was undertaken and the month, 11-3 means: March 1971;
4) The second set of three hyphenated figures refers to the number of the reel in the collection, followed by the track number on the tape, then by the number of the item on that track; when the number of the item is undetermined (usually due to incompletion of specifying the exact contents of a tape), an ‘X’ is used.

For example,
CFMC: Qasas 71-3, 3-1-1, stands for: the Qasas/New Valley collection, trip undertaken in 1971, March, reel number 3, track no. 1, item no. 1
AGSFC: QTR 87-3 700-2 No. 3, stands for: QATAR collection, trip undertaken in 87, March, reel number 700, track no. 2, item no. 3
HE-S: 13bat-Bibli 701 No. 9, stands for: 13bat-Bibli, Shobra, Cairo collection, tape-recording took place in 1970, January, item no. 9.

II. With reference to written materials, manuscripts from several sources are designated as follows:
CFMC: JUKH-I stands for materials independently assembled and owned by the Egyptian collector Amr al-Khoud; these consist of about 800 texts written down during the mid-1960s by pupils in intermediate religious schools and given to Mr. Khoud, teacher. The narratives were told to the pupils by relatives. A copy of the collection is deposited at CFMC.

For example,
JUKH-I 229 (or Khoud-pupil no. 229) refers to tale no. 229 in this collection.

AUC: The American University in Cairo. Field collections undertaken by students during the academic Years 1971 and 1972, and submitted to H. El-Shanly, in partial fulfillment of the requirements for ‘Anthropology 206: Folklore.’ The figure immediately following AUC refers to the serial number of the collection, while the ensuing figure refers to the number of the tale in that collection.

For example,
AUC: 3 No. 3 stands for paper (collection) number three in the American University in Cairo collections, tale number 3.

41 IUFTL 1961-75 (Tapes Nos. 123-136), Hammad El-Shanly, ed.). Collection from Brooklyn, New York, USA.
42 Including the ‘AUC’ collection, and ‘Miscellaneous Manuscripts’.

Informants: EGYPT: Cairo, Suez, Alexandria, Asyut, Suhag, Nubia (Kombol, IRAQ; PALESTINE; YEMEN).