CHAPTER I

The *Arabian Nights* in Comparative Folk Narrative Research

THE INTRODUCTION OF the *Arabian Nights* into European and, hence, into world culture almost three hundred years ago has had a tremendous effect on all areas of the creative arts. Ever since, the *Nights* has served as a continuous source of inspiration, thus contributing to the genesis of a considerable number of important (and innumerable less important) works of Western creative imagination. As Robert Irwin in his 1994 *Companion to the Arabian Nights* put it, instead of listing European writers of the eighteenth and nineteenth centuries that were in some way or other influenced by the *Nights*, it would be easier to list those that were not (Irwin, 1994: 290f.). Similar statements could be made about certain periods of European painting, particularly the French artists known as *Les Orientalistes*; in architecture, the *Nights* played a role in fashioning a particular Orientalist style; and in early twentieth-century films, they served as the matrix for such highly influential works as the 1924 *Thief of Baghdad* featuring Douglas Fairbanks.[1] No other single work of Oriental literature (besides the Bible) has had such a long-lasting and deep impact on world culture.

In the following, I propose to focus on a specific aspect of this impact, the relationship between the *Nights* and the discipline of comparative folk narrative research. Rather than presenting new research, the presentation aims to recall some basic problems researchers encounter when studying the *Nights*. In introducing the subject, it is necessary to sketch a number of commonly acknowledged facts relating to the history and general character of the *Nights*. After all, the *Arabian Nights* have a highly complex character and do not constitute a standardized authored text with clearly defined boundaries of origin, authorship and intention. Rather, research has come to understand the

Nights as a specific form of the creative device of frame narrative (Gerhardt, 1963: 395–416; Irwin, 1994: 142–162), and even more so as a creative notion (Marzolph, 1988). While this creative notion in whatever initial corpus of 'exemplary' tales (Mahdi, 1985) was related to the collection's frame through the telling of tales to ransom life (hence the term of 'ransom stories'; Gerhardt, 1963: 401–416), it soon turned into an abstract device allowing the inclusion of virtually all kinds of tales into an almost boundless frame. This device in turn has given rise to a number of voluminous compilations that are collectively known as the *Thousand and One Nights*, or – as I prefer to call them here for purely practical reasons, using the common English denomination – the *Arabian Nights*.[2] While most of the influential European versions have been created by specific individuals, each version of the *Nights* constitutes a specific embodiment of a collective phenomenon engendered and kept alive by the narrative power attributed to Shehrazad. The continuous attractiveness of the *Nights* is nurtured by the magic and charm of narrative creativity, and the embedded potential of diversion, entertainment, education and criticism. In addition, for the Western versions, the equally collective fascination of the West with the Oriental Other played an important role.

To begin with, it is useful to remember the context of the collection's introduction into world literature. Towards the end of the seventeenth century, the Muslim Ottoman Empire had ceased to constitute a military threat for Christian central Europe. In consequence, the previously reigning anxiety directed against the Turks faded away and soon gave rise to an uncritical enthusiasm for everything Turkish, a turquoiserie that in its turn generated a popular enthusiasm for everything Oriental.[3] An essential constituent of this form of Orientalism – notably both product and producer – were the various European translations of the *Nights*. The *Nights* were first introduced to the European public by the French scholar Antoine Galland from 1704 onwards in a form that has aptly been termed an 'appropriation' rather than a translation.[4] Galland's text not only supplied new narrative material to the French court, but rather quickly, in the whole of Europe, a tremendous inspiration was evoked in various areas of creative imagination, including novel, drama, pantomime, opera, ballet, puppet show, shadow play, music and painting. The cultural complexity of the

Nights was unravelled by research only following its popular reception, that is, from the late nineteenth century onwards (Knipp, 1974; Ali, 1980, 1981), and until today remains rather unknown to the general public. It is quite telling that in common apprehension a few stories have become more or less synonymous for the *Arabian Nights*. Notably, these were stories that prior to Galland's text had never belonged to the collection and do not figure in pre-Galland Arabic manuscripts. Moreover, these tales – which Mia Gerhardt has termed 'orphan stories' (Gerhardt, 1963: 12–14) – owe much of their particular characteristics to the individual influence of the ostensible translator. In terms of inspiration, the most productive of these stories is the story of *Aladdin and the Magic Lamp*. While the basic structure of that story is legitimized as 'authentic' by the oral (and, possibly, also written) performance of the Syrian Christian narrator Hanna Diyab, the story contains elements that strongly suggest an autobiographic reworking by Galland.[5] What the readers perceive therefore as the 'Orient' within the tale is little more than their own imaginations and fantasies about the Orient in an authentic garb, in other words, an 'Orient within'. This critique similarly applies to wide areas of the reception of the *Nights* in the nineteenth century, above all for the abundantly annotated translations prepared by Edward William Lane (1839–41; see Schacker-Mill, 2003: 78–116) and Richard Burton (1885–88; see Kabbani, 1988: 37–66). Both translations in many ways correspond to a 'text in the mind of people' rather than to an Arabic or 'Oriental' reality.

Similar to the impact of the *Nights* on literature and the arts, the impact on European folk narrative and folk narrative research is considerable. In fact, the *Nights* contributed to the discipline of folk narrative research in two decisive ways. First, they introduced European narrative fantasy to a 'whole new world' (*see* Disney's *Aladdin*) that, due to political circumstances, had hitherto been largely experienced as hostile. In consequence, both a veritable cult of 'A Thousand and Ones' and a literary mania for Orientalist settings in the telling of folk and fairy tales was inaugurated. Later, when printed editions of the *Nights* or individual tales had flooded the European market, popular storytellers and narrators retold and imitated stories originating from the *Nights*. These storytellers would often shape their adaptations in a highly characteristic way, at times even generating new and independent strands of European tradition. The most prominent examples of this

kind of productive reception of the *Nights* in European folk narrative comprise such popular tales as those classified in international folk-narrative research as Aarne/Thompson (1961) tale-types AT 331: *The Spirit in the Bottle*, or AT 562: *The Spirit in the Blue Light*. Actually, characters such as the bottled genie (from the tale of *Aladdin*) and formulas such as the 'Open, Sesame' (from the tale of *Ali Baba*) have become proverbial in many European languages. The historical depth of the impact of the *Arabian Nights* on European popular literature reaches at least as far back as the Italian Renaissance, when elements from the structure and content of the frame tale of the *Nights* – including the tale known as Aarne/ Thompson (1961) 1426: *The Wife kept in a Box* – were mirrored in novels by Giovanni Sercambi (1347–1424) and Ludovico Ariosto (1474–1533; see Irwin, 1994: 98–99). In this way, the *Nights* continue to influence European folk narrative until the present day, and by leaving their traces in various genres of European folk narrative, they have also contributed to shaping the discipline of folk narrative research.

The major comparative annotation of the collection as a whole, contained in volumes 4–7 of Victor Chauvin's *Bibliographie des ouvrages arabes* (1900–03), constitutes one of the discipline's key studies and today still is a research tool indispensable for all serious research on specific tales. Yet, the complex character of the *Nights* has prevented major comprehensive surveys, favouring instead studies focusing on single tales or particular aspects. As an *omnium gatherum* (*apud* Irwin), they both factually contain and are potentially able to integrate tales of the most diverse origins. Moreover, the majority of studies on the *Nights* are less concerned with folklorist relevance. When one considers some of the written statements in research about the *Nights*, it might at times rather appear as if the folklorist approach to the *Nights* was evaluated as less important in comparison to philological study or analytical interpretation. Quite to the contrary, I argue that no method is better suited to revealing and unravelling the hybrid character of the *Nights*, many of whose tales belong to a complex web of tradition. This web extends from the Buddhist Far East to the Christian West, and draws on a large variety of traditions, including (Buddhist) Indian, (Zoroastrian) Persian, (Muslim) Arabic and Jewish narrative traditions. In this way, the *Nights* both originate from a multiplicity of origins and in turn have passed on their legacy to a large variety of narratives worldwide.

The discipline of narrative research (German: *Erzählforschung*), or narratology (Bal, 1985), as it is sometimes called, in principle encompasses two largely independent areas. One area, the theory of narrative in literature, deals primarily with structures and modes of plot development and narration in authored literature. Adding the qualification 'folk' to the term of 'narrative research' rather than narrowing down the specification of a wider field leads to the other area and implies a completely different notion. Folk narrative research has grown together with the discipline of folklore in the age of European Romanticism. It was developed into a full-fledged scientific discipline in its own right from the beginning of the nineteenth century by such prominent scholars as the German brothers Jacob (1785–1863) and Wilhelm Grimm (1786–1859), the founding fathers of German studies, German indologist Theodor Benfey (1809–81), Finnish folklorists Julius (1835–88) and Kaarle Krohn (1863–1933) and Antti Aarne (1867–1925), Bohemian scholar Albert Wesselski (1871–1939), and many others. In their understanding, folk narrative research is defined as a comparative and historical discipline. In the preface of the discipline's major work of reference, the *Enzyklopädie des Märchens* (= EM, 1977), the area of research is outlined fairly generally as 'the way human beings have grasped their relation to the world both outside and within themselves in narratives' (EM, 1977: v). The discipline's task lies in 'comparing the stock of traditional narratives, whether originating from written sources or living in oral tradition, in a large variety of ethnicities, and to trace and analyse their historical, social, psychological and religious backgrounds' (EM, 1977: vi). In other words, folk narrative research is concerned with a perception of the world in terms of narrative culture. While such a perspective is admittedly limited, it is justified – if justification be needed – by the fact that telling stories in whichever way constitutes a basic element of human communication and, in fact, of the *conditio humana* in general. In the perception of Kurt Ranke (1978), the founding father of the *Enzyklopädie des Märchens*, the human being is essentially a *homo narrans*.

Considering the *Arabian Nights* from the point of view of folk narrative research can be achieved in a variety of ways. Rather than continuing to elaborate well-known facts about the collection's genesis, historical development and general characteristics, in the following I would like to discuss a few specific points. The first point

relates to the way the *Nights* are represented in folk narrative research. The second point is to introduce a major research project completed and published in the UNESCO sponsored *Arabian Nights* year in 2004.

The major folklorist contribution to *Arabian Nights* research still today remains the work compiled by the Belgian scholar Victor Chauvin. The full title of his *Bibliographie* defines the work's scope as being concerned with publications originating from the Arab world or treating Arab culture as published in Christian Europe roughly during the nineteenth century. In the four volumes dedicated to the *Nights*, Chauvin, besides supplying exhaustive bibliographical data on printed texts and translations (including comparative tables for the printed editions), presents summaries of some 450 tales, together with an overwhelming wealth of comparative data relating to both Oriental and European literature. For each tale, Chauvin supplies the following bibliographical data: occurrence in (1) Arabic manuscripts, (2) printed editions and (3) major translations, and (4) references to similar tales in Arabic tradition. The main body of each entry contains a – usually detailed and sometimes annotated – summary of the tale in question. Each entry concludes by listing comparative data relating to Near Eastern and European analogues. Unfortunately, Chauvin's work has not received the international attention it deserves, a fact that, besides the lack of an index, is probably due to its language of publication being French. However, when the major comparative tools of folk narrative research were prepared in the first half of the twentieth century, Chauvin's compilation came to serve as the quintessential representative of Arabic Islamic narrative, notably not only for the *Nights*, but also for the other influential collections of Oriental narrative, *Kalila and Dimna* and the *Sindbad-name*. It is due to Bloomington folklorist Stith Thompson that Chauvin's comparative data were included in both the *Types of the Folktale*, Thompson's revised edition of the work originally conceived by Finnish folklorist Antti Aarne (Aarne and Thompson, 1961), and the *Motif-Index*, Thompson's 'atomized' companion to the former work that – speaking in very general terms – serves to document in a hierarchical decimal order the basic constituents employed to construct larger narrative units (Thompson, 1955–58). The *Types of the Folktale* contains just less than 130 references to Chauvin's *Bibliographie*, about half of which refer to the volumes dealing with the *Nights*. Besides Chauvin, Thompson in

two places also refers to the Burton (Aarne and Thompson, 1961: 1591) and Littmann translations of the *Nights* (ibid.: 1426), both of which he has not, however, considered systematically. Fables and animal tales (ibid.: 1–299), a certain amount of which are also included in the *Nights* (Osigus, 2000), are treated in Chauvin's second volume dedicated to *Kalila and Dimna*. In consequence, references to the *Nights* in *The Types of the Folktale* predominantly range in the categories of *Ordinary Folktales* and *Jokes and Anecdotes*, that is, between the Aarne/Thompson (1961) tale-type numbers 300 and 2,000. Given the amount of about 450 tales documented by Chauvin (many of which do not relate to the *Nights* proper, but rather to Orientalist collections inspired by the *Nights*), the number of some 70 tales from the *Nights* corresponding to Aarne/Thompson tale-types may appear small. However, the amount must be interpreted against the explicit intention of the Aarne/Thompson work of reference, aimed at documenting traditional Indo-European folk narrative. Accordingly, the *Nights* are shown to contain a comparatively large number of narratives not corresponding to the standard patterns of Indo-European folk narrative, tales that playfully integrate and combine various narrative elements rather than complying with standardized main strands of tradition. This characteristic also accounts, at least partly, for the fact that Chauvin's *Bibliographie* figures more prominently in Thompson's *Motif-Index*, which in its present version contains more than 700 references to single motifs contained in tales from the *Nights*. Hasan El-Shamy, the Bloomington-based folklorist, compiler of a motif-index of Arab narratives (El-Shamy, 1995), and the greatest living authority on motif classification, has recently compiled a *Motif-Index of the Arabian Nights*, breaking down the tales of a popular Arabic edition of the *Nights* into several tens of thousands of often newly conceived units (see El-Shamy, 2002). Once published, El-Shamy's motif-index of the *Arabian Nights* is bound to convey a much more detailed classificatory assessment of the narrative elements contained in the *Nights* and will enable future research to conduct highly specific comparative studies.

It is an interesting task to analyse the occurrence of Aarne/Thompson tale-types in the *Nights* in relation to both their position within the collection and their relative occurrence in specific versions of the *Nights*. As is well known, no complete Arabic manuscript of the

Nights predating Galland is preserved, and 'anything likely to be regarded as a Vulgate text of the *Nights* was not created until late in the eighteenth century' (Marzolph, 1988: 156). Moreover, the eighteenth- and nineteenth-century Arabic manuscripts were compiled 'in direct response to the European demand for complete editions [that had been] initiated by the enthusiastic reception' (ibid.) of Galland's publication. In order to satisfy demand, the compilers of these manuscripts exploited a large range of sources in addition to the basic stock of *Arabian Nights* tales. This range of material is vast; besides anecdotes and stories of all kinds, it comprises geographical and historical literature. Due to the large range of material, so far only parts of the narrative repertoire of the *Nights* have been studied in relation to their sources. Considering these circumstances, a thorough analysis of the occurrence of Aarne/Thompson tale-types in the *Nights* is bound to shed more light on the techniques of composition, particularly of the Arabic post-Galland manuscripts. As a contribution towards this goal, the present essay is supplemented by an exhaustive index of Aarne/Thompson tale-types in major European translations of the *Nights*.

A detailed interpretation of these data will have to take into account a number of general assumptions, above all the fact that the qualification of a given tale within the Aarne/Thompson (AT) register, if anything, bespeaks its international diffusion but is not necessarily indicative of its popularity within a particular ethnic context. The various reasons why and how a given tale has gained such a diffusion (spontaneous generation vs. monogenesis; from an originally 'Oriental' version vs. incorporation of an originally 'European' tale into the *Nights*) cannot be discussed here. Even leaving aside these details, the survey indicates the following basic facts:

- Out of a total of some 550 tales in the major Arabic versions and European translations surveyed, less than a quarter enjoy an international diffusion. This fact is indicative of a high percentage of material germane to Arabic tradition. Notably, this evaluation is valid all the more for the 'Vulgate' corpus of tales in the Calcutta II edition, of which only some 15 per cent (42 of 262 tales) enjoy an international diffusion. Post-Galland compilers, in general, appear to have drawn to a greater extent from the stock of internationally distributed tales.

- Within the major categories of tales, animal tales, religious tales and tales of the stupid ogre appear to be relatively few in number. While this evaluation holds true for the first and third categories, tales from the second category are bound to be rather individual, and religious tales from different religious creeds should not necessarily be expected to correspond. This explains why only very few of the religious tales distributed in Islamic cultures have been included in the AT register, notably those included in internationally distributed collections such as *Barlaam and Josaphat*. The singular tale-type listed in the category of tales of lying (AT 1889 H: *Submarine Otherworld*) refers to the tales of *Jullanâr* and *'Abdallâh the Fisherman and 'Abdallâh the Merman*, respectively, both of which do not constitute tales of lying but rather elaborate a motif that also happens to occur in tall tales; in consequence, the classification needs to be reconsidered.
- The main categories of internationally distributed tales encountered in the *Nights* comprise jokes and anecdotes (49), tales of magic (33) and romantic tales (24). Regarding additional material in the post-Galland manuscripts, the large amount of previously undocumented anecdotes in the Wortley-Montague manuscript indicates a particularly creative effort on the part of its compiler. Mardrus, the translator/compiler of a highly influential European version of the *Nights* (1899–1904), is known to have incorporated narrative material from the most diverse sources, including contemporary Near Eastern collections of popular tales; a detailed analysis is needed to scrutinize the tales' position in Near Eastern (oral or written) tradition.

An application of the methodological approach of folk narrative research must consider the fact that the *Arabian Nights* became known and available to world literature at a comparatively recent date. Two other major collections of Oriental narrative, *Kalila and Dimna* and the *Sindbad-name*, have served to transmit large amounts of Oriental narrative to the West. Both collections are similar to the *Nights* inasmuch as they rely on a distinctive frame story that organizes the contained narratives in a comparatively strict manner. In contrast to the *Nights*, however, these collections were known in Europe from late antiquity and were widely appreciated in medieval Europe, at first in

Latin versions and later in the European vernacular languages. Given this situation, these collections could exercise a strong influence on what was later to become popular and oral folk narrative. After all, folk narratives do not come into existence *ex nihilo*. All popular narrative needs institutions both creating and distributing its contents. In other words, many of the tales today known as 'popular' or 'folk' tales do not originate from folk material incorporated in written collections, but have rather come into existence the opposite way. Written versions of narratives, which in their structure and content contained messages appealing to the 'folk', contained the potential to become 'folk narrative'. Time will show to what extent tales from the *Nights* have exercised a similar influence, but most likely the impact on oral folk narrative of the collection as a whole will remain limited. On the one hand, some of the 'orphan tales', such as *Aladdin* and *Ali Baba*, have been and continue to remain influential, both in traditional print media as well as in the modern media of film and the internet. Notably, in popular culture or comprehension these tales are considered as 'semi-detached' offspring identified with the *Nights* only as a vague backdrop. On the other hand, most of the tales of the *Nights* are far too complex to be appreciated by modern audiences in such a way as to become part of the standard stock of folk narrative. Modern audiences rather opt for short narrative accounts such as the genre of 'modern' or 'urban legends' with its surprising working of the extraordinary or the supernatural within contemporary society.

In terms of scholarly studies, including some with a strong folklorist focus, the past decades have witnessed a rise of interest in the *Arabian Nights*. Up to the middle of the twentieth century, with the exception of Chauvin's *Bibliographie* and a series of articles published towards the end of the nineteenth century by René Basset (1894–1903), probably less than a thousand pages of serious scholarly studies on the *Nights* had been written. In the second half of the twentieth century, contributions such as Mia Gerhardt's *The Art of Story-telling* (1963) drew attention to the *Arabian Nights* simply by analysing the work as 'serious' literature. In the following years, both Heinz and Sophia Grotzfeld's (1984) detailed survey, *Die Erzählungen aus 'Tausendundeiner Nacht'*, and Wiebke Walther's (1987) equally solid companion, *Tausend und eine Nacht*, went more or less internationally unnoticed. In 1984, Muhsin Mahdi's long awaited two-volume edition of the oldest

known manuscript, the fifteenth-century Syrian manuscript that served as a basis for Galland's appropriation, finally constituted the *Arabian Nights* as part of the Orientalist canon. Even so, the 1994 publication of Robert Irwin's *Companion to the Arabian Nights* has shown that, although a growing number of specialist studies on the *Nights* exist, there is a need for comprehensive information about the *Nights* that would at the same time be scholarly reliable and accessible to the interested average reader.

This situation gave rise to a research project funded by the Deutsche Forschungsgemeinschaft and conducted under my supervision during the three-year period 2000–02. The project, since completed and published in 2004, has aimed at the compilation of an exhaustive reference guide on the *Arabian Nights* comprising detailed, up-to-date and easily accessible encyclopaedic information on virtually all aspects of the *Nights* that either a general or a specialized reader might be interested in. Drawing on the project's comprehensive archive of scholarly studies on the *Nights*, most of the draft writing of this reference guide has been done by the Dutch scholar Richard von Leeuwen, who, besides several studies on the *Nights*, has successfully translated the *Nights*' complete text into Dutch.

The English-language reference guide, entitled *The Arabian Nights Encyclopedia*, besides an extensive introductory essay, contains three different sections, two of which comprise a total of some 800 alphabetically arranged entries of between 200 and 2,000 words, covering all major aspects of the *Nights*. The articles are structured so as to supply reliable and detailed information drawing on available primary sources and previously published research. In addition to each article being supplied with specialized references and suggestions for further reading, the guide contains an exhaustive general bibliography on the *Nights*. Aiming at an international audience, the documentation includes important references in languages other than English.

One of the main goals in preparing *The Arabian Nights Encyclopedia* has been to supply folklorists with information about the specific tales included in the various manuscripts, editions and translations of the *Nights*. A total of some 550 tales have been summarized, ranging alphabetically from the short tale of 'Abbâs, the caliph al-Mansûr's chief of guard, in the Reinhardt (Strassburg) manuscript to that of Zunnâr ibn Zunnâr, a certain king who is tricked to fall in love with Sitt al-Husn, the

king of Iraq's daughter, in the Wortley-Montague (Oxford) manuscript. Four hundred and seventeen tales refer to the Burton translation, 262 of which Burton translated from the Calcutta II (Macnaghten) edition (1839–42), supplemented by tales from the Breslau (Habicht) edition (1824–43; 82 items), the 'orphan tales' (12 items), and tales from the Worley-Montague (52 items) and Chavis (9 items) manuscripts. This core corpus is supplemented in *The Arabian Nights Encyclopedia* by some 80 additional tales originating from the translations of Habicht (1825–38), Weil (1838–41) and Mardrus (1899–1904), all of which were highly influential in shaping contemporary and later popular understanding of what the *Nights* are (or might be). Unpublished manuscripts are considered only in so far as detailed information on their content is available; this criterion applies to another 55 tales summarized according to the Wortley-Montague (23 items) and Reinhardt (33 items) manuscripts (see Tauer, 1995; Chraïbi, 1996).

Besides the entries summarizing specific tales, a second section of the reference guide in a series of about 250 entries documents and discusses a variety of topics related to the *Nights*, including major protagonists, editions and translations, aspects of textual history, adaptations, reworkings and works inspired by the *Nights*, as well as numerous other aspects of theory and general interest. These entries, documenting the 'World of the *Arabian Nights*', range from the Abbâsid caliphate to Hermann Zotenberg, the French Orientalist scholar who first systematically reconstructed the textual history of the *Nights* and presented a critical survey of existing manuscripts.

A third, and introductory, section of the reference guide presents inspiring and at times provocative original essays contributed by a number of renowned international scholars, most of them specialists in the field. The topics treated by these authors are intended as 'food for thought' and as starting points for further reflections rather than exhaustive treatments of their topic. The essays reflect a variety of topics and methodological approaches, ranging from textual history to the role of poetry, from the background of the *Nights* in oral tradition and popular culture to their representation in Orientalist films, and from structuralist reflections to the impact of the *Nights* on modern Arabic literature.

As a final point, I would like to draw attention to an area of particular relevance for folk narrative research. This area is concerned

with the flexible character of narratives, demonstrating once more that the *Nights* are neither a static nor a monolithic narrative monument, but rather a flowing compilation whose external position as well as internal boundaries have constantly been reshaped and redefined in a multiplicity of ways. Various case studies on different versions of specific tales, such as David Pinault's study of the *City of Brass* (1992: 148–239), have successfully argued in the vein of the basic folklorist assumption that tales may change their meanings according to their context, written presentation and/or oral performance. Much as these case studies convey about the meaning of single tales, they do not allow the reconstruction of a coherent narrative strategy throughout the whole collection. In particular, the *Nights* make it difficult to extract a discernable intention on the part of its author or authors, precisely because their heterogeneous character has permitted the integration of many different genres of tale. Nevertheless, the numerous case studies on specific tales that have been achieved so far add up to a better understanding of their narrative universe, which is not only marvellous but also highly instructive in its embedded cultural notions.

I would like to end on a reflective note questioning our fascination with the *Arabian Nights*. Had it not been for Galland and the specific cultural context his appropriation of the *Nights* met with, the *Arabian Nights* might well have remained relegated to the obscurity many other works of Arabic literature still dwell in. Considering the presently available knowledge about the history of the *Nights*, it appears wise to remember that to a large extent it was Western expectations and projections that shaped the *Nights* into what they are today. At the same time both readers and researchers ought to be aware of the degree their fascination with the *Nights* risks standing in the way of an adequate understanding of its position in their original context as well as of the scope and character of Arabic narrative art in general. Folk narrative research has contributed decisively to widening our horizons in this respect, and I trust it will continue to do so in the future.

Ulrich Marzolph
Enzyklopädie des Märchens

INDEX OF AT TALE-TYPES IN MAJOR EUROPEAN TRANSLATIONS OF THE *ARABIAN NIGHTS*

The index lists only clearly corresponding items. It is constructed according to the following format: AT tale-type number and title (plus, if available, the relevant reference in the *Enzyklopädie des Märchens*, EM) = number and title of the entry in *The Arabian Nights Encyclopaedia*. Within the lists referring to specific translations, the tale-types are arranged chronologically. Multiple occurrences of any given tale-type are only listed within their first occurrence.

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AT 155: The Ungrateful Serpent Returned to Captivity = 47 The Wolf and the Fox

AT 157 A: The Lion Searches for Man (EM 5: 576–584) = 44 The Birds and Beasts and the Carpenter

AT 178: The Faithful Animal Rashly Killed = 10 Sindbâd and His Falcon

AT 207 A: Ass Induces Overworked Bullock to Feign Sickness (EM 1: 989–994) = 2 The Bull and the Ass + 3 The Merchant and His Wife

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AT 1422: Parrot Unable to Tell Husband Details of Wife's Infidelity (EM 3: 1065–1068) = 11 The Husband and the Parrot; 183 The Confectioner, His Wife and the Parrot
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B. Burton (*apud* Breslau)

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C. Burton (*apud* Galland and Pétis de la Croix)

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E. Burton (*apud* Chavis manuscript)
AT 62: Peace Among the Animals – the Fox and the Cock (EM 5: 341–346) = 413 The Cock and the Fox
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AT 245*: The Birds Discuss the Trap = 414 What Befell the Fowlet with the Fowler
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F. Habicht

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AT 1615: The Heller Thrown into Other's Money = 425 The Woman Who Had Two Husbands

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AT 910 B: The Servant's Good Counsels (EM 11: 259–267) = 440 The Shoemaker and His Lover

AT 976: Which Was the Noblest Act? (EM 6: 459-464) = 439 The Thief Discovered by Story-Telling

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AT 410: Sleeping Beauty = 476 The Ninth Captain's Tale

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AT 1567 C: Asking the Large Fish (EM 4: 1218–1221) = 489 The Parasite
AT 1675: The Ox (Ass) as Mayor (EM 10: 188–193) = 452 The Qâdî-Mule

A statistical survey of the above listing in terms of categories of tales yields the following result:

	A	B	C	D	E	F	G	H	Total
1–299 Animal Tales	4				3				7
300–749 Tales of Magic	12	1	6	3	3	1	1	6	33
750–849 Religious Tales	3		1						4
850–999 Romantic Tales	6	4	1	3	5		2	3	24
1000–1199 Tales of the Stupid Ogre	1			1					2
1200–1874 Jokes and Anecdotes	14	7		17		3	2	6	49
1875–1999 Tales of Lying	1								1
2000–2199 Cumulative Tales	1								1
Total	42	12	8	24	11	4	5	15	121

NOTES

1. On Orientalism in the arts and in film, see MacKenzie, 1995; Bernstein and Studlar, 1997.
2. On the specific implications of the collection's various denominations, see most recently Sallis, 1999.
3. Schulze, 1988; Sievernich and Budde, 1989; *Im Lichte des Halbmonds*, 1995, 1996.
4. The literature on Galland is vast; see for example, Abdel-Halim, 1964;

Hagège, 1980; Hawari, 1980; May, 1986; Larzul, 1996; Bauden, 2001; Hoang, 2001; Wieckenberg, 2002.

5. The tale of Aladdin is probably the most often studied tale of the Arabian Nights; see most recently Hänsch, 1988; Cooperson, 1994; Marzolph, 1995; Wise, 2003.

The Arabian Nights and Orientalism

PERSPECTIVES FROM EAST & WEST

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and

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