

has only pointed out the way in which it was influenced by theatrical techniques from the ritual context.

Another problem is what Lidova means by saying that the drama was more deeply connected with “non-Aryan *pūjā*” than with Vedic rites. Presumably she has in mind such āgamic elements as the conception of sacred space as a *maṇḍala*, the tradition of hand gestures (*mudrā*), and the use of dancing and singing. Yet on the other hand she argues that the anthropomorphic representation of the gods derived neither from Vedic ritual nor from Dravidian tribal culture, but more likely from the makeup, costumes, characteristic gestures, and so on of the *nāṭya* ritual drama itself (104–105). Thus it is more likely that iconographic representations copied dramatic performances than the other way round.

Lidova seems to be saying that the religious system of temple construction and iconographic imagery did not exist as a Dravidian system, and that what was adopted by the Aryans was only an idea, the basic idea of *pūjā*:

There is no reason to think that Aryans borrowed a whole religious system from Dravidians — a cult whose constituent features included templar construction and liturgical imagery. Such a cult, most probably, never existed at all — it would be more correct to assume that only an idea or, at most, the basic pattern of flower sacrifice was borrowed. (106)

This seems to weaken the significance of the putative special connection between “non-Aryan” culture and the development of the scenic ritual, while at the same time suggesting that much of what developed into medieval Hinduism — in particular the iconic representation of temple culture — was not so much a relection of Dravidian culture as it was a product of the liturgical drama that was itself being performed and developed by Brahmin priests.

Be that as it may, there seems no doubt that Lidova has written a book of immense interest that addresses not only the origin of the Sanskrit drama specifically, but also more generally the beginnings of medieval Hinduism.

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### ARAB WORLD

EL-SHAMY, HASAN, Compiler. *Folk Traditions of the Arab World: A Guide to Motif Classification*, two volumes. Bloomington: Indiana University Press, 1995. Volume 1: xxvi + 462 pages. Appendices, bibliography, archival material. Volume 2 (Alphabetical Index of Motifs): viii + 576 pages. Cloth, two-volume set US\$75.00 (higher prices outside North America); ISBN 0-253-35201-0.

The efforts of Prof. El-Shamy are more than welcome — the publication of a folktale index for Arabic cultures is long overdue. The discipline is grateful to both the Bloomington Folklore Institute and the Indiana University Press for promoting this project.

For some time now folklorists have been speaking of the type index Prof. El-Shamy is working on, and it was thus somewhat of a surprise to be presented with a motif index instead. As explained in the introduction (vol. 1, xiii–xxii), the motif index and the type index are companion works, with the former relisting in a different order the motifs that accompany the type descriptions. An example of a type entry in the introduction (xviii, type AaTh 310) indicates that El-Shamy is following the approach that Stith Thompson used in his second revision of Aarne’s index, listing the motifs relevant to a type following the type’s

description (AARNE and THOMPSON 1961). The present reviewer joins the skeptics who doubt the usefulness of this listing of motifs; the motifs have not been employed by investigators and simply inflate the index, and thus do not seem "necessary" (xiii). But not everybody is of the same opinion.

The introduction informs the reader in great detail about the structure of Thompson's motif index and explains the technical particulars of format and typesetting conventions. This information will be useful for beginning students, sparing them the trouble of looking it up in Thompson's work.

The reviewer found it somewhat disturbing that the list of motifs does not describe a specific body of texts, but draws only from the Arabic folktale. References are to certain motifs, found in certain texts, found in certain Arabic archives and collections of Arabic folktales. From the titles of the works listed in the bibliography (vol. 1, 449–57) it is not always clear whether or not a work is a tale collection, and thus the number of collections examined is unclear. Nor are we informed how many texts a collection contains, so that the total quantity of texts examined is unclear. Similarly unclear is the quantity of archival texts that were checked. One also wishes for more information of substance: approximately 43% of the entries carry no reference to an Arabic text. Some of such "empty" entries are headings and others are not; it is not clear why the latter motifs are listed.

The compiler also states that he included among the references in his index data on "folk life." The index, he says, "attempts to expand the scope of application set by THOMPSON [1955–58, vol. 1, 11, note 4] so as to include facets of culture and society other than those explicitly expressed in folk literature" (vol. 1, xiii). This the compiler does without indicating whether a reference to a motif is taken from folk literature or from the description of a custom. In the reviewer's opinion this lumping together of the contents of folk-literary texts with those of folk belief, customs, and religion (folk and high!; both are cited in the references) prevents an understanding of the repertoire of either area. Folk life (belief, custom, religion, etc., and the social organization of these) is being continuously indexed by the HRAF (Human Relations Area Files, New Haven; available on microfiche); there is no need to obscure an index of folk literature by peppering it with information from other fields of human culture.

Unfortunately, certain of El-Shamy's practices make it more difficult to use his index. Those of us who do not know Arabic, for example, are unable to profit from untranslated Arabic words and phrases (e.g., 374, "V1.2.1§, *zâr* rituals,"; "V1.2.2.1§, *sihr shaytâni/bi-es-sufî* rituals"; 380, "V225 . . . *min 'ahl-al-khutwah, min al-'abdâl*").<sup>1</sup> Mercy! A glossary to help us poor ignoramuses! A quite unusual and unexpected feature of the index is the use of the sign § *after* an index number to indicate that it has been newly introduced by the compiler. The discipline generally uses an asterisk in *front* of an addition: standard usage is thus "N250.\*5 (El-Shamy 1995)" and not "N250.5§". Everybody has the right to invent his own symbols, of course, but it is an inconvenience for the user.

The list of Islamic concepts (Appendix 2, "Islam-based worldview," 443–44) seems either superfluous (cf. *Encyclopedia of Islam*, second ed., 1960) or insufficient (a whole worldview of a culture cannot be codified in a mere two pages). In contrast, Appendix 3 (445–48) is very useful, containing a preliminary list of titles of Egyptian folk ballads and pointing to a whole new field of inquiry. We are very eager to hear more about such works (see, for example, BORATAV's 1975 description of a comparable Turkish tradition of folk works; HESTON and NASIR's 1988 account of Pashto narratives; and IBRAGIMOV's 1984 treatment of the medieval and/or early modern written Arabic folk novel).

A word to the publisher: the poor reader would wish for a little more generosity in such things as the size of the type. Admittedly such a book is not for bedtime reading, but . . . It is also a pity that the publisher did not pay more attention to proofreading (just a few examples: page xvi, l. 27, *afrit* for '*afrit*'; page xxi, l. 32, "materna-aunt" for "maternal-aunt"; page 453, *Littmann* . . . *mündliche* for *mündlicher*; page 316, a phrase that seems to be misprinted: "He who has no senior (elder, leader) should by himself one"). The use of the sign

z to indicate the Semitic consonant 'ain is a completely new invention and strikes the reviewer as very odd. Didn't the publisher's computers have the well-established sign ' at their disposal? The compiler worked very hard — doesn't his work deserve a little more care?

Finally, we are eagerly awaiting Prof. El-Shamy's type index. May we conclude on the basis of his many comments on the type index's features that the index is ready for publication? The list of the newly introduced types (416–42) without descriptions just whets our appetites. Incidentally, I am curious as to what the compiler means by titling the type index "demographically oriented" (vol. 1, xiii).

#### NOTE

1. My thanks to P. Shin'ar and Laila and Mun'am Haddad for their advice in matters Arabic.

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PINAULT, DAVID. *Story-Telling Techniques in the Arabian Nights*. Studies in Arabic Literature 15. Leiden: E. J. Brill, 1992. xi + 265 pages. Appendix (list of selected manuscripts), bibliography, index. Cloth US\$65.71; ISBN 9004095306.

This handsome volume presents a thoughtful, carefully structured, and well-documented study based on the author's doctoral dissertation (which bears the more representative title, "Stylistic Features in Selected Tales from the *Thousand and One Nights*" [University of Pennsylvania, 1986]). David Pinault examines a host of issues relating to the styles and modes of delivery (or "telling") characteristic of *Alf laylah*. As the author points out, his approach is literary and selective. Although the study speaks of "storyteller" and "audience," in general it perceives the work in terms similar to those in which elite (formal or academic) literature is typically seen: along "writer" and "reader" lines of communication. Direct application of the author's proposed techniques is limited to a sample of narratives. The study also uses certain postulates derived from theoretical orientations outside the field of elite "literature" (e.g., V. Propp's syntagmatic structuralism and Parry and Lord's oral formulaic theory) to account for certain phenomena pertaining to folk narration.

Two sets of questions, alternating between aspects of text and context, drive Pinault's study:

First, how is the story told? What narrative techniques are favored by *Alf laylah* story-