TYPES OF THE FOLKTALE IN THE ARAB WORLD
TYPES OF THE FOLKTALE IN THE ARAB WORLD
A DEMOGRAPHICALLY ORIENTED TALE-TYPE INDEX

HASAN M. EL-SHAMY

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A Note on Transliteration

The transliteration system adopted in this work is as follows:

\[ /a\] = ب
\[ /b\] = ب
\[ /t\] = ت
\[ /th\] = ث
\[ /g\] = ج
\[ /h\] = ح
\[ /d\] = د
\[ /dh\] = ذ
\[ /r\] = ر
\[ /z\] = ز
\[ /s\] = س
\[ /sh\] = ش
\[ /d\] = ض
\[ /th\] = ط
\[ /i\] = ع
\[ /i\] = غ
\[ /f\] = ف
\[ /k\] = ك
\[ /l\] = ل
\[ /m\] = م
\[ /n\] = ن
\[ /h\] = ه
\[ /w\] = و
\[ /y\] = ي

Short vowels:
- a = flatshah
- e = kasrah
- ou = qammat

Long vowels:
- a = flatshah
- e = kasrah
- ou = qammat

For the rationale for using \( \hat{c} \) in lieu of the letter c (superscript, e.g., ‘AID’), see literature cited in note 12, p. v b

INTRODUCTION

Rationale for this Demographically Oriented Tale-type Index (DOTTY-4)

The True Tale as Balanced Manifestation of Life

As an aspect of folkloric behavior, a true folk tale, told orally from memory, is one of the most distinctly balanced manifestations of human life. It is a description of life and living in a real or fictitious community as perceived by narrators and visualized by listeners, each in his unique way. A tale’s emergence, spread, stability, change, and continued presence or disappearance among a certain social group are governed by specific psychological, social, and cultural forces. A folk tale lives on the lips of its bearers but merely exists in a state of suspended animation when reduced to the written form.

The “telling of tales” is fundamentally a process, rather than an event. It involves the individual teller, and is therefore psychological; it also takes place within the confines of certain social and cultural conditions and is, consequently, a sociocultural process as well. As demonstrated by the rapid extinction of certain “classical” folklore genres and the birth of others (e.g., the “urban legend”), the processes of learning, retention, remembering and forgetting, and recall seem to be pivotal to an understanding of “the telling” of a tale.

Thus, a reference work that addresses folklore as behavior, must be objective, inclusive, accurate, and systemic. Additionally, such a work must allow for interdisciplinary interpretations of the myriad of folkloric phenomena manifested in the tales. As the cognitive behavioral approach reveals, folk groups recognize psychological, sociocultural, and other scientific principles in their own traditional social life. These principles “appear in folks expressions as a matter of empirical observation.”

In addition to being an index, DOTTY-4 is a presentation of preliminary analysis of folk tales found in the Arab countries, including such ethnic groups as Berbers, Kurds, and Nubians. Occasionally, European and other foreign residents in Arab countries transmitted the lore of their own original homeland as well as that of their Arab country of residence. This entity, with all its social, cultural, linguistic, and political uniformities and diversities, is often labelled “the Arab World.” The present work adopts the familiar and revitalized Atti Aarne and Stith Thompson’s tale-type system henceforth as 12th or AT, but differs significantly from it quantitatively and qualitatively. It adds to scholarly research tools a comprehensive and much needed interdisciplinary guide to tales in the Arab World; it also registers parallels found in related culture spheres (e.g., Turkish, Persian, and sub-Saharan African) for additional comparative purposes. The association of an Arab World tale with its counterparts in Europe or other regions of the world is already subsumed under the AT tale-type number.

DOTTY-4 also provides bibliographic and archival sources on the available variants in each tale-type. In some cases, as many as 88 renditions of a given tale—presented by older indices not to exist in Arab traditions—are cited from texts in Arabic, English, French, German, and, to a lesser extent, Italian. By including these texts, DOTTY-4 indicates both the frequency of occurrence of a tale-type and the different forms the plot takes in various subcultures and among different narrators within one community. Vital data about narrators (e.g., gender, age, level of education, religious affiliation, marital status, occupation, source from which the tale was acquired, etc.) are provided when available; such data—typically ignored in previous works and in most published collections—are of considerable importance in the quest for meaning, function, and other significant aspects of a tale as it pertains to an individual or a social group.

1 See Atti Aarne and Stith Thompson, The Types of the Folktales: A Classification and Bibliography (Folklore Fellows Communication, No 184; Honolulu, 1994).
The identification of tales is undertaken according to two classificatory concepts: “tale-type” and “motif.” Simply stated, a tale-type is a full narrative (or a tale’s plot) that recurs cross-culturally in varying degrees of form, and may incorporate a number of episodes (or a “sequence”); while a motif is a recurring pattern on a tale-type which may characterize a certain social group on basis of age, gender, ethnicity, location, occupation, or other significant demographic factors (e.g., 8724, 8723A, 8728B, etc.). Meanwhile, a “motif” denotes a smaller unit recurrently found in folklore (according to Stith Thompson, “those details out of which full-fledged narratives are composed.”) Thus, the motif is a tool for identifying and artificially isolating smaller, more manageable, components of traditional cultural expressions for the purpose of studying them with specificity and systemic meaningfulness. Naturally, the concept of motif may be extended to apply to other facets of cultural behavior.

Constituents of Tale-type and Motif

A tale-type is designated by an Arabic numeral (e.g., 315, The Faithless Wife; or 318, The Faithless Wife Wire, Batu: the Egyptian ("Two Brothers") Tale). Also, a tale-type number may end with a letter (or an asterisk) to indicate that it is a subtype or variation on a cardinal tale-type (e.g., 315A, The Canibal Sister; or 318A, The Man Who Lost His Organ and Then Regained It.)* and 318B, Murdered Person (Lover, Husband, Brother) Brought Back to Life through Repeated Reincarnations.) A motif, however, is denoted by a letter indicating its general nature within Thompson’s motif schema (e.g., A, Mythological; B, Animals; C, Deceptions; Q, Rewards and Punishments, etc.) followed by an Arabic numeral (e.g., B299, K499.10, Q5, Z139.7.1).*3

Most oral tales incorporate a limited number of tale-types; however, a tale may contain dozens of motifs (as shown in most “MOTIF-SPectrum” fields in the present work). hillman Ritter’s neo-Arabic text No. 96, for example, is identified here as new Type 315A1, Orey’s Son Avenge his Mother’s Brother (Maternal uncle); yet, it also incorporates details (secondary plots) conforming to Types 65A, Strong John, 501, The Three Undead Princesses; 301A, Quest for a Vanished Princess; 956, Robbers’ Heads Cut off One by One as they Enter House; 326, The Youth Who Wanted to Learn What Fear Is; 502, The Oyga’s (Devil’s) Heart in the Egg; 516, Faithful John; and a concluding episode comparable to Type 1573, The Nephew Wins a Bride for His Maternal Great-uncle: Abu-Zaid Gets Abu Ayah (see details under the tale-types cited).

The success of a classificatory system depends on its ability to adequately address the specifics of a culture and its social institutions. Consequently, major expansions of the tale-types and motifs were undertaken. The present work designates some 1550 independent entries, each representing a tale plot as it is typically told among various groups in the Arab World; 496 of these tale-types are newly developed and culture-specific. Belief expressions (i.e., legends, myths, and sacred religious accounts) are included when they appear as variants of tale-types (e.g., 750B, Job Rewarded for his Patience; Miraculously healed). Likewise, motif analysis is undertaken in terms of some 870 motifs (out of about

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*1 The term “type” tends to be confusing, especially since it has little to do with tale genres as the word usually suggests.
*2 For example, see the female-oriented variants of 8723 in this work. Also see 13 Shami, Brother and Sister: Type 262.
*3 Note the Arabic sign “I” indicates a new tale-type or point developed by El-Shamy. This sign replaces the asterisk currently in use. In computer generated and managed files, the asterisk is hyphenated: A double dagger sign “I” indicates a motif introduced after the publication Final Traditions of the Arab World: A Guide to Motif Classification in 1995. To publish the enlarged editions are underway.
*7 The Types of the Folktale also was saturated at the end of some tale-types, presumably to indicate a link with the main tale-type (e.g., Types 1, The Thief of Fish, and Type 1’, The Fish Steals the Basket. Some tale-types have as their first entries (e.g., 15106) **. In computer-managed files, the use of an asterisk for such reasons was eliminated. Moreover, any on such a number is problematic for the absence of relevant theme from the narrative: Type 9218:1, 1208:9, 1209:4 (2003). On the types for the asterisk by Thompson, see (1) El-Shamy, GMC-4, Vol. 1, p. 17 n. 18, and Vol. 2, p. v1.
*8 For a reference providing the rationale for restructuring the 3 sign to replace the asterisk, see n. 13, below.
*9 By his "progressive revision in the Egyptian Tale: Two Brothers," Journal of American Folklore, Vol. 115 (2002), p. 387, Al-Denie concluded that the narrative given under new Type 315B5 by El-Shamy’s draft Woman, is "revised" and that "the original version should be considered a different type of the" story. Although the latter is also provided with narrative, along with the variants cited from Arab cultures and sub-Saharan Africa in El-Shamy’s Folktales of Egypt, pp. 240-244. The links between AAT type 315, one of the main bold, and AT 315, 590, 590A, etc., are also verified.
*10 In "Gone to go in work, but goes out to shop", Q5, "Labourer married, industry rewarded", Z139.7.1, "Labourer to heave at symbol of sin".

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INTRODUCTION

27,000 motifs selected or newly developed, of which about 5100 are new culture-specific themes and concepts—including A, 6.3.82. "Mate (house-companion)" made for Batu so that he would not live alone", F17.88. "Eunuch" and wife in chaste marriage ("brother-sister-like") for many years", all of which are required for understanding the nature of social relations in AT 318. These new motifs constitute major additions and adaptations to the preexisting systems and are regarded as valuable wherever social life gives rise to them, be it in or out of the Arab World.

For example, Tennessee Williams’ Cat on a Hot Tin Roof, a play that illustrates a pattern of patriarchal family life in the American South during the middle of the Twentieth Century, projects the same structure of sentiments, themes, and plot (tale-type characteristic) of an Arab World tale. In both situations, action is controlled by conditions of social life in the patriarchal extended family, and the jockeying by brothers and their wives for the patriarch’s attention and favor.

Also, a recent American motion picture titled "Friedly" (2002) illustrates how a "good" hard working family man commits a series of murders in the presence of his two adolescent sons, whom he tries to involve in the murders. His elder son is repulsed and reports the crimes to the police, but all the evidence "miraculously" vanishes, and the father is never charged. The seemingly innocent victins prove to be murderers, rapists, and pedophiles—a quality the father was capable of detecting supernaturally. Thus, the killings are justified. The elder son becomes a sheriff in a small town and adopts the father’s ways. He kills the officer investigating the unsolved murders by the father for himself had committed. Miraculously, all traces of the "retribution" by the son vanish. As in the case of the father, the son’s crime is not discovered. This plot promoting vigilante justice is a

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Other aspects of the quest for inclusiveness include the following:

1. Islamic
   - Testing 473 printed collections and 156 archival holdings

2. Fields of Expansion (Samples):
   - Language/knowledge
   - Religion laws (der.of)
   - Social structure
   - Kinship/family: marriage/monetary basis: economy/political power

3. Ancient Civilizations
   - Especially ancient Egyptian

4. Classical/medieval Arabic/modern Arab literature
   - The Thousand Nights and a Night, al-Hayasat, al-Ashry, Ahmad Shawqi’s poetic; etc.

5. Demographic Coverage
   - Data to animate: contemporary ethnic, religious, racial groups. Comparative notes: new studies on European cultures (e.g., The Grimm Brothers), Greek-Roman, Turkish, Hebrew-Arabic, Irish-Persian, sub-Saharan African.


7. (New York: New Directions, 1995). The play may be summarized as follows:
   - A confidant shares the discussion of the concept of motif with the Big-BadBoy’s return home from the hospital after being killed in the war. The extended family household which he had composed of his son and wife, their two sons and their wives, and the children of the elder son. The patriarch is the eldest son; he has an entire army (agricultural land) to the younger, a favored son. The younger son’s story is a combination of emotional problems with his wife: she is ignored and children. The patriarch also deduces that because he has lost his wife and remains a lonely young son.

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The eldest son, who has been managing the family’s business, opposes the injunction. His wife keeps on missing having produced grandchildren, especially boy, and states her wish (consent or law, or wife of husband’s brother) for being born healthy and normally and normally.

Finally, the patriarch realizes that his days are marked. The younger brother is reconciled with his wife. The eldest brother is ensured by the youngest that he will not be excluded from the inheritance. The sagging stabilizes is offered by his husband to seek out.

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duplicate of a tale-type in terms of the sense of greenpeople "justice" and the details of how a sinner-to-be is detected and dealt the appropriate punishment before sinning.20

Through knowledge of folk traditions, a student of culture and society can gain insights into how social and cultural practices pattern similarly or differently among various social groups. Likewise, the relatively new folklorists can explore their roots in archaic ones.

Need for this Index

Scholarly interest in Arab and related Middle Eastern narratives dates back to Arab and Muslim writers of the 8th and 9th centuries A.D. This early concern was focused on (philosophical) Arabic epics and was characterized by literary, linguistic, and religious lines of inquiry. At a later stage, a romantic philosophical curiosity about the "Orient" kindled major interest in semi-literary works such as the Thousand and One Nights. That interest still lingers among Arabs and Muslim students of literature and related disciplines. During the 19th century, European linguists who studied dialects, collected Arab folktales as examples of "utterances"; a few of these texts found their way into European folklore studies. In the last four decades, as a result of feelings of nationalism, concern for local communities, and in response to modern scholarly theories, an explosion of attention to indigenous, orally transmitted folk narratives has taken place. New folklore centers have been established in virtually every Arab country during the past fifty years.

The majority of available folk narrative collections and studies on the designated area are undertaken without utilizing adequate classificatory techniques. The rich holdings of the archival collections are grouped idiosyncratically rather than according to a standardized system. Folk narratives are typically referred to—even by specialists and in academic theses—by citing silent phrases, or tale titles, which vary according to locale. The result is that scholars lack adequate access to a body of vital information, namely the Arabic and related Middle Eastern narrative reservoirs. Consequently, most studies that treat folk narratives or employ tales to substantiate an academic claim, promote conclusions based on limited primary data, usually a single text, which the writer holds to be the representative expression of a cultural trend, a social institution, or even a psychological condition. Such claims prove to be impressively significant and cannot be substantiated without reference to the larger corpus of materials in existence and to the variety of forms individual texts assume in different contexts. The governing principle here, as stated by H. El-Shamy, is that

"The actual message or messages [...] a folk narrative is assumed to impart, cognitively or non-cognitively, in a property which must also be found in the majority of the tale's variant. Thus, the number of variant oral tales, or of an aspect thereof, is the total sum of the relevant meanings found in the other renditions of that text. Each rendition being inseparable from its teller and from the conditions under which it has been told."

A few examples will demonstrate the nature of the problems stemming from the lack of a systematized typology of tales in the Arab World and inability of researchers to identify tale variants or gain access to archival materials.

In the early 20th century, an influential "theory" postulated that Zaubermärchen (magical tales, "fairy tales") did not exist among certain groups—including the Arabs and other Semites—because these people lacked the intellectual and artistic talents necessary to create and retain Märchen.21 This view was based on inadequate data. Among Arabs, Zaubermärchen are narrated mostly by females, typically inextensible to collectors, who were predominantly males. Until recently, François Legé's collection,22 derived mainly from female informants, was ignored. For decades this "theory" influenced the understanding of Arab and related cultures in the Middle East and of their relationship to European and other cultures. The absence of readily available Arab Märchen from the early editions of Aarne-Thompson's The Types of the Folktales stood at least in part from this faulty assumption.

About forty years ago, the revised edition of The Types of the Folktales (1961) offered the most comprehensive reference work on the folk narrative; however Arab and other Middle Eastern narratives were woefully lacking. Published research on various aspects of culture reflected this deficiency. Currently, the situation has hardly improved. Major theoretical theses on folktales are advanced without any knowledge of the classificatory-analytical devices in the field. The conclusions are invariably impressionistic or erroneous.

An example of this serious situation is found in a recent work: Peter Gilber's Vladimir Propp and the Universal Folktales: Reconstructing an Old Paradigm—Story as Initiation.25 When applying the "theory" to a North African Berber tale, with distinct ties to ancient Egyptian counterparts, the outcome repeatedly fails to substantiate the morphological syntax advanced by the "theory." Without the benefit of seeking verification in a second occurrence of the tale, Gilber explained that the reason that the proposed morphological pattern does not happen "... is perhaps because in fact the story has been told in reverse order."26 In other words, actual life in the Arab World is going in the wrong direction, and has been for thousands of years, but the European theory is right and may not be reconsidered in light of the new facts.

Another recent publication that may be cited in this respect is Allen Johnson and Douglas Price-Williams' Oedipus Ubiquitous: The Family Complex in World Folk Literature.27 As the title indicates, the work seeks to prove the universality of the Oedipus Complex, mainly by demonstrating the presence of the complex in 139 "folktales" (a subdivision of the broader field of "folk literature") representing the world (divided into six major regions). With reference to one vast region designated as the "Middle East and Africa," Johnson and Price-Williams build their case on the basis of eighteen texts. A grand total of four texts represent Africa north-of-the-Sahara (Egypt and Sudan), and a fifth text from "Persia" completes the evidence from the Middle East. These five texts cover the themes of brother-sister incest and parent-child incest (Oedipus). No texts are given from the entire Arabic Peninsula or from Northwest Africa (the Maghreb: Libya, Tunisia, Algeria, and Morocco).

In addition to being plucked out of their "cross-cultural matrix," each of those precious few samples has been deprived of every bit of data that might connect it to a human narrator.28 Considering that Oedipus Ubiquitous is a psychological study, the individual narrator—or the psyche that is postulated to be the depository for the Oedipus Complex, is missing from the research equation. Also, despite the fact that the authors list Amiri Aarne and Stith Thompson's The Types of the Folktales as one of their references, they make no effort to identify any of the tales according to Aarne-Thompson tale-type numbers, (save one: "The Oedipus story—specifically type 911"). They also express in the book's general index, "difficulty in knowing how to index folktales in a meaningful way."29 Consequently, the narratives are left un-indexed, leaving the reader with no ready means of verifying a motif or an idea in the tales. As a result, Johnson and Price-Williams' work is disconnected from major, readily available folkloristic literature on the folk narrative that may have contributed to their awareness of how a tale may be interpreted.30

23 See Gilber, p. 113, as in note 20, above.
25 Their data were derived from two sources: Ahmad al-Sha'i and F. C. T. More, Wisdom from the Nile (Oxford, 1976); and H. El-Shamy, Folktales of Egypt.
27 Johnson and Price-Williams, p. 339.
28 "The exception is Alan Dundes, where they quote on the "brother and sister" theme in the American movie "Star Wars," and on the characteristic Standardization of the prehistoric psychological theory."
Furthermore, none of the four folktales the authors provide from Africa north of the Saharan nor the text they give from Persia (No. 16). In an "Oedipus story," although an inconclusive theme is present in all the chosen texts, the Oedipus Complex (as in Aa-Th Type 931) fails to materialize in any of them. One of these tales in particular, "The Wife of the Prince's Son," in which actual incest takes place between a disguised mother and her unsuspecting son, seems to contain most of the elements of Oedipus. Yet, the gender of the narrators, who are almost exclusively adult females, tends not to substantiate the Oedipal interpretation. Had it been an Oedipus tale, males would have been the ones with the irresistible urge to tell it.28

Whether accurate texts and typological information and research methods could have affected the outcome of Gillet’s or Johnstone and Price-Williams’ studies is doubtful. Such studies designed to uphold a "theory" seek examples that support predetermined conclusions, but ignore or suppress contrary data.29

Similarly, a meticulous cross-cultural study on As-Th 720—Michael Belgradér’s Das Märchen von dem Königssohn30—includes, for example, 113 Estonian and 70 French renditions, but only three variants from the entire Arab culture area stretching from Morocco to Iraq, including one neo-Aramaic rendition. Ursula Nowak’s "Beiträge,31 which Belgradér quotes, provides only one. As-Th 720 is extremely recurrent among Arab, Berber, and related groups (one archival collection from Egypt contains ten texts of the tale). Numerous published variants include H. Ammar’s Growing Up in an Egyptian Village32 and M.T. Amrouche’s Le grain magique.33 The conclusions are, naturally, influenced by this pattern of data in which the Arab World is inadequately represented.34

Available Indexes

Currently, apart from this present work, there is no other comprehensive tale-type index for narrative folk traditions of Arab and related Middle Eastern countries. The available indexes only partly meet research needs:

(A) Antti Arne and Seth Thompson’s Types of the Folktales (Second Revision, 1961). This monographic index,35 which attempts a global coverage, is the most comprehensive work available on folk narratives, but its presentation of the Middle East is limited by three major deficiencies. First, only a few of the published collections from the Middle East are included, even though abundant Arabic and Berber collections were available before the 1910, 1920, and 1960 editions of the As-Th index were published. Second, only a fraction of the tales in the Middle Eastern collection that comply with the designated contents of the As-Th tale types were recognized. For example, Wilhelm Spini’s Contes Arabe du Nil, which include twelve tales of which eleven are of indistinguishable typological character, but none of these was acknowledged in the As-Th index. Likewise, reference works such as Victor Chantre’s Bibliographie des Contes orientaux,36 received the same nominal treatment. Third, in its present format The Types of the Folktales does not recognize the affective significance of actors and their actions.

(B) Wolfgang Eberhard and P.N. Borovac’s Types tschechischer Volksmärchen.37 The rich data treated in this pioneering research tool are limited almost totally to Turkish tales. Occasionally Arab and other

28 In this Persian narrative, an ego son marries his father in hopes of getting the father’s young wife (the boy’s stepmother). She, however, epidemian, and so incest occurs.


30 On the failure of the Oedipal Complex to acquire systemic qualities in Arab narratives, see introductory notes to tales 1, 5, 8, 15, 11, 13, 36, 41, and 42 in H-Sturza, Tales Arab World Tell.

31 Frankfurt, 1980. The English title is My Mother Slew Me; My Father Ate Me: The Juniper Tree.

32 Ursula Nowak, Beiträge zur Typologie des arabischen Volksmärchens. (Doctoral dissertation, Freiburg, 1946). Also see note 1 below.


35 As-Th Type 720 in the present work. Also compare Types 720A, Sowter Slew Me; My Father Avenge Me; 72088, Other Puned and Barren Napheen Alone. Also compare Types 34493, Mediated Persons Share, Hdbredto, Brother Stare Back to Life through Kept-Off Beatifications (Transformative).

36 Currently, the Arne-Thompson Index is being revised under the auspices of FPC. Dr. Hans Hg. Ulster, ed.

37 (12 vols. (Leipzig 1951-1952).)

Thompson's tale-type index. Arawa matched sixty-one of the East African tales he treated with their counterparts in the Aesop-Thompson system by way of cross-referencing. Yet, some of the texts with obvious Aarne-Thompson typological qualities were not identified as such. These are tale-types that recur in North African countries and southern Arabian Peninsula. Thus, it may be concluded that the shared narrative traditions between that East African culture area and the rest of the world is greater than current academic literature indicates.25 This is also true of other culture areas throughout Africa.

Winifred Lambrecht, "A Tale-type Index for Central Africa." This index follows in the footsteps of Aesop's classification system. The author pointed out some inconsistency in Aesop's divisions of "animal tales" and "ordinary tales", and the role accorded the "dramatic persons in assigning a tale to one category or the other." Her divisions (1-450) correspond to Aesop's system except for one new chapter, No. 452 (4450), which she labeled "Pathetic Reality Tales and Counterfactual Tales"; the first Dirk's division—from number 1 to number 4520—duplicates Aesop's classification system. These "personality traits and customs" are not character motivation. Lambrecht specified that scenes classified under this rubric are "arranged by description or statements, and, as such, do not provide cause-effect relationships or the presence of lack and the resolution of that lack"—as per Alan Dundes' morphological schema.26

Morphological Patterns as Bases for Classification. In addition to Propp's thirty-one possible linear sequences of events (which he opined to label "functions"),27 a new morphological pattern was introduced by Denise Pauleau.28 She proposed seven structural models, according to a set of traits on a circular compass. In terms of the nature of action/plot the patterns designated are: I. Ascendant; II. Descendant; III. Cyclical; IV. Spinal; V. Mirror; VI. Hourglass; VII. Complet. This model was developed, in part, for classification of Malagasy tales. In this respect, these morphological patterns, while significant in revealing shared patterns of thought, limited relevance in the indexing or archiving and providing users with variants of specific texts. Grouping thousands of texts in a collection (archival or printed) in thirty-one or in seven morphological patterns—which are not always stable cross-culturally—would be of little practical use.29

Criteria for the Formation of this Index. Any typology must address and solve to the extent possible certain problems, if a comprehensive, inclusive work is to be produced. These problem areas may be identified as follows:

1. Scope and adequacy of coverage; contextual data.
2. Identification of tale-types.
3. Identification of motifs ("Motif Spectrum").
4. Determining test criteria.
5. Adaptability of the system.

(1) Scope of coverage. The usefulness of a tale-type index lies, to a considerable extent, in the degree of its inclusiveness and its comprehensive coverage of the focal area and, whenever possible, of immediately surrounding regions. Two devices, inlished, in part, for classification of Malagasy tales, are the demographic composition of the Arab World, especially from an "ethnic" grouping perspective, and (b) the available materials from a quantitative standpoint.

25 Examples of texts that clearly correspond to the Aesop-Thompson tale-type system include the following: Arawa's 3248 which corresponds to AT 1366; Coperion of Athens (Es 510; Noy 1000 No. 51); Arawa's 3746 which corresponds to AT 135A, The Piddocke (Jr.20; Ed 1988); Arawa's 3846 which corresponds to AT 3363. "Gift From Brother Who Works As Butchery for an Animal" is an adaptation of a tale similar to the Egyptian Egyptian tale of the "Two Brothers," designated as a new tale-type: 11886, Mastered Person (Honor; Brother) Brothet Brought Back Is Life through Repetition Reintroduction (Transformation) (see El Shamy, Tales Arab Women Tell, No. 46, and 25 respectively).

27 Leechard, p. 4.
28 See Giet, as in item 17, above.
a function of the contextual factors—incorporating the position of the theme within the narrative, and what the other tales that may have accompanied it—as perceived and interpreted by the classifier. This perceptual phenomenon is known as the “adaptation level” and has been treated in numerous studies.

Similar but independent tale-types frequently overlap and share certain motifs or episodes. Also, the contents of a tale-type may differ from narrator to narrator and from region to region as well as across generations in time. Sometimes a tale-type found in a culture area simply ceases to exist, as in the case of Aa Th 662: The Outcast Queen and the Oppress Quara, a tale which was collected in Egypt by Spina in the 1860s. Since then, not a single rendition of that tale-type has been reported in Egypt, though it is still frequently told in the Levant Coast area and in the Sudan.

The saga is a oral culture phenomenon within which a text is elicited is essential for relating that text to a specific tale-type. Also essential is thorough familiarity with the entire spectrum of narrative traditions and the variety of forms a narrative component may assume. Relatedness or non-relatedness, criterion according to which a narrative is to be considered a part of tradition and therefore deserving of a type number. A large number of Novak’s types are based on a single occurrence of a text. Of the first 50 tale-types, 29 are not variants. The entire work has an average of 1.8 cited renditions per tale-type. Such a relatively limited number of texts leads to problems, particularly in granting the status of traditionality and representativeness to tales which might in fact be apocryphal. This index strives to indicate the status of a tradition within a broader cultural context.

(3) Moff Spectrum.

Unlike the Aarne-Thompson index, the present work does not provide a single pattern of action (plot), constituted of certain set of episodes in a fixed sequence (e.g., designated as 1, II, III,...). As will be amply observed, when considering dozens of variants of a narrative (tale-type) such a syntax is not always stable or uniform. Imposing one rendition as the ideal or correct plot would be premature and usually subjective (though such a measure may make sense from a literary perspective). Consequently, in this index, a tale-type title succinctly presents the most obvious and a “moff spectrum” representing the various themes that seem to cohere around that given tale-type in all instances of its occurrence; the spectrum is given in alphabetical order. Naturally, some tale texts may include additional motifs while others may incorporate only a few of the motifs cited.

The construction of a tale-type’s dominant structure and the exact motifs that recur in association with specific episodes has been left for future scholars to determine on basis of objective research.

(4) Determining text genre. Assigning a particular text to a narrative genre is a determination of considerable importance. There is a high degree of interdependence between the affective narratives and the perceived characteristics of the genre, the tale-type to which it is assigned, and the broader cultural matrix. Associated with the issue of assigning a tale text to a genre category is the ability to differentiate between local legends and beliefs and personal narratives and thematically related anecdotes which are designated as “Ordinary Folk Tales.” Two sections of such tales are given in the AT Index under the subdivisions of “Supernatural Helpers” and “Religious Tales.” Novak includes similar categories in her divisions of “Zauberhörnchen” (Begegnung mit Geistern: Encounter with Ghosts) and “Heirat mit einem verbotenen Tier” (Marriage with Bewitched Animal) and Heirat mit einem Geist (Marriage to a Ghost). Through its broader database and inclusion of contextual data, the present index designates the genre of a tale, especially as related to the extent of its narrator when the required data are not available.

(5) Adaptability and openness of the classificatory system. Although the concept of a tale-type has been associated with the Finnish School’s research method and is its “historical” and “geographical” distributional objectives, it would be a serious error to limit the concept to such a narrow field of academic interest. Actually, in the study of a folk narrative, an adequate substitute for “tale-type” as a device for the practical identification of the contents of texts and their classification has not yet been introduced. Even so, a number of problems certainly exist in applying the Aarne-Thompson scheme to non-European tales, but these can be adequately addressed through its relatively broad classificatory spectrum, for adding new items, particularly when compared to other systems.

By contrast, the schema Novak presents constitutes a closed system of classification. Tales of proven frequency in both traditions, but for whatever reason, not included in Novak’s typology, would remain locked out.

This schema is also the case with Weeks and Bartos’s Turkic index, whereby new classificatory systems may occasionally be warranted by the inapplicability of existing ones to certain traditions, e.g., sub-Saharan African culture areas treated in Arens and Lambrecht’s indexes. However, this schema seems not to be the case with Arabic materials.

Novak designated 496 tale-types (actually only 495, since number 34 is missing). She states that she has managed to relate 240 of these tales to corresponding types in the Aarne-Thompson index.

The number is actually 269.46 Taking into account the 109 cases that lacked identification, the actual number of Arab tales corresponding to the AT typology is even higher than the number Novak identified. Such matching tales would represent more than 76% of Novak’s 495 types. (The ratio would be still greater if belief legends—which are not part of the AT typology—were excluded.) The need for an independent classificatory schema, such as the one Novak adopts, is therefore diminished considerably. Additionally, reliance on the Aarne-Thompson system allows easier access to data from other parts of the world already using the same system.

Conclusion.

The creation of this inclusive and comprehensive classificatory index for narratives in the “Arab World” provides a valuable reference tool. The data it offers should facilitate the task of approaching the complex and varied questions that researchers pose about culture, society, personality, literary genres, meaning, world views, oral history, and, more significantly, the tales themselves.
NOTE ON DATA PRESENTATION

Geographic Sequence
The data in this work (NOTES A) are computer managed and given in conformity with the system adopted in H. El-Shamy, Folk Traditions of the Arab World: A Guide to Text Classification (GTC), and applied in Tales Arab Women Tell, and the Behavioral Patterns They Portray. The pattern of presentation reflects, in a general manner, the patterns of the spread of Arab culture and Islam. It begins from the Arabian Peninsula, the birthplace of Arab culture, and proceeds counter-clockwise to the north and then to the east and south toward the inhunds of Africa and Morocco on the Atlantic Ocean. The order in which the regions of the Arab World are given is as follows:

PEN: Arabian Peninsula (Bahrain, the Emirates, Oman, Qatar, Saudi Arabia, Yemen including Hadramout, and Arabic-speaking groups in Zanzibar, Ethiopia, and Somalia)

MSP: Mesopotamia (Iraq)

SMI: the Levant (Syria, Lebanon, Palestine, Jordan, and indigenous groups in Israel)

NLE: Nile Valley—Egypt (including Berber-speaking Siwa—culturally, part of the Maghreb)

NLD: Nile Valley—Sudan (formerly NLD)

MGH: Maghreb (Libya, Tunisia, Algeria, and 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 H.R.P. Dickson’s The Arabs of the Desert, and Kuwait and Her Neighbors (concerning Saudi Arabia, Kuwait, and other Gulf states), and Leo Frobenius’ Volkstrümereien der Kulturen (where the traditions of this Berber nation cover major segments of both Algeria and Morocco).

Cultures and societies adjacent to the Arab World (Persian/Iranian, Turkish, sub-Saharan African) are alluded to via prototype indexes treating the type-unities of their folk narrative traditions. (Marzolph, Eberhard-Rostaw, and Arewa, Harring, Klippe, Lambrecht respectively.) The links between the Arab data and those of Europe (and west Asia, especially India) are assumed under the Eurocentric designations of type-unities in the Aarne-Thompson’s The Types of the Folktales.

Archives and Archival Materials
Unpublished materials constitute a major building block in the formation of the present work. These raw data are viewed in more authentic than more published texts which are often altered for various reasons. These materials are either field recordings on magnetic sound tapes, or written manuscripts and are on deposit at public facilities (archives, libraries) or are privately owned. The archival materials are designated as follows:

AGFC: Arab Gulf States Folklore Center, Ministry of Information, Doha, Qatar

CFMC: Center for Folklore, Ministry of Culture, Cairo, Egypt

AUC: The American University in Cairo. Field collections undertaken by students during the academic years 1971 and 1972, and submitted to H. El-Shamy, in partial fulfillment of the requirements for "Anthropology 206. Folklore."

HE-S: Hassan El-Shamy’s collections, private archives

IUPTL: Indiana University Folklore Tape Library (Folklore Archives), Bloomington, Indiana.

With reference to tape-recorded data, citations of specific items are given as follows:

1. Depository (AGFC, AUC, CFMC, HE-S, IUPTL).
2. Region where item was collected

Data Fields: The following characters are applied to designate fields of data:

[] Additional bibliographic remarks and sources
\ Partition; end of bibliography, beginning of typology
<> Types and motifs identified in the text treated. Primacy is assigned to the cardinal tale type
\ Partition: preceded by the cardinal tale-type; additional types and motifs follow
\ Partition within the <> field; commentary on the text follows
| Separates location of text from informant data within the <> field
? Uncertain information, or missing data
\ Placed following the motif or type number to insure that computer managed sorting is done according to the number rather than "of."
Within the informant field, the following abbreviations recur:

Gender: f = female, m = male

Kinship/affinity: br = brother, div. = divorced, fa = father, gr. = grand, mar. = married, mo = mother, pat. = paternal, sin = sister, wed = married

Age: c = child, adult, mid-age, elder, etc.

Religious affiliation: Ch = Christian, J = Jewish, Mus = Muslim

Occupation: emp. = employer/mawaziqaf, grad. = graduate, lit. = literary text, litr. = literate informant, frag. = fragment, profs. = professional, ret'd = retired, sch = school, trad. = tradition(s), u. = university

Other features: auth. = author, elem. = elementary, narr. = narrator, wrt. = writer/writing, re-wrt. = rewritten

Abbreviations of Locations and Ethnicity

With reference to geographic locations within a country, the following abbreviations are used

C. = Central
E. = East
N. = North
S. = South
W. = West

Abbreviations and other terms used to refer to aspects of a text:

"c. plant" = conte pliantum/humorous tale
"c. merv. " = conte mervillass/Märchen
"I. e. r." = légende religieuse/religious legend

Elements = few major themes of the tale-type are present
fin. = concluding episode
frag. = fragment/incoherent
gen. = general
incompl. = ending episode(s) missing
Hierogl. = Hieroglyphic
moral. = moralistic
prov. = proverb
un-doc. = Undocumented text

Other abbreviations used to refer to province, governorate, town, and ethnic group (tribe):

Alex = Alexandria, Eg.
Alg = Algeria
Arb = Arab
Arm = Armenian
Ayy = al-`Ayyal, S. Eg.
Bed = Bedouin/`Abad, Arab nomad
Bgh = Baghdad, Iraq
Bn.-Swf = Bani Sufal, S. Eg.
Btb = Beter
Cro = Cairo, Eg.
Canal = Soq Canal region
Dhfr = Dofrah, Oman
Dlt = Delta, Eg.
Dss = Damascus, Syria
Dgh = Daqahlia, Eg.
Eg = Egypt
Fuyum = Fayyum, Eg.
Gen = General
Ghr = Gharbıyah, Eg.

For the syntax of the annotation line is as follows:

General number of the item in DOTTI's list of tale-types, author, ref. title [remarks on ref., sources, reprints, etc.] = <cardinal tale-type no. >, other types and major motifs found in the text (additional info.): (location of text) information on narrator; information on collector.

Example are:

Q1. al-Bihit; k. bi`a; 106-9, no. 19 = <123w = 327F, K1832 + K1832.2 $> ... ; f, auth. col., from f. km. (See p. 49).


THE AARNE-THOMPSON TYPE INDEX

Stith Thompson, FFC, 184

OUTLINE OF THE CLASSIFICATION OF TALES

As provided by the Aarne and Thompson The Types of the Folktales (pp. 19-20), the outline is given as follows:

I. ANIMAL TALES

1-99 Wild Animals
100-149 Wild Animals and Domestic Animals
150-199 Man and Wild Animals
200-299 Domestic Animals
230-269 Birds
250-274 Fish
275-289 Other Animals and Objects

II. ORDINARY FOLK-TALES

300-349 A. Tales of Magic
300-399 Supernatural Adversaries
400-459 Supernatural or Enchanted Husband (Wife) or Other Relatives
460-499 Supernatural Tasks
500-599 Supernatural Helpers
560-649 Magic Objects
600-699 Supernatural Power or Knowledge
700-749 Other Tales of the Supernatural
750-849 B. Religious Tales
850-999 C. Novelle (Romantic Tales)
1000-1199 D. Tales of the Stupid Ogre

III. JOKES AND ANECDOTES

1200-1349 Numskull Stories
1350-1439 Stories about Married Couples
1440-1534 Stories about a Woman (Girl)
1525-1874 Stories about a Man (Boy)
1525-1639 The Clever Man
1640-1674 Lucky Accidents
1675-1724 Stupid Man
1725-1849 Jokes about Persons and Religious The Orders
1850-1874 Anecdotes about Other Groups of People
1875-1999 Tales of Lying

IV. FORMULA TALES

2000-2199 Cumulative Tales
2200-2249 Catch Tales
2300-2399 Other Formula Tales

V. UNCLASSIFIED TALES

2400-2499 Unclassified Tales

INTERNAL OUTLINE OF THE CLASSIFICATION

Apart from this manifest classification cited above, careful examination of the A Index’s contents reveals a more elaborate internal divisions. The absence of numerous subdivisions from the table of contents reduces a researcher’s ability to locate the narrative category relevant to the data treated. This unclassified classification is as follows:
It has been pointed out elsewhere that the same tale-type may appear in the traditions of the same ethnic group as "animal tale," "magic tale," "Novella" or "romantic/realistic tale," and as "religious story." The classifier typically selects a category on basis of his/her worldview and mental set. In the present work, a text of such composite nature is assigned one identifying number; it is also cited under as many tale-types as present in the text. Although this measure may seem redundant, it should facilitate a user's task in locating data and, more importantly, help illustrate how a narrative component patterns within various narrative contexts.

In conclusion, it may be stated that the data provided in DOTTA constitute merely the first step in the research process that should lead to objective verifiable findings.

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6 see pp. x-xi, above.