Universiti Utara Malaysia

MALAYSIAN FOLKTALE CLASSIFICATION SYSTEM AND DIGITIZATION

HARRYIZMAN BIN HARUN

DOCTOR OF PHILOSOPHY
UNIVERSITI UTARA MALAYSIA
2017

Awang Had Salleh
Graduate School
of Arts And Sciences

Universiti Utara Malaysia

PERAKUAN KERJA TESIS / DISERTASI
(Certification of thesis / dissertation)

Kami, yang bertandatangan, memperakukan bahawa
(We, the undersigned, certify that)

HARRYIZMAN HARUN

calon untuk Ijazah
(candidate for the degree of) _____ PhD

telah mengemukakan tesis / disertasi yang bertajuk:
(has presented his/her thesis / dissertation of the following title):

"MALAYSIAN FOLKTALE CLASSIFICATION SYSTEM AND DIGITIZATION"

seperti yang tercatat di muka surat tajuk dan kulit tesis / disertasi
(as it appears on the title page and front cover of the thesis / dissertation)

Bahawa tesis/disertasi tersebut boleh diterima dari segi bentuk serta kandungan dan meliputi bidang ilmu dengan memuaskan, sebagaimana yang ditunjukkan oleh calon dalam ujian lisan yang diadakan pada : 27 Oktober 2016.
That the said thesis/dissertation is acceptable in form and content and displays a satisfactory knowledge of the field of study as demonstrated by the candidate through an oral examination held on October 27, 2016.

|		
Pengerusi Viva: *(Chairman for VIVA)*	Prof. Dr. Norshuhada Shiratuddin	Tandatangan *(Signature)*
Pemeriksa Luar: *(External Examiner)*	Prof. Dr. Mokhtar Mohd Yusof	Tandatangan *(Signature)*
Pemeriksa Dalam: *(Internal Examiner)*	Prof. Dr. Azizah Jaafar	Tandatangan *(Signature)*
Nama Penyelia/Penyelia-penyelia *(Name of Supervisor/Supervisors)*	Prof. Dr. Zulikha Jamaluddin	Tandatangan *(Signature)*

Tarikh:
(Date) October 27, 2016

Permission to Use

In presenting this thesis in fulfilment of the requirements for a postgraduate degree from Universiti Utara Malaysia, I agree that the Universiti Library may make it freely available for inspection. I further agree that permission for the copying of this thesis in any manner, in whole or in part, for scholarly purpose may be granted by my supervisor(s) or, in their absence, by the Dean of Awang Had Salleh Graduate School of Arts and Sciences. It is understood that any copying or publication or use of this thesis or parts thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to Universiti Utara Malaysia for any scholarly use which may be made of any material from my thesis.

Requests for permission to copy or to make other use of materials in this thesis, in whole or in part, should be addressed to:
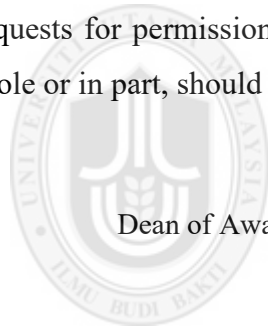
Dean of Awang Had Salleh Graduate School of Arts and Sciences
UUM College of Arts and Sciences
Universiti Utara Malaysia
06010 UUM Sintok

Ikhtisar

Cerita rakyat sebagai salah satu 'warisan budaya tidak ketara' Malaysia semakin dilupakan dan kerana itu langkah pengekalan perlu dijalankan. Sebelum pengekalan warisan budaya ini dapat dilaksanakan, UNESCO telah menggariskan dua langkah awal iaitu pengenalpastian dan pemuliharaan. Antara usul pengenalpastian adalah pembangunan sistem klasifikasi yang sistematik dan usul pemuliharaan pula melalui pembangunan storan dan arkib yang dapat menyimpan warisan budaya tersebut dalam bentuk yang mudah dicapai dan terpusat. Kedua-dua usaha ini memastikan usaha pengekalan dilaksanakan secara sistematik. Walau bagaimanapun, dalam konteks Malaysia, kedua-dua usaha ini masih tidak dilaksanakan. Berdasarkan jurang penyelidikan tersebut, persoalan penyelidikan kajian ini menyentuh sama ada satu model konsep dapat dibina bagi memandu pembangunan sistem klasifikasi, Sistem Klasifikasi Cerita Rakyat Malaysia (MFCS) dapat dibangunkan berdasarkan gabungan tiga unit penting cerita rakyat (fungsi, motif, dan jenis), dan cerita rakyat Malaysia dapat diarkibkan secara digital menurut MFCS yang dibangunkan. Dari jurang dan persoalan penyelidikan, kajian ini mensasarkan pengekalan cerita rakyat Malaysia secara sistematik melalui usaha pengenalpastian dan pemuliharaan. Sebagai usaha untuk menjawab persoalan penyelidikan, objektif kajian ini adalah membina model konsep sebagai panduan untuk membangunkan MFCS, mengutip dan mengelaskan penulisan cerita rakyat Malaysia (usaha pengenalpastian), mereka bentuk dan membangunkan prototaip Inventori Digital Cerita Rakyat Malaysia (MFDI) berdasarkan MFCS (usaha pemuliharaan), dan mengesahsahihkan prototaip MFDI daripada pertimbangan pengguna pakar. Kaedah bagi mencapai setiap objektif kajian masing-masing adalah perwakilan bergambar, simulasi, analisis struktur-semantik, reka bentuk pangkalan data, dan pertimbangan pakar. Sebagai dapatan kajian, model konsep tersebut telah dibina dan ditentusah sebagai positif bagi wakili proses klasifikasi secara visual. Berpandukan model konsep, MFCS pula telah berjaya dibangunkan untuk cerita rakyat Malaysia melalui gabungan unit fungsi, motif, dan jenis. Prototaip MFDI juga telah berjaya direka bentuk dan dibangunkan berdasarkan MFCS. Bagi pengesahsahihan prototaip MFDI, persepsi dan maklum balas pengguna pakar telah diperoleh dan didapati secara umumnya positif. Komen pengguna pakar yang diperoleh berkisar tentang perlunya prototaip MFDI tersebut dan juga MFCS untuk negara dan juga budaya. Berkenaan sumbangan kajian, MFCS dan kaedah struktur-semantik analisis merupakan sumbangan ilmu dan prototaip MFDI pula merupakan sumbangan praktikal. MFCS merupakan usaha pengekalan sistematik cerita rakyat Malaysia. Kaedah analisis struktur-semantik memastikan klasifikasi dijalankan ke atas struktur dan kandungan cerita rakyat menjadikan klasifikasi tersebut teguh dan holistik. Prototaip MFDI menyimpan cerita rakyat yang didigitkan secara sistematik. Dengan pencapaian semua dapatan, usaha pengekalan sistematik cerita rakyat Malaysia melalui klasifikasi dan pendigitan telah dicapai.

Kata kunci: Sistem klasifikasi cerita rakyat Malaysia, Model konsep cerita rakyat Malaysia, Kaedah perwakilan bergambar, Kaedah analisis struktur-semantik, Inventori digital cerita rakyat Malaysia
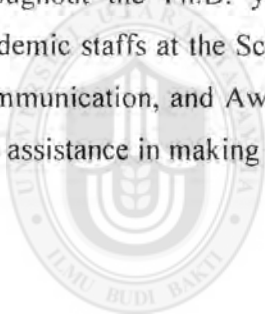
Abstract

Folktale as one of Malaysia's intangible cultural heritage is gradually forgotten. Therefore, actions toward its preservation are necessary. Before the preservation effort can be implemented, UNESCO clearly underlined two early actions which are identification and conservation. One of the identification actions is the development of a systematic classification system and for the conservation, a storage and archive that keeps the cultural heritage in a centralized and accessible form. Both of these efforts ensure the preservation is employed systematically. However, in the context of Malaysia, both of these actions are still not implemented in the systematic preservation effort of the folktales. Based on the research gap, the research questions of this study query whether the conceptual model can be constructed to guide the classification system development, the Malaysian Folktale Classification System (MFCS) can be developed based on the integration of three important folktale units (function, motif, and type), and the Malaysian folktales can be archived digitally according to the MFCS developed. From the gap and the research questions, this study aims to systematically preserve the Malaysian folktales through the identification and the conservation efforts. As an effort to answer the research questions, the study's objectives are to construct the conceptual model to guide the development of the MFCS, to collect and classify the literary Malaysian folktales (identification effort), to design and develop the Malaysian Folktale Digital Inventory (MFDI) prototype based on the MFCS (conservation effort), and to validate the MFDI prototype from the expert users' judgment. The respective methods to achieve each of the research objectives are the pictorial representation, the simulation, the structural-semantic analysis, the database design, and the expert judgment. As for the findings of the study, the conceptual model is constructed and positively verified to represent the classification process visually. Guided by the conceptual model, the MFCS is successfully developed for the Malaysian folktales through the integration of the function, motif, and type units. The MFDI prototype is successfully designed and developed based on the MFCS. As for the validation of the MFDI prototype, the expert users' perceptions and feedbacks are obtained, and they are positive at large, commenting the need of the MFDI prototype and also the MFCS for the country and the culture. Regarding the contributions of the study, the MFCS and the structural-semantic analysis method are the knowledge contributions, and the MFDI prototype is the practical contribution. The MFCS of the study is one-half of the systematic preservation effort of Malaysian folktales. The structural-semantic analysis method ensures the classification is conducted on the structure and the content of the folktales which makes the classification robust and holistic. The MFDI prototype is the other half of the systematic preservation effort, and it stores digitized folktales systematically. With the achievement of all the findings, the systematic preservation effort of the Malaysian folktale via classification and digitization is achieved.

Keywords: Malaysian folktale classification system, Malaysian folktale conceptual model, Pictorial representation method, Structural-semantic analysis method, Malaysian folktale digital inventory

Acknowledgement

In the Name of Allah, the Beneficent, the Merciful. First praise and thanks are to Allah, the Almighty, who consistently provide me strength and courage to live this life and face any hardships that come. Second, my genuine gratitude goes to my supervisor, Prof. Dr. Zulikha Jamaludin, for her supervision and tough love that helped me built a thicker skin and a wiser mind in facing the ever fluctuate wave of Ph.D. challenges. I also wish to thank Prof. Dr. Norshuhada Shiratuddin, as the person who introduced me to the colorful yet intricately beautiful world of research. I never stop since then. Also to my family especially my younger sister, Harrylmazrin Harun, thank you for being there during the tough times. Most great appreciation goes to my late mother, Ku Rahmat Ku Mat, for doing a superb job in shaping the person I am today. To my best friends ever, Ali Yusny Daud, Dr. Rahayu Ahmad, and Nor Ariffin Hamzah, I am indebted for the love and supports provided throughout the Ph.D. years. Lastly, my thank goes to the administrative, and academic staffs at the School of Computing, School of Multimedia Technology and Communication, and Awang Had Salleh Graduate School, UUM for all the support and assistance in making my Ph.D. journey a little bit easier and bearable.

Table of Contents

List of Tables

List of Figures

List of Appendices

List of Abbreviations

AaTH	Aarne and Thompson
ATU	Aarne, Thompson and Uther
CAQDAS	Computer-aided qualitative data analysis software
DOTTI-A	Demographically Oriented Tale-Type Index of the Arab
HU	Hermeneutic Unit
MFCS	Malaysian Folktale Classification System
MFDI	Malaysian Folktale Digital Inventory
P	Primary Document
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organization

CHAPTER ONE
INTRODUCTION

1.1 Introduction

Every nation in this world has its cultural heritage. This heritage is indispensable because it carries the lineage of past generations to the present. Previously, the term cultural heritage closely reflected the monuments and assortments of physical objects but through times, such notions have broadened and changed. They include not only tangible heritages but also the equally important intangible heritage of the ancestors (Kirshenblatt-Gimblett, 2004; UNESCO, n.d.). The intangible heritage represents the diverse aspects of traditions and living expressions of the past such as knowledge, the products created, talents and creativity, and the various social and natural contexts that ensure its sustainability (Board of UNESCO Executive, 2001; UNESCO, 1989, 2003b). One of the products of intangible inheritances is folklore, and its art symbolizes the cultural and social identity of a community (Kurin, 2007; UNESCO, 1989).

The customary practice of folklore reflects a tradition of society, such as music, popular credence, and storytelling,–all of which has existed in a form of verbal expression known as folktale (Chee Ying, 2005; Mohd Hussein, Mohd Nor, & Abdul Manap, 2001). A folktale, alongside myth and legend, forms three very basic terms of folklore (Bascom, 1965; Menon, 2012; Swales, 1990). Folktale exists in a shape of a story that carries meaningful messages and embeds a cultural identity. The tale is fabricated and altered by crowds of people across a timeline of different generations. It also brings a distinctive style which applies to present and future individuals and

1

occurrences (Lwin, 2010; Porter, 2004). From the earliest of time, stories have a special place in educating and imparting wisdom. Malaysia too, like every other country in this world, owns a storytelling treasure in a form of a folktale.

It is wise to preserve the intangible heritage from gradual erosion considering the importance of folktales in extending an ethnic's culture and heritage across generations. Folktales, myths, and legends need to be preserved in this digital age to avoid extinction due to rapid development in globalization and commercial entertainments (Adaobi Ihueze, 2015; Dorji, 2009). Concerning that, the necessity of folktale preservation goes beyond the sustenance of culture and heritage. If the folktales used prudently, they could scaffold and nurture many aspects of the younger generation. Among many, it teaches morals, helps in attitude transformation, instills self-fortitude, encourages good judgment, and depicts the distinctiveness of cultures. Along these virtues, folktale also imparts the worth of kindness which leads to the stimulation of a country with unprecedented cultural standards (Babalola & Onanuga, 2012; Kirmani & Frieman, 1997).

Identification and conservation efforts must be taken to preserve folktales. According to UNESCO's 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989), six steps are required to safeguard the universal legacy of civilization, which are identification, conservation, preservation, dissemination, protection, and international collaboration to ensure the survival of folklore. Thus, it is imperative to identify and conserve folktales before their preservation because both steps will support the preservation process through the presentation, access, and practice of folktales. Identification is about collecting,

classifying, and registering the folktales, while conservation is inclined toward documenting, archiving, and storing the folktales in forms that may be accessed by researchers and tradition-bearers.

In addition, the Board of UNESCO Executive (2001) also urged that an instrument is established to preserve the traditional culture and folklore at national, regional, and international level. The instrument can be approached from different angles as long as it maintains and sustains the intangible heritage. It is also suggested that the formation, enactment, and transmission of the instrument is reproducible (Board of UNESCO Executive, 2001). Of that, based on the UNESCO's 1989 Recommendation, a questionnaire was issued globally in 1994 and Malaysia became one of the selected nations and responded to it (Kurin, 2001).The purpose of the survey was to determine the impact of the recommended policies and practices of folklore among the affected countries. The questionnaire was divided into sections according to the six steps of folklore safeguarding as addressed in the 1989 Recommendation. The result of the survey revealed that many countries are still unaware of the significance of safeguarding the national culture and folklore. Malaysia is included in this case.

With regards to Malaysian folktales, it is evident that preserving them as the country's intangible cultural heritage is necessary because the tales hold connections to the history of the country and its people as well as simultaneously reflects the culture of the country. Therefore, it is believed that through identification (folkloristic classification based on function, motif, and type) and conservation

(digital inventory prototype based on the folkloristic classification), this study aspires to achieve a level of which the Malaysian folktales can be preserved systematically.

1.2 Operational Definition

An operational definition of a study is an apparent, succinct and detailed definition of a measurement. It is crucial to maintaining the standardization, clarity, and measurability of the concepts and data in a study. Thus, the term folktale and its necessary components are defined, in addition to the three folktale's classification units which are the function, the motif, and the type.

1.2.1 Definition of Folktale

Folktale in this study is operationally defined as a literary prose narrative (tale) that is considered as fiction and containing five components: belief, time, place, attitude, and principal characters (Bascom, 1965; McCormick & White, 2011; Menon, 2012; Sophia Burne, 2015; Thompson, 1951). Folktale's belief, in the milieu of this study, is considered as fiction. The term fiction means that folktale is neither a history nor a fact as it might or might not have already passed. The time component indicates that a folktale does not have a specific remote and relatively recent timeline, date, or year of occurrence. Similarly, the place component covers the incident of folktale that is not tied to any exact remote or relatively recent locations in the tale. Even if locations do exist in the tale, they are purely fictional. As for the fourth component, a folktale is also deemed as not containing any religious, ritual, or sacred motivation. The most it can serve is amusement and moral value. As for the

last component, looking from the perspective of this study, folktales tell about the escapade and journey of human or nonhuman characters. The human characters may come in many forms; so do the nonhuman characters.

1.2.2 Definition of Classification

Regarding folktale classification from the vista of this study, it is defined as the investigation and categorization of folktales into a systematic collection that is connected and interdependent by the three selected units (Dedo, 2011; Propp, 1997b; Thompson, 1951).

1.2.3 Definition of Folktale Unit

The units opted to guide the classification process of folktales in this study are type, motif, and function. Type is a tale's composite plot summation (theme) built from a single or a combination of motifs in a reasonably fixed order and identical functions (Dundes, 1962, 1997; El-Shamy, 2004; Louwerse, 1997; Thompson, 1951; Uther, 2011a). Type is identified based on a theme, but since theme represents the tale as a whole, the term type and theme are used interchangeably in this study. The second unit, motif, is the smallest narrative unit that consists of extraordinary and prominent components that permit a tale to be semantically classified and dissected in detail, namely actors, objects, and single incidents (El-Shamy, 2006; Jason, 2000; Thompson, 1951; Uther, 2011a). The third unit, function, is the action of a character tied to the meaning of the tale and represents a constant element in the tale's structure without depending on the actor (variable) that performs the function itself

(Lwin, 2010; Powlison, 1972; Propp, 1998). Figure 1.1 illustrates the overall operational definitions.
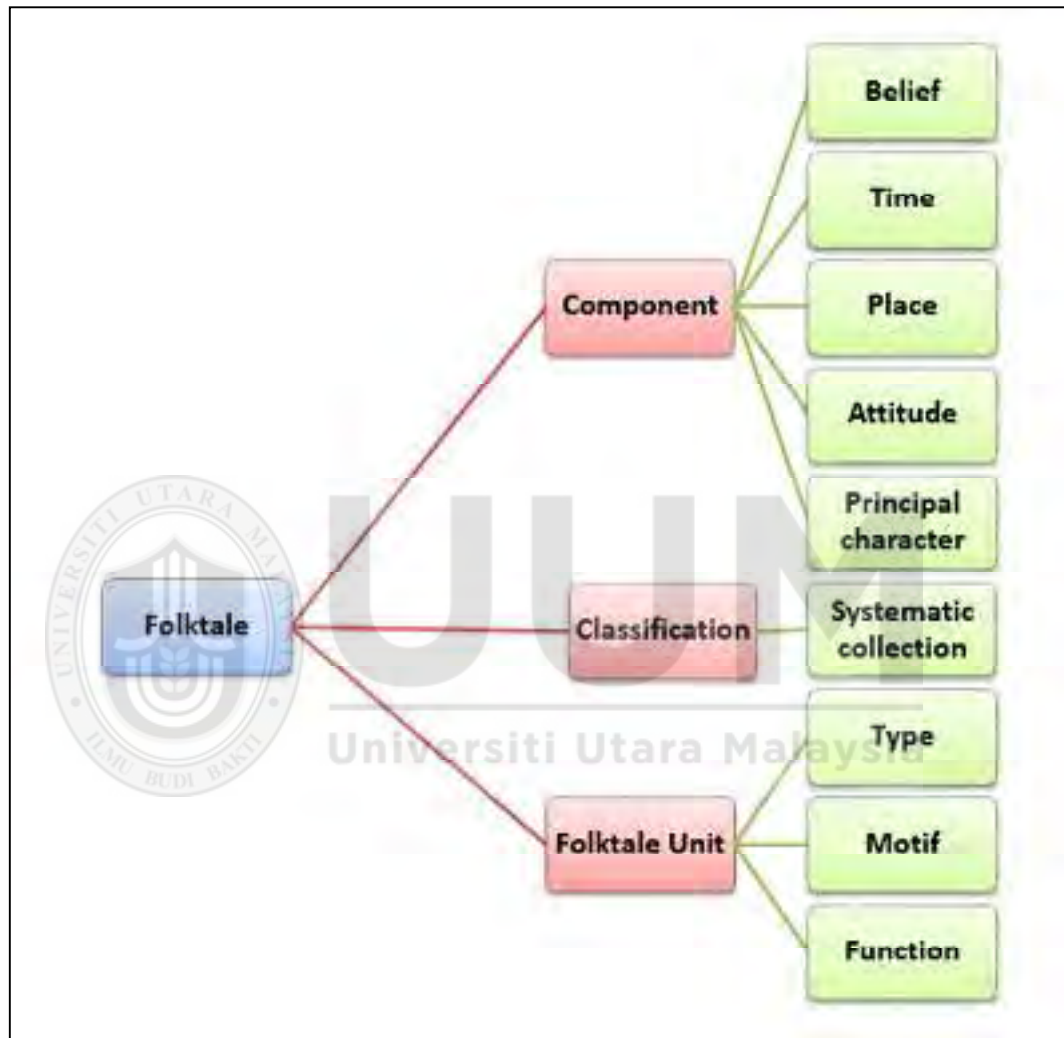
Figure 1.1. The operational definition of the study

1.3 Research Taxonomy

The study is classified based on 1998 ACM Computing Classification System. The taxonomy of the study is as follows:

Knowledge area : **Information system**

Field : Information Storage and Retrieval (H.3), Information Interface and Presentation (H.5)

Majoring : Content Analysis and Indexing (H.3.1), User Interfaces (H.5.2)

Sub-major : Indexing method and prototyping

Focus domain : Malaysian folktale preservation, folktale classification, folktale digitization

Malaysian folktales or *cerita rakyat* are chosen as the focus of this study because of the values, boons, and messages they have carried and passed across generations. Hence, folktale preservation is important because it reflects the cultural identity and personification of an ethnic and even more of a nation. With this, the study aims to collect the existing Malaysian folktales in a literary form and classify them in an organized and systematic manner. The classification would be based on a conceptual model constructed from the theories and the method underlying this study. For the purpose of the classification, the structure, and the content of each folktale are analyzed and classified according to the particular units determined in the current study. Then, as a conservation effort, a digital inventory prototype is developed based on the established concept of the classification system.

1.4 Motivation

Several factors prompt this study. The importance of preserving folklore is doubtless because there are laws and regulations governed by organizations that are evidently dedicated to protecting the sorts such as folktales, folk poetries, and riddles (Hafstein, 2014; Secretariats of UNESCO and WIPO, 1985; UNESCO, 2003b). From Malaysia's perspective, the notion is supported by the fact that the Malay folklore is becoming less significant and forgotten despite its rich content (Rahim, 2014). Hence, there is an urgent need for preservation considering the very minimal and scarce attempt by far (Desai, 2006; Ismail, Masron, & Ahmad, 2014; Zainal Abidin & Abd. Razak, 2003). Moreover, according to an intangible cultural heritage archivist of Malaysia National Heritage Department, M.W. Amir (personal communication, March 25, 2013), there are limited efforts from certain institutions in studying and documenting Malaysian folktales.

On top of that, when asked via email about the importance of having a folktale classification system in Malaysia and the use of it to systematically preserve folktales, a prominent German folklorist, Prof. Dr. U. Hans-Jorg (personal communication, November 2, 2016) stresses that having a standardized folktale classification system ensures consistency in classifying, archiving, and retrieval of folklore data and it is vital because the ancient knowledge preserved is not only the thing in the past but also helps to discover ideas and life's philosophy of the past and current generations. Therefore, a comprehensive plan to preserve the folktales as a national heritage is necessary. The motivation is also gained from the Malaysia National Heritage Act 2005 (Ministry of Information Communications and Culture,

2006), which strictly elaborates the details regarding Malaysian national cultural heritage, one of which is the conservation and preservation of tangible and intangible cultural properties.

Additionally, the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore (1989) also inspired the idea to digitize Malaysian folktales since the suggestions of folklore conservation are mainly about storing, archiving, and making it accessible. The idea of digitization is affirmed by the fact that it is composed of distinctive human knowledge and expression, which comprises natively digital or digitally-transformed digital heritage (UNESCO, 2003a). Furthermore, the highlight of digital heritage is also essentially unbound by time, location, culture, or format (Reimo, 2006; Shafi, Gul, Tramboo, & Ahangar, 2012; UNESCO, 2003a). While still attached to a specific culture of an ethnic, it has the potential to be accessed by the global mass and connects the people of various ethnicities in this world. Lastly, according to Ismail, Masron, and Ahmad (2014), for the cultural heritage's properties of Malaysia to be preserved, a systematic system or management needs to be developed that take into accounts every facets possible.

1.5 Problem Statement

Even with the existence of the Malaysian National Heritage Act, which was approved on 2005, it is found that a systematic classification system and the digitization based on the classification system of the Malaysian folktales is not available yet which leads to the absent of systematic folktale preservation in Malaysia. According to Abd. Wahab (2005), the Assistant Director of National Arts

Academy, there is a limited directory/index and documentation of intangible cultural heritage, and a specific centralized inventory system is absent in Malaysia. This study aims to counter the problem through the identification (the MFCS) and the conservation (the MFDI prototype) of the Malaysian folktales.

A classification of folktales or any scientific classifications for that matter is crucial because it lists and catalogs folktales into a central source of reference for individual interested in studying the art (Thompson, 1951). Thompson (1951) also claims that it is necessary to classify every domain of study systematically before being considered as a serious body of knowledge. In any domain of knowledge, classification is fundamental and one of the early steps and central requirements toward a much detailed study (Propp, 1997b; Propp, 1998). Interestingly, the move toward a better folktale classification is not new. Other countries such as German, China, Arab, and France have classified not just their folktales but also other forms of folklore such as legend and myth due to their awareness on the worthiness of those tales.

Regarding the digitization, digital technologies are currently a standard tool and practical resources for the documentation and preservation of intangible cultural heritage that hold permanent links to material culture (Hennessy, 2014). Hennessy (2014) also adds that the safeguarding of intangible cultural heritage and digitization issue are connected. Moreover, McCormick and White (2011) also supports that the establishment of such archive ensures that the tradition is preserved for the next generations to use and prevents it from eradication by modernism. The following Figure 1.2 captures the essences of the problem statement of the study.
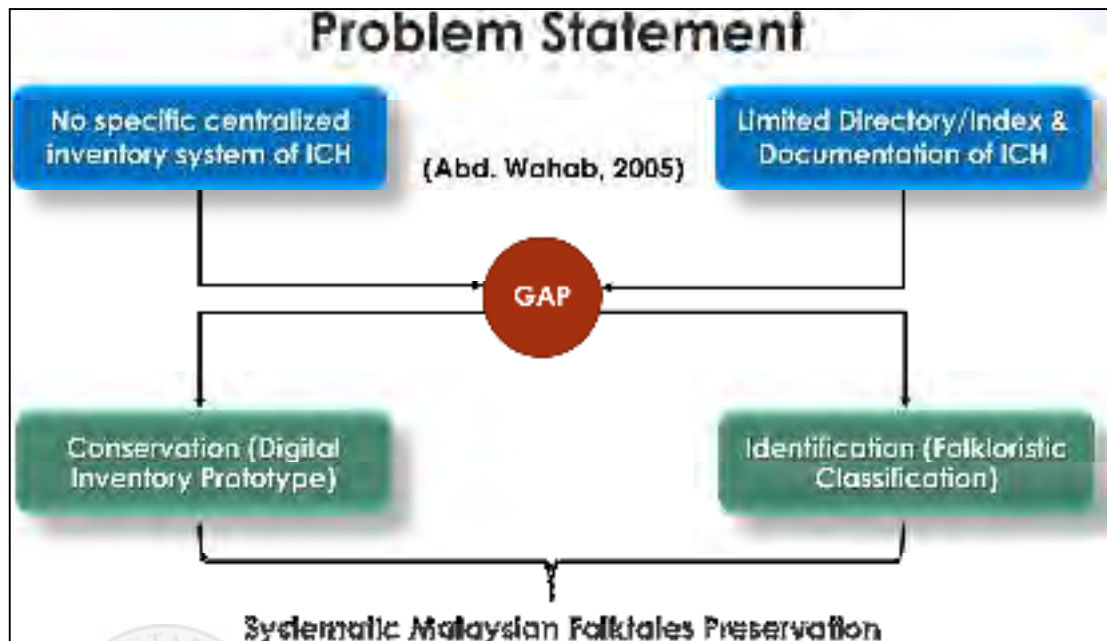
Figure 1.2. The summary of the problem statement

1.6 Research Question

Based on the main problem stated and its two related aspects namely the absence of Malaysian folktale classification system and digitization based on it, the following research questions are deemed necessary:

1. Can a conceptual model be constructed as a visual guide to the classification system?

2. Can the Malaysian folktales be classified based on a combination of the universal folktale classification systems of function, motif, and type as an identification effort?

3. Once analyzed and classified, can the Malaysian folktales be archived digitally according to the Malaysian folktale classification system developed as a conservation effort?

1.7 Research Objective

The main objective of the study is to classify and digitize the Malaysian folktales as an intangible cultural heritage for the purpose of systematic preservation. Specific objectives are as follows:

a. To construct a conceptual model to guide the development of the MFCS.

b. To collect and classify the Malaysian folktales based on literary sources available in Malaysia as an identification effort (the development of the MFCS)

c. To design and develop a digital inventory prototype (the MFDI prototype) for the collected Malaysian folktales based on the MFCS as a conservation effort.

d. To validate the digital inventory prototype from the expert users' judgement.

Objective (a) concerns the construction of a conceptual model to guide the development of the MFCS. The conceptual model is constructed based on the units (function, motif, and type) that formed the MFCS, the guiding factors (which both were derived from the theories underlying this study) and the main method used to classify the Malaysian folktales (the structural semantic analysis). The purpose of the conceptual model is to visually guide the researcher in the classification task (objective b).

For objective (b), the folktales of Malaysia are collected based on credible literary sources available in Malaysia, especially from published books which clearly state the source, narrators, and transcribers of the folktales. The collection is guided by two relevance criteria: the operational definition and the ownership of the folktale. It is imperative to scour the literature of Malaysian folktales to search for as many

folktales as possible in order to classify. The more folktales being discovered, the higher the chance to obtain the folktales' functions, motifs, and types for the purpose of classification.

Once the Malaysian folktales are collected, the folktales are classified using the three folktales unit: function, motif, and type. The three folktale units are adapted to create folktales classes that suit and mirror the culture of Malaysian folktales. The functions, the motifs, and the types come together to form the MFCS. The method used to classify is the structural-semantic analysis.

As for objective (c), a digital inventory prototype branded as the MFDI is designed and developed to conserve digitally the Malaysian folktales that were collected in objective (b). The prototype is designed and developed in agreement with the concept of the MFCS. The primary purpose of the MFDI prototype is to archive and classify the Malaysian folktales collected systematically.

Objective (d) concerns the validation of the MFDI prototype developed from the target users' perspective. The validation is conducted to obtain the expert users' judgement on the MFDI prototype regarding its purpose stated in this study (archive and classify) and acquire suggestions for future improvements of the prototype. The validation indirectly also affects the MFCS because the engine of the MFDI prototype is based on the MFCS.

1.8 The Scope

The scope is important in order to clearly define the boundary of this study. To formulate the scope, the form of the data collected, the units of the folktale used in

the analysis and the users of the digital prototype are defined. Figure 1.3 illustrates the scope of the study.

1.8.1 The Form of Data Collected

The collected Malaysian folktales are confined in a literary form from credible and officially published books (Ahmad, 1991). It is acknowledged that folk literature exists in two forms, literary (written) and oral (verbal). Both forms differ concerning storytelling styles although the line that separates the two is fine and that the two forms are inter-connected (Osman, 1983). Though folktales started as oral narrative, they are loaded with a literary background, and it is apparent that literary sources have a significant role in the modern culture (Prior, 2014; Uther, 2011a). As stated by Bacchilega (2014), in a domain of folklore and literature, it is important not to just listen to the voices (the oral) but also to the silences (the written).

As a nonliving data, literary sources are naturalistic, and unbiased which gives them a unique level of authenticity (Hesse-Biber & Leavy, 2011). This study resembles that of Ashliman (1987) on European folktales' guide. Ashliman's study was based on Aarne-Thompson's type-based classification system and reliable literary sources. The intangible cultural heritage, such as folktales in the case of the present study, need to be made tangible in literary form for them to be conserved (Luxen, 2000). Literary sources of folklore was also employed by Nikolić (2014) in order to classify. Furthermore, the identified and collected literary Malaysian folktales are restricted to the Malay and the Sabah and Sarawak (Malaysian Borneo) indigenous as samples representing the Malaysia's folktales. Considering a

classification process is a fruit of lengthy and meticulous research (Propp, 1997b), curbing the sample of the Malaysian folktales helps to provide focus and leverage the time constraint of the study.

1.8.2 The Units of Folktale

As for the analysis to classify the folktales, there are three universal units applicable in the process: the function, the motif, and the type (Ahmad, 1991; Md. Radzi, 2002; Propp, 1998; Thompson, 1966; Uther, 2011a, 2011b, 2011c). In the context of this study, the combination of the function, the motif, and the type are employed as the units to classify the Malaysian folktales. Osman (1991) highlighted that the analysis of folktales for classification are various and can be distinguished by the direction and orientation of a study and researcher.

In the context of Malaysia's culture, folktales had been analyzed based on several units, either by abiding or disregarding the established universal systems. For instance, in analyzing Sarawak folktales, Ozea (1991) used none of the western folktale classification systems. Instead, he self-identified the tales' features and ethnicity as units to analyze and classify the folktales. In another study, Mohd. Isa (1991) analyzed Perlis' folktales based on theme, character, world-view, structure or plot, and space and time background. These studies imply that the existing universal systems have their advantages and disadvantages, although it can also be understood that the systems are dependent on each other. Apparently the structure and content are similar and subject to the same analysis. Knowing the structure of a folktale also means to know its content (Levi-Strauss, 1997; Propp, 1997a).

1.8.3 The Users of the MFCS and the MFDI Prototype

The MFDI prototype is designed and developed based on the MFCS. The MFCS involves the investigation and categorization of folktales into a systematic collection that is connected and interdependent by the three selected units. The MFDI prototype provides the ability to archive (store) and retrieve the collected folktales based on the classification concept of the MFCS. Therefore both the MFCS and MFDI prototype are apt to be used by preservers of literary artifacts (documents) such as archivist and librarians who act as custodians of such literary artifacts.
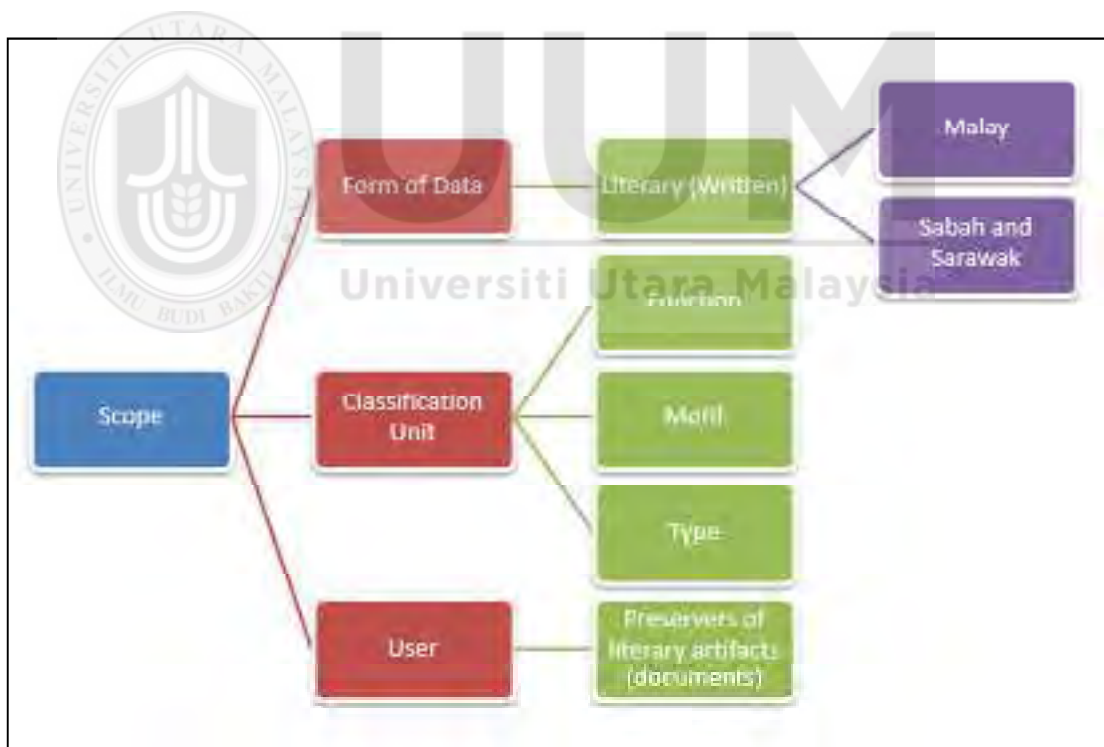
Figure 1.3. The scope of the study

1.9 Contribution of Research

Upon accomplishing the research objectives, the study aspires to provide noteworthy contributions to the preservers of the literary artifact (documents) who

may find the findings useful. More importantly, the researcher hoped to contribute toward preserving and upholding one pivotal but gradually forgotten Malaysia's intangible cultural heritage for the future generations. The study is also intended to pave ways for more in-depth future studies on Malaysian folktales from the aspects of classification, and digitization.

1.9.1 Classification System

The classification system of Malaysian folktales would be advantageous to Malaysia's heritage and Malaysian themselves. The classification system categorizes the collected folktales systematically based on the integration of function, motif, and type. Considering classification is essential in each domain of study, the MFCS can serve as a reference and guidance for the preservers of the literary artifacts (documents) in preserving the current and future Malaysian folktales collected systematically.

1.9.2 Digital Inventory Prototype

The study also produces a digital inventory prototype which digitally conserves the collected Malaysian folktales according to the developed MFCS and secures the preservation effort. Once the Malaysian folktales collected were classified accordingly, they can be digitized and archived in the digital inventory prototype systematically based on the concept of the classification system. The folktales stored digitally ensure they last for a long time and easy to be accessed by the preservers of literary artifacts such as archivist and librarian.

1.10 Research Recapitulated

Table 1.1 comprehensively elaborates the problem statement of the study that drives the research questions and objectives. The methods adapted to attain the objectives, and the expected deliverables are also outlined.

Table 1.1

The Problem Statement and Research Questions Addressed in the Study Along with Summary of Methods and Expected Deliverables

Main Problem Statement	Aspect of Problem	Research Questions	Objectives	Methods	Expected Deliverables
Systematic preservation effort of Malaysian folktales as an intangible cultural heritage is absent.	Malaysia does not own a systematic classification system of folktales	1) Can the Malaysian folktales be classified based on a combination of universal folktale classification systems of function, motif, and type as an identification effort?	a) To construct a conceptual model to guide the development of the classification system.	Modelling: Pictorial Representation Model's Verification: Simulation	Conceptual Model
			b) To collect and classify the Malaysian folktales based on literary sources available in Malaysia as an identification effort	Data Collection: Review of Literature	Collection of Malaysian folktales
				Data Analysis: Structural-Semantic Analysis	Classification of Malaysian folktales (MFCS)
	Malaysia lacks digitized folktale's archive based on the systematic folktale classification system	2) Once analyzed and classified, can the Malaysian folktales be conserved digitally according to the developed MFCS?	c) To design and develop a digital inventory prototype for the collected Malaysian folktales based on the MFCS as a conservation effort.	Prototype Development (Software prototyping): Database Design	Malaysian Folktale Digital Inventory (MFDI) Prototype
			d) To validate the digital inventory prototype from the target users' perspective.	Validation: Expert Judgement	

19

1.11 Thesis Organization

This thesis is written and organized according to the indicated objectives and imposed questions. The required measures are implemented to achieve the objectives of the study and answer the questions, which are all discussed and elaborated in the following five chapters inclusive the current chapter.

Chapter 2 contains the review of literature pertaining several significant matters in connection to the research questions posed. This chapter elaborates and analyzes matters concerning the theoretical framework, folktale classification, folktale-related model and digitization, and the selected method to construct the conceptual model. It also explains the method to support the classification of folktale. This chapter ends with the conceptual model of the study which eventually guides the classification process.

As for Chapter 3, the research philosophy and research type, the research design, the methods utilized in the model construction, the model verification, the proposed classification method validation (the structural semantic analysis), the folktale classification, and the prototype development and validation are unfolded and discussed. They are structural-semantic analysis, pictorial representation, simulation, database design, pilot classification, and expert judgement. The methods are explained accordingly to achieve the objectives of the study.

In the ensuing Chapter 4, the findings of the study are presented and interpreted according to the research questions of the study. The discussion begins with the verification outcome of the conceptual model based on the theories and methods to guide the development of the MFCS. Then, the collected Malaysian folktales are

presented and its distribution in the context of the current study is discussed based on the relevance criteria established during the sampling process. Subsequently, discussions on the MFCS that was developed based on the verified conceptual model and its verification are revealed. Entailing is the discussion in regards to the MFDI prototype that is designed and developed in line with the concept of the MFCS; to archive the folktales systematically and provides classification utility too. The endmost discussion is about the validation of the MFDI prototype by the expert users of the prototype. The judgement and future suggestion of the users regarding the purpose of the MFDI prototype is elaborated and discussed.

The thesis concludes in Chapter 5 where the achieved objectives and answered questions are eventually re-emphasized to stress the deliverables of the study. The chapter starts with the explanation of the summaries of the study's findings based on the research questions and showing that with the findings, all the research questions are answered and the objectives are met. Following are the discussions of the knowledge and practical contributions of the study leading to the experience of the researcher and lesson learned in achieving the contributions. The study's limitations and suggestion for future research are later explained based on the two major findings of the study: the MFCS and the MFDI prototype. The chapter closes with the conclusion of the study, evidently restating that all objectives have been achieved, and all research questions have been answered which lead to the proven thesis of the study. Regardless, the following chapter critically reviews on the past literature related to the study.

CHAPTER TWO
LITERATURE REVIEW

2.1 Introduction

This chapter discusses the previous studies on folktale generally and Malaysian folktale particularly. It is the first step to understanding and discovering the many issues of folktale preservation as posed in the research questions. The chapter first elaborates the theoretical framework that constitutes the theories underlying the primary finding of the study, the MFCS. It then explains the theoretical framework constructed regarding the operationalization and implication of the theories for the setting of this study in the development of the MFCS. Once the framework is established, the folktale classification issues are deliberated to review the universal and adapted folktale classification systems and link them to the creation of the classification system for the Malaysian folktales.

The issues of classification of Malaysian folktales have led to the delineation of the existing folktales-related models in Malaysia and that of other countries. The account of the previous models paved the way to the explanation of how this study endeavors to construct a different folktale-related model to fill the gap of the previous models which is the conceptual model that reflects the flow of the MFCS development. The methods to construct the model are then presented, and the most suitable one in the context of this study is selected and elaborated. Subsequently, the digitization of folktale is highlighted by elaborating the existing folktales-related prototypes in Malaysia and within the international contexts, accompanied by a

revelation of a gap that the prototype of this study aims to fill which is the design and development of the MFDI prototype based on the MFCS, the digital archive to store the Malaysian folktales. Finally, a structural-semantic analysis method is reviewed to demonstrate the suitability of adapting the main method to analyze the collection of Malaysian folktales from the structural and the content viewpoints for the purpose of the classification.

2.2 Theoretical Framework

The classification system is a nucleus in this study because it affects the rest of the deliverable that is the digital prototype. Therefore, this study is based on two critical theories from two schools of thought related to the study of folktale classification. Figure 2.1 illustrates the theoretical framework of the study.
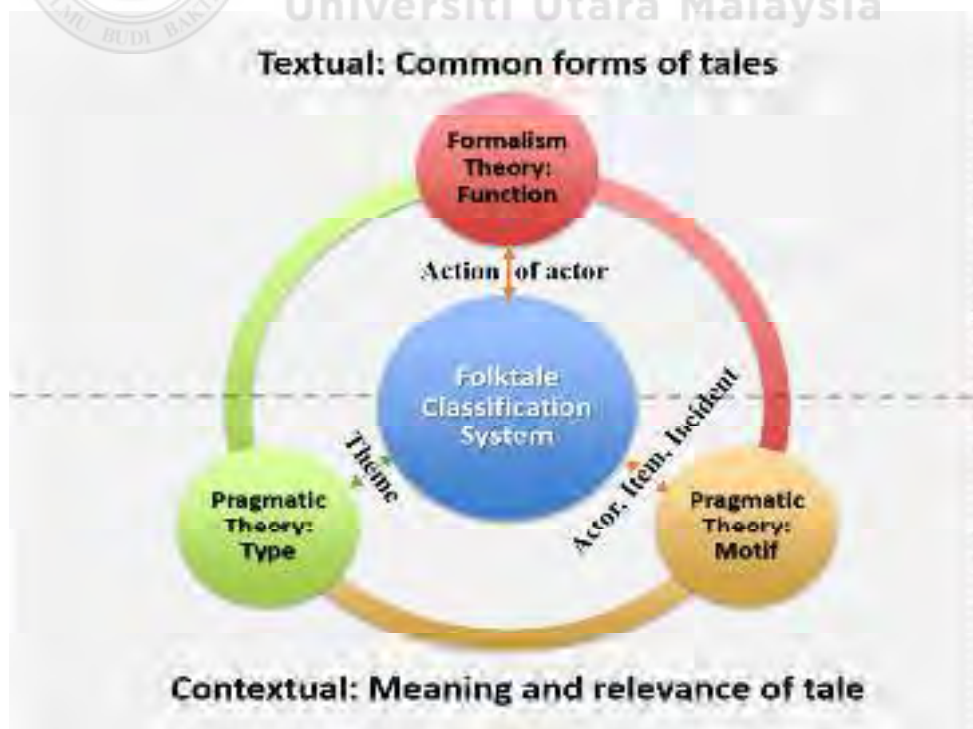
*Figure 2.1.*The theoretical framework for this study

23

As shown in Figure 2.1, the study is divided into two broad, interrelated sections which are combined to support the folktale classification system. The first section concerns the discipline of textualist that relates to the common form of tales. For this discipline, the formalism theory is used (Gilet, 1998; Propp, 1998). In general, formalism is a theory that studies the structure or form of a text without regarding other external influences such as content (Gilet, 1998). In the version of formalism used in this study, the structure is utilized to analyze and classify folktales. It is the explanation of a tale based on its fractions of the component as well as the connection between these components themselves and the tale as a whole.

The classification is executed by identifying the constants and variables in the body of the folktales. The constant would be the function (action of an actor) of a folktale, and the variable would be the dramatis personae (actor in a folktale). From this notion, the folktales can be classified into thirty-one functions of dramatis personae, and from this number, the theory posits seven spheres of action. The spheres of action are the allocation of functions identified among the dramatis personae. As an extension of the spheres, the theory also suggests seven types of dramatis personae. Knowing the distribution of functions among the dramatis personae would help the classification task.

The second section concerns the discipline of contextualist that relates to the meaning and relevance of tales. For this specific discipline, the present study adapts the pragmatic theory (Gilet, 1998; Thompson, 1966; Uther, 2011a, 2011b, 2011c). Essentially, pragmatic is a theory that concerns the foundation of a systematic classification of tales in abundance by studying how context provides meaning

(Gilet, 1998; Mey, 2001). The first pragmatic theory asserts that a folktale is composed of the motif, which is the minutest element in the tale (Dundes, 1962; Thompson, 1966). The motif can be divided into three categories: actor, item, and single incidents (Thompson, 1951; Yarlott & Finlayson, 2016). Actors are the main characters who contribute to a folktale while items are things that trigger certain actions in the background such as magical objects and strange beliefs. Single incidents constitute the greater number of motifs in a folktale, and this category can stand alone as a single motif. Single incidents can exist independently as true tale type which links the notion of the motif to the classification based on tale type (Thompson, 1966). However, it was argued that Thompson never states what denotes incident in a folktale clearly, though it can be understood from the twenty-three indexes of motif that incidents are significant occurrences in a folktale (Dundes, 1962).

The second pragmatic theory is about tale type. Type is different from the motif in a way that a whole tale type is a combination of motifs in a certain fixed order. It can also be constituted from just a single motif. Tale type is a key theme and an abstract composition of narrative plot recognized by a name and a succinct description of its contents (Kuehnel & Lencek, 2012; McCormick & White, 2011). Apart from that, Thompson (1951) claimed that a tale type could either be told alone or connected with another tale types. The tale type developed by Antti Aarne and revised by Stith Thompson received a makeover by Hans-Jorg Uther much later on (Uther, 2011a, 2011b, 2011c). The original tale type indexes consisted of three types of the tale. Nevertheless, Uther has updated and revamped the indexes based on the criticisms on

the original tale type indexes. The latest tale types that also consider the motifs developed by Thompson are composed of seven tale type indexes. The following section elaborates the implementation and implication of the theories from the perspective of this study.

2.2.1 Theories Implementation

From the theoretical framework (Figure 2.1), the operation and implementation of the theories selected were explicated in the context of this study. Three theories from two disciplines were chosen to base the development of the MFCS. The formalism theory is from the textual discipline, and the two pragmatic theories are from the contextual discipline. To form the core of the Malaysian folktale classification, the theories' positions on folktale classification were combined to create a holistic and robust base for the classification system. The combination of these theories derived three distinct units–function, motif, and type–which have frequently been utilized and adapted to classify the folktales of the international, especially from the west.

Though motif and type are known to work independently in classifying folktales, both have often been associated with and combined with the efforts to classify folktales based on content. The function, however, is an entirely different unit of folktale classification based on structure. On a side note, it is also a realization that the existing classifications of folktale are inclined toward the west and that Malaysia's folktales were never part of the picture. Because function, motif, and type are dependent on each other as justified in Section 2.3.5, this study sought to integrate the prominent and universal triadic units of folktale classification to classify

the Malaysian folktales. Details of the integration are provided in Chapter 3. The ensuing section elaborates the three universal folktale classification systems tied to the theories and their connections to the current study.

2.3 Folktale Classification System

Classification is scientifically indispensable in any domains that possess an exceptional body of contents for it to be seriously embraced as an article of study (Propp, 1998; Thompson, 1951). The fact is also faithful to the tale in general and folktale in particular because the tale is known for its assortment and difficulty to be studied in its full form (Propp, 1998). Therefore, the content of a tale must be divided into smaller pieces, and this act alone is known as classification. Also, it is significant that the classification of the tale is correct because the accuracy and correctness of entailing studies down the line very much depend on it.

Antti Aarne, Stith Thompson, and Vladimir Propp created three prominent universal folktale classification systems by type, motif, and function respectively (Propp, 1998; Thompson, 1966). The first two classification systems are known to be complementary and working in a pair, but the third one is from an entirely different school of thought. The next subsection explains the type-based folktale classification system.

2.3.1 Folktale Classification System: Type

The first classification system is based on themes of folktales. Invented by Antti Aarne and later revised by Stith Thompson (Jason, 2000; Thompson, 1951), the first

27

system is called "Types of Folk-tale" (Thompson, 1951). Three main classes–animal tales, regular folktales, and humorous tales–construct the initial type-index classification. Revision, however, brought a major wave of alterations. Table 2.1 shows the type-index classification of folktale by Antti Aarne, which was later revised by Stith Thompson. This classification is abbreviated as AaTh.

Table 2.1

The Types of Folk-Tale - Index of Tale Types

Animal Tales	
Type-Index	**Title**
1-99	Wild Animals
100-149	Wild Animals and Domestic Animals
150-199	Man and Wild Animals
200-219	Domestic Animals
220-249	Birds
250-274	Fish
275-299	Other Animals and Objects

Ordinary Folktales	
Type-Index	**Title**
300-749	Tales of Magic

	Type-Index	**Title**
	300-399	Supernatural Adversaries
	400-459	Supernatural or Enchanted Husband (wife) or Other Relatives
	460-499	Superhuman Tasks
	500-559	Supernatural Helpers

28

Table 2.1 continued		
	560-649	Magic Objects
	650-699	Supernatural Power or Knowledge
	700-749	Other Tales of Supernatural
750-849		Religious Stories
850-999		Novelle (Romantic Tales)
1000-1199		Tales of the Stupid Ogre
Jokes and Anecdotes		
Type-Index		**Title**
1200-1349		Numskull Stories
1359-1439		Stories about Married Couples
1525-1874		Stories about a Man (Boy)
1875-1999		Tales of Lying
2000-2399		Formula Tales
2400-2499		Unclassified Tales

(Thompson, 1951)

2.3.1.1 Analysis

As shown in Table 2.1, for the sake of classification, folktales are separated into three major groups: Animal Tales, Ordinary Folktales, and Jokes and Anecdotes. The first group is mainly about the given title: animals. The class is further divided into seven subclasses: (1) Wild Animals, (2) Wild Animals and Domestic Animals, (3) Man and Wild Animals, (4) Domestic Animals, (5) Birds, (6) Fish, and (7) Other Animals and Objects. The second group is the largest group which primarily deals with the supposedly ordinary tales. Specifically, the class is divided into four major

29

subclasses: (1) Tales of Magic, (2) Religious Stories, (3) Novelle (Romantic Tales), and (4) Tales of the Stupid Ogre. The first subclass, Tales of Magic, is the heftiest of all. It is because the subclass is further divided into seven subclasses: (1) Supernatural Adversaries, (2) Supernatural or Enchanted Husband (Wife) or Other Relatives, (3) Superhuman Tasks, (4) Supernatural Helpers, (5) Magic Objects, (6) Supernatural Power or Knowledge, and (7) Other Tales of Supernatural. The last group pertains to humorous tales: Jokes and Anecdotes. This particular group classifies folktales into various elements of jokes, such as marriage, lies, farming, and hunting. There are six subclasses in this category: (1) Numskull Stories, (2) Stories about Married Couples, (3) Stories about a Man (Boy), (4) Tales of Lying, (5) Formula Tales, and (6) Unclassified Tales. The last subclass is to contain folktales that do not belong to any of the classes and subclasses. The following section presents and deliberates the latest evolution of the type-index classification.

2.3.2 Latest Evolution of Type-Index Classification

There exist the latest edition of type-index classification with extensive additions and improvements developed by Hans-Jorg Uther intended to rectify the critiques and comments imposed on the original AaTh type-index classification (Uther, 2011a). The type-index classification that abbreviated as ATU (Aarne/Thompson/Uther) international tale type still uses some of the Thompson's motif-index considered as significant for supplementary arrangement toward folktale's classification organization. The following Table 2.2 exposes the newest universal type-index classification of a folktale.

30

Table 2.2

The Latest Updated Type-Index of Folktale Classification

Animal Tales		
Type-Index	**Title**	
1-99	Wild Animals	
	Type-Index	**Title**
	1-69	The Clever Fox (Other Animal)
	70-99	Other Wild Animals
100-149	Wild Animals and Domestics Animals	
150-199	Wild Animals and Humans	
200-219	Domestic Animals	
220-299	Other Animals and Objects	
Tales of Magic		
Type-Index	**Title**	
300-399	Supernatural Adversaries	
400-459	Supernatural or Enchanted Wife (Husband) or Other Relative	
	Type-Index	**Title**
	400-424	Wife
	425-449	Husband
	450-459	Brother or Sister
460-499	Supernatural Tasks	
500-559	Supernatural Helpers	
560-649	Magic Objects	
650-699	Supernatural Power or Knowledge	

Table 2.2 continued

| 700-749 | Other Tales of the Supernatural |

Religious Tales

Type-Index	Title
750-779	God Rewards and Punishes
780-799	The Truth Comes to Light
800-809	Heaven
810-826	The Devil
827-849	Other Religious Tales

Realistic Tales (Novelle)

Type-Index	Title
850-869	The Man Marries the Princess
870-879	The Woman Marries the Prince
880-899	Proofs of Fidelity and Innocence
900-909	The Obstinate Wife Learns to Obey
910-919	Good Precepts
920-929	Clever Acts and Words
930-949	Tales of Fate
950-969	Robbers and Murderers
970-999	Other Realistic Tales

Tales of the Stupid Ogre (Giant, Devil)

Type-Index	Title
1000-1029	Labor Contract
1030-1059	Partnership between Man and Ogre
1060-1114	Contest between Man and Ogre

Table 2.2 continued

Type-Index	Title
1115-1144	Man Kills (Injures) Ogre
1145-1154	Ogre Frightened by Man
1155-1169	Man Outwits the Devil
1170-1199	Souls Saved from the Devil

Anecdotes and Jokes

Type-Index	Title
1200-1349	Stories about a Fool
1350-1439	Stories about Married Couples

Type-Index	Title
1380-1404	The Foolish Wife and Her Husband
1405-1429	The Foolish Husband and His Wife
1430-1439	The Foolish Couple
1440-1524	Stories about a Woman

Type-Index	Title
1450-1474	Looking for a wife
1475-1499	Jokes about Old Maids
1500-1524	Other Stories about Women
1525-1724	Stories about a Man

Type-Index	Title
1525-1639	The Clever man
1640-1674	Lucky Accidents
1675-1724	The Stupid Man
1725-1849	Jokes about Clergymen and Religious Figures

33

Table 2.2 continued

	Type-Index	Title
	1725-1774	The Clergyman is Tricked
	1775-1799	Clergyman and Sexton
	1800-1849	Other Jokes about Religious Figures
1875-1999		Tall Tales

Formula Tales		
Type-Index		Title
2000-2100		Cumulative Tales

	Type-Index	Title
	2000-2020	Chains Based on Numbers, Objects, Animals, or Names
	2012-2024	Chains Involving Death (with Animal Actors)
	2025-2028	Chains Involving Eating
	2029-2075	Chains Involving Other Events
2200-2299		Catch Tales
2300-2399		Other Formula Tales

(Uther, 2011a, 2011b)

2.3.2.1 Analysis

Compared to the previous AaTh in Table 2.1 and the current ATU tale type classification system in Table 2.3, changes are made to the new edition of type-index to make the tales type easier to be located and used by folktale scholars in all fields.

34

The first palpable change is the number of classes in the classification has been elevated from three to seven. The new classes are originated from the previous classification but separated to provide better and accurate classification based on tale types and entailing subtypes. In the class of Animal Tales, the Wild Animals is divided into two subtypes: The Clever Fox (Other Animal) and Other Wild Animals. Meanwhile, the Bird and Fish type are shifted to and integrated with Other Animals and Objects.

The second original class, Ordinary Folktales, is dissolved and divided into four classes namely Tales of Magic, Religious Tales, Realistic Tales, and Tales of the Stupid Ogre each with individual tale types. This act is due to the mixture and confusion of magical elements in the class of Original Folktales because Tales of Magic dominated the class. The separation of the classes sheds clarity and light into the classification of the types. The class of Jokes and Anecdotes received a major alteration as well. Previously one of the types in the class, Formula Tales, was plucked and made a class and types of its own. The class on discussion remains and named as Anecdotes and Jokes. Nevertheless, two of its types were removed and substituted. Both Tales of Lying and Unclassified Tales types were replaced with Jokes about Clergymen and Religious Figures, and Tall Tales types. Considering it is the current type-index evolved from the previous index, this study chose to employ it in the development of the MFCS at the third-level classification to acquire semantic of the Malaysian folktales collected. The following section presents the review on the motif-index classification system.

2.3.3 Folktale Classification System: Motif

Stith Thompson bases another classification of folktale on motif index. The motif-index and type-index are closely affiliated in various aspects. Although the estimated sixty classification works are based on either index, the combination of both brings substantial improvement to the many facets of folktale classification (Thompson, 1951; Uther, 1996). What makes it obvious of the relation between type and motif is in the definitions that exhibit the distinctions and connections among them. Type is a tale that can exist independently or with another tale and is constructed from a single motif or more. It is also dynamic, adaptable, and able to be fused into a new thematic piece and media (Thompson, 1951; Uther, 2011a). As stated by Dundes (1997), tale type is a combination of plot synopses that bears precise details like no other versions of a folktale although it does limitedly reflect the existing versions of the folktale (variants). In contrast, the motif is the tiniest, odd and conspicuous element in a tale that encompasses three categories—actors, items, and single incidents—which supports the tale type by providing an additional arrangement of the folktales (Thompson, 1951; Uther, 2011a). The third class of motif is the one that covers most of the motifs and is capable of existing independently in its right as a tale. To that end, it is regarded as a true tale type since its existence matches the definition of the tale type provided. Believing that a sufficient classification of motifs is momentous in the study of tales, Thompson introduced an extensive list of motif-index with the similar purpose of type-index, to gather folk literature and to organize them in a logical manner. The list of main motifs identified, along with its brief explanation, is

as shown in Table 2.3. The details of the submotifs are not provided due to the sheer

numbers of them.

Table 2.3

The Motif-Index of Folk-Literature (Main Motifs)

Class	Motif	Explanation
A	Mythological	Creators and Godly motifs
B	Animals	Animal substances
C	Tabu	Forbidden things from many facets
D	Magic	Magical motifs such as object, power, and transformation
E	The Dead	The dead motifs such as ghost, soul, and reincarnation
F	Marvels	Wonders and miracle such as journey to alternate worlds, marvelous creatures, and places
G	Ogres	Motifs of horrible beings such as witches, trolls, and devils
H	Tests	Trial in many form such as identity, marriage, and intelligence
J	The Wise and The Foolish	Mentality of a tale's character such as clever, stupid, wise, or unwise
K	Deceptions	The deceptive action of characters such as thieving, tricking, and lying
L	Reversal of Fortune	Turnaround of destiny
M	Ordaining the Future	Predestined future and the action taken to avoid or foster it
N	Chance and Fate	The role of luck in determining destiny and outcome
P	Society	Social order in a society that affects rank, profession, and management of law or army
Q	Rewards and Punishments	The consequences of action whether to be rewarded or vice versa
R	Captives and Fugitives	Apprehension and escapism from captivation in the light of action and character

Table 2.3 continued

S	Unnatural Cruelty	Inhuman atrocity acts such as persecution, castaway, and abandonment
T	Sex	Sex motifs such as love, birth, pregnancy, lewdness and many more
U	The Nature of Life	The essence of life such as justice and injustice, right and wrong, and wealth and poverty
V	Religion	Religion-related motifs such as worship, heretic, mass, and prayer
W	Traits of Characters	The features of characters such as kindness, bravery, loyalty, and prudence
X	Humor	Various humor perspectives such as the corporeal disability, social classes, and tradesmen
Z	Miscellaneous Groups of Motifs	Motifs that hardly able to stand on its own in an individual chapter

(Thompson, 1966)

2.3.3.1 Analysis

Table 2.3 identifies twenty-three classes of the motif. The motifs are arranged

from the unrealistic (magic and supernatural) to the realistic (humor, religious, and

sex) tales represented according to alphabetical order from A to Z with the dismissal

of the letter I, O, and Y. Class A pertains to creators and godly motifs while Class B

contains motifs, which relates to animal substances. As for Class C, it concerns the

motifs of forbidden things from many facets. Class D that has been recognized as the

most far-reaching class deals with magical motifs of all sort including the object,

power, and transformation. The dead motifs such as ghost, soul, and reincarnation

became the gist of Class E. At a risk of similarity to Class D; Class F handles the

motifs of wonder and miracle such as the journey to alternate worlds, marvelous

38

creatures, and places. What differentiates Class D to F is it manages motifs of core magic while Class F inclines toward the astonishment of voyage, creature, place, and happening.

Moving on to Class G, it populates the motifs of horrible beings namely witches, trolls, and devils. Evidently, there exists a connection between Class E, F, and G in the sense that they inhabit motifs of magical creatures such as ghosts, witches, fairies, and incubus. This circumstance, therefore, obliges cross-reference of those three classes to envision the said connection. Class H marks the beginning of the dominance of realistic classes. It contains the motifs of trial in many forms such as identity, marriage, and intelligence. Glancing at Class J, the focus of motifs is the mentality of a tale's character such as clever, stupid, or wise. Instead of focusing on mental state, Class K emphasizes the deceptive action of characters such as thieving, tricking, and lying.

Class L stresses on the turnaround of destiny from both negative and positive aspects while Class M revolves around the motifs of predestined future and the action that was taken to avoid or foster it. In Class N, the role of luck in determining destiny and outcome is utilized to gather motifs. Class P concerns the motifs of social order in a society that affects rank, profession and management of law or army in a tale. Motifs in Class Q are about the consequences of action whether to be rewarded or vice versa. Class R contains the motifs of apprehension and escapism from captivation in the light of action and character in a tale whereas Class S covers the motifs of inhuman atrocity acts such as persecution, castaway, and abandonment.

Class T dwells on sex motifs in general. There are motifs of love, birth, pregnancy, lewdness and much more.

The small Class U assembles motifs of the essence of life such as justice and injustice, right and wrong, and, wealth and poverty. Religion related motifs are sheltered under Class V such as worship, heretic, mass, and prayer to name a few. Meanwhile, the motifs that touch on the features of character are collected under Class W. The motifs are kindness, bravery, loyalty, and prudence among many others. The second last of the systematic classification of the motif is Class X, which contains the motifs of various humor perspectives like the physical disability, social classes, and tradesmen. Finally, the last class, Class Z, encloses the classifications of motif that scarcely able to stand on its own in an individual class. The classes from the motif-index is utilized in the development of the MFCS. They support the second-level of classification to obtain semantic of the Malaysian folktales. The entailing section explicates on the function-based classification system.

2.3.4 Folktale Classification System: Function

The third folktale classification system chosen to be under the attention of this study is invented by Vladimir Propp, a Russian folklorist, and theorist. His works and contributions on folklore domain converged on a structural analysis and classification of folktales that is the analysis of function and action of folktale's dramatis personae (actor) (Propp, 1998). The notion is opposite to ATU's analysis and classification of folktale that is grounded in the content of folktale as elucidated above. There are thirty-one functions altogether, and all of them appear successively

in a tale as a quintessential structure. In the case that some functions are missing from the sequence, this does not influence the order of the remainder of the sequence in a tale. It is also specified that instead of using the theme to create folktale type, which is claimed to be unclear and verbose, functions perform the same job with precise structural descriptions. Consequently, folktales that possess equivalent functions can be assembled under the same type. Building on this concept, a type-index classification is created from the collection of tale types based on equality in folktales' functions.

Typically, a tale commences with a particular Initial Situation such as the introduction of hero or family members. Though it is not considered as part of the functions, still it is one of the important structures of a tale and imperative to be included. The initial situation in this classification system is labeled using the α sign. The following Table 2.4 shows the thirty-one main functions of dramatis personae following the Initial Situation. Because Lack is usually caused by an evil act and triggers a quest, it is considered as a subfunction to Villainy which Propp (1998) sees as a very vital function in initiating the real motion of the folktale. Occasionally, there appear to be actions of dramatis personae that cannot be defined by the functions. Such is a rare occurrence which the cause is due to structures too difficult to comprehend without external comparative reference or contamination of structures from other forms of folklore such as legend. This type of structure is considered as vague and if discovered in folktale a label (sign) X will be assigned.

Table 2.4

The Thirty-One Functions of Dramatis Personae

Function	Definition	Label (Sign)
One of the members of a family absents himself from home	Absentation	β
An interdiction is addressed to the hero	Interdiction	γ
The interdiction is violated	Violation	δ
The villain makes an attempt at reconnaissance	Reconnaissance	ε
The villain receives information about his victim	Delivery	ζ
The villain attempts to deceive his victim in order to take possession of him or of his belongings	Trickery	η
The victim submits to deception thereby unwittingly helps his enemy	Complicity	θ
The villain causes harm or injury to a member of a family	Villainy	A
One member of a family either lacks something or desires to have something	Lack	a
Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched	Mediation, the connective incident	B
The seeker agrees to or decides upon counteraction	Beginning counteraction	C
The hero leaves home	Departure	↑
The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper	The first function of the donor	D
The hero reacts to the actions of the future donor	The hero's reaction	E
The hero acquires the use of a magical agent	Provision or receipt of a magical agent	F

Table 2.4 continued

The hero is transferred, delivered, or led to the whereabouts of an object of search	Spatial transference between two kingdoms, guidance	G
The hero and the villain join in direct combat	Struggle	H
The hero is branded	Branding, marking	J
The villain is defeated	Victory	I
The initial misfortune or lack is liquidated	Liquidation	K
The hero returns	Return	↓
The hero is pursued	Pursuit, chase	Pr
Rescue of the hero from pursuit	Rescue	Rs
The hero, unrecognized, arrives home or in another country	Unrecognized arrival	o
A false hero presents unfounded claims	Unfounded claims	L
A difficult task is proposed to the hero	Difficult task	M
The task is resolved	Solution	N
The hero is recognized	Recognition	Q
The false hero or villain is exposed	Exposure	Ex
The hero is given a new appearance	Transfiguration	T
The villain is punished	Punishment	U
The hero is married and ascends the throne	Wedding	W
Undefined function The forms that cannot be comprehended without comparative material or they are forms transmitted from different kinds of tales such as legend and myth	Unclear element	X

(Propp, 1998)

For the majority of the main functions, some variations specifically denote the details of the functions furthermore, but they are not presented here due to the sheer volume of them. Following the functions registered in Table 2.4 are the seven

spheres of action that correlate to seven dramatis personae in a tale. Spheres of action are the distribution of functions in a logical manner amid corresponding dramatis personae. Even though the function is used instead of its performer or object reliant on them to classify folktale, Propp (1998) lucidly stated that it is important to know how functions are distributed among the seven dramatis personae. It is because it helps in identifying the structures in the folktale. Table 2.5 below displays the spheres of action of dramatis personae with sets of function each.

Table 2.5

Spheres of Action of Dramatis Personae

	Sphere of Action/ Dramatis Personae	Function Distribution
1	Villain	Villainy (A); a fight or other forms of brawl with the hero (H); pursuit (Pr)
2	Donor (provider)	The preparation for the gift/transfer of a magical agent (D); provide the hero with a magical agent (F)
3	Helper	The spatial transference of the hero (G); liquidation of misfortune or lack (K); rescue from pursuit (Rs); the solution of difficult tasks (N); transformation of the hero (T)
4	Princess (a sought-for person) and her Father	The assignment of difficult tasks (M); branding (J); exposure (Ex); recognition (Q); punishment of a second villain (U); marriage (W). Both the princess and her father cannot be precisely portrayed from each other based on the function. Most of the time it is the father who provides challenging errands due to hostile feeling toward the suitor. He also often punishes (or commands punished) the false hero.
5	Dispatcher	Dispatch (connective incident, B)
6	Hero	Departure on a search (C↑); feedback to the demands of the donor (E); wedding (W*). The first function (C) is characteristic of the seeker-hero; the victim-hero performs only the remaining functions.

Table 2.5 continued		
7	False hero	Include departure on a search (C↑); followed by hero's reaction (E) and, as a specific function, false hero gives unfounded claims (L).

(Propp, 1998)

2.3.4.1 Analysis

From the Table 2.4, the sequence of the functions and its definition are clear. Theoretically, all folktales in the world begins with the Initial Situation where the hero is introduced. After that, the structure flows through the rest of the functions in order until it reaches the end which is wedding. Not all functions must appear but the sequence is never disarray. However, the implementation of the theory in the context of the Malaysian culture is yet to be proven and only known once the MFCS is obtained. As for the spheres of action (Table 2.5), they act as the guiding factors in identifying the functions in the folktales during the classification. For instance, using the sphere of action Villain, it is relatively easy to identify the function of A (Villainy), H (Struggle), and Pr (Pursue) in the Malaysian folktales toward the classification attempt. The functions and the sphere of actions support the first-level classification in the classification of the Malaysian folktales collected. The ensuing section reveals the justification of the function, motif, and type integration in the development of the MFCS.

2.3.5 Justification of the Three Units Integration

Having explain all three prominent folktale classification systems, it is important to view them in the context of this study. It is admitted that the type-index and motif-

index are two folktale classification systems that operate better in duo (Harun & Jamaludin, 2013). Both systems focus on contents of folktale whereas functions plainly disregard the contents and concentrate on the action of dramatis personae to classify. However, it has been noted and made known that function is dependent on dramatis personae because the performance and role of dramatis personae dictate the essence and semantic of a folktale (Liberman, 1997; Louwerse, 1997).

Moreover, form (function) and content (type and motif) are of the similar kind because the content is built with the support of its structure and structure is the frames that form the content (Levi-Strauss, 1997). In view of the researcher of the current study, it is agreeable that a story, generally, and a folktale, specifically is composed from both structure and content. Like a house built, it cannot be called a home just from the structure that scaffolds and content alone without a structure is not so much a home. The integration of the structure and the content that made a place home. The same analogy applies for the folktale. Therefore, in order for a classification system to be deemed as robust and holistic, it is wise to embrace both structure and content to classify.

In the end, the story is just not a solid object but a distinctive description of experiences and events. Experiences and events are unique and individualistic in content, hence, eliminating the sense that function alone suffices to classify folktale (Georges, 1997). Consequently, basing on the rationalizations of the dependency of form and content, this study elected to use the essence of function, motif, and type to classify the Malaysian folktales. Regardless, the subsequent section elaborates on three folktale classification systems which were developed on the foundation of the

universal classification systems. The explanation is to show that when a folktale classification system cross-cultures, adaptation occurs hence justifying the similar decision of the present study in the context of Malaysia.

2.4 Folktale Classification System Adaptation

Since the establishment and introduction of the three salient universal folktale classification systems, many classification systems of folktales from different nations and cultures have boomed as a result of escalated interest in folklore study and awareness of the importance of having a folktale classification system. There are variants of adaptation in different nations and regions. The adaptations were made based on the universal motif-index classification such as the motif-index of medieval Spanish folk narratives, the motif-index of early Irish literature, and, the motif-index of Alf Laylah wa Layla (Cross, 1952; El-Shamy, 2005; Goldberg, 1998). As for the type-index classification nonetheless, the deviations of the initial AaTh type-index classification occur too. For instance Types of Japanese folktales, Types of the folktale in the Arab world, Index of Spanish folktales, and classification of Judeo-Spanish folktales were all classified according to AaTh type-index classification to name a few (Boggs, 2012; El-Shamy, 2004; Haboucha, 1973; Seki, 1966). The same goes for the function-based classification. There are traces of the morphology's adaption in the study of Burmese and Iranian folktales (Askari, 2016; Lwin, 2010).

Building and evolving from the core of the universal folktale classification systems, many of the classification systems had to be adapted in consideration of the differences in culture, religion, and social (El-Shamy, 2004, 2005). It is inaccurate to

47

force the classification system of the European onto the literature of the Asian cultures (Jason, 2000). Likewise, Md. Radzi (2002) upheld the notion by postulating that the previous folktale classification systems were majorly developed based on the folk literature of the Europe rendering them at point unsuitable to be applied and adopted literally on the non-European folk narratives.

The importance of adapting folktale classification system to a specific culture cannot be refuted because not all tale type can cross-culture and an accomplished folktale classification system is the one that adheres to a specific culture and society (El-Shamy, 1988, 2004). Moreover, El-Shamy (2004) also indicated that it is significant for one to possess a firm familiarity of the cultural and social from which the literature is obtained to classify literature. Thus, to display the adaptation in the discussion, the evolutions of three folktale classification systems (type, motif, and function) from the original universal systems are deliberated and compared in this section.

2.4.1 Adaptation of Type-Index Classification

A tale type-index of the Arab world or also branded as Demographically Oriented Tale-Type Index of the Arab (DOTTI-A) is a detail classification of the Arab's folktales developed based on the adaptation of the previous AaTH type-index classification instead of the latest ATU type-index classification (El-Shamy, 2004). As arranged in Table 2.6, it can be seen that the general division of the DOTTI-A classes are similar to the AaTH type-index save the Formula and Unclassified Tales

48

which have been separated into individual classes in DOTTI-A whereas both class divisions are placed under the class of Jokes and Anecdotes in the AaTH type-index.

Table 2.6

The Demographically Oriented Tale-Type Index of the Arab (DOTTI-A)

Class Division		Type-Index
Animal Tale		1-299
Ordinary Folktales		300-1199
	Class Division	**Type-Index**
	Tales of Magic	300-749A
	Religious Tales	750-849
	Novelle (Romantic Tales)	850-999
	Tales of the Stupid Ogre	1000-1199
Jokes and Anecdotes		1200-1999
Formula Tales		2000-2399
Unclassified Tales		2400-2499

(El-Shamy, 2004)

2.4.1.1 Analysis

Apart from the arrangement of the two classes, there are other alterations imposed on DOTTI-A which segregate it from the adapted AaTH type-index. The most apparent change is the sub-division of classes had been removed, and only the main class divisions are intact. For instance, the class of Animal Tales of AaTH type-index is further divided into seven sub-divisions of class namely Wild Animals, Wild

Animals and Domestic Animals, Man and Wild Animals, Domestic Animals, Birds, Fish, and Other Animals and Objects as listed in Table 2.1.

However, this is not the case with DOTTI-A. The animal theme in the folktales of Arab is divided into general classes as shown in Table 2.7 and the types index are mingled together instead of separated into different smaller class divisions of sub-types. Regarding the types and sub-types, DOTTI-A does not adopt the whole types as suggested by AaTH type-index. Once again referring to the Animal Tales class, the following Table 2.7 displays the differences between the selected first ten of types in Animal Tales of AaTH and DOTTI-A.

Table 2.7

The Comparison of the Selected Types of Animal Tales Class between AaTH and DOTTI-A

Animal Tales			
AaTH		**DOTTI-A**	
Index	**Class**	**Index**	**Class**
1	The theft of fish	0001	The theft of fish
2	The tail-fishes	0001*	The fox steals the basket
3	Sham blood and brains	0004	Carrying the sham-sick trickster
4	Carrying the sham-sick trickster	0005	Biting the foot
5	Biting the foot	0006	Animal captor persuaded to talk and release victim from his mouth
6	Inquiry about the direction of the wind	0009	The unjust partner. In the field and in the stable. The bear works: the idle fox cheats the bear
7	The calling of three tree names	0009A	In the stable the bear threshes [Partner (fox) pretends to be also working by holding up the roof]
8	The painting	0009B	In the division of the crop the fox takes the corn, the bear the more bulky chaff

50

Table 2.7 continued			
9A	In the stable the bear threshes	0009D§	The hen cultivates a field with partners: 'Only those who worked may get share of crop (eat)"
9B	In the division of the crop the fox takes the corn	0010***	Over the edge [dupe crowded over precipice]
15	The theft of butter (honey) by playing godfather	0015	The theft of butter (honey) by playing godfather [Food smeared on the innocent so as to make him appear guilty of food-theft]

(El-Shamy, 2004; Thompson, 1951)

Judging from the comparison of the selected types of Animal Tales in AaTh and DOTTI-A type-index, clearly both systems show differences in the arrangement and classification of the animal folktales on account of the type numbers and titles. The resemblance of DOTTI-A's and AaTH's types cannot be avoided since the former was developed and evolved on the framework of the latter but there are changes in the type numbers and titles, and this is parallel to the previous claim that culture, religion, and social affects the classification of folktales. The following subsection presents the adaptation of the motif-index.

2.4.2 Adaptation of Motif-Index Classification

Having discussed the evolution and adaptation of type-index classification system, it is only reasonable that the motif-index's adaptation is next since according to Garry and El-Shamy (2005), the dissemination of the same motifs in distinctive cultures may immensely embrace different connotation. Considering that the type-index is frequently working in pair with motif-index, DOTTI-A has also implemented the motifs derived from Thompson's motif-index of folk literature to

specify a more detail classification of the Arab folktales alongside the previously reviewed type-index. Congruent with the DOTTI'A's type-index, the general classes of the indexes of the motifs are not extremely contradictory from the universal motif-index. Nevertheless, traces of adaptation to Arabic's culture are still conspicuous in the class of A, D, G, V, and Z as shown in Table 2.8.

Table 2.8

The Comparison of Motif-Index between the Universal Motif-Index and DOTTI-A

Class	Motif	
	DOTTI-A	Thompson
A	Mythological [and related belief]	Mythological
B	Animals	Animals
C	Tabu	Tabu
D	Magic [and similar supernatural occurrences]	Magic
E	The Dead	The Dead
F	The Marvels	The Marvels
G	Ogres [and Satan]	Ogres
H	Tests	Tests
J	The Wise and The Foolish	The Wise and The Foolish
K	Deceptions	Deceptions
L	Reversal of Fortune	Reversal of Fortune
M	Ordaining the Future	Ordaining the Future
N	Chance and Fate	Chance and Fate
P	Society	Society
Q	Rewards and Punishments	Rewards and Punishments
R	Captives and Fugitives	Captives and Fugitives
S	Unnatural Cruelty	Unnatural Cruelty
T	Sex	Sex
U	The Nature of Life	The Nature of Life

Table 2.8 continued

V	Religion [and Religious Services]	Religion
W	Traits of Character	Traits of Character
X	Humour	Humour
Z	Miscellaneous Groups of Motifs [and Symbolism]	Miscellaneous Groups of Motifs

(El-Shamy, 2004; Thompson, 1966)

2.4.2.1 Analysis

A deeper comparison and analysis of the motif-indexes would enlighten the cultural differences reflected in both classification systems. For such purpose, Class A is chosen as the epitome to showcase the divergences in the motifs listed. Like the type-index comparison in Table 2.7 above, Table 2.9 exhibits the differences among the selected first ten motifs in Class A: *Mythological* of the universal motif-index and DOTTI-A.

Table 2.9

The Comparison of the Selected Motifs in Class A: Mythological between the Universal Motif-Index and DOTTI-A

A. Mythological/ [and related Belief]			
DOTTI-A		**Universal Motif-Index**	
Index	**Title**	**Index**	**Title**
A0006.3.1.1 §	Mate (house-companion, wife, etc.) molded for hero so that he would not live alone (The gods grant Batu female companionship)	A0	Creator
A0006.3.2 §	Mate ('house-companion') molded for hero so that he would not live alone	A1	Identity of creator

Table 2.9 continued			
A0006.5 §	Mankind was created in order to populate certain site (usually holy city, mountain, etc)	A1.1	Sun-god as creator
A0006.6 §	Mankind was created as source of pride for Earth (planet)	A1.2	Grandfather as creator
A0014.1 §	Lesser deity as maker (modeler) of men—(Khnum)	A1.3	Stone-woman as creator
A0053.0.1 §	Angel as shape-shifter	A1.4	Brahma as creator
A0064 §	Spying satan (s): devil attempts to learn heavenly secrets by eavesdropping on sky-worlds	A2	Multiple creators
A0100.1.1 §	The One-God, no either but He—(Allah)	A2.1	Three creators
A0102.1.1 §	God's wisdom (providence, prudence)	A2.2	First human pair as creators
A0102.2	All-seeing god	A3	Creative mother source of everything

(El-Shamy, 2004; Thompson, 1966)

From the comparison of motifs of Mythological class in DOTTI-A and the universal motif-index, lucidly the differences between the adapted and the adaptive greatly surpass of the type-index's differences as shown in Table 2.9. Though DOTTI-A is established on the universal motif-index, it is transparent even from the beginning that the deviation of the Arab's folktale motif-index from the universal is substantial. Even though both indexes revolve around the divine motif, the distinctions in culture and religion got in the way. The epitomes of motif that evidently display the cultural adaptation of DOTTI-A are the inclusion of Allah and

54

Satan elements which are nowhere to be found in the original motif-index and also the exclusion of multi-god element. This act once again proves that diversity in cultural value does have an impact on the classification of folktales. The following section explains the adaptation of the function-based classification (the morphology).

2.4.3 Adaptation of Folktale's Morphology (Functions)

Transcultural manifestation of structural classification of folktale also shows patterns of adaptation based on the form of the folktales which reflect the cultural elements embedded. The adaptation is evident in the classification of Burmese folktales based on a narrative structure that eventually fashioned five distinctive types of Burmese folktale classes: Reward/Punishment, Interdiction/Violation, Problem/Solution, Trickster tales, and Fairy tales (Lwin, 2010). The classification system is built on the thirty-one functions of the morphology of folktale (Propp, 1998). Upon analyzing the folktales, the functions nevertheless have been adapted due to the emergent of new functions. The new functions are the result of the discovery of new actions of dramatis personae in the Burmese folktales that are not supported by the thirty-one original functions.

Since the original functions were developed based on the analysis of the Russian folktale and fairytale, apparently there are differences in the structure of folktale born from manifold cultures. Apart from that, the study also found that the structure of Burmese folktales is not always sequential according to the sequence of the thirty-one functions as claimed by Propp (1998). Table 2.10 presents the differences in the

original framework of thirty-one functions and the adapted framework of functions in

the Burmese folktales.

Table 2.10

The Comparison of Thirty-one Functions of Folktale and the Functions of the Burmese Folktales

Functions of Folktale		
Propp's	**Adaptation in Burmese Folktales**	**Action**
Absence	Absence	A family member leaves the family
Interdiction	Interdiction	An interdiction is addressed to Protagonist. A contract is made between two Protagonists
	***	Initial equilibrium or friendship between two Protagonists
Violation	Violation	Interdiction is violated Contract between two Protagonists is violated
	***	End of equilibrium (Disequilibrium)
	***	Interdiction is restored
	***	Equilibrium is reinstated
	***	Interdiction is kept Protagonist keep the contract
	***	Equilibrium is maintained
Reconnaissance	Reconnaissance	Protagonist makes an attempt at reconnaissance of the other Protagonist
Delivery	Delivery	Protagonist gets information about the other Protagonist
Trickery	Trickery	Protagonist attempts to deceive the other Protagonist with trickery

Table 2.10 continued

Complicity	Complicity	The other Protagonist submits to the trickery
Villainy	Villainy	Protagonist causes harm or injury to the other Protagonist
Lack	Lack	A member of the family lacks something Lack or insufficiency in Protagonist
Mediation	Mediation	Lack or insufficiency is made known
	***	The other Protagonists attempt to liquidate/eliminate lack or insufficiency of the Protagonist
Beginning counteraction	Beginning counteraction	Protagonist agrees to counteract
Departure	Departure	Protagonist leaves home
First functional event of the donor	First functional event of the donor	Protagonist is tested by the donor
Protagonist's reaction	Protagonist's reaction	Protagonist reacts to villainy Protagonist reacts to trickery of the other Protagonist
Receipt of a magical object	Receipt of a magical object	Protagonist receives a magical object Protagonists receive an entity
	***	Protagonists are in dispute over the entity given by the donor
Guidance	Guidance	Transfer to place where the lack is to be found. E.g., Protagonist meets the guide Protagonist is led to the helper Guide leads Protagonist to the donor
	***	Protagonist is given false guidance Guide fails to settle the dispute

57

Table 2.10 continued

Struggle	Struggle	Two protagonists in competition
Branding	Branding	Protagonist is branded
Victory	Victory	The victory of one Protagonist over the other
Liquidation	Liquidation	Lack is liquidated. Object of the quest is obtained by the protagonist.
	***	Lack remains Protagonist in the original states
Return	Return	Protagonist returns home
Pursuit	Pursuit	Protagonist is pursued
Rescue	Rescue	Protagonist is saved by the helper
Unrecognized arrival	Unrecognized arrival	The victory of the Protagonist is unrecognized
Unfounded claims	Unfounded claims	Protagonist B presents claims of Protagonist A
Difficult task	Difficult task	Difficult task is set Donor sets protagonist tasks or tests
Solution	Solution	Task is solved. Protagonist A performs tasks or test successfully
	***	Protagonist B fails the test
Recognition	Recognition	Protagonist A is recognized Protagonist A is rewarded Protagonist A is reinstated
Exposure	Exposure	Trickery is unmasked
Transfiguration	Transfiguration	Protagonist A appears in new state Protagonist A unmasks disguise

58

Table 2.10 continued

Punishment	Punishment	Protagonist B who fails the test is punished
Wedding	Wedding	Marriage and rule of Protagonist A
	***	Protagonist A returns service to the helper
	***	Decision is made for the entity by the Protagonist with victory
		Decision is made for the dispute by the helper

(Lwin, 2010; Propp, 1998)

2.4.3.1 Analysis

The above comparison shows that the structures of the Burmese folktales, which became the foundation of Burmese folktale classification system, are varied from the thirty-one functions of folktales. Although it is apparent that the thirty-one functions are the rudiment of the Burmese folktales' structure, adaptation is unavoidable judging from the addition of new action of dramatis personae (represented by the triple asterisk notation ***). The adaptation is affirmed by El-Shamy (2004), who stated that the morphological patterns of folktale are often unstable across cultures. There are thirteen new additions of actions of dramatis personae to the structure of Burmese folktales. The addition is due to the newfound actions of dramatis personae that could not be matched to the thirty-one functions; hence, they were adapted into the whole structure of the functions, creating functions specifically tailored for Burmese folktales (Lwin, 2010). From the adaptation, it can be deduced that although the structure of the Burmese folktales still conforms to the thirty-one

universal functions of folktale, there are differences from a cultural perspective that require the new actions of dramatis personae be supplied in the whole structure of Burmese folktales. The next section presents the justification of the current study in adapting the universal folktale classification system instead of adopting.

2.4.4 Justification of the Universal Folktale Classification System's Adaptation

The above comparisons confirmed that the universal folktale classification systems based on content and structure which commenced the movement of folktale classification are best adapted. Although the entailing new folktale classification systems from different cultures were developed on the frameworks of the previously established classification systems, the comparison visibly reinforced the point made by Jason (2000)–that the total force-classification across different cultures is faulty because folk literature contains cultural strands which individualize it transculturally.

Moreover, Propp (1998) purported that classification system cannot be imposed on a folk literature externally but extracted from the internal which strengthen the need of this study to adapt the three folktale classification systems in developing the MFCS. It is apparent that the culture of Malaysian and the western are diverse. The differences in the cultures are mirrored and embedded in the folktales influencing their structure and content. The dissimilarities eventually necessitate the adaptation of the function, motif, and type because surely reduction is eminent considering the three adaptations analyzed above. For all that, the succeeding section discusses the models of folktales in Malaysia and follows by the international models of folktales.

2.5 Model of Malaysian Folktale

Model is a mental visualization that is formed as a representation of concepts in mind. Its purpose is to assist users' comprehension of the concept it represents. In the context of the current study, the model constructed represents the concepts of the classification of the Malaysian folktales by visualizing the three folktale units and the guiding factors (both derived from the formalism and pragmatic theories) and the main method employed to classify: the structural-semantic analysis. Such visualization works as the guide to the researcher in the effort to classify the Malaysian folktales collected to develop the MFCS.

Previous studies of Malaysian folktale were steered by various objectives such as education, and social-cultural values and awareness. The outcomes of these studies were models that visualize the folktales in its respective application. However, it is yet to be found a model that was constructed to visually guide the development of any folktale classification systems for that matter to achieve the purpose of systematic preservation.

The first model that relates to Malaysian folktale converged on the use of selected folktales in multimedia courseware pillared by learning and pedagogical approaches to foster reading habit among children (Mukti, Zaman, Sembok, Siew Pei, & Muda, 2000). Because a story is known for its ability to transmit values like education and culture, it was used in the study to support the reading habit. The role of Malaysian folktales in the study was a literature vehicle that provided an indirect learning approach via a thematic literature approach. As shown in Figure 2.2, the model was built of five modules namely Characters of Stories Introduction, Storytelling,

Dictionary, Games, and Self-Creativity Pages module. Though the study did not claim to preserve and make popular the gradually forgotten Malaysian folktales, it did so unintentionally by utilizing local folktale as contents. This act, though minuscule, catalyzed the movement of local cultural awareness.
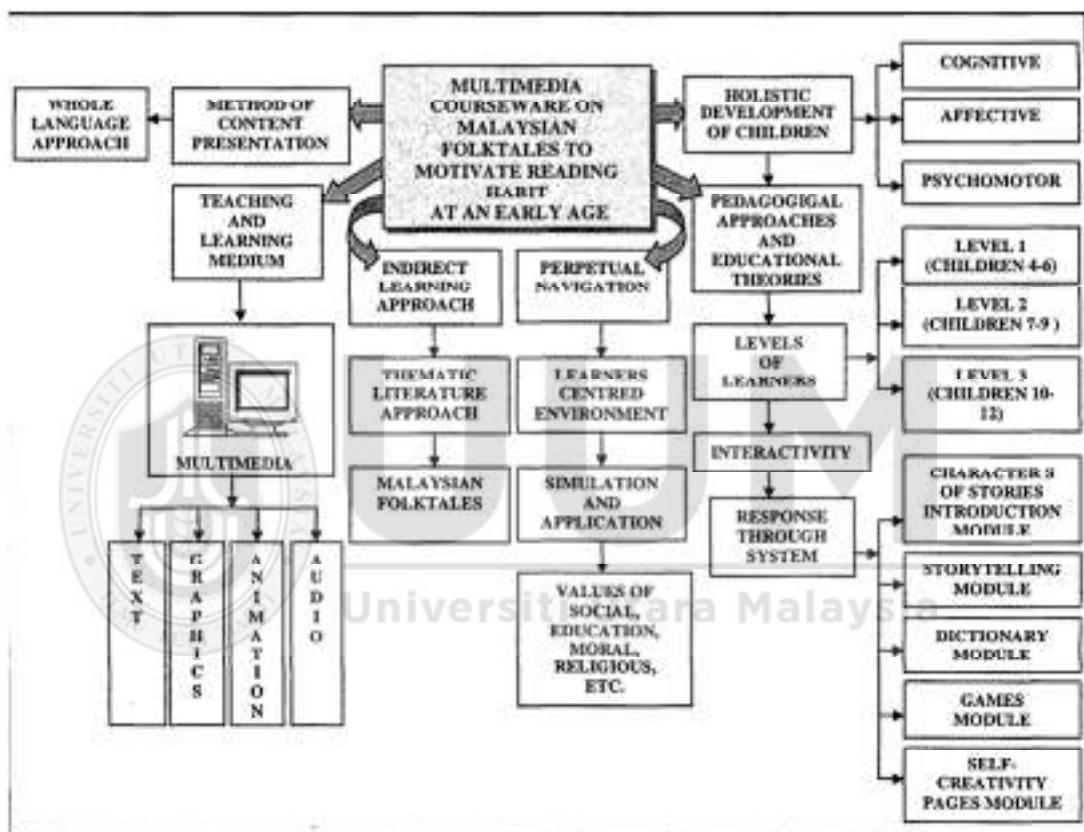
Figure 2.2. The model of multimedia courseware on Malaysian folktales
(Mukti et al., 2000)

The second model comes from a study conducted to motivate socio-cultural awareness among children via an edutainment software named MyEdutale (Mat Zin & Mohd Nasir, 2007, 2008). A single local folktale entitled *Si Bangau yang Membalas Budi* was used as the content of the software. This study also intended to promote local folktales, embrace good values, and nurture healthy reading habit, especially among local digital natives. In a way, the objectives of this study were

similar to the objectives of Mukti et al.'s (2000) study. As shown in Figure 2.3, the model also operated on the concepts of modules such as games, puzzles, and scenario simulations. All these modules revolved around the chosen local folktale.
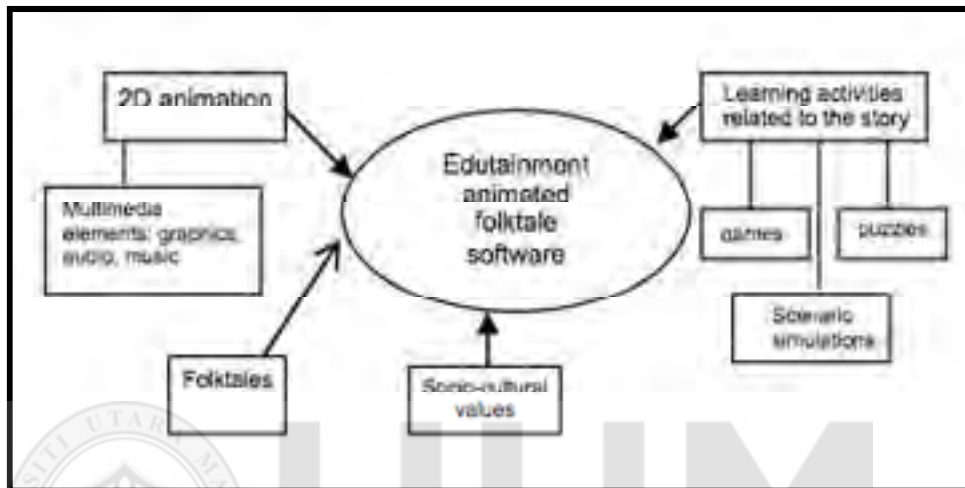
Figure 2.3. The model of MyEdutale
(Mat Zin & Mohd Nasir, 2007, 2008)

The third model concerns a development of a mobile game called m-MyTale using a local folktale as content (Mohamad Nusran & Mat Zin, 2010). The purported local folktale opted was *Puteri Gunung Ledang*. From the model shown in Figure 2.4, it can be generalized that primarily the study aimed to impart moral values and spread consciousness on the importance of culture and heritage to users of the game. Instead of modules, nevertheless, the model exhibits the use of mobile technology to support the folktale as content in achieving the objectives mentioned above.
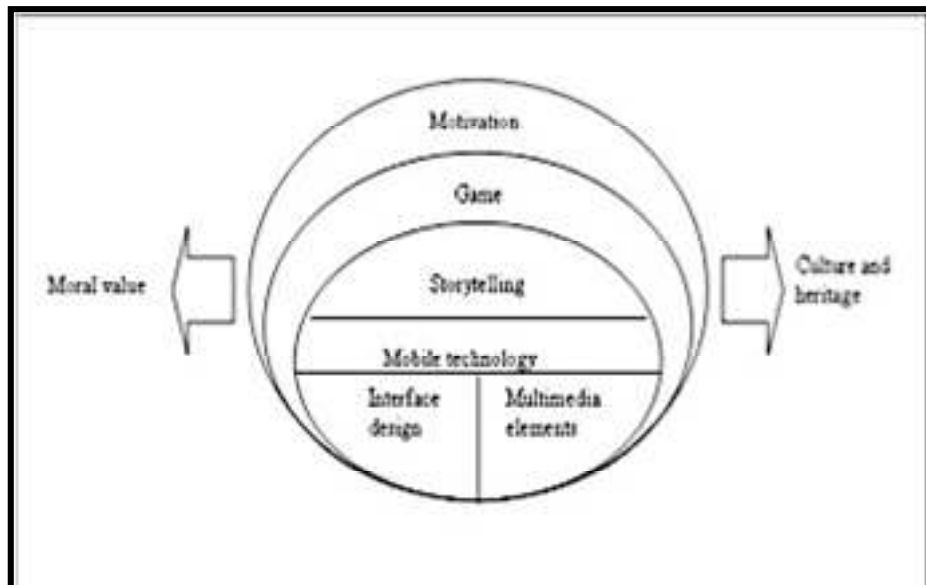
Figure 2.4. The model of m-Mytale game
(Mohamad Nusran & Mat Zin, 2010)

The fourth and last model bears similarity to the second model described above. The study used the fourth model to produce animation and game-based edutainment software called MyEduTale abbreviated from Malaysian Edutainment Folktale software (Mat Zin, Mohd Nasir, & Ghazali, 2010). Likewise, the software aimed to promote social-cultural standards to children via Malay literature including folktale. However, differed from the second model, the fourth model expanded the Malay literature to cover not just folktales but also Malay poems and proverbs. In place of a single folktale, two folktales were used as contents namely *Si Bangau yang Membalas Budi* and *Sumpah Sang Kelembai*. As shown in Figure 2.5, the fourth model was constructed from five building blocks namely content, learning theories, method of delivery, multimedia elements, and modules.
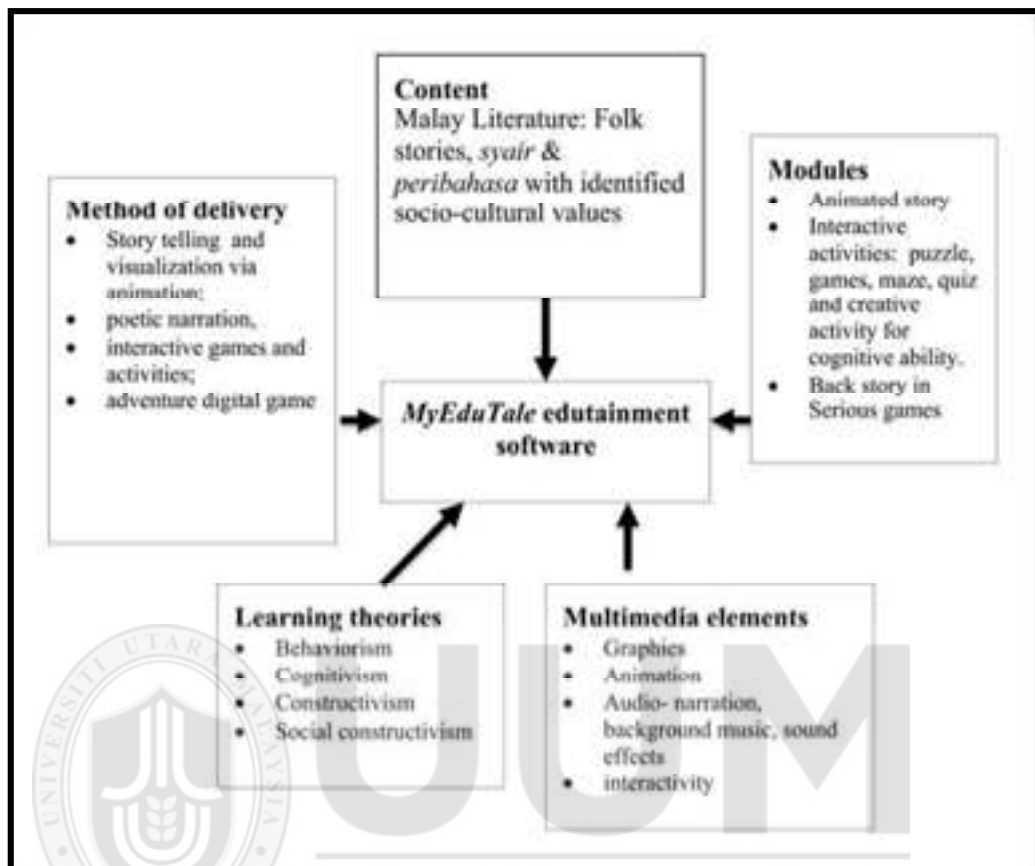
*Figure 2.5.*The model of MyEduTale edutainment software
(Mat Zin et al., 2010)

2.5.1 Analysis

The models discussed above are worthy of the extensive efforts taken to include Malaysian folktales in the research process, regardless of the motivations of the studies. Nonetheless, it is also acknowledge that all the models applied the Malaysian folktales as a tool or content to achieve various aims and preservation is one of them.

It is by no means incorrect, but it does leave an opening for this study to fill, particularly by constructing a model that employs Malaysian folktales to the core and works to visually guide the classification process of the folktales to develop the MFCS. From the perspective of the researcher, the model proposed in the current

65

study reflects preservation closely because it relates to the systematic preservation as suggested by UNESCO. The model objectively depicts all the components needed in order to obtain the MFCS which eventually aids in the systematic preservation. By reviewing the existing models, it becomes evident that the type of folktale-related model this study intended to construct is absent in Malaysia. The following section explicates on the models of folktales internationally to grasp the cultural influence of folktales from a global viewpoint.

2.6 Model of International Folktale

International endeavors and studies on folklore and folktale are culturally intertwined with diverse objectives such as education and literacy, technology, and design. Though preservation is not the primary agenda, it is acknowledged that folktales are culturally significant and momentous in shaping and influencing other facets of life. Similar to the case in Malaysia, a model that is constructed to visually guide the development of a folktale classification system is yet to be discovered, be it universally or culturally specified.

The first model originates from a study on the folktales of China (Chiang & Chen, 2012). The study aimed to utilize augmented reality (AR) with Chinese folktales from a folk festival book to escalate learning interest and foster active learning in students. The integration of culture and AR was implemented via a tablet game. From the designer's perspective, the study had driven the students to comprehend Chinese cultural elements and had also sought ways to execute cultural design creatively. From the students' viewpoint, the study had utilized the contents of

Chinese folktales to aid them to fathom the traditional tales better. As shown in the model in Figure 2.6, the AR technology used in the study was merely a shell embracing digital contents derived from the Chinese folktales in the form of animated characters, cultural elements, and tales of the past. The endeavor that upholds the cultural elements and traditional identity of the Chinese folktales vividly paint preservation though the study does not claim to preserve folktales.
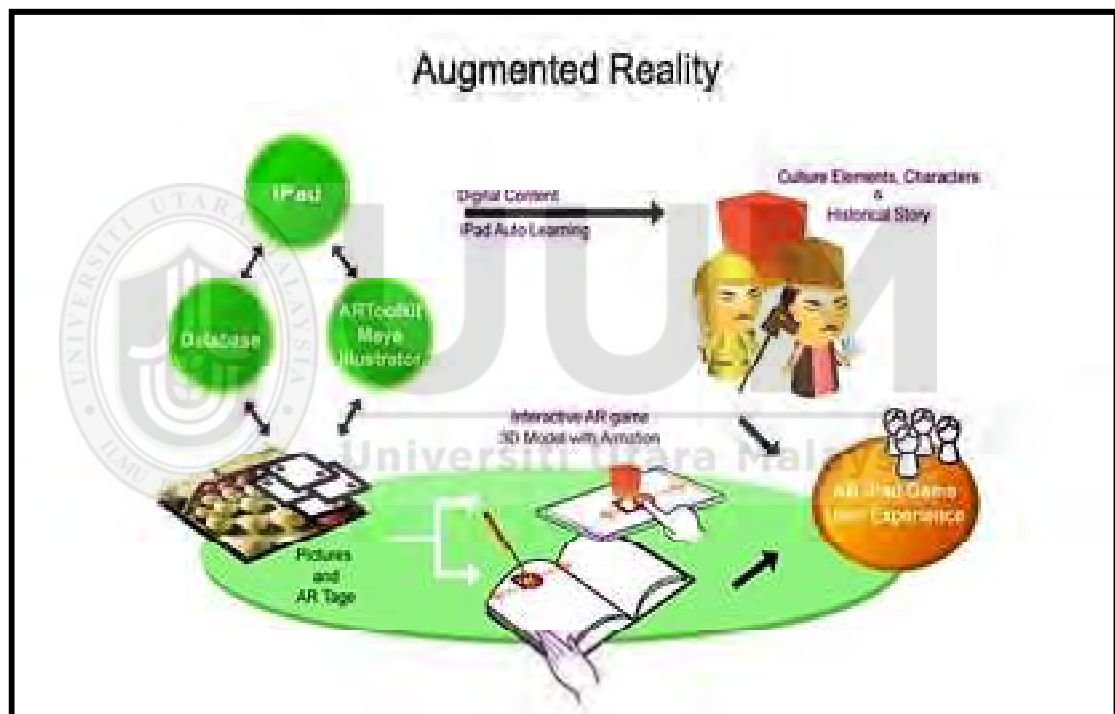
Figure 2.6. The model of AR game for active learning with a folk festival book
(Chiang & Chen, 2012)

The second model derived from a study in Indonesia. The aim was to employ Indonesia's local content in the form of folktales in design and technology. The lushness of Indonesia's cultural background was incorporated through graphic and interface design in an interactive multimedia technology in hope to evoke a distinct cultural experience and emotion among users. Besides, the folktales' components

included were as well expected to transfer the Indonesia's abundance of culture to highlight the importance of folktales in its culture, civilization, and social life to the users.

Originated from the Kasada Ceremony of Tengger society (Figure 2.7), the folktales' elements implemented in the design were the background, pattern, character design, typography, and color concept to reflect the local content and culture. Although the study involved the use of technology and design, it is the folktales that serve as the main content that shoulders the cultural identity of Indonesia. Through the interactive multimedia project and folktales of Tengger society, the study was expected to permeate the mind of the current generation regarding the wealth and significance of folktales in the Indonesian society, and this effort can craft a ripple that catalyzes the movement of folktale preservation.
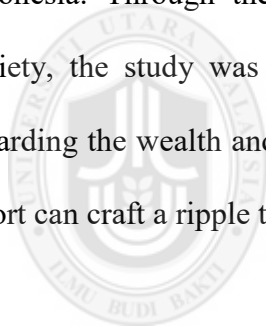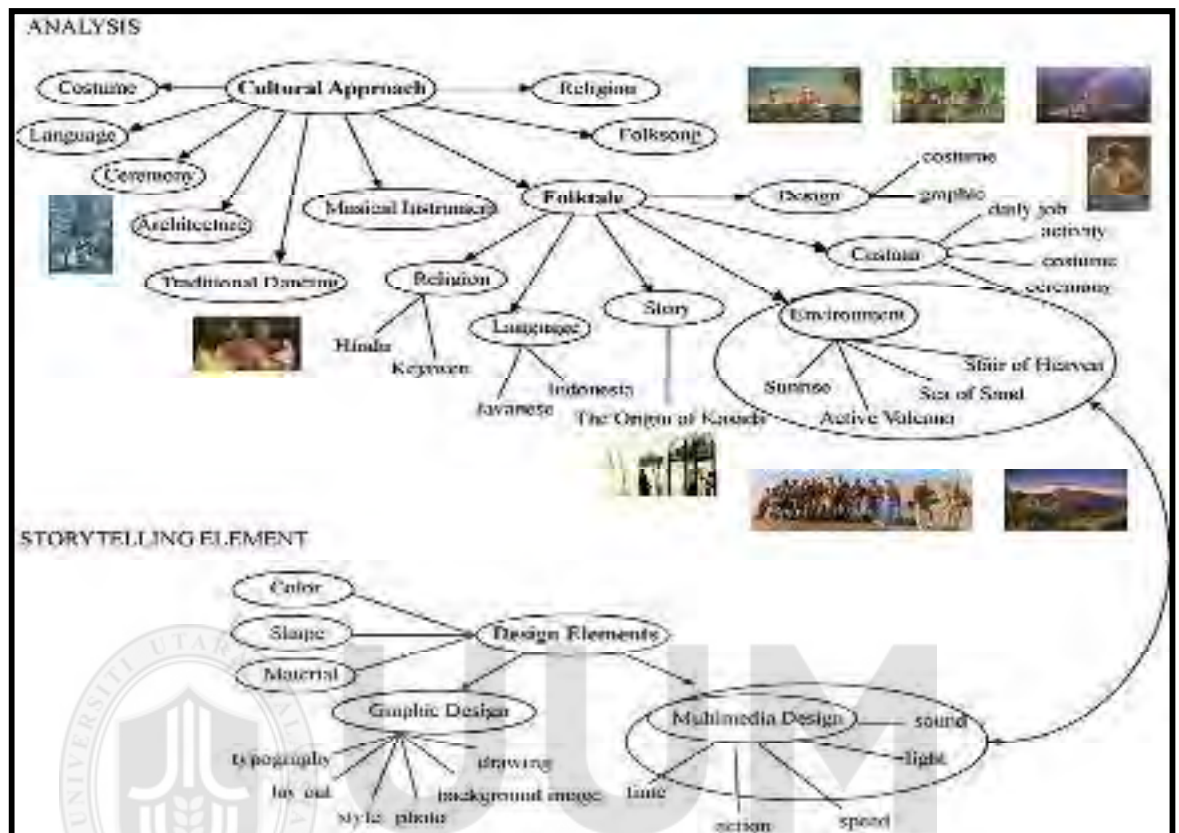
Figure 2.7. The model of interactive multimedia design for Indonesian storytelling *(Natadjaja, 2004)*

The third model pertains to a study conducted in Africa (Moalosi, Popovic, & Hickling-Hudson, 2010). The study involves the design of a culture-orientated product based on African folktales. Comparable to the model in the Indonesian study, this study used folktales to identify, analyze, and assimilate social-cultural elements into features of the product design within the Botswana's environment. The process of merging the cultural value and design process comprises two phases. The first phase involved extracting traditional socio-cultural factors from the folktales mainly and other cultural sources. Entailing was the second phase, which combined the identified socio-cultural factors into a design process that converged on humans. The model, branded as culture-orientated design (COD), consists of three

69

interconnected phases: categorization of socio-cultural factors (user domain), integration (designer domain), and cherishable culturally oriented products (product domain) (Figure 2.8).

The first phase regarded the user domain. The phase, which aimed to avoid the fading of treasured cultural practices, introduced four factors that formed the internal primary tiers of culture: social practice, emotional, material, and technology/design. These factors were the resultant of the analysis conducted on folktales. The second phase fused the factors in the product design. It was a phase that belonged to the designer and to convert socio-cultural factors into product features that reflect cultural values. The features include mediation, function, aesthetics, signification, gender, and knowledge.

The last phase, which represented the product domain, mirrored the result of the previous two phases in the shape of the final cultural product. The COD model strives to beget a cultural product with the following features: novel design concepts, narrative abstract, acceptance, and image. Bearing a similarity to the second model explained above, this study, too, indirectly strives to ensure the preservation of the local folktales. By implementing the essence of folktales in the product design, the study hopes to prolong the existence of African folktales in the world in the face of globalization.
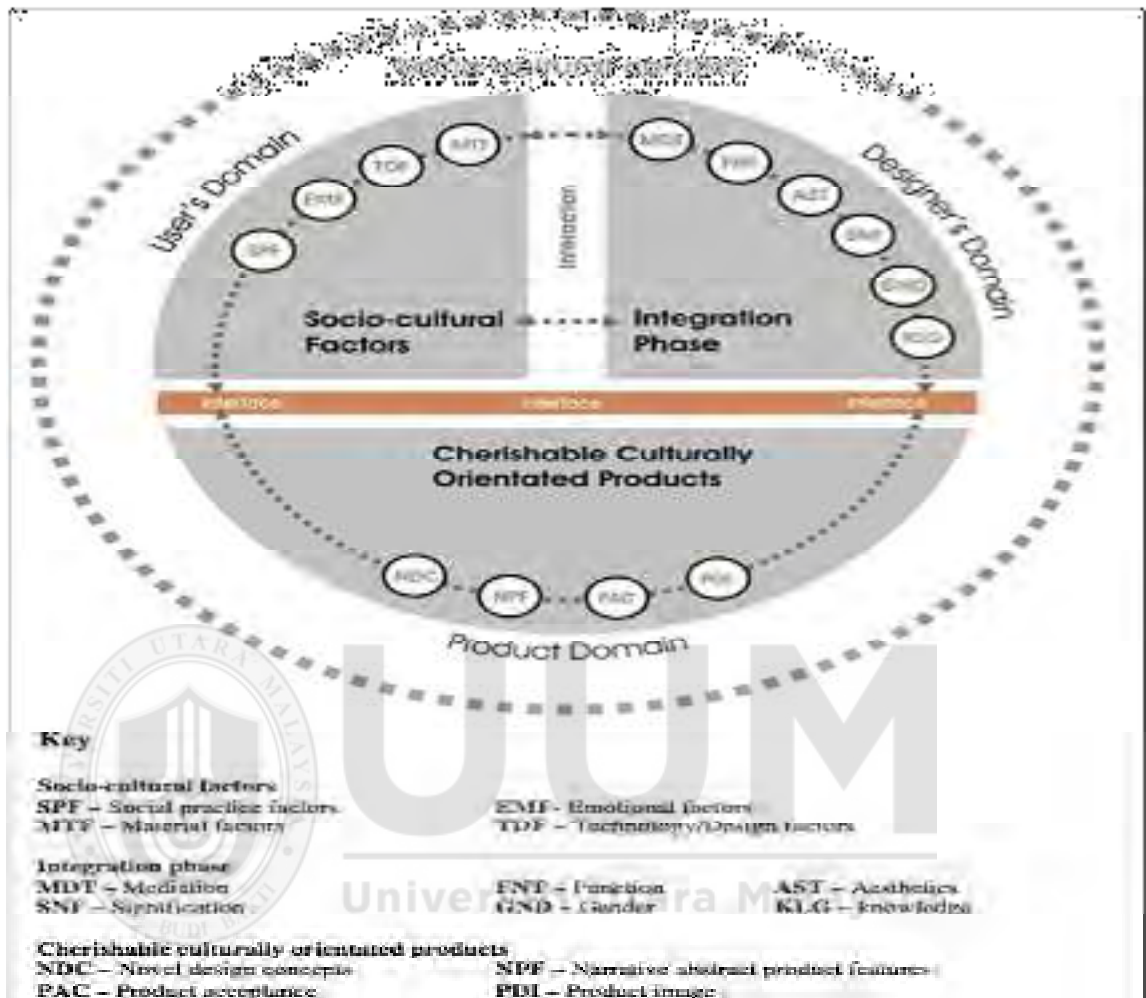
*Figure 2.8.*The model of culture-orientated product design
(Moalosi et al., 2010)

The fourth and last model signifies the use of folktales in Nigeria in UBE (universal basic education) English teaching and learning among young learners. This study employs folktales as a crucial component in fortifying knowledge for the sake of national liberation because culture prepares the mind whereby folktales is the token of the importance of culture. Knowledge workers are urged to possess a unmovable foundation on folktales and know of their cultural belonging in mentoring language classes for children. The essence of this notion is reflected in a model as

illustrated in Figure 2.9. In the model, folktale acts as an integral centerpiece and source in uplifting the education of UBE English. The components demonstrate a clear interdependency among language skills, education policy, cultural perspective, and the teaching-learning of language.

As the source of children's literature for the educators to harness, it is imperative that the folktales be prudently used because they could propel the language skills (grammar) of pupils to a whole new level. The heart of the study is akin to the previous three studies elaborated, though it did not aim to preserve and safeguard folktale. Culture and folktale were used in the teaching of UBE English, and such effort ensured that the folktales live and are acknowledged by the current and future children. Via this channel, the folktales were implicitly preserved in the mind of the children and teachers, which served as the stimulus of the fusion of culture and education.
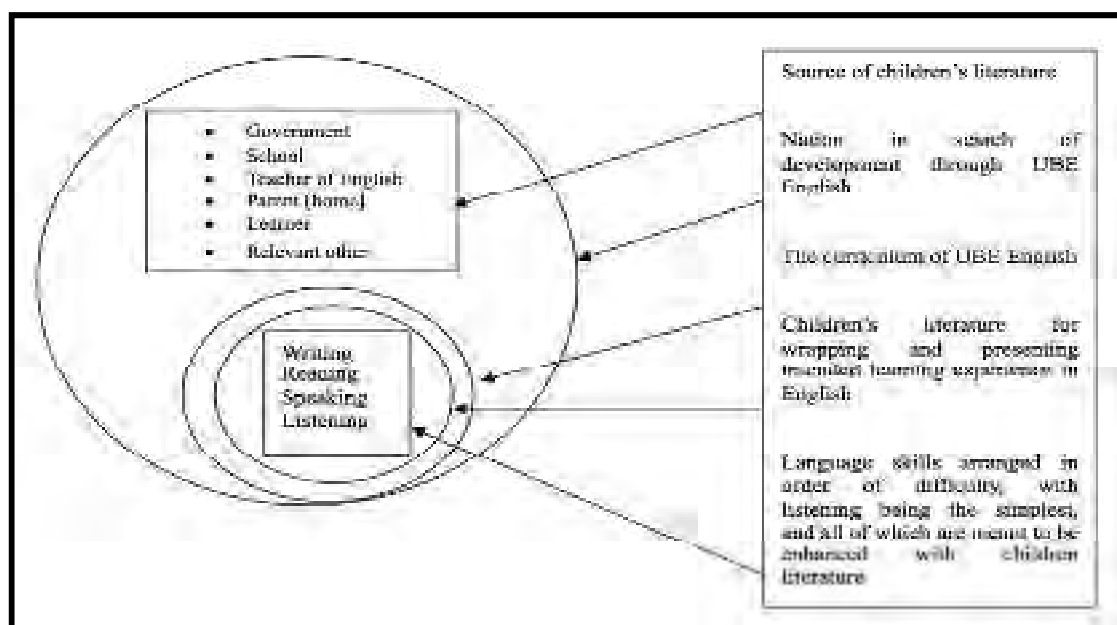
Figure 2.9. The model of folktales in UBE english teaching and learning
(Olajide, 2010)

2.6.1 Analysis

Four models were chosen to view the background of the models from the international perspective. It was discovered that similar to the models of Malaysian folktales, the international models of folktales have utilized folktale culturally in the studies conducted based on various motives namely education, design, and technology. Preservation was not the main aim, but such aim arrived naturally as the folktales were used as the main entity to achieve the studies' main objective from a cultural standpoint. These efforts were praiseworthy because folktales were used as a medium to promote the accomplishment of different aspects of life. Such a measure did not only prove that folktales of old are adaptable in this digital age but also helped to revive and preserve them for the current and future generation.

Equivalent to the models of Malaysian folktales, none of the models works toward guiding the development of a folktale classification system. In the studies, the folktales were merely exploited as contents enclosed by the aforementioned diverse purposes. Hence, it is clear that the type of folktale-related model this study proposes to construct is also currently absent internationally. It points to a gap of knowledge for this study to fill; this study intends to construct a conceptual model that uses the Malaysian folktales as essence instead of content. The conceptual model embodies all the necessary components in order to attain the MFCS that in the end contributes toward the systematic preservation this study aims to achieve. The following section describes the methods of model representation and the one selected for this particular study.

2.7 Model Representation Method

A model aids in channeling inner thought process in mind to the outer boundary to communicate ideas and solutions on a particular subject matter. With this purpose, the magnitude and gravity of forming a standard model representation method are undeniable. A standard representation method would ensure all users comprehend the model equally, and this alone makes it fundamental. Fortunately, there are three categories of representation methods that can be used to form a standardized model, specifically textual representation, pictorial representation, and multi-faceted representation (Hall & Virrantaus, 2016; Onggo, 2010; Wang & Brooks, 2007).

In the context of the current study, the second representation method was chosen to model the complex relationships among the folktale classes. The pictorial representation method is more practical in a sense that it permits the representation of information via pictures. The use of pictures in representing the model enables the flow of the information structure to be presented clearly. Typically, in the pictorial representation method, a diagram is used to signify information with shapes or symbols while linking them with arrows and lines. Three instances of the prevalent diagram are the activity cycle diagram (ACD), the process flow diagram, and the event relationship graph. Though the original domain of application is a simulation, it is found that the pictorial representation method is fitting with what the study aims to achieve with the model and its concept is applicable in a broader gamut of implementation (Robinson, 2008).

2.7.1 Analysis

The main reason for adapting the pictorial representation method is its use of diagrams, which is a form of pictures, in the representation of the model. The use of diagram is beneficial because it aids to solve problems, and also represents complex mental imagery (Larkin & Simon, 1987; Onggo, 2010; Swedberg, 2016). Furthermore, Onggo (2010) also stated that the pictorial representation method is mostly used for conceptual models construction. The method communicates complex non-sequential information effectively via pictures; thus, its adaptation in this study is astute because folktale classification is by nature complex. The classification process by function, motif, and type, the guiding factors, and also the structural semantic analysis method are best represented with shapes, symbols, and linkages. Such representation would lucidly visualized the classification process along with its requirements functioning as a clear guide for the researcher to classify to achieve the MFCS. Further explanation on the construction of the conceptual model is provided in Chapter 3. The following section elaborates on the digitization of the Malaysian folktales.

2.8 Digitization of Malaysian Folktale

Digitization of folktales is one of the ways to ensure that one of the intangible cultural heritages of the world does not perish in time. Through digitization, folktales as a significant intangible cultural heritage are given a new medium and breath to elongate its existence. The digitization is also valid and applicable in Malaysian context because local folktales are disappearing and neglected by a spectrum of

generations in this country. Endeavors to digitize local folktales are present especially among the local higher institutions of academic but are countable still. This section lists and enlightens the eight endeavors of local folktale digitization and ties them to this study's own efforts of folktale digitization as in Table 2.11.

Table 2.11

The List of Digitization of Malaysian Folktales

	Digitization	Purpose	Features
1	Multimedia courseware on Malaysian folktales (Mukti et al., 2000)	To inspire reading habit and propagate local folktales among the juvenile.	Uses multimedia elements and technology supported by local folktales as contents to achieve the aforementioned objectives. Implements six guiding principles named 2T SIGN.
2	Malay Digital Folklore (MDF) (Zainal Abidin & Abd. Razak, 2003).	To preserve the rich age-old Malay folklore and to use storytelling to nurture good values in kids.	Uses multimedia-medium such as animations and interactive contents to preserve five local folklore contents in digital form namely *Hikayat Sang Kancil*, A Race, Ansel and Getel, Another point of view, and The Crow and a jar.
3	CITRA (Courseware development to project positive values and Images of TRAditional Malay oral narratives)(Abd Mukti & Pei Hwa, 2004; Pei Hwa & Abd Mukti, 2004)	To nurture good moral values to primary school children via the utilization of traditional Malay oral narratives and interactive multimedia learning setting, humorous, educational, and animal tales.	Uses four interconnected learning modules namely Storytelling World, Enjoyable Reading World, Word Enrichment Corner, and Mind Test Land modules in the courseware.
4	MyEduTale (Mat Zin & Mohd Nasir, 2007, 2008)	To induce socio-cultural awareness among youngsters and to revive the Malay folktales popularity and instil good reading practice among children.	Uses 2D folktale animation to introduce learning activities such as games, puzzles, and scenario simulations

Table 2.11 continued

5	Computer-assisted instruction: Educational game (Peng, Wah, & Ishak, 2009)	To teach early childhood literature using an alleged Malay folktale entitled Emergence of a Famous Country	Uses story, exercise, and game to accomplish the objective of the software
6	MyEduTale (Malaysian Edutainment Folktale software)(Mat Zin et al., 2010)	To educate children on social-cultural values and promote Malaysian native literatures	Uses animation and games via modules to inspire socio-cultural awareness among children using Malay literature
7	m-MyTale (mobile game) (Mohamad Nusran & Mat Zin, 2010)	To popularize the Malay folktale to young digital natives to raise awareness on the significance of culture and heritage.	Uses 2D animation and mobile gameplay to promote the folktale.
8	*V-Penglipur Lara (Masmuzidin & Wan, 2012)*	To virtually augment youngsters learning performance to increase kids' understanding of the Malaysian folktales along with the embedded moral values	Uses educational agent in a virtual environment named *Hikayat Land* to achieve the stated purposes.

2.8.1 Analysis

There are similarities and anomalies of the eight digitization efforts. From the cumulative objectives of the developed Malaysian folktale-related software, it is apparent that most of the studies conducted were to preserve Malaysian folktale weaved with additional positive purposes such as to foster reading habit and to evoke awareness in the value of local cultural heritage. Another notable similarity is the use of technology in all of the studies.

From the samples of digitization discovered, it is evident that folktales have been erratically defined. The definition of folklore, in general, has been well debated by folklorist (Ben-Amos, 1971; Bronner, 2016; Utley, 1961). This study, nevertheless,

adopts the definition of folktale as operationalized in Chapter 1. It is notable, from Bascom (1965) and Thompson's (1951) definition of folktale, that some of the folktales do not precisely match the acceptable definition. For example, one of the digitization efforts used the tale "Emergence of a Famous Country," which is about the history of the establishment of one of Malaysia's states, Malacca. A folktale, however, supposed to be devoid of specific temporal and locality (Bascom, 1965; Thompson, 1951). This fact alone renders the selection of the Malaysian folktales inaccurate.

Furthermore, very few folktales were chosen and used in the digitization efforts. A single folktale does not properly define preservation because identification involves classification, and classification subsequently requires a study on a considerable number of folktale collections (Thompson, 1951). Most importantly, none of the digitization efforts utilized a classification system's concept on its development leaving a gap for this study's digital prototype to fill. Hence, this study intends to achieve what the previous studies lack; it aims to develop a digital inventory prototype of Malaysian folktales based on the classification of local folktales (the MFCS) for the sake of preservation. The subsequent section elucidates on the digitization of the international folktales.

2.9 Digitization of International Folktale

Having examined the eclectic eight digitization efforts of Malaysian folktales toward preservation, the researcher then delved into the same issue internationally. This effort was imperative because it gave a broader view of the same subject and

allowed the researcher to compare local and international preservation works. The process also served to inspect whether the efforts of developing a digital inventory prototype based on a folktale classification system were conducted internationally. Toward this end, four international folktale digitizations were identified, all of which are linked to this study's folktale digitization effort as listed in Table 2.12.

Table 2.12

The List of Digitization of International Folktales

	Country	Digitization	Purpose	Feature
1	Korea (Yoo & Jeon, 2014)	Hybrid development of database and multimedia application based on Propp's functions and Dundes' expansion of Propp's work	To preserve oral and literary folktales digitally for future generations	It stores and classifies folktales, and allows users to create new tales out of the Korean folktales stored in the database.
2	Nigeria (Duruaku, 2013)	Animated graphic film	To preserve Nigerian folktales especially of the Igbo race	Uses animal as dominating character (e.g.: tortoise) since it is close to the Igbo race.
3	South-Estonia (Kõiva & Vesik, 2004)	LEPP (*Lõuna-Eesti pärimuse portal*) (a database) based on the international type-index by Aarne, Thompson and Uther	To preserve the South-Estonian folklore to make it available for any scientific and non-commercial uses	It stores various kind of digitized folklore text materials namely narratives, songs, religious and ritual accounts, folkloric short forms, accounts of everyday life and narrative history, and various audio-visual pieces and units.
4	Netherlands (Trieschnigg, Hiemstra, Theune, Jong, & Meder, 2012)	Dutch Folktale Database based on statistical classification method, TextCat.	To preserve the oral cultural heritage of the Netherlands for archival and research purposes	It stores the oral heritage such as folktales, idles, and jokes.

2.9.1 Analysis

It is evident from Table 2.12 that the approaches taken to preserve folktales internationally were more direct than those undertaken for Malaysian folktales. At most, these international folktales preservation had tackled the issue right to the core, which was to identify, collect, and conserve the folktales in a digital form instead of insinuating the preservation through other purposes as entertainment and education and via a medium. Except for the Igbo folktales' preservation, the other efforts revolved around the notion of digitizing the identified and collected folktales and storing them in a centralized database to ease accessibility. The databases and their classifications of folktales categories are theoretically supported by universal folktale indexes such as the functions and type indexes.

It was parallel to what the current study hoped to achieve, which is the development of a digital inventory prototype based on the developed MFCS. The existing international folktales digitization endeavors, as far as this study is concerned, utilized the functions of the folktale structure and the type of the folktale theme separately, whereas motif of the tales was not employed. The digital inventory prototype of this study, in contrast, operates based on the integration of three-level classification of folktale beginning with function, motif, and type, rendering the prototype more robust and holistic for embracing the structure and the content side of the folktales. That said, the subsequent section examines the method opted to analyze the Malaysian folktales.

2.10 Structural-Semantic Analysis Method

Examining and analyzing folktales is about understanding the information rooted in the stories, which have been passed from one generation to another. This valuable information is also utilized for this study. Preceding Chapter 3 that contains detail discussion of implementation, this section introduces the method used to analyze the Malaysian folktales to obtain their functions, motifs, and types. The purpose was to integrate the three units of folktale's narrative to develop a new classification system for the local folktales. Because the units represent two different aspects of a folktale, which are content and structure, it is prudent and logical that a notable method is used to analyze the folktales.

The method opted to analyze the folktales is inspired by a structural-semantic analysis for narrative folklore (Kerbelyte, 1995, 2011). This particular analysis was created to analyze folktales, among other folklores, to objectively obtain the type of a folktale, particularly by analyzing its structure and semantic (content). This method has managed to verifying Lithuanian folktales (Cardigos, 2001; Kerbelyte, 1995; Racenaite, 2007). The analysis begins by establishing the elementary plots (EP) of a folktale, which constitute two (groups) characters (hero and villain). The method then sets to denote two central conclusions. The first conclusion is the necessity to ascertain the resemblances among the texts in a folktale based on their embedded semantic qualities, and the second explains that the plot structures arrange the core or primary semantics of the folktale and it, too, shows a relationship built from the core semantics itself. Based on the two conclusions made, it is derived that folktales with

the structure that have the same core semantic are classified under the same type (Kerbelyte, 1995).

2.10.1 Analysis

The above method was considered appropriate to analyze local folktales in the context of this study because it emphasizes on the structure and semantics (content) of a folktale. Nevertheless, the method does not agree with the then AaTh classification system (now ATU classification system) of folktale concerning its usage and deficiencies in classifying tales other than that of the European (Cardigos, 2001; Racenaite, 2007). Propp's functions are also not involved, but his dramatis personae were used though drastically reduced into two: the hero and the villain. Since this study uses both universal classification systems as part of the endeavor to classify based on structure and content, the technical details of the structural-semantic analysis are of little use. However, the fact that folktales can be classified according to structure and content, which in turn determine their respective types, motivated the researcher to adapt the essence of the method with the selected theories in the study.

The notion of the above method is also similar to the hierarchical scheme by Jason (2000), who suggested two levels of generalization to ascertain a folktale's type. The first level is by abstracting the main actions in a group of similar tales, which clearly reflect their functions. The second level is by dividing the tales according to the content units, which also describe the plots hence entail their types. The types transpired then should be arranged into classes that best share a pool of content

82

elements, which in the end, form a scheme for indexing, or in another word, a classification system.

Propp's method was adapted to structurally analyzing the folktales in this study (Propp, 1998). His method was chosen for its structure's resemblance and practicality in analyzing the structure of literary sources (Dundes, 1998). In fact, Propp's thirty-one functions of dramatis personae were used as the scheme to obtain the structure of the folktales. Though the functions are dated, previous studies on folktales had explicitly and narratively applied them in the analysis process, which attests the relevance of the functions as a scheme (Askari, 2016; Evans & Davies, 2000; Kabaji, 2009; Lwin, 2010; Mori & Hoshino, 2005).

As for the scheme to extract motif from the collection of local folktales, its development is adapted and guided by the motif-index of folk literature (Thompson, 1966). The established motif-index of folk literature serves as the primary guidance in identifying the motifs of the folktales. It provides a clear way to divide the folktales into motifs and to delegate text to type. As for the type of folktale, it is guided by the latest type-index, which is the ATU type of international folktales' classification and bibliography (Uther, 2011a, 2011b). Figure 2.10 illustrates the method chosen for the folktale classification in this study.
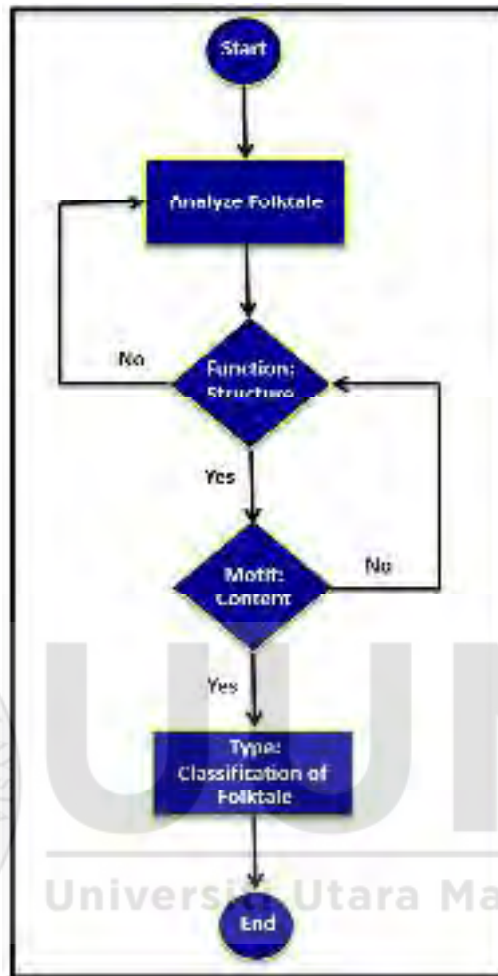
Figure 2.10. The summary of the folktale classification process

Concerning the implementation of the method chosen, a computer-aided qualitative data analysis software (CAQDAS) known as Atlas.ti was used. This method is elaborated in Chapter 3. The subsequent section elaborates on the conceptual model of the study which eventually guides the classification process toward obtaining the MFCS.

2.11 Conceptual Model of the Study

Before the pilot and the main classification began, the conceptual model was constructed via the pictorial representation method. Essentially, the model was manually constructed using shapes and arrows directed arrow as the visual guide for the classification process as in Figure 2.11. The construction of the model was derived from the conclusion of the literature review conducted in the current chapter especially from the theories underlying this study (formalism and pragmatic theories) and the primary classification method (the structural-semantic analysis) adapted to classify the Malaysian folktales.
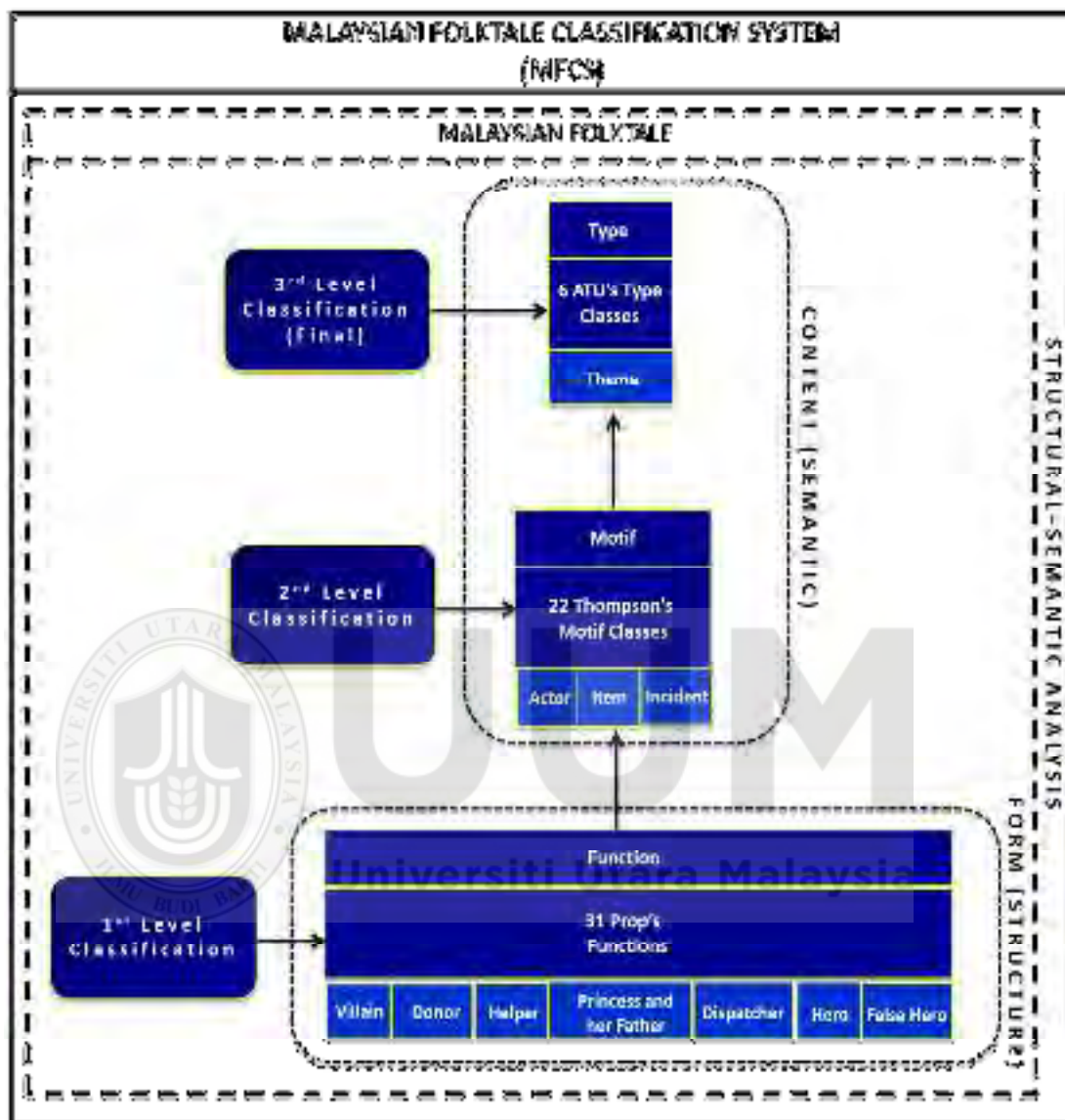
Figure 2.11. The conceptual model of the Malaysian Folktale Classification System

The conceptual model represented in Figure 2.11 evidently shows the three-level classification based on the supporting theories and also the structural-semantic analysis method used to classify the Malaysian folktales from the structural and content perspectives. From the conceptual model, the flow of the classification process is evident along with the folktale's unit for each level (function, motif, and type) and also the guiding factors for the classification (the seven sphere of actions

for the first-level classification, the actor, the item, and the incident for the second-level classification, and the theme for the third-level classification).

It can be seen that from the ground, the first level classification begins with analysis on the Malaysian folktales based on the thirty-one functions. The seven spheres of action (Villain, Donor, Helper, Princess and her Father, Dispatcher, Hero, False Hero) are the guiding factors that aids the researcher in identifying the functions in the folktales analyzed. The end result of this level is the structure of the folktales. Next is the second-level classification based on the motif. There are twenty-two motifs in the context of the current study. Originally there were twenty-three but the definition of the folktale in the study necessitate the one motif class to be dropped. There are three guiding factors for this level which are the significant actor, item and incident. All three factors assist in identifying the motifs in the folktales. The output of this level is the semantic of the folktale based on motif. The last and third level is based on the type. There are six types in the context of this study though initially there were seven. Similar to the second-level, the one type has to be omitted due to the disagreement with the definition of folktale in the study. There are only one guiding factor which is the theme of the folktale analyzed. However, the motif identified in the second-level classification in a particular folktale helps in identifying the proper theme for the folktale which in the end forms the type. The result of the third level classification is also the semantic of the folktale but based on the type. The analysis based on the function, motif, and type cover the structure and semantic aspect of the Malaysian folktales and it is conducted via the

structural –semantic analysis method. Once the analysis is completed, in the end, the Malaysian Folktale Classification System is obtained.

Using the model as the visual guide to the classification process, it is apparent the analysis that needed to be done at all three levels classification regarding the units, the guiding factors and the division of structure and content. However before the model can be employed to guide the classification process, it needs to be verified. The verification method is available in Chapter 3 and the result of the verification is in Chapter 4.

2.12 Summary

This chapter reviews the related fusion of literature toward answering the three research questions posed in Chapter 1. The chapter first elaborates on the theories utilized in the study and their implementation, namely the formalism and pragmatic theories from the textual and contextual discipline of thoughts. Ensuing is the explanation of the universal folktale classification systems deemed essential for the MFCS development. The three systems were chosen: the most updated type-index of folktale classification, the motif-index of folk-literature, and the morphology of the folktale by Hans-Jörg Uther, Stith Thompson, and Antti Aarne, and Vladimir Propp respectively. Next, the models of Malaysian and international folktale were described. The chapter then explicitly explains the four studies related to the local and international folktales with the model as parts of the findings. Also discussed are the issues related to the implementation of a folktale classification system related to the model.

The review continued with the discussion of the representation methods of the model. Three methods were revealed, namely textual, pictorial, and multifaceted. The pictorial representation method, which can best meet the need of this study's model, was selected. Following is the examination of eight and four digitization efforts of the Malaysian and international folktale respectively. This matter was deliberated to discuss and expose the digitization efforts thus far in Malaysia and international, and what this study can contribute by injecting folktale classification system in its very own digitization endeavor.

Then, the review focuses on the discussion on the main method determined to analyze the folktales from two distinguish yet related aspects: content and structure. The structural-semantic analysis was chosen to analyze the content and structure of the Malaysian folktales. It due to the similarity of the method that analyzes folktales from both the structure and the content, and the requirements of the study that necessitates the Malaysian folktales to be analyzed from the structure and the content to develop the MFCS. Concluding the current chapter, the conceptual model that embodies the above literature review is constructed and presented as the visual guide to the classification process in the study. Regardless, the following chapter elaborates the implementation of the study in detail.

CHAPTER THREE
METHODOLOGY

3.1 Introduction

This chapter elaborates on the research philosophy, research type, and research design of the study, and also the tasks, methods, and activities that form the methodology. Four tasks need to be accomplished in this study: (1) the construction of the conceptual model (2) the collection and classification of the Malaysian folktales (3) the design and development of the MFDI prototype and (4) the validation of the MFDI prototype.

Task 1 is aligned to the first objective of this study, which is to construct a conceptual model. Before the classification began, the conceptual model was constructed from the theories and method, and was then verified by simulating the folktales' sample using Atlas.ti's Network View utility. The conceptual model acts as the clear guide for the three-level classification processes.

Task 2 is aligned to the second objective of this study, which is to collect the Malaysian folktales based on literary sources. A sufficient number of folktales were collected to identify the patterns of folktales' content and structures. Before that, the relevance criteria that determine a tale as a folktale were confirmed. All of these were conducted via an extensive literature review. Once the collection of folktales was obtained, they were analyzed to develop a robust and holistic classification system. The three folktale units derived from the universal classification systems rooted from contextual, and textual disciplines were used to achieve the outcome of

this task. The method selected for this task was the structural-semantic analysis, which was deemed relevant to analyze the two aspects of folktales: structure (form) and content (semantics).

Task 3 involves the design and development of an MFDI prototype based on the outcome of Task 2 which is aligned to the third objective of this study as the effort to conserve the Malaysian folktales. The digital inventory is in a database form; thus, its development was guided by the steps in a database design.

Task 4 is aligned to the fourth and last objective of the study. It concerns the validation of the MFDI prototype from the target users' perspective to obtain their judgement on the purpose of the prototype which is the archiving of the Malaysian folktales based on the MFCS for conservation. The method used was an expert judgement to get the users' in-depth perspective on the MFDI prototype regarding its purpose in the context of the study.

The four tasks along with the research philosophy, research type, and research design organize this chapter. The first section summarizes the current chapter. The second section explains about the stand and approach this study chose which eventually affects the methods used. The third section presents the research design of the study guided by the selected methods. The fourth section offers the explanation of the construction and verification of the conceptual model of the study. The fifth section elaborates the collection of Malaysian folktale literary sources and the relevance criteria utilized for the collection process. The section also explains the classification of the collected Malaysian folktales. The sixth section elucidates on the development of the MFDI prototype and the seventh section presents the validation

91

of the MFDI prototype based on the expert users' judgement on the purpose of the prototype. The last section concludes all the methods that form the crux of this study: the methodology.

3.2 Research Philosophy and Research Type

This section discusses the philosophy and type of research that guided and shaped the entire body of study. The research philosophy and type are vital because they clarifies the research design and determined the correct methods used in the study hence, the findings entailed. The discussion began with the research philosophy and followed by the research type of the current study.

3.2.1 Research Philosophy

There are two primary research philosophies: positivism (quantitative) and interpretivism (qualitative) (Easterby-Smith, Thorpe, & Jackson, 2015). The positivism suggest that researchers are independent of the study's object, learning can be obtained, and the knowledge and reality are discovered instead of invented (Mohd Tobi, 2014, 2016). The interpretivism, on the other hand, advocates that knowledge and reality of the phenomena studied is fabricated via the experience and meanings gained by researchers when interaction with the subject of study occurs (Easterby-Smith, Thorpe, & Jackson, 2015).

Nevertheless, regardless of the philosophical stand the researcher chosen, it is crucial that the stance is strongly supported by three components: epistemology, ontology, and axiology (Wilson, 2016). Epistemology is the view of the world in

reality (Bryman & Bell, 2015). For positivist, the view is gained by utilizing rational and unbiased means in examinations. For interpretivist, the view is obtained by examining an object in depth by understanding and interpreting the world. Ontology is the nature of reality as assumed by the researcher (Robson & McCartan, 2016). For positivist, the assumption of reality is external and for interpretivist, the reality is socially fabricated and as interpreted by the researcher. Axiology is the belief of the basis of value judgement and the nature of values (Strang, 2015). For positivist, the researcher's position is external to ensure the judgement is objective and value neutral. For interpretivist, the researcher's position is internal and involved to understand and examine the subjective nature of the investigations. Such position makes the researcher value biased. The following subsection clarifies the research philosophy and the three component (epistemology, ontology, and axiology) of the current study.

3.2.1.1 Research Philosophy of the Study

In the context of this study, epistemologically each of the folktales collected was analyzed and examined deeply by the researcher with the aid of Atlas.ti. In order to gain understanding on the structure and the content of the folktales to obtain the function, the motif, and the type, the researcher had to be the main instrument that dig the folktales in-depth to understand and interpret the folktales' world. Ontologically, the reality and the world of the folktales collected were as viewed and interpreted by the researcher. Axiologically, due to the subjective quality of the folktales as stories, the researcher must be placed personally inside the folktales'

world and carry a value based on previous and existing experiences to be able to examine the folktales to attain the function, the motif, and the type. Based on the three component of the research philosophy, it is obvious that the current study is shaded under the interpretevism (qualitative).

The research philosophy also determines the choice of methods used in this study. Judging on the research questions and the objectives, it is clear that the study is qualitative. Even though the verification of the conceptual is conducted via the simulation of Atlas.ti, the major method used to develop the MFCS which is the main contribution of this study is interpretivism at best and this makes the study qualitative (Mohd Tobi, 2014, 2016). The succeeding subsection presents the research type of this study.

3.2.2 Research Type

This study falls under the type of unobtrusive research which its key qualities are not to temper with the original context of a situation that is under investigation and examination on existing sources such as literary, songs, photos, statistical documents, and historical artifacts (Babbie, 2015). This type of research does not require the researcher to arrange a personal meeting with any human sources (Cuffaro, 2011). There are two types of unobtrusive research: archival study and secondary analysis (Frantz et al., 2015; MacFarlane, Anderson, & McClintock, 2015; Marican, 2012). The current study is under the type of archival study. There are three types of archival data: statistical records, survey archives, and written records (Bloomfield, Nelson, & Soltes, 2016; Marican, 2012). The third type of archival data is the one

94

utilized by this study. Considering this study primarily analyze the existing literary sources of Malaysian folktales, it is apt this type of research was selected to guide the current study.

3.3 Research Design

Based on the research philosophy and research type of this study, Figure 3.1 displays the historical research design (Howell & Prevenier, 2001; Marius & Page, 2015) and illustrates the methods employed, activities involved, and the deliverables.
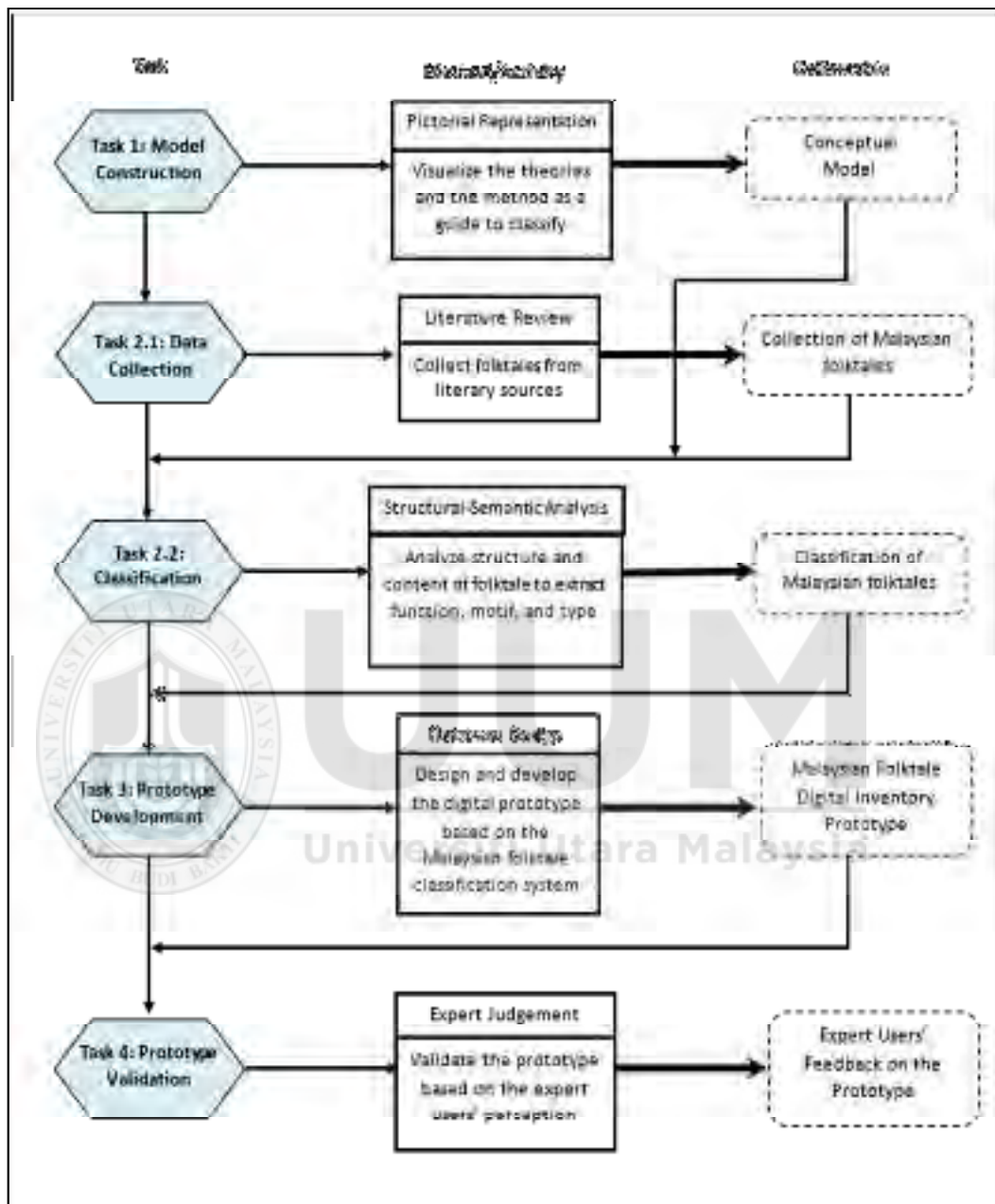
Figure 3.1. The research design of the study

The next section explains the method to construct the conceptual model and its verification.

3.4 Task 1: Conceptual Model Construction and Verification

As part of the classification process, the conceptual model was constructed using the pictorial representation method as addressed in Chapter 2 (Onggo, 2010). Based on the folktale units (the function, motif, and type) and the guiding factors which both were derived from the theories basing this study (the formalism and pragmatic theories) and the structural-semantic analysis method adapted, the conceptual model worked as a clear visual guide to the classification process. The conceptual model was manually constructed using shapes and linkages (directed arrows) to display the flow of the classification process which began from the first-level (the function), moving to the second-level (the motif) and ends with the third-level (the type). In addition, the model also presents the guiding factors for each level and the main method to analyze the Malaysian folktales to obtain the MFCS. The conceptual model constructed is available in Chapter 2 (section 2.11).

Once manually constructed, it was then verified via Atlas.ti by utilizing the Network View utility. The purpose of the verification was to ensure the conceptual model was constructed correctly (Banks, Carson II, Nelson, & Nicol, 2014). It is important to confirm that the conceptual model was correct because its correctness affect the classfication entails seeing it as the visual guide of the classification process. By simulating the classification concept it represents via the Network View utility of Atlas.ti, the researcher was able to compare the conceptual model to the Atlas.ti's representation that executes the conception.

Five of the Malaysian folktales were imported into Atlas.ti as Primary Documents (P) and were experimented to demonstrate that the three-level classifications were

working as they should before the pilot and the main analysis began (Gilet, 1998; Liu, Yu, Zhang, & Nie, 2011; Mackenzie, 2011). Each folktale was then segmented to create quotations, which were automatically numbered by Atlas.ti and were then coded using a coding scheme from the Code Manager. Details of the coding scheme were explained in Task 2.2 (subsection 3.6.1) for all the three levels of classification. Figure 3.2 below illustrates the sample of the process.
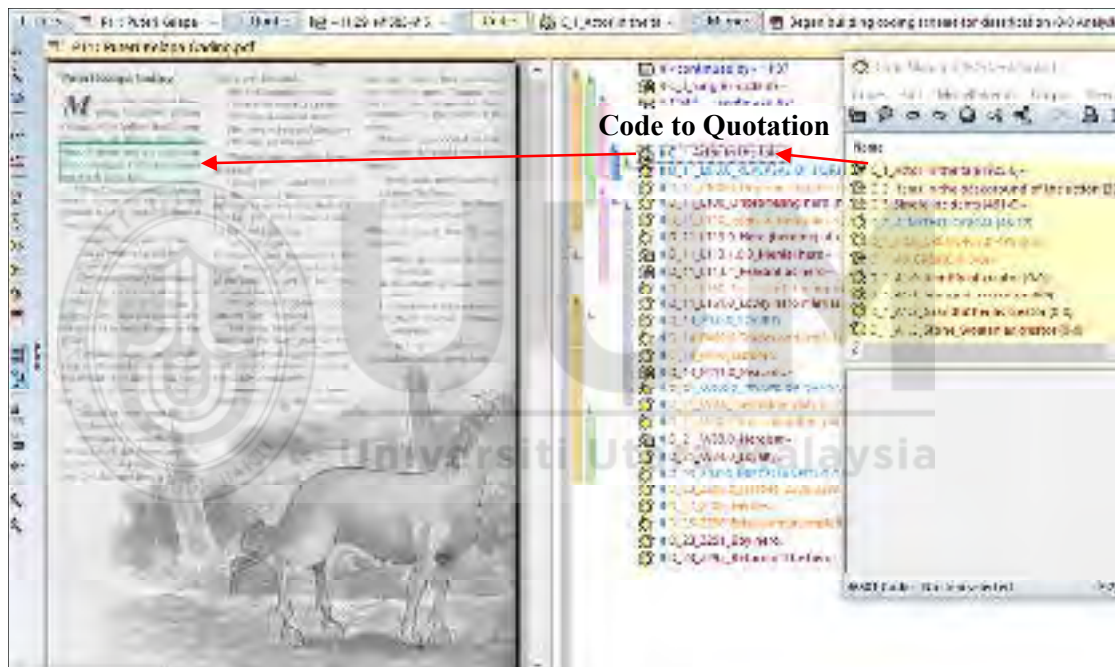
Figure 3.2. The conceptual model's verification: The segmenting and coding process

The Network View utility was employed after all the quotations were attained and coded properly at all the three levels of classification. The Network View utility was used to simulate the codes and the quotations for each of the Primary Document. The purpose was to verify the conceptual model which signifies the classification's flow. Figure 3.3 shows an instance of the verification process through a simulation of quotations and codes for a Primary Document (P).
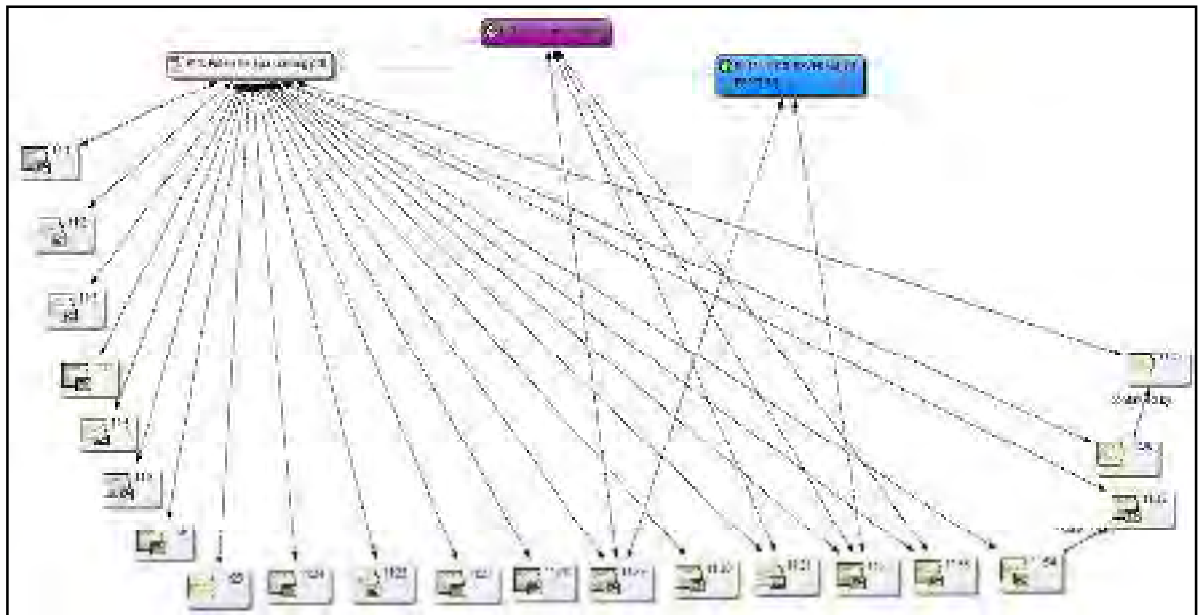
Figure 3.3. The conceptual model's verification: The example of the simulation of the primary document analysed

As shown in Figure 3.3, all the quotations segmented by the coder automatically appeared once the Import Neighbours and Import Quotations were activated. The quotations, which were automatically numbered by Atlas.ti as they were created, represented the sums of folktale as Primary Document (P). The Primary Document was analyzed based on the conceptual model. The color-coded codes matched to the quotations earlier were then manually placed into Network View. It can be seen that once the quotations and the codes were placed in Network View, two types of arrow were automatically created by Atlas.ti based on the coder's analysis on the Primary Document (P): the black and the gray. The black arrows connecting the Primary Document and the quotations showed that all the segments belonged to the Primary Document (P), whereas the ones connecting the codes and the quotations represented the selected codes that belonged to particular quotations depending on the analysis.

As for the gray arrows which Atlas.ti termed as Transitive Links, they connected all the codes matched to the Primary Document (P) regardless of the quotations. Each of the simulations created from the five Primary Documents (P) was then described based on the connections to the codes related to the classes of folktales established by the black arrows. This effort verified the conceptual model constructed which eventually guided the pilot and the main classification. The classification began as soon as the conceptual model was obtained and verified with Atlas.ti's Network utility. The next section presents the method of the Malaysian folktales collection, the units of analysis, and the sampling technique and size established.

3.5 Task 2.1: Data Collection

The classification process commenced by the collection of the Malaysian folktales. In order to do that, units of analysis, and a sampling technique and size must be established. Three units of analysis were set in this study: sampling, coding, and context (Krippendorff, 2013; Miles, Huberman, & Saldana, 2014; Schreier, 2012). The sampling technique used was relevance or purposive sampling.

3.5.1 Units of Analysis

The sampling unit was the collection of Malaysian folktales itself because it was the unit that subject to be analyze and classify. In this study, coding units were in the form of motif and function that embody the content and structure of the folktales collected. A coding unit is a derivation and part of a sampling unit. It represents the

smallest units of information in the material to be analyzed. Given these reasons, it is judicious that both motif and function represent the coding units of the study. It is because motif and function are the building blocks of a folktale in its individual way. Parallel to the second research question of this study, both coding units selected were part of the equation in developing the classification system for the Malaysian folktales.

A context unit, on the other hand, is the wall that formulates the boundary on the information described by the coding unit to unravel meanings. It is uncountable and independent of each other, and it can overlap and may be referred to in describing several coding units. From the aspect of this study, the types of folktale were built of motifs and functions, and the same coding units may appear in the description of multiple types. Having said that, it is appropriate, therefore, that the context unit of this study was the type of folktale.

3.5.2 Sampling Technique

Concerning the sampling technique in appropriating the study with a manageable number of folktale literature, relevance or purposive sampling was elected. This sampling technique essentially investigates the particular chosen text to be analyzed in order to answer specified research questions, and the method is considered suitable to sample heritage and storytelling body of work (Krippendorff, 2013; Laas, 2011; Whyte & Classen, 2012). Due to the nature of this study which deals with folktale and research questions that impose on a story and culture-related matter, this

technique was considered apt to be used. This particular sampling technique requires relevance criteria to define the population of the sampling units selected.

The relevance criteria of the sampling technique was instituted based on both the ownership and the operational definition of the folktales as erected in Chapter 1 (subsection 1.2.1). The ownership was determined according to the origin of the folktales in Malaysia: state or national. According to Kuutma (2015), in collecting many forms of folklore to preserve, it is critical for the researcher to identify and map the geographical and cultural territories of the folklore involved. In the context of the current study, the purpose was to warrant that the folktales gathered are of cultural value and originated from Malaysia. The state-based collection is the folktales acknowledged as being owned by the thirteen individual states of Malaysia, whereas the national-based collection consists of folktales that do not belong to any of the thirteen states but to Malaysia itself in general. Additionally, the ownership also helped in determining the authenticity of the folktales collected as transcription of the past narrators in Malaysia and not from the ones that were newly written by contemporary authors and labeled as a folktale. The differentiation was paramount because the former reflects the Malaysian cultural heritage and the latter was just a modern fiction without any sorts of connection to Malaysia's cultural value. This notion is reinforced by the fact that almost all known and available literary sources are categorized based on the ownership of the folktale (Abdul Hamid, 1965; Ahmad & Singki, 1989; Kadir, Matlani, & Nordin Rubiah, 2008; Mokhtar, 1989; Puteh & Said, 2011; Saleh & Othman, 1972). These folktales were accepted to be included as part of the collection to be analyzed in this study.

Apart from ensuring the ownership of the Malaysian folktales, it was also imperative to confirm that the folktales collected were in the form of the folklore required. It was due to the fine line separating the definition of diverse tales such as myth, legend, folktale, and history. This measure also determined the standardization and consistency of the collected folktales. The identification and collection tasks were guided by the operational definition of folktale as stated in Chapter 1 (subsection 1.2.1) to achieve the measure. Each of the Malaysian folktales collected must be analyzed and compared with the five compulsory components in order for it to be deemed as a folktale and accepted to be involved as a part of the collection to be classified in this study. If one of the components was absent, the folktale was rejected from being a part of the collection. The five compulsory components of the folktale's definition are as in Table 3.1.

Table 3.1

The Five Compulsory Components of the Folktale's Definition

Component	Explanation
Belief	The folktale is not a history or a fact. It must be a fiction.
Time	The folktale does not have a specific remote and relatively recent timeline, date, or year of occurrence.
Place	The incident of folktale that is not tied to any exact remote or relatively recent locations in the tale. Even if locations do exist in the tale, they are purely fictional
Attitude	The folktale is also deemed as not containing any religious, ritual, or sacred motivation. The most it can serve is amusement and moral value.

Table 3.1 continued	
Principal Character	The folktales tell about the escapade and journey of human or nonhuman characters. The human characters may come in many forms; so do the nonhuman characters.

(Bascom, 1965; McCormick & White, 2011; Sophia Burne, 2015; Thompson, 1951)

With both ownership and operational definition of the folktale were established as the relevance criteria for the sampling unit (the Malaysian folktales collection), the sampling size was next determined.

3.5.3 Sampling Size

As for the sampling size of folktale, there are no rules on the immediate matter considering the amount of tales collected, but the sampling size should permit the study to draw a valid conclusion of the classification conducted (Jason, 2000; Propp, 1998). In past studies on folk literature such as "Type of the Latvian Folktales" and "The Comparative Index of Plots of East Slavic Folktale", the volume of the body of tales diverged between 120 texts and 67000 texts (Jason, 2000). The lack of rules in determining the size of folktale sample plainly indicates that a minimum number of texts is vital in drawing a valid conclusion in a study.

In one study on Burmese folktales, the structural analysis involved a collection of twenty-seven folktales but yet produced a sound finding (Lwin, 2010). Propp (1998) reinforced this perception by postulating that it is unnecessary to analyze all existing folktales because the gathering of folktales can be suspended once a new pattern is no longer presented. One-hundred tales are more than suffice to be collected in a

study because the quality of the tales collected transcends the value of the quantity (Propp, 1998). Baughman (1966) added that for a folktale classification study to be published, the collection task should stop at some point and focus on the ones that are already accumulated. Hence in deciding the sampling size in this study, the number of folktales analyzed in obtaining the pattern of motif and function was kept to 269 folktales. If this figure generates a small number of patterns, the number would be increased because a little repetition in the pattern calls for a larger sample size (Propp, 1998). The following Table 3.2 summarizes the data collection method of this study.

Table 3.2

The Data Collection Method

Data Collection Method		
Sampling Technique	:	Relevance/Purposive
Sampling Unit	:	The collection of Malaysian folktales based on the relevance criteria (the ownership and the operational definition of the folktale in this study)
Coding Unit	:	Motif and Function
Context Unit	:	Type

The next section elucidates the method to classify the Malaysian folktales collected in three important phases: the pilot, the main and the verification.

3.6 Task 2.2: Folktale Classification

Once the collection of Malaysian folktales was obtained and the conceptual model was verified, the classification process began. Atlas.ti was employed to assist the

105

classification process because the use of CAQDAS enhances the validity of the findings and also ensure that the analysis is more transparent and replicable (Friese, 2014; Hwang, 2008). Accordingly Atlas.ti's terminologies were used to describe the classification process in its very working environment called Hermeneutic Unit (HU). The Malaysian folktales analyzed were labeled as "Primary Document" (P). (Henceforth, the term Malaysian folktales was interchangeably used with "Primary Document" (P)). As for the three folktale units (function, motif, and type), they became codes that were matched to the Primary Documents during the classification process. The segments created from the Primary Documents, which were matched to the codes to classify, were known as quotations.

The classification itself was guided by the method recognized by this study as the structural-semantic analysis to achieve the integration of the three units of folktales to form the MFCS as depicted by the conceptual model. The folktales collected were analyzed in three levels to acquire the function, the motif, and the type respectively. The following subsection expounds the coding scheme of the classification process.

3.6.1 Coding Scheme

Before the classification work was elaborated, it was important to explain the coding scheme which became the heart of the labor. The coding scheme is significant because once it is applied to the data, it is able to acquire the total meaning of the narratives and other specific issues within too (Murray, 2015; Saldana, 2013). As indicated, the coding scheme in the context of this study, which contained the code list developed in Atlas.ti for the classification process, was built from the universal

functions, motifs, and types. Through the entire classification process, it was gradually reduced to fit the Malaysian folktales analyzed. In the end, the classification became the MFCS.

Because Atlas.ti sorts the coding scheme alphabetically by default, a sorting mechanism had to be created and appended to the function, motif, and type. It was done to retain the original compulsory arrangement of the universal folktale classification systems. The sorting mechanism was a combination of alphabet and number to force the universal function, motif, and type classes to be in their original order as they were meant to be. As shown in Figure 3.4, the two sorting mechanisms were used to keep the classes of Mythological and Animals in order namely D_1_A and D_2_B, and the same mechanism was applied to the rest of the motif classes and also to the function and the type.
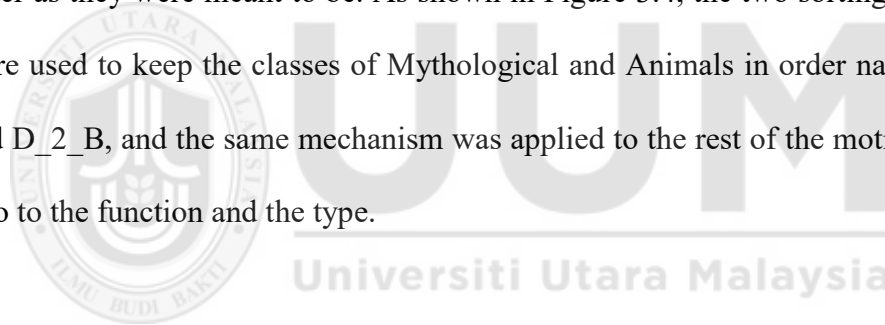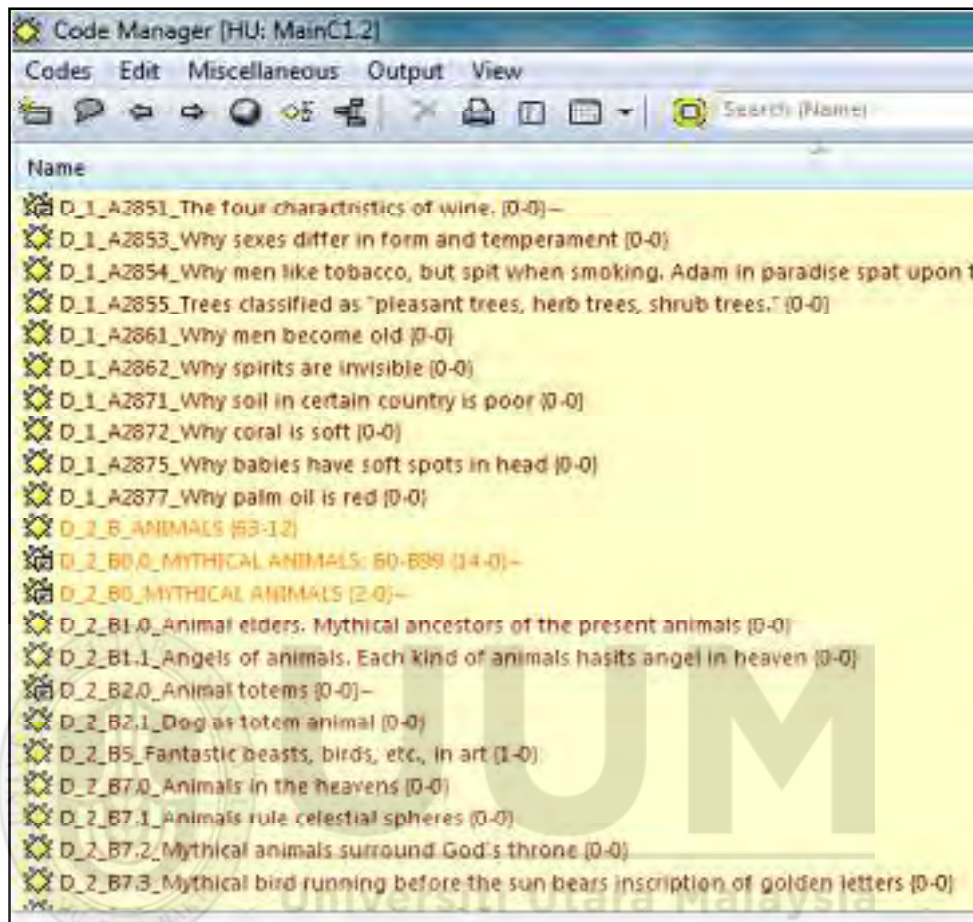
Figure 3.4. The coding scheme and its sorting mechanism

The classification began once the coding scheme was set with the proper sorting mechanism. The classification process occurred in three phases: the pilot phase, the main phase, and the verification phase (Gilet, 1998; Schreier, 2012). For all three phases, the structural-semantic analysis was applied but with different purpose and number of sample. The same coding scheme was also employed for all three-levels of classification phases. The following subsection explains the method used in all three phases.

3.6.2 Classification Process

The main method employed to analyze the Malaysian folktales to develop the MFCS was the structural-semantic analysis which suggested the analysis conducted in three-levels: the function, the motif, and the type accordingly (Kerbelyte, 1995, 2011). The first-level classification was the identification of structure, and the second level concerned the motif in the identified structure. The third-level classification identified the best type that represents the Malaysian folktales. This three-level process created the classification system for the Malaysian folktales (the MFCS).

The first-level classification analyzed the folktales to acquire the sequence of the function of dramatis personae. The function is the action of the dramatis personae that personifies recurring constants in shaping the folktales' structures and storyline. The effort to identify and extract the structure of the folktales was supported by the thirty-one functions of folktale (Propp, 1998). The dramatis personae performing the action in the folktale known as the spheres of action were used as the guiding factors to identify the functions. To recapitulate, the spheres of action were Villain, Donor (provider), Helper, Princess (a sought-for person) and her Father, Dispatcher, and Hero. The details of the function distribution for each sphere of action is in Chapter 2 (Table 2.5 Section 2.3.4).

The functions appear in sequence although the absence of some of the functions in the folktale's structure does affect the sequence given. As soon as the functions in the folktales were acquired, the folktales were grouped and organized according to the similarity in the pattern of the sequence of function extracted (Dundes, 1962; Lwin, 2010). The folktales grouped together were then analyzed again from the aspect of

content to attain motif in the second-level classification. Figure 3.5 summarizes the process.
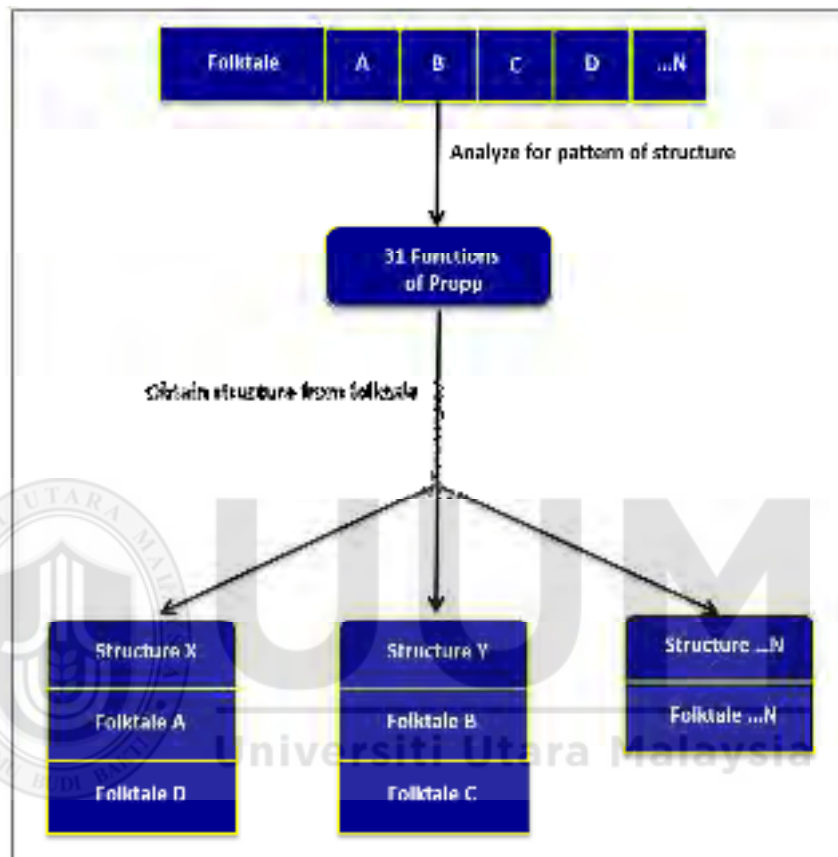
Figure 3.5. The summary of first-level classification process

The second-level classification engaged the extraction of motifs from the groups of folktales, which were organized based on the pattern of the thirty-one functions. The process to analyze and devise the group of motifs was guided by the original motif-index, which encompassed twenty-three motifs of folk literature (Thompson, 1966). The process of motif extraction and division was also established on Thompson's approach (Thompson, 1951). Motif abstraction was grounded on the basis that it must be an unusual and striking entity in the folktales because it serves as the core semantics in defining the embedded meaning. Concerning that, the

110

particular division of the folktales into motifs was based on the three categories of the motif. The categories–actors, items, and single incidents–acted as guiding factors in identifying the motifs embedded in the folktales. The three categories of the motif are as presented in Table 3.3.

Table 3.3

The Three Categories of Motifs

Motif Category	Example
	Cruel stepmother
Actor	Youngest tortured child
	The most beautiful princess
	Magical knife
Item	Odd puzzle
	Talking helpful fish
	Maiden cursed by Moon
Incident	Witch transfigures prince to serpent
	Evil parents abandon kids

(Thompson, 1951, 1966)

The motifs retrieved from the analysis were arranged into groups steered by the twenty-three main motifs of folktale and by the submotifs residing under each of the main motifs. Because the folktales analyzed originated from Malaysia, it was expected that not all the twenty-three motifs and the submotifs were utilized as visualized by the conceptual model. Some of the motifs reflect the European culture and are inappropriate to be assimilated into the Malaysian culture and also defies the definition of folktale in the context of the study. Only the ones deemed as fitting to represent the Malaysian folktales were selected. As the decision rules of grouping,

the folktales containing the same motifs as stated in Table 3.3 were situated together (Thompson, 1951). Some of the folktales were placed in more than one group to create motif classes because a single folktale may contain more than one motif (Goldberg, 1998).

The groups of motif organized repopulated the folktales organized according to the sequences of functions in the first-level classification. This measure exposed two possibilities of the arrangement of the folktales. The first possibility was that the folktales remained in the former groups, which were organized based on the similarity of sequences of functions. It is due to the resemblance of the groups arranged based on the motif and function. The second possibility that was more likely to occur was that the folktales were shuffled into new groups based on the motifs' groups identified. Figure 3.6 depicts the summary of the process. Subsequently, the groups of the motif were used to identify the types of the folktale in the third-level classification, which eventually personified the MFCS.
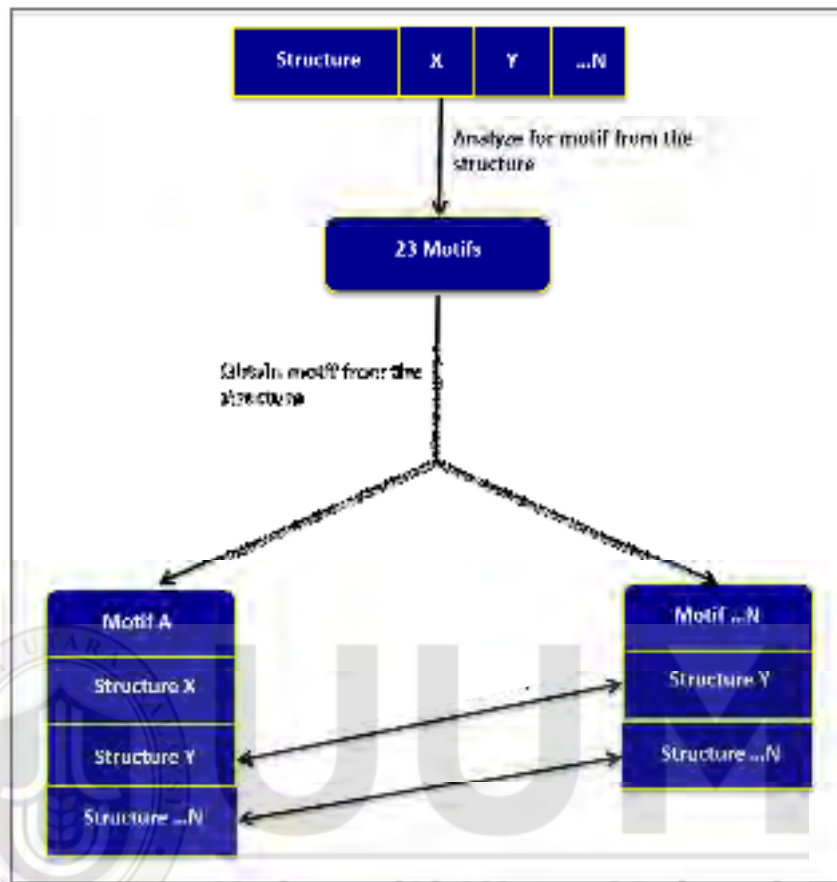
Figure 3.6. The summary process of the second-level classification

The third-level classification was the last stage in analyzing the Malaysian
folktales toward developing the classification system. This level pertained to the
conception of types of Malaysian folktale and was the last unit that fashioned the
classification system. The ATU type-index classification guided the process of
fabricating types for Malaysian folktales with its seven latest international types of
folktales (Uther, 2011a, 2011b, 2011c). The folktales, which were grouped according
to the motifs in the second-level classification, were analyzed again based on the
overall theme. The motif in the content identified in the second-level played an
integral role in determining the semantics of the content toward obtaining the theme

which became the guiding factor to attaining the type. As a rule, the ATU type that best matches the theme (s) of the folktale was assigned as the type of the folktale (Jason, 2000). Nonetheless, in the case the folktales were long and divided into multiple episodes, they were assigned to more than one types (Jason, 2000). Similar to the second-level classification, not all the seven types and the subtypes were utilized as visualized by the conceptual model. Some of the types reflect the foreign cultures and are unsuitable to be adapted into the Malaysian culture and also resists the definition of folktale in the setting of the study

The types identified in the end collectively created the classification system this study aims to achieve, and it represents the functions and motifs identified in the first- and second-level classification respectively. Figure 3.7 summarizes the process.
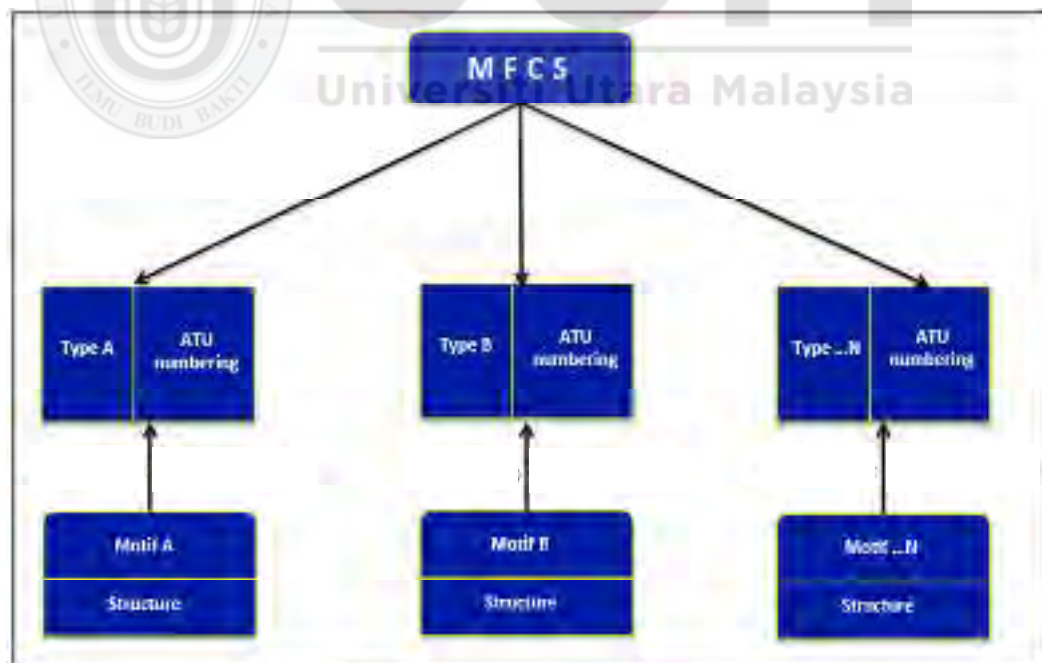
Figure 3.7. The summary process of the third level classification

114

The following subsections explain the three phases that applied the three-level classifications: the pilot phase, the main phase, and the verification phase.

3.6.2.1 Pilot Phase: Validation of the Proposed Method

The three-level classifications were implemented in a pilot phase to validate the structural-semantic analysis method before it was used in the main phase. Since the method was adapted from Lithuanian and injected with theories to solidify, it was wise to run a pilot classification on a selected sample of data to validate its application in the context of Malaysian folktales.

The current phase was also significant to safeguard the consistency of the process from any possible shortcomings. Additionally, it also served to prepare a coding scheme to analyze the Malaysian folktales for the main phase. The process of the pilot phase was adapted from a content analysis method because one of the method's essential characteristics, reduction of data, matches the classification process of this study via the structural-semantic analysis method (Drisko & Maschi, 2016; Schreier, 2012). The reduction of data through the classification process, in the end, produced a new information which is the MFCS. The pilot phase encompassed three stages: trial classification, consistency check, and adjustment of the classification process (Schreier, 2012). Figure 3.8 summarizes the pilot phase.
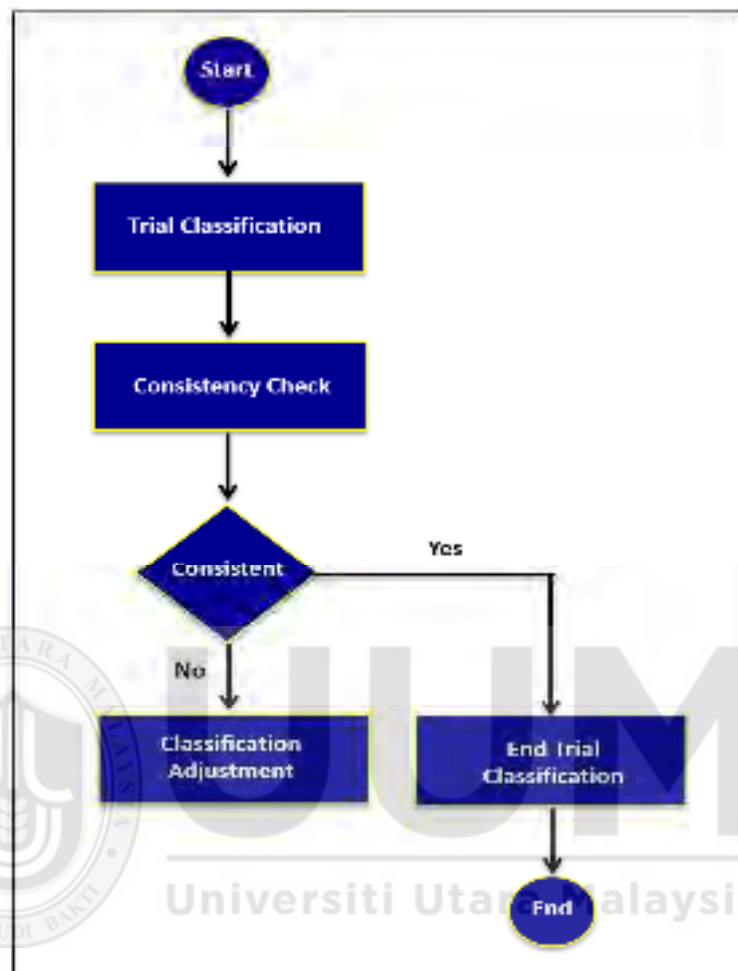
*Figure 3.8.*The summary process of the pilot phase
(Schreier, 2012)

3.6.2.1.1 Trial Classification

The first level was the trial classification. This level worked to apply the three

levels of classification on the selected Malaysian folktales. The selected Malaysian

folktales were the subsets of the Malaysian folktales collection analyzed in the main

phase. Because the classification aims to obtain the function, motif, and type of the

folktales, it was wise to use the subset of the whole folktale collection for the result

of the pilot phase to reflect the sampling unit selected in this study. In choosing the

subset of the Malaysian folktales, it was also imperative to ensure the variability of

116

the folktales. Different type, length, and many sequences of the structure of folktales represent the variability (Jason, 2000; Lwin, 2010), and the purpose was to make certain that the folktales analyzed were extensive in range.

Besides, the variability nature of the subset selected in the trial classification also propelled an exhaustive analysis in attaining the function, motif, and type in the main phase. To acquire the subset, approximately 10 to 20 percent of the whole number of folktale collection obtained in this study was taken as a rule of thumb to sustain the balance between variability and feasibility of the trial classification (Kuckartz, 2014; Schreier, 2012). Considering that the total collection accepted was 269 folktales from four different literary sources, the subset selected, therefore, was 43 folktales. These tales were not reused in the main analysis phase.

3.6.2.1.2 Consistency Check

The second level was consistency check. From this study's perspective, consistency mirrors the internal quality and stability of a coder's understanding of the coding scheme employed in the three-level classification processes to obtain error-free results. The process of determining consistency was grounded on the concept of the classification process's stability over time, particularly from the perspective of the coder (test-retest conditions). The subset of the Malaysian folktales was checked and compared to the coding scheme twice over two different periods (14-day time gap) to confirm that the coder's understanding of the coding scheme was constant over time (Marican, 2012; Schreier, 2012). The purpose was to rule out the inconsistencies and misunderstanding that may be caused by factors,

such as negligence, distractions, tiredness, and difficulty to understand the structure and content of the folktale literature. Though stability is the lowest form of reliability, it is still considered as the first step in instituting the consistency of data and the bottom delimiter of another reliabilities (Krippendorff, 2013).

The interpretation of the single coder is permissible, given the context and nature of this study that requires the coder to interpret manifest meaning that is clear, simple, and directly supported by the established classification systems as the coding scheme (Kuckartz, 2014; Saldana, 2013; Schreier, 2012). From the folkloristic point of view, the classification of folk materials involves a personal factor which influenced by tradition and location, and therefore the sole interpretation of the coder is fitting (El-Shamy, 1995). Additionally, El-Shamy (2004) also adds that the classification process involves a perceptual phenomenon called the adaptation level which clearly states that the decision made during the classification process is contextual and as perceived and interpreted by the classifier (coder). In Atlas.ti, the quotations segmented in the primary documents were saved into two Hermeneutic Units (HU). The purpose was for the quotations to be checked at two different periods before being compared to see whether the coder's understanding was consistent and stable over time.

3.6.2.1.3 Classification Adjustment

The third level pertains to the adjustment of the classification process based on the checking and comparison on the coding scheme and the Malaysian folktales subset analyzed which was done twice. Because the single coder performed the trial

118

classification and checked the outcome in two different periods, it was assumed that the coder essentially was well-acquainted with self-comprehension regarding the units of analysis and the three levels of classification. The result of the checking and comparison performed twice was utilized to detect any differences and disagreements in the output of the trial classification process. It was used to revise the interpretation on the Malaysian folktales to achieve the ultimate understanding of the structure and semantics of the folktales as a preparation for the actual analysis in the main phase.

3.6.2.2 Main Phase

Once the coding scheme was validated and confirmed of the coder's interpretation, and understanding for all three levels of classification, the process moved on to the main phase. Fundamentally, the main phase classification was similar to the pilot phase, but the sample of the Malaysian folktales analyzed was bigger, amounting to 226 folktales in total (the remainder of the total accepted Malaysian folktales after the pilot analysis phase). The operation of the main analysis was done based on the coding scheme validated and established in the pilot phase.

However, because a bigger and more diverse sample of data was used, new sequences of functions, new submotifs, and new subtypes were expected to yield; hence, the universal classification systems were still used to support the coding scheme. The coding scheme obtained during the main phase became the MFCS this study aims to develop. As soon as the main phase was completed, the verification phase began as explained next.

119

3.6.2.3 Verification Phase

The verification phase was conducted to ensure that the classification system developed was correct and applicable to different sets of Malaysian folktales other than the ones used in the pilot and the main phases (Gilet, 1998). Furthermore, this phase was also useful to detect any emergent sequences of function, main and subclasses of the motif, and the type post the main phase. Another five further Malaysian folktales from two distinctive literary sources were chosen to be analyzed in this phase. Using the coding scheme established as the MFCS during the main phase, all the five folktales were analyzed the same way the Malaysian folktales were analyzed in the main phase.

The emergent sequences of functions, main and subclasses of the motif and the type were noted and reported. If they were major, the coding scheme developed needed to be revised. Minor emergent such as newfound submotifs and subtypes, however, were to be expected because they were merely variants to the main classes. Any minor shortcomings on the coding scheme are acceptable because perfect coding scheme is just not possible; hence, changes were not required, and the main phase was not needed to be repeated because of them (Schreier, 2012). The subsequent section explicates the design and development of the MFDI prototype.

3.7 Task 3: Prototype Development

The MFDI prototype was designed and developed based on the MFCS developed in Task 2.2 to conserve the folktales identified and collected digitally in a systematic way. The inventory prototype was, first and foremost, a database and was built using

120

Microsoft Access utilized to design and develop the prototype. Since the prototype was in the form of a database, it was suitable to employ the steps in the database design to achieve the design and development purpose. The steps followed were (Barrows, Young, & Stockman, 2010; MacDonald, 2010):

1. Tables creation to store the folktale data

2. Queries creation to search, group, and view the classified folktale data

3. Forms creation as interfaces to ease the process of editing and to display the folktale data

4. Reports creation to output and print the folktale classification information

3.7.1.1 Table Creation

The first step was to create tables to store all the Malaysian folktales data collected to conserve them digitally. The data, such as the ownership of the folktale, the structure, motif and type classes and subclasses established in Task 2.1 and 2.2, were all stored and linked in the tables. Most importantly, the digital copies of all the collected and analyzed Malaysian folktales were also included for future reference. The digital copies stored were the same ones used during the analysis phase in Task 2.2. In addition, to allow future addition and expansion of the MFCS, should necessity arose, the total Malaysian folktale classification data were also input in the tables. Essentially, the tables were the most important part because all the data was stored and organized based on the classification system developed in Task 2.2 to warrant that the database design and development was guided systematically and theoretically.

3.7.1.2 Query Creation

In the second step, queries were created to manipulate the folktale data stored in the tables set up in the first step for classification purpose. Queries have been set up for all the structure, motif, and type classes to gather and display the folktales classified in the tables by the users. That way, it was easier for the users to perceive the cluster of folktales classified under a particular class. The queries were created using SQL in order to filter the folktale data needed for a specific purpose mainly the classification.

3.7.1.3 Form Creation

Once the tables and queries were set, the forms were created in the third step. The forms created originated from the tables and queries in the first and second step. In essence, the forms were meant to make the database easier to be used especially in manipulating the folktale data stored, and also displaying the tables and queries in one screen. With tables and queries, the users would have difficulty in seeing the whole picture of the MFDI prototype clearly. With the forms, the links and connections between the tables and queries were apparently visualized via the graphical interface.

3.7.1.4 Report Creation

The fourth step was a function for report creation to ease the task of printing and outputting the data stored in the MFDI prototype. The report principally lets the users visualize (output) and print all the classification information input for each of the

folktales stored in the database. It made it convenient for the users to view all the three-level classifications implemented on the folktales in one printed document. If the users prefer to print the classification information on paper instead of viewing everything digitally, then the report creation can be utilized. Figure 3.9 illustrates the summary process of the prototype design and development.
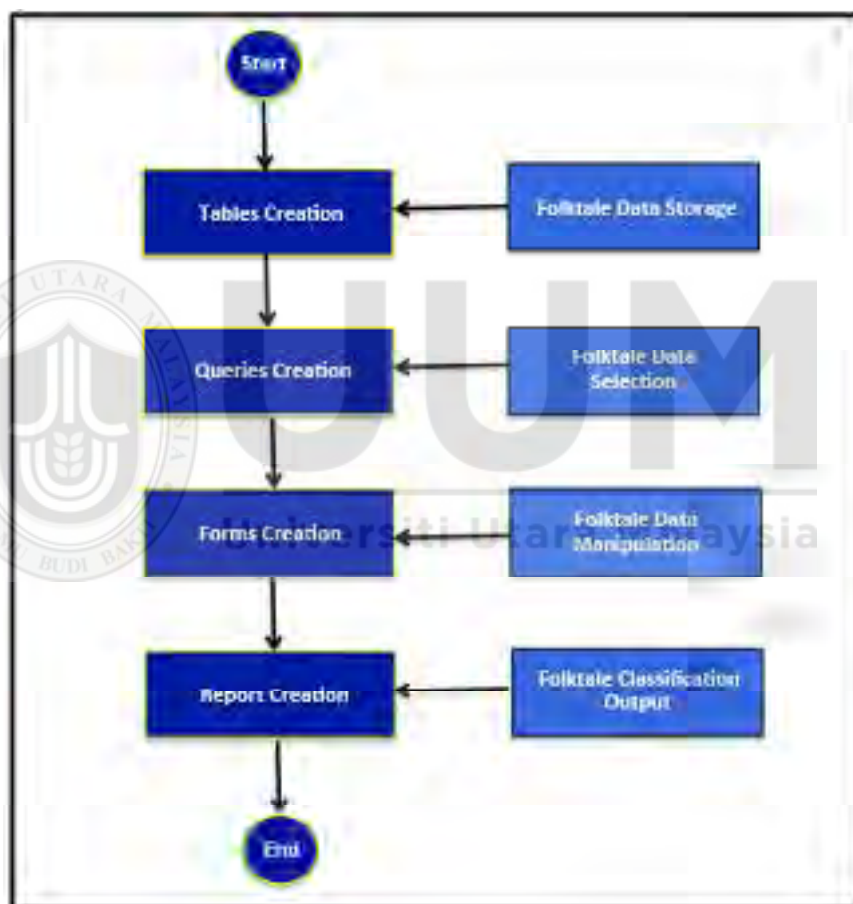
Figure 3.9. The summary of the prototype development process
(Barrows et al., 2010; MacDonald, 2010)

3.8 Task 4: Prototype Validation

Once the MFDI was designed and developed, it was validated with the expert users of the prototype which is the preserver of the literary artifacts (documents)

123

namely archivists and librarian alike. In order to validate the MFDI of its worth in storing and retrieving, and classifying the Malaysian folktales as the conservation effort in the context of this study, it is vital for the potential expert users to evaluate it by using and giving judgements and opinions (Mohd Tobi, 2016). The method chosen to achieve this task is the expert judgement and the number of expert users chosen was three (Arivananthan, 2015; Rosqvist, 2003). According to Claycamp (2015), in judgment, subjectivity will always present and subjective affective feedbacks from the experts are effective when steered by emotion and affect.

Before the expert users pass on their judgment, they were given ample time to use and explore the MFDI prototype to acquaint themselves with the functions and interfaces. They were also provided the MFCS as reference to compare with the MFDI prototype since the latter was developed based on the former's concept. Their judgements and suggestions of future improvement of the MFDI were noted and recorded. Then, all three judgements were compared and described to obtain the validation of the MFDI based on the expert users' judgement.

3.9 Summary

The research design of this study consists of four main tasks: conceptual model construction, data collection and classification, prototype design and development, and prototype validation. These four tasks propelled this study to achieve the objectives presented in Chapter 1. The first objective was achieved via the pictorial representation method in Task 1 to construct the conceptual model. Following was Task 2 that encompasses the review of literature and the structural semantic analysis

124

methods that aided in accomplishing the second objective that is the Malaysian folktales collection and the MFCS. The classification was performed on the Malaysian folktales collected and guided by the preceding conceptual model. Once the MFCS was attained, Task 3 commenced. Task 3 contains the database design method to accomplish the third objective that is to develop the MFDI prototype which was both a database and a classification tool. Using the output of Task 2, the prototype was designed and developed systematically according to the MFCS to conserve the folktales digitally. The final task is Task 4 which contains the expert judgement method to achieve the fourth objective. The method was to gain deep insight and perceptions of the expert users in order to validate the MFDI in terms of its worth in storing and classifying the Malaysian folktales. The following chapter presents and deliberates the findings of the study based on the methods explained in the current chapter.

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter presents the outcomes of this study based on the systematic analyses in Chapter 3 guided by the research questions imposed. As a start, the result of the conceptual model's verification is presented (the conceptual model itself resides in Chapter 2 section 2.11). Then, the collection of the Malaysian folktales is presented to show the total of the collection, frequencies, and dispersion of the folktales in Malaysia. Next, the finding of the MFCS and its verification are revealed. Following is the outcome of the MFDI prototype and the validation of the prototype by the expert users is also described. The findings are then restated to end the chapter by reporting that the research questions and the research objectives have been answered and achieved respectively.

4.2 Research Question 1: Conceptual Model (Verification)

The first research question concerns whether the conceptual model based on the formalism and pragmatic theories, and the structural semantic analysis method can be constructed as the visual guide to the classification system. In order to answer the first question, the pictorial representation method was utilized. The method symbolizes information with shapes or symbols while linking them with arrows and lines. The conceptual model itself is available at the end of Chapter 2 (Section 2.11).

It also reports each of the classification phases in detail. This section is dedicated to the finding of the conceptual model's verification before the classification began.

Five of the Malaysian folktales were selected and analyzed based on the conceptual model to verify the conceptual model before the classification commenced. Then, Atlas.ti's Network View utility was used to simulate the outcome of the analysis conducted. The selected Malaysian folktales for the conceptual model's verification are listed below in Table 4.1.

Table 4.1

The Malaysian Folktales Selected for the Conceptual Model's Verification

Primary Document (P)	Malaysian Folktale
P11	Puteri Kelapa Gading
P12	Seasick and Landsick
P13	Si Jambul
P14	Teloh's Magic Stone
P15	The Bewitched Snake

The explanations for each of the Primary Documents (P) were arranged according to the levels of the classification to organize the outcome of the simulation for the verification of the conceptual model beginning with the function (structure) and moving up to the motif and type (content). The simulation of the first-level classification is illustrated in Figure 4.1.
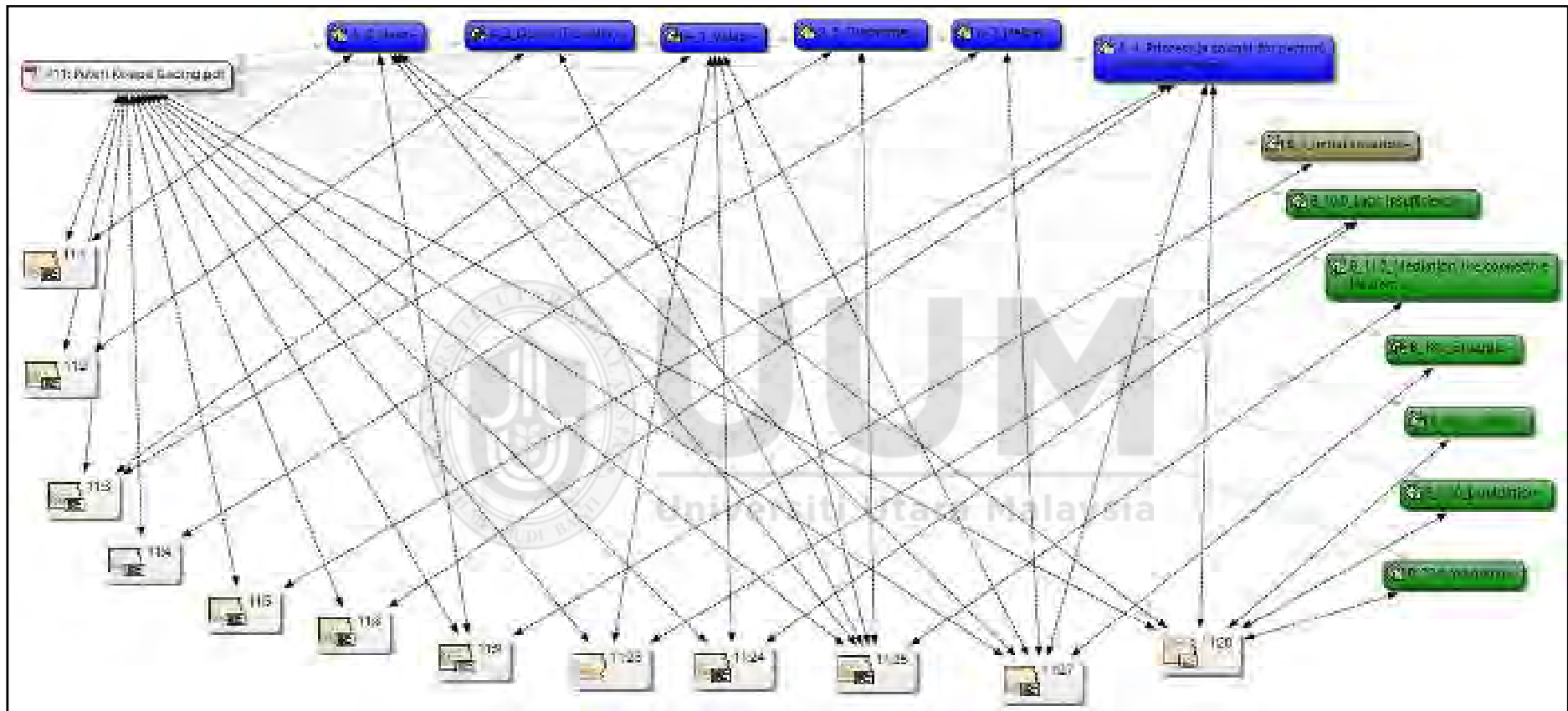
Figure 4.1. The simulation of the first level classification - P11

Figure 4.1 shows that the simulation of P11 yielded twelve quotations guided by the first level of the conceptual model. The quotations were related to the thirty-one functions of the folktale morphology and in this case, the six dark green codes (Lack, Mediation, Struggle, Victory, Liquidation, Wedding) and one light green code (Initial Situation) representing the applicable functions of P11 were attained. As for the guiding factors, six out of the seven dark blue codes (Hero, Donor, Villain, Dispatcher, Helper, and Princess/Her Father) representing the Dramatis Personae were applied in determining the functions in P11.

Regarding the second-level classification, Figure 4.2 shows that the simulation of P11 produced seven quotations which are related to the twenty-two classes of motif-index of folk literature. Out of this number, only twelve motif classes were applicable and represented as the light blue codes (Mythological, Tabu, Magic, Marvels, Tests, Reversal of Fortune, Ordaining the Future, Chance and Fate, Society, Sex, Traits of Characters, and Miscellaneous of Motifs). Meanwhile, all three guiding factors (actor, item, and single incident) represented as the purple codes were relevant in identifying the motifs of the folktale in P11.

The simulation on the last classification level is shown in Figure 4.3. The simulation was based on the theme of the folktale, and it gave two quotations that pertain to a single-type class based on the ATU type-index of a folktale. The single-type class was signified by the purple code (Tales of Magic) followed by its subclasses: the pink (Magic Object) and light blue codes (Aladdin). For this particular level, the guiding factor was not visible in a code form because the theme represents the folktale as a whole unit.
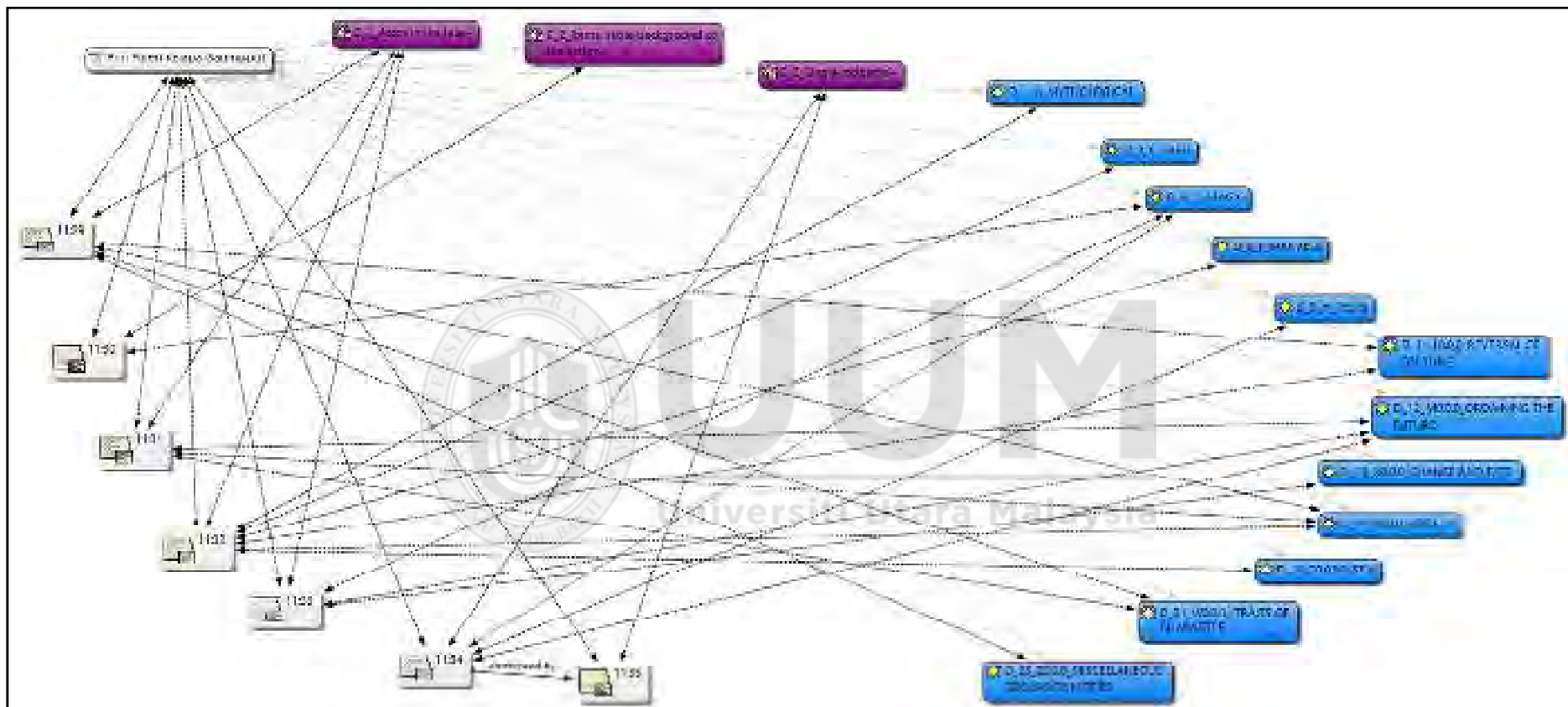
Figure 4.2. The simulation of the second level classification - P11
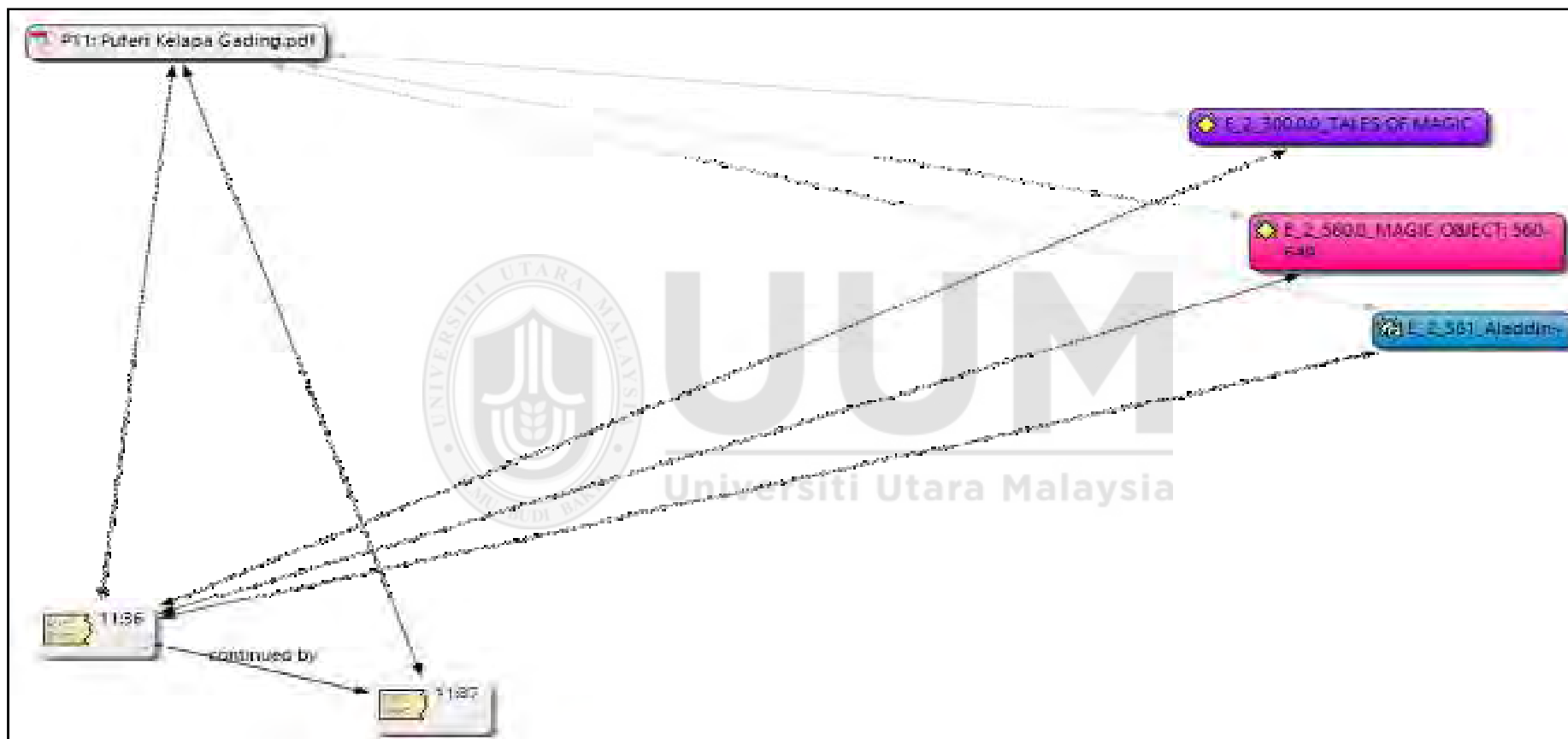
Figure 4.3. The simulation of the third level classification - P11

The next step was the simulation for P12. Figure 4.4 demonstrates the first-level classification. Nine quotations were acquired from the simulation, and the functions of folktale that applied to P12 were symbolized by the five dark green codes (Lack, Mediation, Struggle, Victory, Liquidation) and one light green code (Initial Situation). Only five out of seven of the dramatis personae were applicable represented with the dark blue codes (Dispatcher, Hero, Donor, Villain, and Helper). These guiding factors facilitated the analysis to identify the existing functions in P12.

As for the second-level classification of P12 (Figure 4.5), only two quotations are pertinent to the motif classes and the guiding factors. Three motif classes were symbolized by the light blue codes (Magic, Test, Chance and Fate). They are relevant to P12 and out of three, only two of the guiding factors were used as identifiers to the motif classes. The two guiding factors were the item and single incident represented in purple codes.

As for the third-level classification (Figure 4.6), two quotations which account for the folktale as an entire unit were produced based on a single type class of folktale, similar to P11. The purple code denotes the single type class (Anecdotes and Jokes) followed by its subclasses: the pink (Anecdotes about Other Groups of People) and the light blue (Anecdotes about Foreigners).
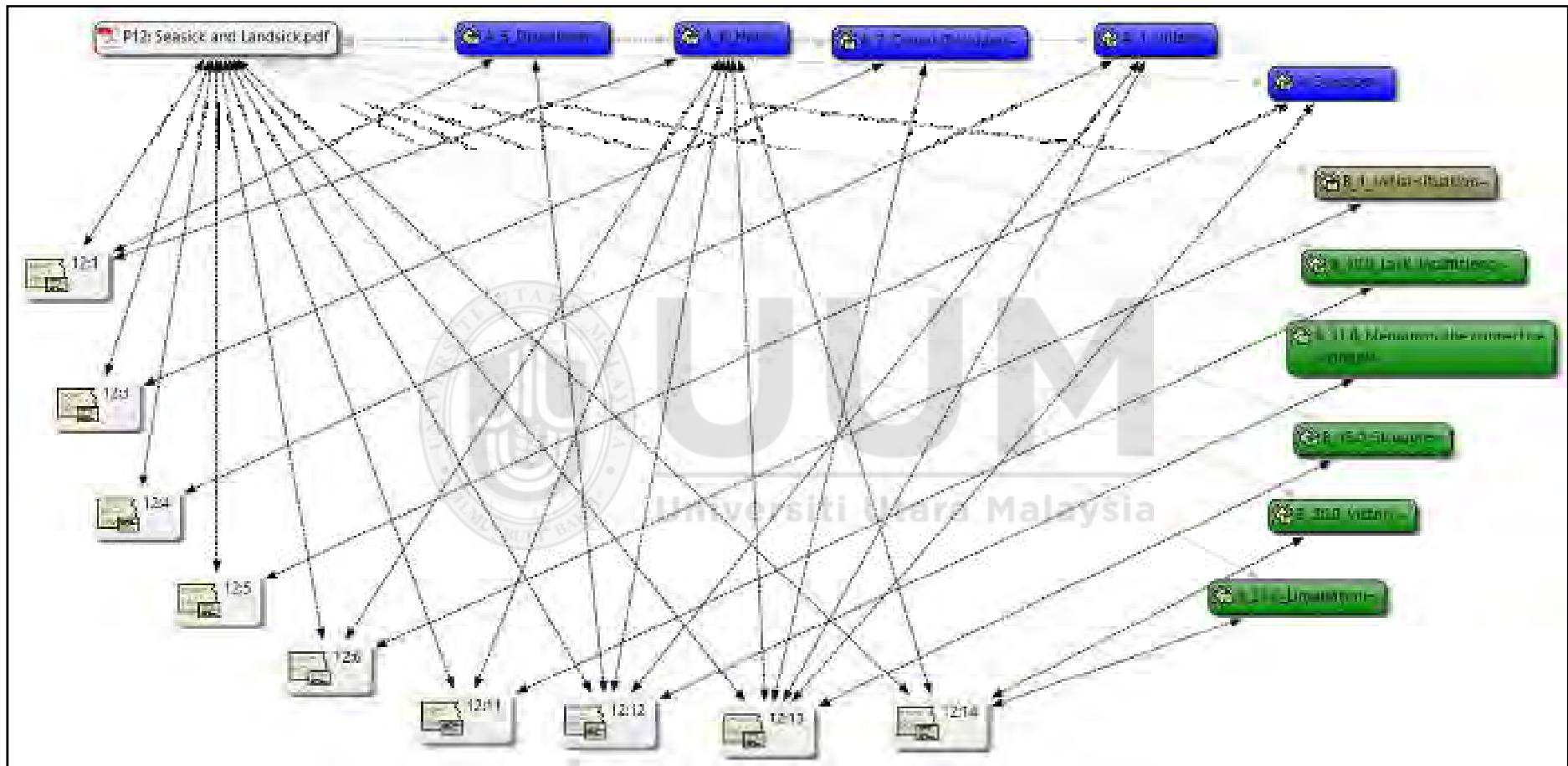
Figure 4.4. The simulation of the first level classification - P12

133
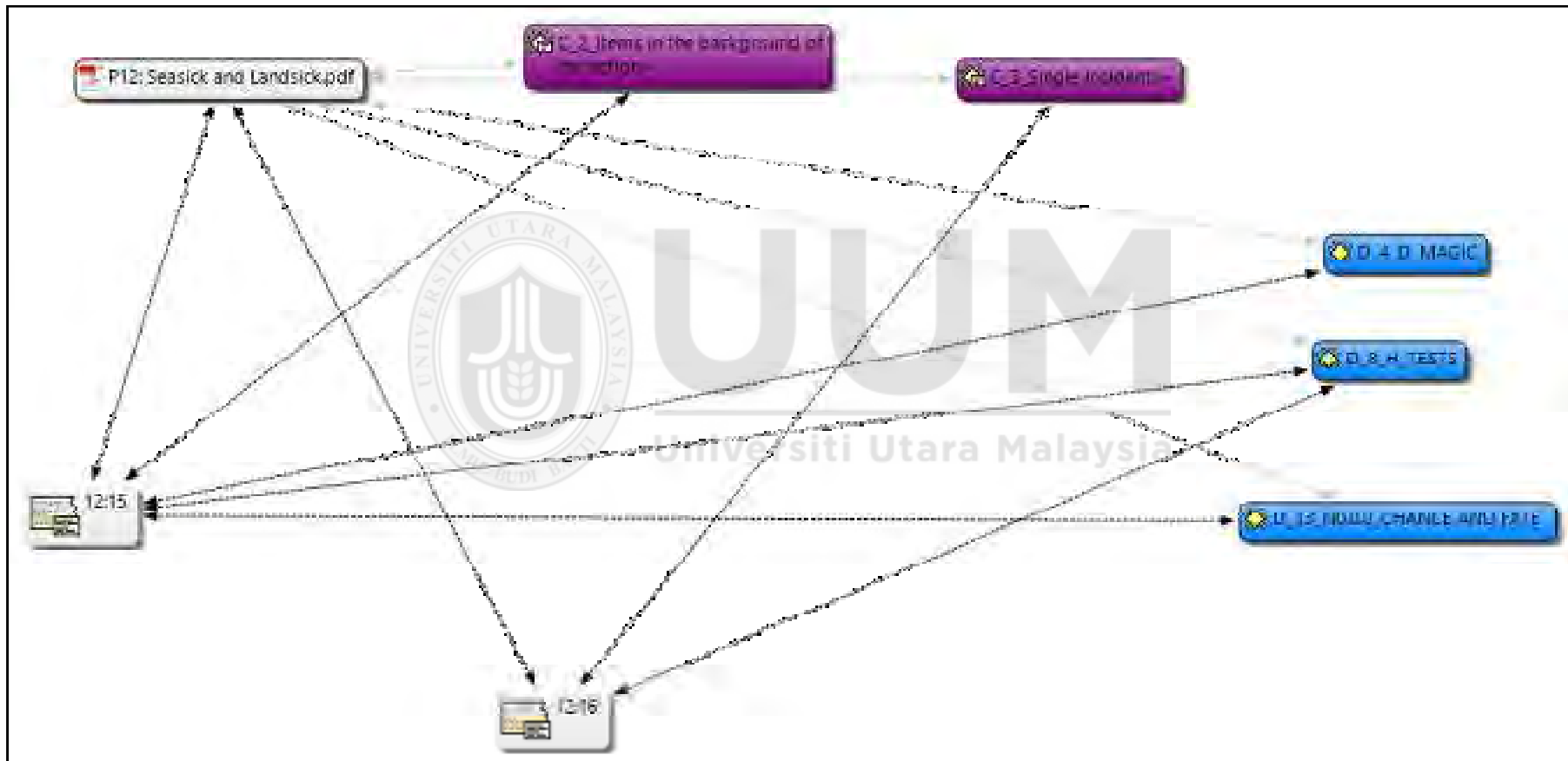
Figure 4.5. The simulation of the second level classification - P12
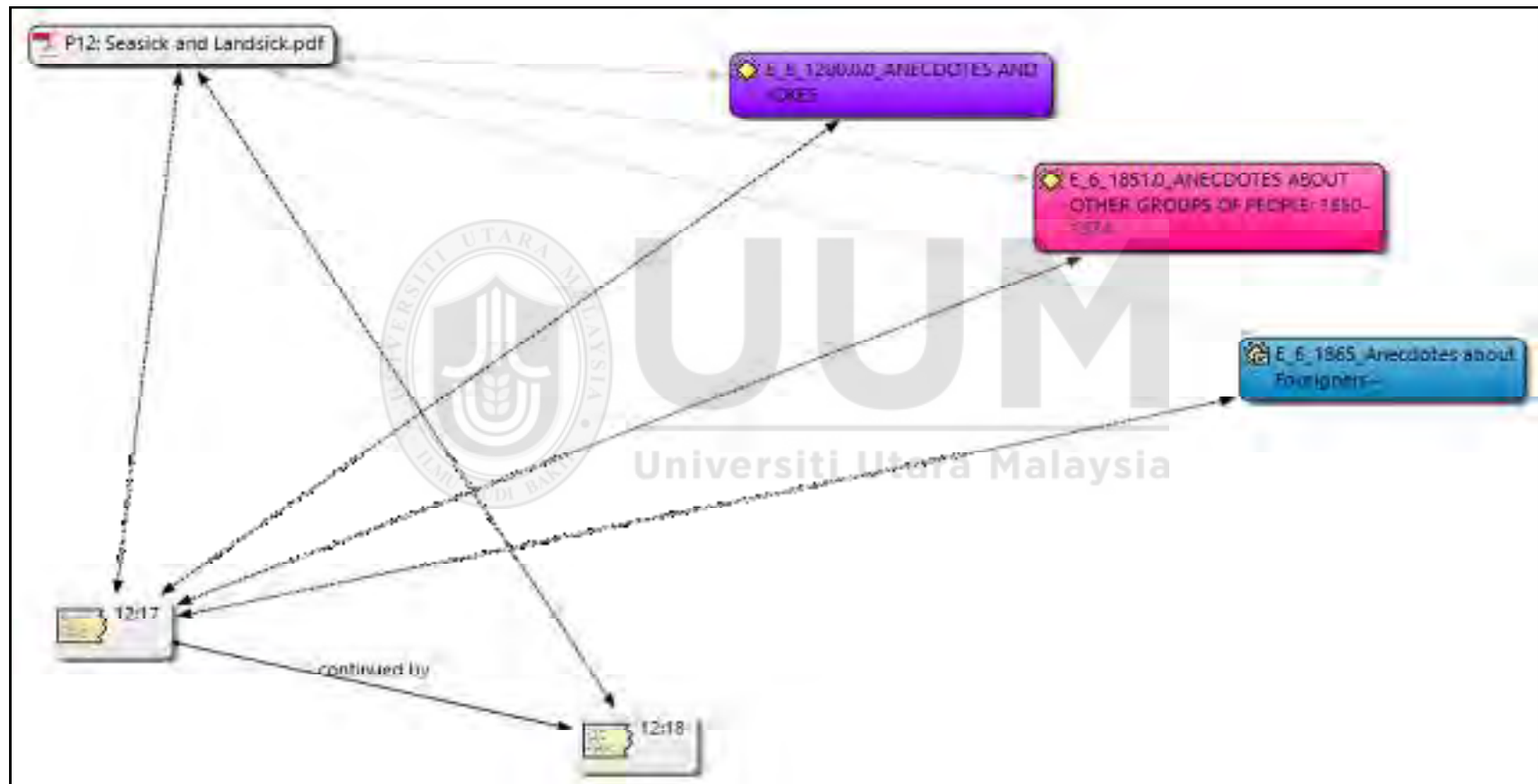
Figure 4.6. The simulation of the third level classification - P12

Entailing is the simulation for P13. Figure 4.7 shows that ten quotations were created for P13 from the simulation for the first-level classification. Out of the thirty-one functions, only six were related to the quotations simulated as embodied by the five dark green (Lack, Mediation, Struggle, Victory, and Liquidation) and one light green code (Initial Situation). The dramatis personae applicable as the guiding factors were only four, signified by the dark blue codes (False Hero, Dispatcher, Donor, and Helper).

Regarding the simulation for the second-level classification as illustrated in Figure 4.8, five quotations were created. With that, eleven out of the twenty-two motif classes were represented by the light blue codes (Mythological, Animals, Marvels, Tests, The Wise and The Foolish, Reversal of Fortune, Ordaining the Future, Chance and Fate, Society, Captives and Fugitives, and Traits of Characters). Only two out of three of the guiding factors, however, were useable as motif identifiers symbolized by the purple codes (actor and single incident).

The simulation for the third-level classification is shown in Figure 4.9. Because the guiding factor was the theme of folktale, only one quotation was produced to represent P13 as a whole unit, which is based on a single type class of folktale. The purple code denotes the type class (Animals Tales) entailed by its subclasses: the pink (Wild Animals and Domestic Animals) and the light blue codes (Animals' Conversation).

136
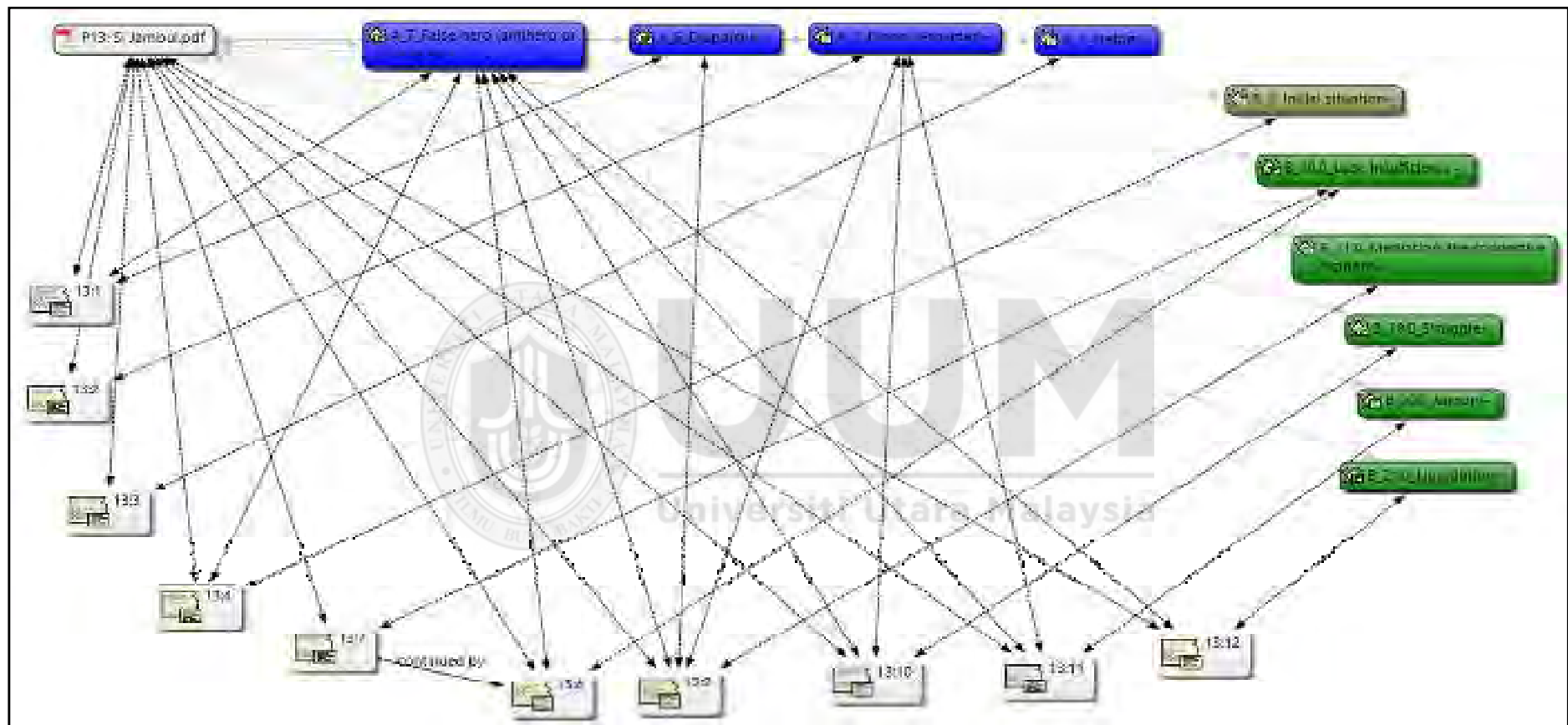
Figure 4.7. The simulation of the first level classification - P13
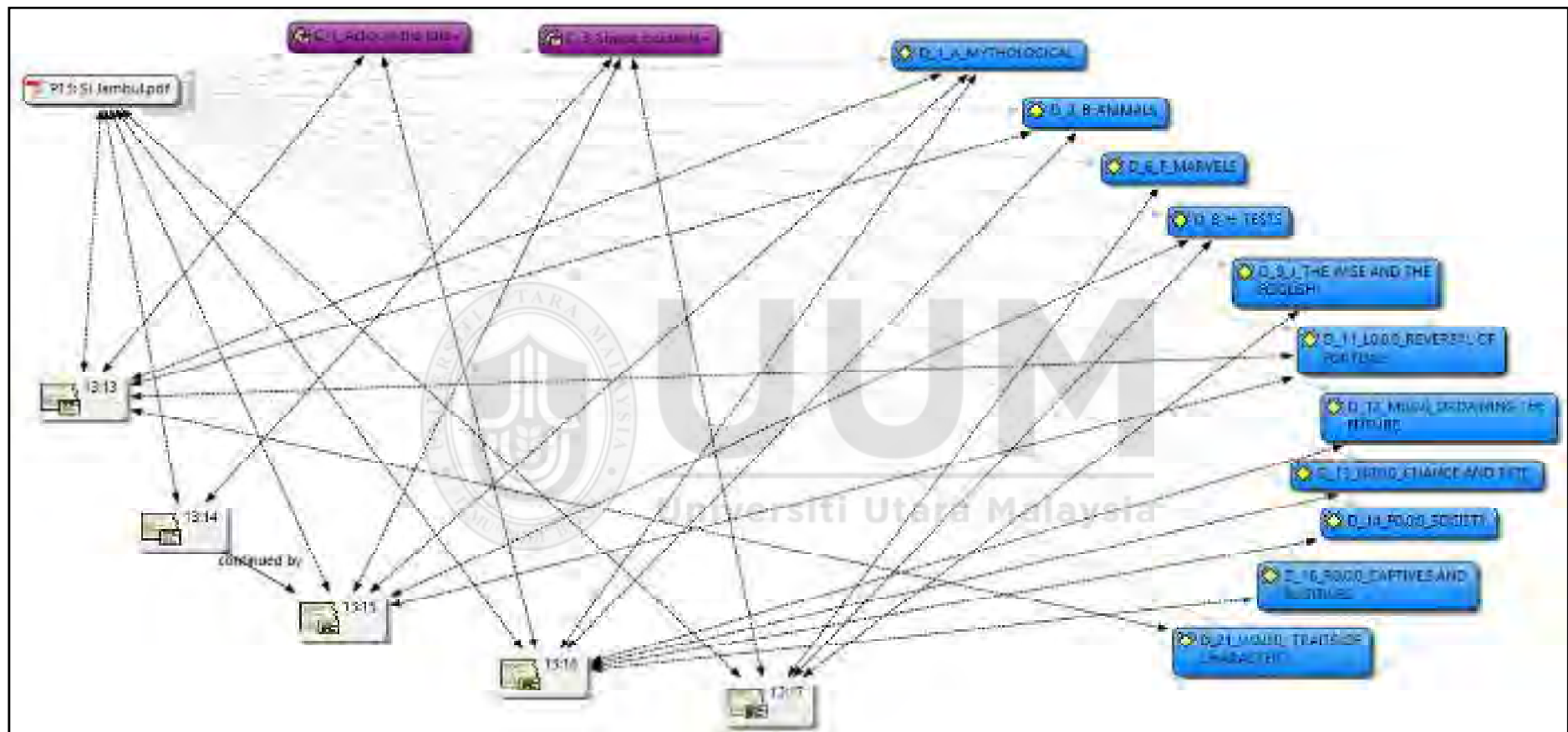
Figure 4.8. The simulation of the second level classification - P13
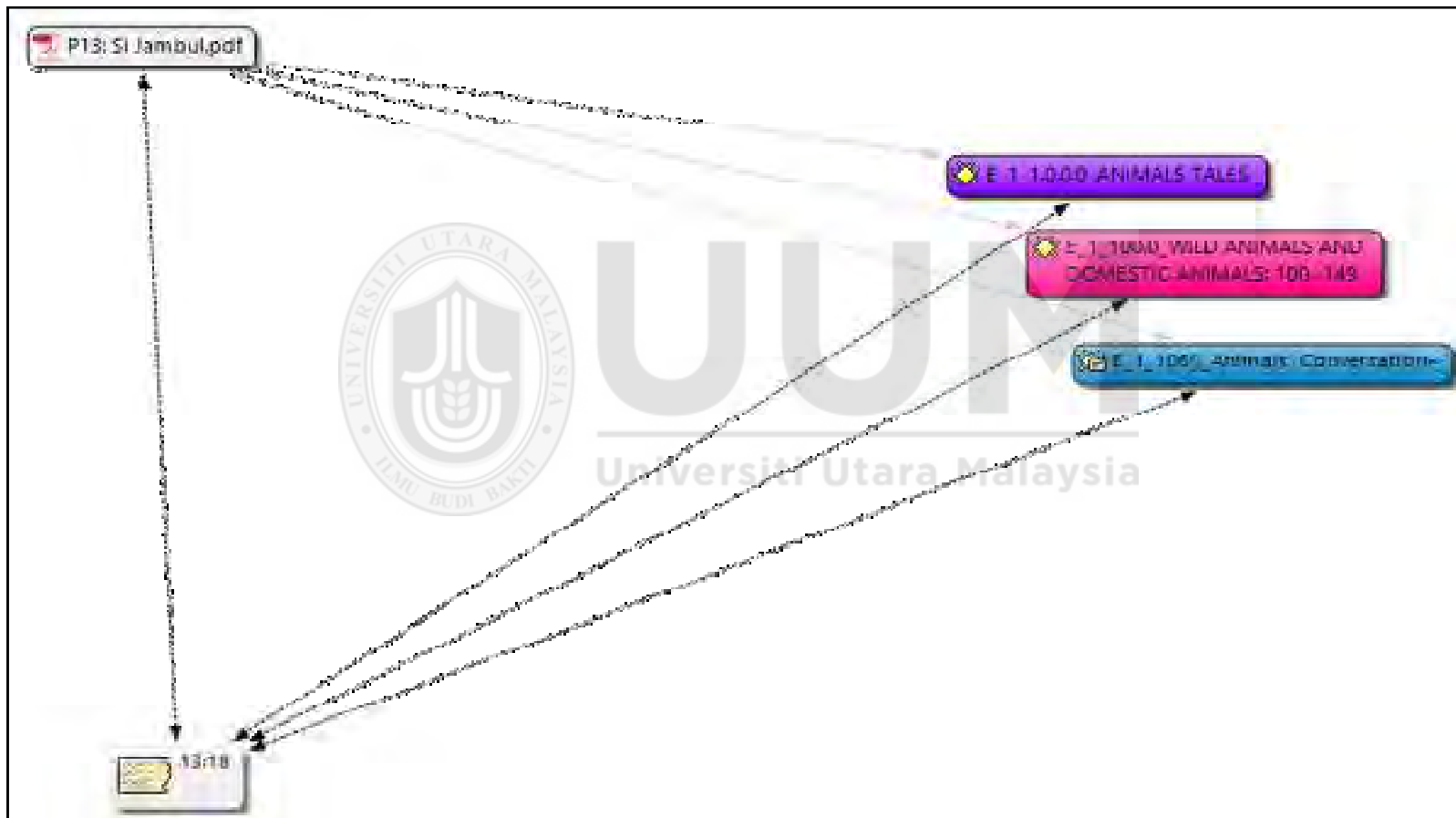
Figure 4.9. The simulation of the third level classification - P13

Figure 4.10 illustrates the simulation of P14 for the first-level classification. Fourteen quotations were fashioned from the analysis. In the first unit, seven functions were linked to the quotations and are indicated by the six dark green (Lack, Mediation, Struggle, Victory, Liquidation, and Wedding) and one light green code (Initial Situation). The five dark blue codes (Hero, Donor, Helper, Villain, and Princess/ Her Father) representing the dramatis personae as the guiding factors applied to the quotations as they guide the identification of the functions.

The analysis also generated eight quotations for the second-level classification as shown in Figure 4.11. Associated to the quotations, the fourteen light blue codes (Mythological, Animals, Tabu, Magic, Marvels, Tests, The Wise and The Foolish, Deceptions, Reversal of Fortune, Chance and Fate, Society, Sex, Traits of Characters, and Miscellaneous Groups of Motifs) representing the motif classes were utilized. As for the guiding factors, all three were used to extract the motifs from the quotations as embodied by the purple codes (actor, item, and single incident).

Similar to the previous three Primary Documents (P), the third-level classification for P14 gave a single quotation based on the nature of the guiding factor (theme), which was exploited for the analysis. Figure 4.12 shows that a single type class represents P14 as the single theme basing its entire body of the narrative. The purple code symbolizes the type class (Tales of Magic) followed by its subclasses: the three pink codes (Supernatural or Enchanted Wife (Husband) or Other Relatives, Wife, and Supernatural Helper) and the three light blue codes (The Princess Who Scorned an Unloved Suitor, Animal Bride, and The Princess in the Chest).
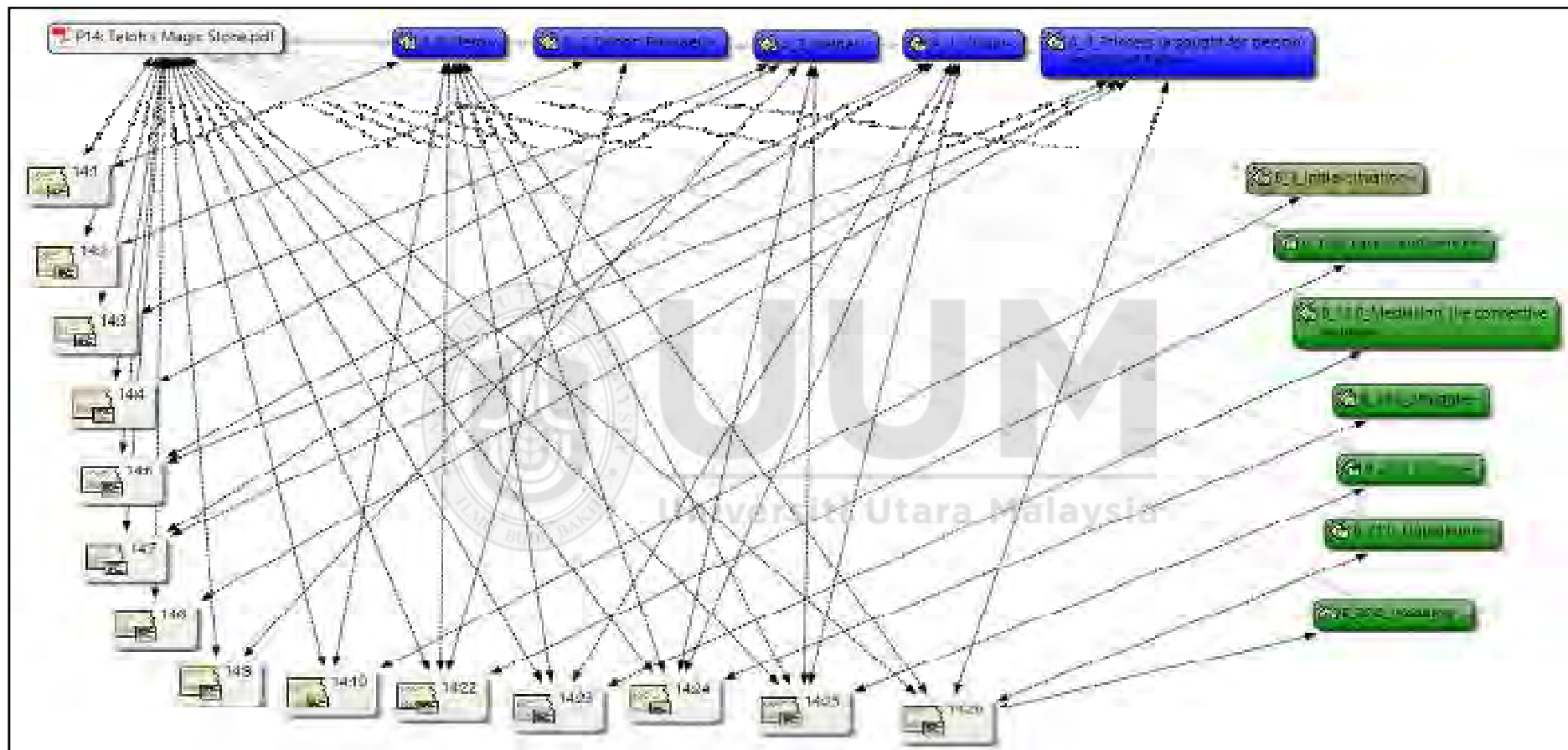
Figure 4.10. The simulation of the first level classification - P14

141
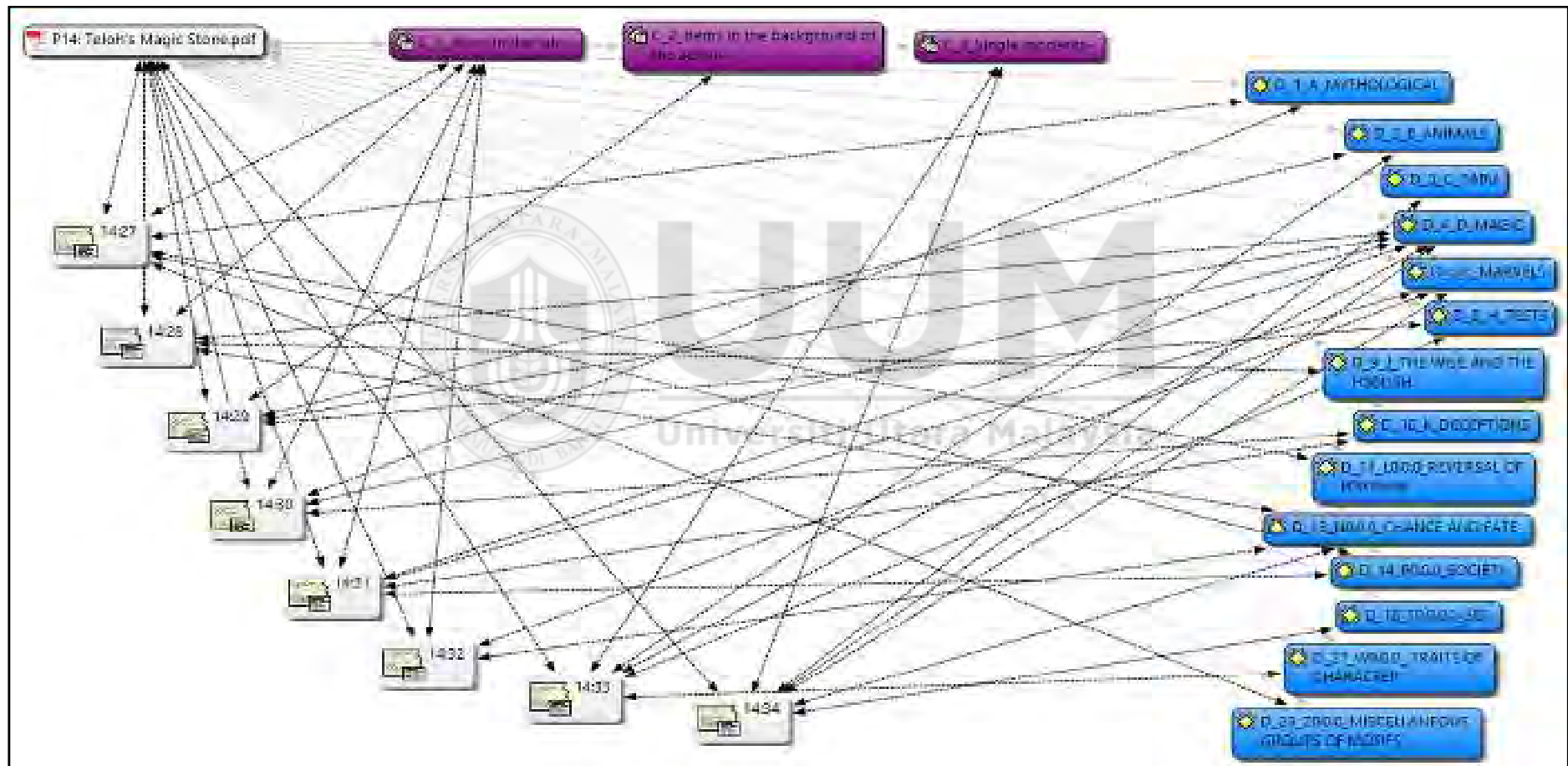
Figure 4.11. The simulation of the second level classification - P14
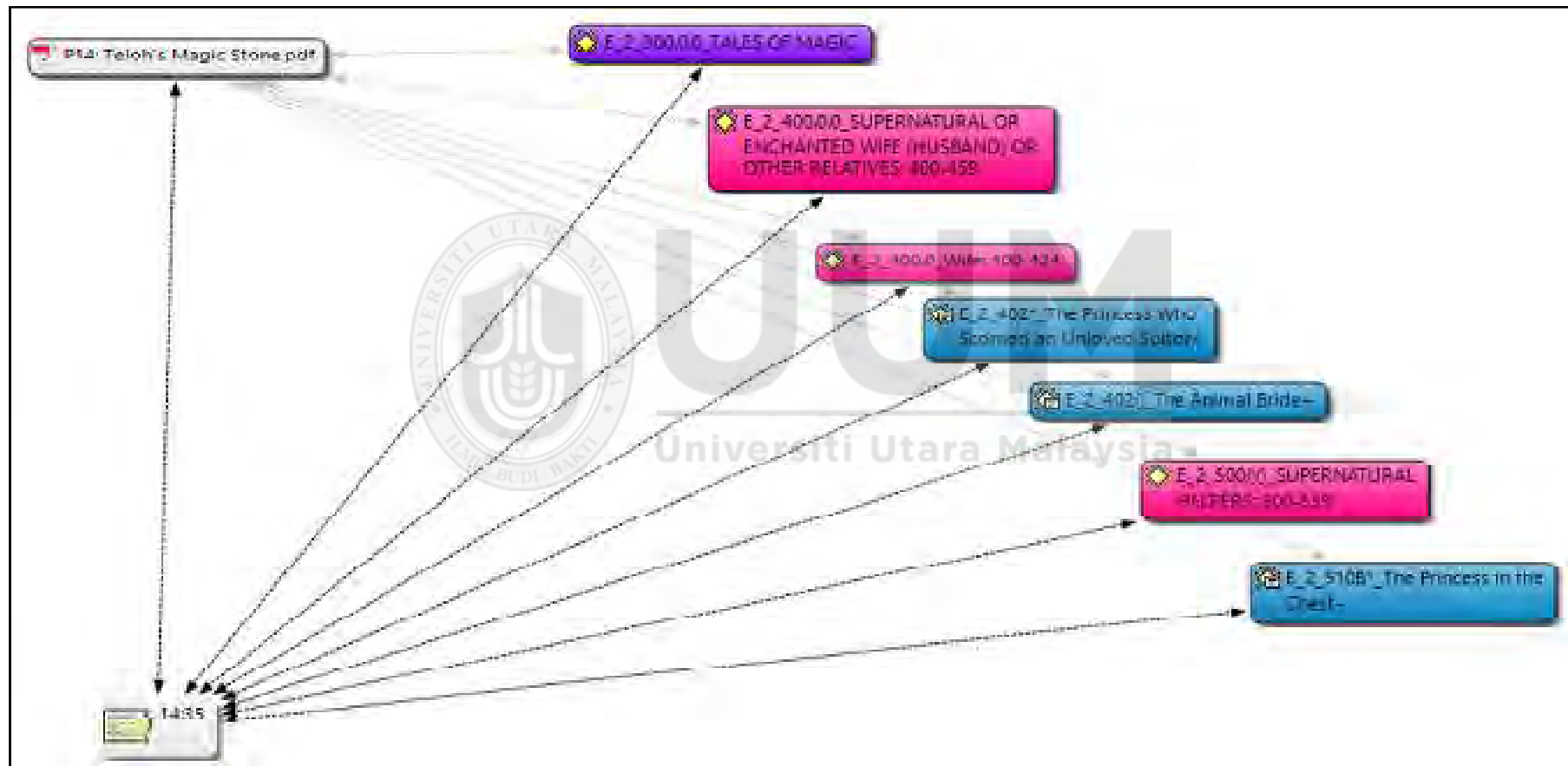
Figure 4.12. The simulation of the third level classification - P14

The last Primary Document analyzed and simulated for verification was P15. Figure 4.13 displays the simulation of the first-level classification. Twelve quotations were produced and pertained to that, seven functions of folktale were matched, and they were signified by the six dark green (Lack, Mediation, Struggle, Victory, Liquidation, and Wedding) and one light green code (Initial Situation). Six dramatis personae out of seven are discovered to be the guiding factors in extracting the functions from P15. They are represented by the dark blue codes (Dispatcher, Hero, Princess/Her Father, Villain, Donor, and Helper).

Figure 4.14 illustrates the simulation for the second-level classification. It is apparent from the simulation that for P15, five quotations were produced based on the sixteen motif classes, which were guided by two guiding factors. The motif classes are personified by the light blue codes (Animals, Tabu, Magic, Marvels, Tests, Reversal of Fortune, Ordaining the Future, Chance and Fate, Society, Rewards and Punishments, Captives and Fugitives, Unnatural Cruelty, Sex, The Nature of Life, Traits of Character, and Miscellaneous Groups of Motifs) and the guiding factors by the purple codes (actor and single incident).

The third-level simulation for P15 to end the verification process is revealed in Figure 4.15. Similarly, a single quotation is achieved based on the theme of the folktale. The theme is signified by the purple code (Tales of Magic) and entailed by its subclasses: the three pink codes (Supernatural or Enchanted Wife (Husband) or Other Relatives, Wife, and Supernatural Tasks) and the two light blue codes (The Girl as Snake, and The Man Persecuted because of His Beautiful Wife).
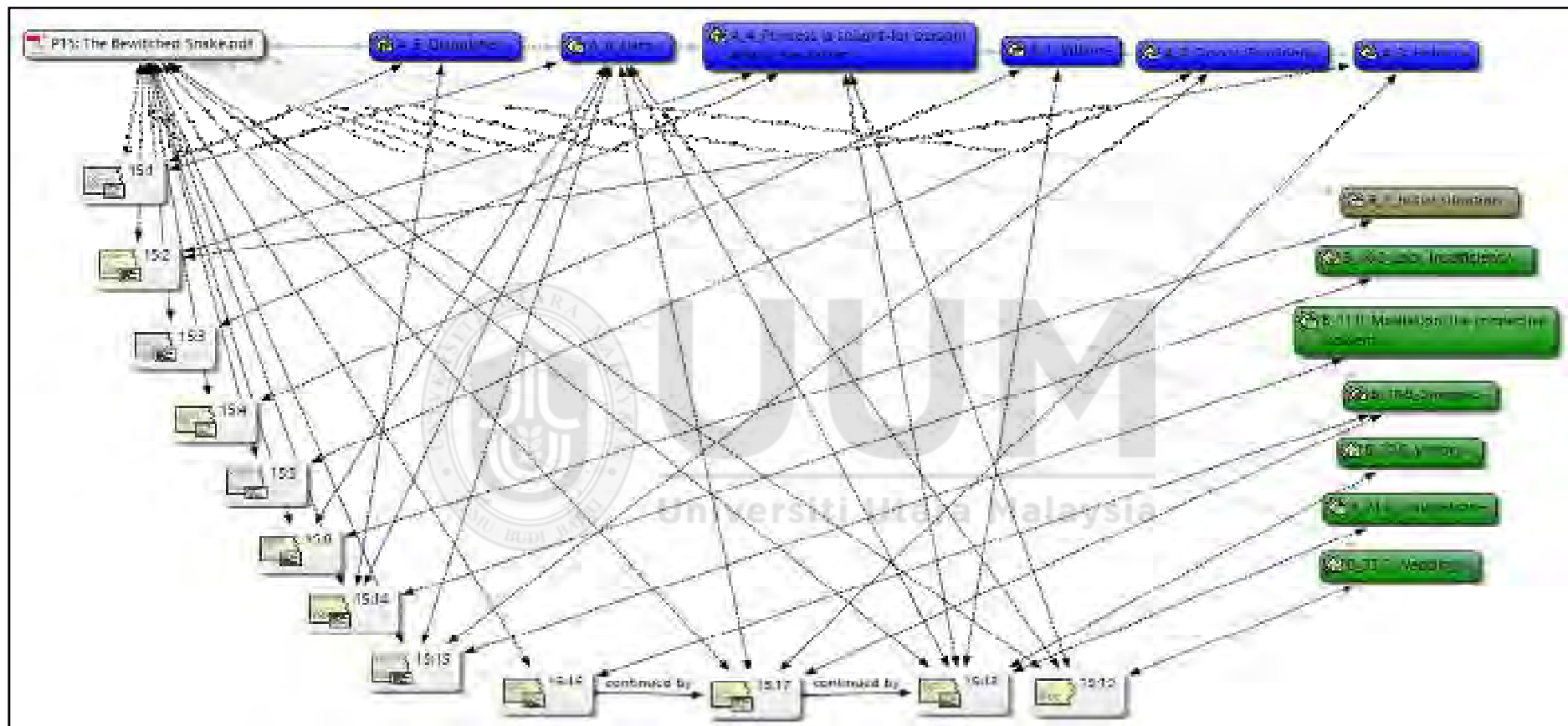
Figure 4.13. The simulation of the first level classification - P15

145
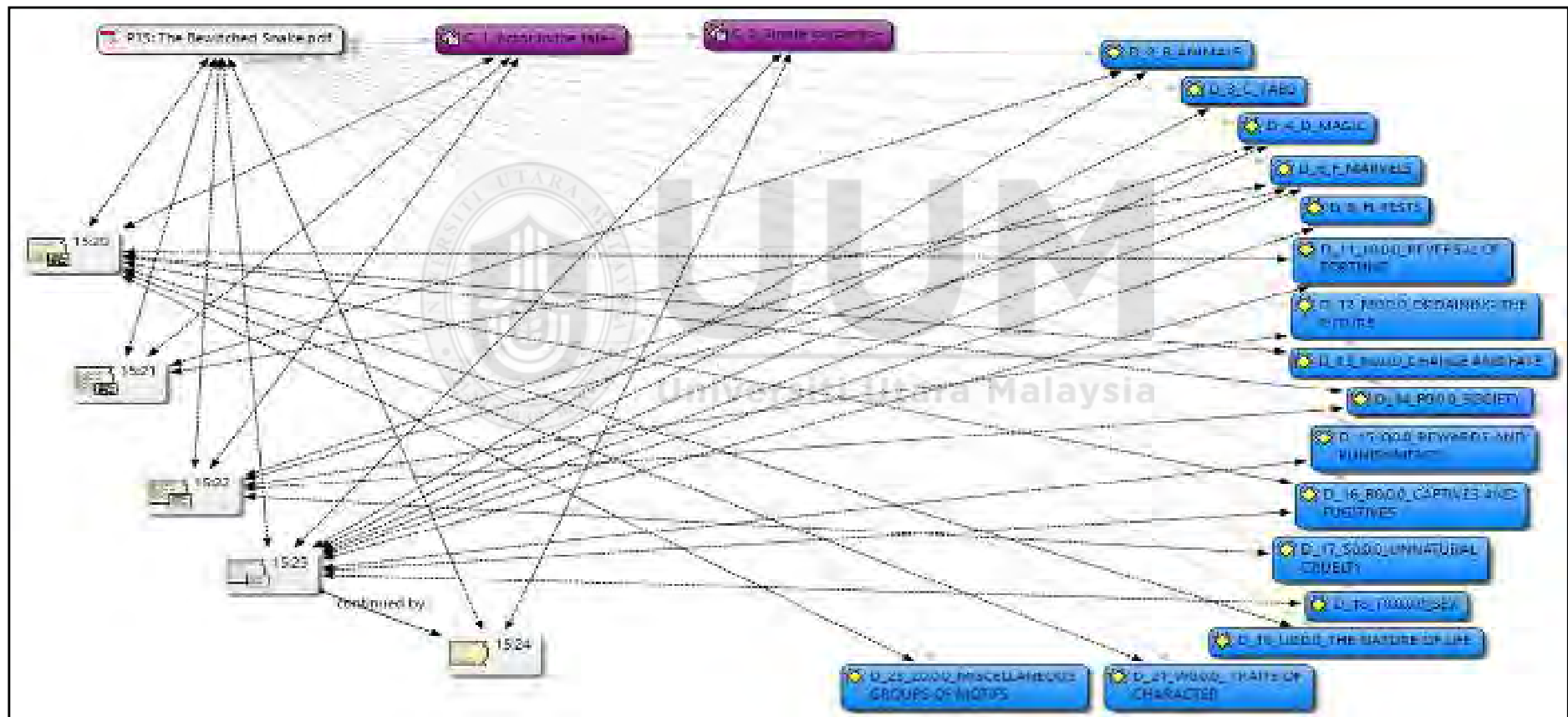
Figure 4.14. The simulation of the second level classification - P15
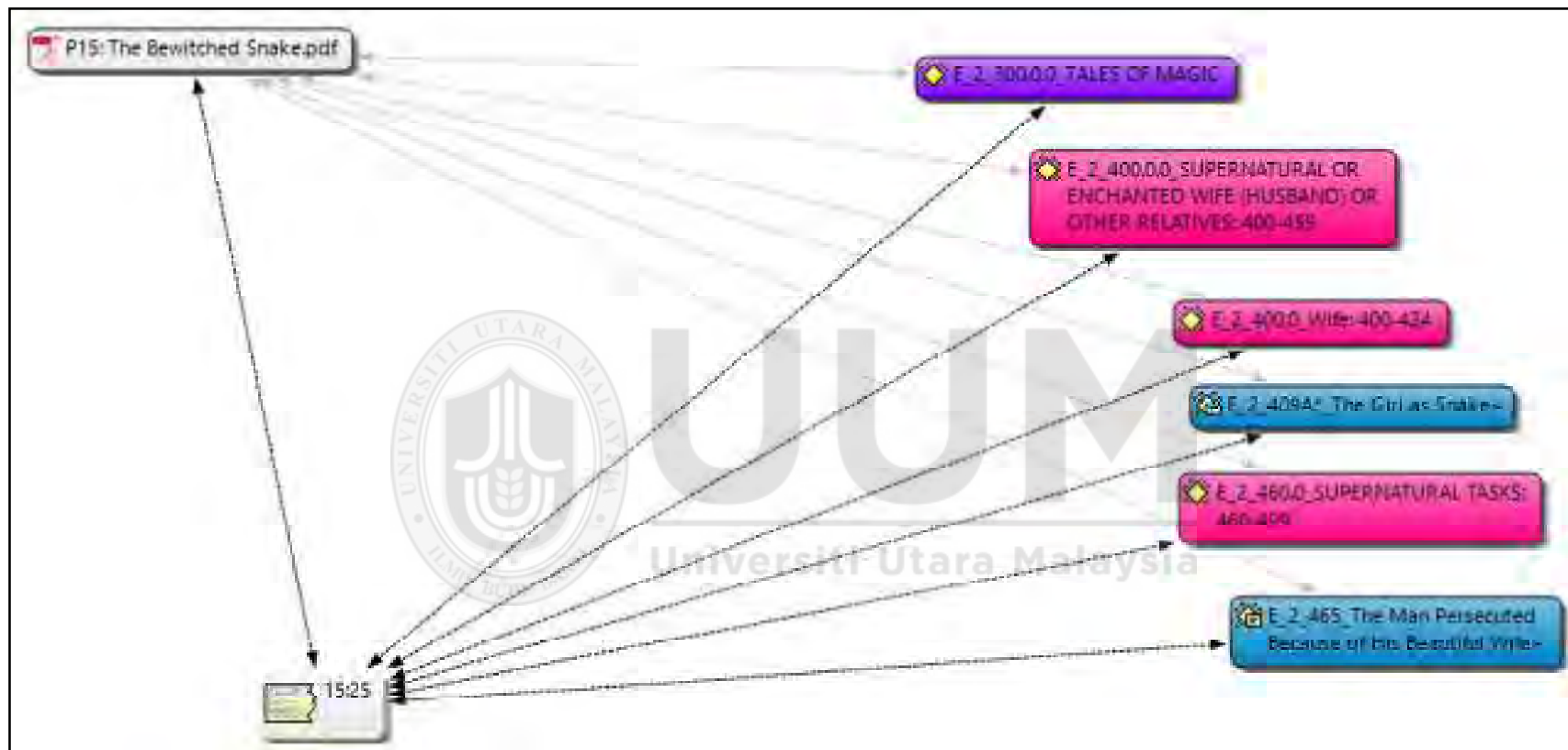
Figure 4.15. The simulation of the third level classification - P15

4.2.1 Interpretation

From the five eclectic Primary Documents (P) selected and experimented with the concept of classification this study presented, it is evident that different Malaysian folktales required diverse sets of analysis depending on their body of the narrative. It applies to all the three levels of classification. The distinct patterns of the simulations shaped by the quotations and codes spoke volumes of the diversity of the Malaysian folktales in the outcome of the analysis. However, what is also true is that the concept of the three-level classifications guided by the formalism and pragmatic theories and the structural-semantic analysis method was capable of guiding the classification process performed on the five Primary Documents from the structure and content standpoints.

The three units and the guiding factors opted performed well and managed to be implemented on the interpretation of the selected samples of the Malaysian folktales toward the classification process. Consequently, judging from the outcome of the simulations on the five Primary Documents as generated by Atlas.ti Network View utility, it can be gathered that the flow of the classification developed for the current study was applicable and correct. Hence, the conceptual model was verified. Once the conceptual model was verified, the classification process commenced. With the construction of the conceptual model, the first objective and research question of the study is achieved and answered accordingly. The subsequent section elaborates the findings of the study based on the second research question starting with the collection of the Malaysian folktales entails by the MFCS.

4.3 Research Question 2: Collection of the Malaysian Folktales

By the relevance criteria established in Chapter 3, the Malaysian folktales in literary form were sought and collected from four selective sources. The literary sources are (Munan, 2006, 2007; Puteh & Said, 2010; Skeat & Gomez, 2012):

1. 366 A Collection of Malaysian Folk Tales

2. Orang Ulu Stories, Stories From Sarawak

3. Orang Melanau Stories From Sarawak

4. Malaysian Fables, Folk Tales, and Legends.

The folktales collected must fulfill the current study's relevance criteria which is the definition of folktale instituted to ensure consistency in the data collected, and they must be clear regarding the ownership to ascertain the cultural values. Though some of the collected folktales are specified as edited forms of the transcribed narrative, they are still accepted as a heritage of the past. It is because according to Deacon, Dondolo, Mrubata, and Prosalendis (2004), all kinds of heritage especially the intangible cultural ones are always a modern construct regardless of age and origin. Additionally, Eisfled (2012) also stresses that the issue of change is not applicable in literary tales because one of the means for cultural products to survive is through adaptation to modified forms. Therefore, the production of a new edition of folktales not only aids in preserving narrative tradition but also signifies folk memory (Eisfeld, 2012).

In total, 426 folktales were identified and collected, but only 269 folktales met the relevance criteria. Appendix A shows the selected folktales that were divided by their ownership. Appendix B illustrates the selected folktales (as arranged and labeled) in

Atlas.ti correspondingly to ease the task of referring to each folktale in this chapter. Appendix C reveals the ones that were excluded and the reasons for the exclusion. It is imperative to note that the exclusion was purely due to the narration in the literary sources; the researcher does not claim that such act is valid for other variants. From Appendix A, the frequencies of the folktales diffused throughout Malaysia are displayed in Table 4.2. Nevertheless, this study does not lay claim on the exhaustiveness of the folktales collected and accepted because there are certainly more Malaysian folktales waiting to be discovered. The amount justified in this study is sufficient for the classification to be conducted as pointed in previous studies.

Table 4.2

The Frequencies of Malaysian Folktales Distribution

Ownership	Frequency
National	71
Kedah	26
Perlis	19
Pahang	19
Sarawak	18
Penang	18
Sabah	17
Negeri Sembilan	16
Selangor	12
Terengganu	12
Johor	12
Kelantan	11
Perak	11
Melaka	7
Total	269

With the information in Table 4.2, the following chart (Figure 4.16) is plotted to visualize the weight of folktale distribution in Malaysia.
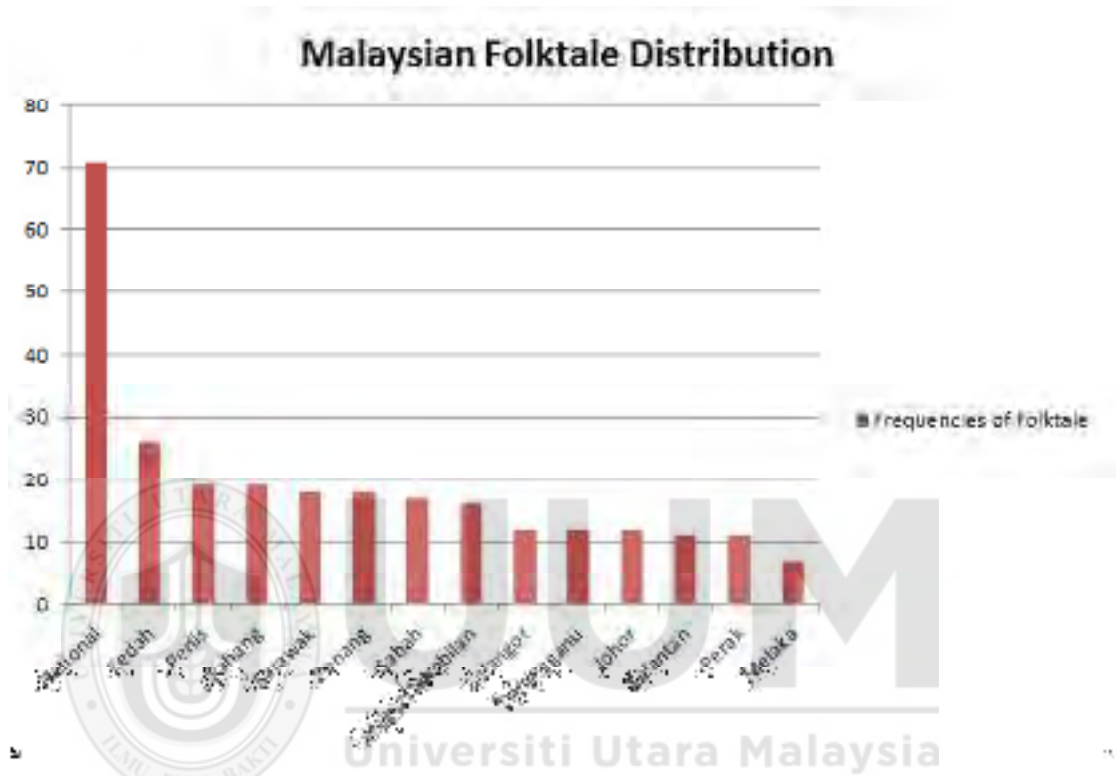
Figure 4.16. The weight of the Malaysian folktales distribution

4.3.1 Interpretation

Bearing in mind that the current study's focus on manifest meaning, the distribution of the folktales collected in Malaysia cannot be interpreted beyond the data in hand. Therefore, such differences in the distribution are discussed in terms of the relevance criteria of the purpose sampling used in the study: the ownership and the operational definition of the folktale. Looking at Figure 4.16, the folktales deemed belong to Malaysia in entirety are the highest in distribution, while those belonging to Melaka mark the lowest. This study does not claim the high and lows of the number of folktales in certain states of Malaysia represent the scarcity of folk

literature in that very states of Malaysia. What the numbers implies is the number of folktales that met both the established relevance criteria addressed in this study. The question why the tales that did not meet the definition of folktale were labelled as folktale is beyond the reach of this study. The researcher reviewed the folktales collected based on the information provided in the literary form as transcribed by the previous oral folktales collectors.

Table 4.3

The Frequencies of Folktales Excluded

Ownership	Frequency
National	3
Perlis	6
Kedah	6
Selangor	6
Negeri Sembilan	13
Pahang	11
Kelantan	20
Terengganu	9
Johor	11
Perak	10
Melaka	10
Sarawak	28
Sabah	10
Penang	7
Unknown	2
Patani	5
Total	**157**

Based on the excluded folktales in Appendix C, the number are 157 in total out of 426 collected. Their frequencies are shown in Table 4.3. The folktales excluded were also analyzed similar to the ones accepted and compared to the relevance criteria. As the outcome of the analysis, the folktales did not meet the relevance criteria. Judging from Appendix C, it is found that largely, the folktales did not satisfy three of the components of the folktale's definition in the context of this study namely place, attitude, and belief. Some of the folktales collected clearly stated the place where the folktales occurred and this is unacceptable in this study because folktales must not have a specific place of occurrence. It is also the reason why all the stories called folktale subjectively replace a specific location in the folktale with sentences like "Once upon a time" and "Long long time ago".

In the case of belief, it is discovered some of the folktales collected openly stated at the beginning of the folktales that the stories were based on true occurrences. It is apparently went against the notion of the folktale as a fiction which means it is an imaginary account created by the people from the past generations. As for the attitude component, the folktales rejected contain religious motivation. The folktale in the context of this study must only serve to entertain and impart moral values. Religious motivation such as the story of the beginning of any particular religion and the mention of any God's name were not accepted.

Besides the definition, there were also stories collected that were claimed as a story but were actually another form of folklore such as proverb. This type of data were also excluded from the classification. Lastly, some of the rejected folktales did not meet the other relevance criteria which is the ownership. After analyzed, it is

153

noticed that a selection of the folktales collected did not provide the information whether they belong to Malaysia in general or to specific states in this country. To make it worst, a handful of the folktales collected were also incorrectly claimed as Malaysian but in reality they belong to the neighbor of Malaysia, Thailand such as the folktale *The Elephant Princess and the Prince* and *The Saints whose Gravestones Moved*.

With the collection of Malaysian folktales in hand, the study has achieved half of its second objective which is to collect Malaysian folktales based on literary sources. The next sections present the next findings of the study based on the second research question too which is the MFCS.

4.4 Research Question 2: Malaysian Folktale Classification System

The second research question concerns whether the collected Malaysian folktales can be classified based on the function, the motif, and the type to preserve them systematically. As a vehicle to answer the first question, the structural-semantic analysis method was employed. The method was utilized to tackle the integration of folktale units as approached in this study in the effort to develop the robust and holistic MFCS. The conceptual model was constructed to guide the classification process which was divided into three: the pilot phase, the main phase, and the verification phase. The next subsection elaborates the pilot phase which serves to validate the adapted method, structural-semantic analysis, and also safeguard the consistency of the researcher's understanding of the Malaysian folktales and prepares the coding scheme for the main phase.

4.4.1 Pilot Phase: Validation of the Proposed Method

The method began with a pilot classification as soon as the conceptual model was obtained and verified. One of the main purpose of this phase was to validate the structural-semantic analysis method before it was used in the main phase. Out of the 269 folktales collected, 43 were selected and classified. Table 4.4 below lists the selected folktales as the primary document by way of representation in Atlas.ti. (Refer Appendix B for full title representation.)

Table 4.4

The Selected Malaysian Folktales for the Pilot Classification

Ownership	Folktale/Primary Document (P)
National	6
	8
	43
Perlis	11
	27
	39
Kedah	20
	22
	36
	40
Selangor	9
	21
	31
Negeri Sembilan	2
	25
	42
Pahang	10
	28
	35
Kelantan	4
	18
	41

155

Table 4.4 continued	
	1
	24
Terengganu	32
	13
	17
Johor	29
	7
	16
Perak	30
	5
	19
Melaka	38
	14
Sarawak	34
	37
	3
	15
Sabah	33
	12
Penang	23
	26
Total	43

The 43 folktales were analyzed and then checked twice at two different periods according to the coding scheme orderly created from the function, the motif, and the type. These were carried out to (1) affirm the consistency of understanding on the Malaysian folktales analyzed and (2) develop the coding scheme of the Malaysian folktales as preparation for the main phase. Because the folktales contain manifest meaning, it was not hard to comprehend that the understanding and interpretation of the folktales remained consistent through time. Appendix D supplies the one sample quotations segmented for the three-level pilot classification and Appendix E supplies the one sample of the codes matched to the quotations in creating the pilot classification system in hierarchy form as determined by Atlas.ti. From the hierarchy

of codes, the outcome of the analysis was obtained. It was an early version of the MFCS (Appendix F) which served as the coding scheme for the main analysis phase. The classification system was presented in three levels starting with the function, followed by the motif, and finally the type, which is the highest level.

4.4.1.1 First-Level Pilot Classification (Function)

At the first level, the Malaysian folktales analyzed produced three classes of structure labeled as Structure A, B, and C with three different sequences of functions. The three classes of structure do not fully utilize all thirty-one functions of folktale's morphology but only the selected few. Moreover, the sequence of some of the structure classes is against the order dictated originally in the theory. Having inspected the classes, the researcher confirmed that all the three classes start with an important morphological element, the Initial Situation, which mainly introduces the hero. However, as soon as the introduction ends, the sequence of each structure identified branches into three different patterns.

For Structure A, the actors in the folktale (be it the hero, the villain, the hero's family members, or any significant actors in the folktale) are in need of something important that propels their adventure. Along the process, the hero would struggle against the villain, triumph, and eventually acquires the need. In the end, a reward would usually be granted in the form of wedding.

The folktales in Structure B, on the other hand, do not necessarily have the element of needing something important; rather, they are characterized by the event such as different kinds of misfortune that trigger the hero to participate in an

157

adventure. Along the way, the hero struggles with the villain that causes the misfortune. Once the hero prevails, the misfortune is liquefied.

As for Structure C, its sequence of functions bears similarity with Structure B but not without a twist. At the end of the sequence, once the hero prevails, the villain would be punished with various kinds of punishment.

Based on the above three classes, the researcher grouped together the Malaysian folktales that possess the similar sequence of functions (Table 4.5). (Refer Appendix B for Atlas.ti's representation.)

Table 4.5

The Classification of Malaysian Folktales Based on Function (Pilot)

Structure Class	Malaysian Folktale/Primary Document (P)																			Total
Structure A	3	10	11	14	15	16	22	36												8
Structure B	1	2	5	7	8	9	12	13	18	20	24	27	29	30	31	32	39	41	42	19
Structure C	4	6	17	19	21	23	25	26	28	33	34	35	37	38	40	43				16

As shown in Table 4.5, Structure B is mostly populated with Malaysian folktales and Structure A is the least, indicating the dominant and recessive sequence of functions respectively.

4.4.1.2 Second-Level Pilot Classification (Motif)

For the second-level classification (motif), it is discovered that the Malaysian folktales fit to be classified under twenty-two out of the twenty-three classes. The one class that is not considered is class V: Religion because the class does not match the established operational definition of the folktale in this study. As for the motifs and submotifs for each of the class, there is a clear reduction in number compared to the universal motif-index. It is the consequence of adapting the universal motif-index to the Malaysian folktales which are clearly laden with distinctive culture compared to the western tales. Table 4.6 compares the number of Malaysian folktales' motifs attained and the universal motifs in descending order.

Table 4.6

The Comparison of the Number of Malaysian Folktale's Motifs and the Universal Motifs' (Pilot)

		Number			
	Motif Class	Malaysian Folktale's Sub-Motif	Percentage (%)	Universal Sub-Motif	Percentage (%)
D	Magic	306	15.47	7189	15.83
B	Animals	275	13.90	2684	5.91
F	Marvels	208	10.52	5375	11.84
H	Tests	159	8.04	2778	6.12
A	Mythological	130	6.57	5844	12.87
J	The Wise and The Foolish	118	5.97	3564	7.85
K	Deceptions	112	5.66	3888	8.56
Q	Rewards and Punishments	98	4.95	1515	3.34

160

Table 4.6 continued					
P	Society	82	4.15	858	1.89
C	Tabu	62	3.13	1217	2.68
T	Sex	53	2.68	1507	3.32
N	Chance and Fate	52	2.63	1022	2.25
W	Traits of Character	51	2.58	371	0.82
L	Reversal of Fortune	49	2.48	322	0.71
R	Captives and Fugitives	47	2.38	513	1.13
M	Ordaining The Future	42	2.12	856	1.88
G	Ogres	40	2.02	1755	3.86
Z	Miscellaneous Groups of Motifs	32	1.62	450	0.99
S	Unnatural Cruelty	29	1.47	538	1.18
X	Humor	19	0.96	772	1.70
U	The Nature of Life	11	0.56	171	0.38
E	The Dead	3	0.15	2227	4.90
	Total	1978	100	45416	100

Table 4.6 above explicitly shows that the class of D. Magic dominates the second-level classification from the perspective of unique submotifs' emergence during the pilot analysis. Also, it is apparent that the class of E. The Dead is the least dominating. This scenario speaks volume regarding the dominant and subservient motif class in the Malaysian folktales. These folktales were divided into smaller motif elements during the analysis. Thus, a single folktale was disseminated into many motif classes instead of just one. This measure clearly diverges from the first-level classification in which a single folktale has one sequence of functions which puts it under one class of structure. Therefore, repetition of the same folktale classified under more than one class of motif is to be expected. Though the unique submotifs from the class of D. Magic's are the most emerged, the repetition factor may not make it the most populated with the Malaysian folktales. Centering on the

twenty-two motif classes, the Malaysian folktales that share similar motif elements were gathered. Table 4.7 shows the Malaysian folktales classified accordingly.

Table 4.7

The Classification of the Malaysian Folktales Based on Motif (Pilot)

	Motif Class	Malaysian Folktale/Primary Document (P)	Total
P	Society	1 2 3 5 6 7 10 11 13 14 15 16 18 19 20 21 22 24 25 26 27 29 30 32 33 34 35 36 37 38 39 40 41 42 43	35
W	Traits of Character	1 4 7 9 10 11 13 14 15 16 17 18 20 21 22 23 24 25 26 27 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	35
H	Tests	1 3 6 7 9 10 11 12 13 14 15 18 20 21 22 24 25 26 28 29 31 32 33 34 35 36 37 38 39 40 41 42 43	33
F	Marvels	1 2 4 6 10 11 13 14 15 16 19 20 21 22 24 25 26 27 29 30 31 32 33 34 35 36 37 38 39 40 41 42	32
L	Reversal of Fortune	3 5 7 8 10 11 13 14 15 16 18 19 21 22 23 24 25 26 27 29 31 32 33 34 35 36 37 38 39 40 42 43	32
J	The Wise and The Foolish	1 4 6 8 9 13 14 16 18 19 20 21 22 23 24 25 26 27 28 29 31 33 34 35 37 38 40 41 42 43	30
A	Mythological	6 7 9 10 11 13 14 16 17 18 20 22 23 25 26 27 28 29 31 34 35 36 37 38 39 41 42 43	28
K	Deceptions	2 9 10 14 18 19 20 21 22 23 25 26 27 28 29 30 31 32 33 34 35 36 38 40 41 42 43	27

Table 4.7 continued

N	Chance and Fate	7	8	10	11	12	13	14	15	16	20	22	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	41	27
B	Animals	4	5	6	7	13	14	15	17	18	19	20	22	25	26	28	29	30	31	34	35	38	39	41	42	43			25
D	Magic	2	3	6	7	10	11	12	14	15	16	20	21	22	23	29	31	32	33	35	36	37	38	39	41	42			25
Q	Rewards and Punishments	1	3	5	6	9	10	15	17	21	22	23	24	26	28	29	31	33	34	35	37	38	40	41	42	43			25
Z	Miscellaneous Groups of Motifs	1	7	8	11	14	15	16	18	19	20	21	22	25	29	30	31	32	33	34	36	37	40	41	43				24
R	Captives and Fugitives	6	7	10	13	15	19	20	22	24	26	28	29	30	32	33	35	36	39	40	43								20
C	Tabu	6	10	11	14	15	16	22	33	35	36	37	38																12
M	Ordaining The Future	6	10	11	13	15	17	26	29	34	37	38	40																12
T	Sex	3	10	11	14	15	16	22	26	32	33	36	39																12
S	Unnatural Cruelty	2	7	10	15	18	20	22	25	29	33	42																	11
G	Ogres	3	4	31	32	34	36																						6
U	The Nature of Life	10	15	18	24	36																							5
X	Humor	8	26	43																									3
E	The Dead	42																											1

164

The folktales were classified according to the presence and existence of the submotifs analyzed in the Malaysian folktales (Table 4.7). Table 4.7 clearly shows the classes of P. Society and W. Traits of Character equally dominate the pilot classification which illustrates the submotifs of both classes that frequently and repeatedly appear in the Malaysian folktales' contents. Meanwhile, the class of E. The Dead is populated with one folktale which makes it the least dominating (similar to the result in Table 4.6). Nevertheless, the thresholds of dominion for the three motif classes do not represent the whole picture because they were obtained from the analysis of the limited number of folktales in the pilot phase.

4.4.1.3 Third-Level Pilot Classification (Type)

For the third-level classification (type), out of the seven classes of type, six can be utilized to classify the Malaysian folktales. The reason for the exclusion of the class of Religious Tales is analogous to the second-level classification's reasoning in that the class is incompatible with the study's erected operational definition. Similar to the second-level classification, there are reductions in the number of types and subtypes compared to those for the universal type-index. It is also attributed to the distinction between Malaysia's culture and that of the western. Table 4.8 compares the number of Malaysian folktale's types gained and the universal types.

Table 4.8

The Comparison of the Number of Malaysian Folktale's Types and the Universal Types (Pilot)

	Type Class	Malaysian Folktale's Sub-Type	Percentage (%)	Universal Sub-Type	Percentage (%)
		Number			
1	Tales of Magic	41	32.80	286	13.44
2	Animal Tales	38	30.40	389	18.28
3	Realistic Tales (Novelle)	19	15.20	238	11.18
4	Anecdotes and Jokes	16	12.80	1010	47.46
5	Formula Tales	7	5.60	60	2.82
6	Tales of The Stupid Ogre (Giant, Devil)	4	3.20	145	6.82
	Total	125	100	2128	100

Each folktale was analyzed for its general theme to get the right type for the Malaysian folktales. Unlike a motif analysis, a type analysis does not dissect a folktale into smaller chunks; rather, the tale is viewed as a whole unit. Still, in a longer and more complex folktale, the analysis does yield more than one type class from a single folktale because a longer folktale tends to carry more than one theme. Some folktales, though short, just innately have more than a single theme.

Consequently, just as the motif classification, repetition of the appearance of the same Malaysian folktale in more than one type class could not be avoided. Table 4.8 concludes that the most prominent themes in the Malaysian folktales belong to the class of Tales of Magic and the least the class of Tales of The Stupid Ogre (Giant, Devil). However, similar to the second-level classification, the repetition factor may not make the class of Tales of Magic the most populated with the Malaysian

166

folktales. That being said, the outcome may change in the main phase analysis once the sample size is increased. Grounded on the six-type classes attained, the Malaysian folktales that possess similar type were gathered. Table 4.9 presents the appropriate classification of the Malaysian folktales.

Table 4.9

The Classification of the Malaysian Folktales Based on Type (Pilot)

Type Class	Malaysian Folktale/Primary Document (P)	Total
Animal Tales	4 5 9 13 17 18 19 20 23 25 26 27 28 31 34 41 42 43	18
Tales of Magic	2 3 10 11 14 14 16 22 29 30 33 35 36 38 39	15
Anecdotes and Jokes	1 7 8 12 21 24 40 41	8
Realistic Tales (Novelle)	1 3 6 29 37 40 41	7
Formula Tales	32 34 41	3
Tales of The Stupid Ogre (Giant, Devil)	2 34	2

Table 4.9 shows that the dispersion and distribution of the Malaysian folktales into different type classes are clear of their proportion. Evidently the class of Animal Tales dominates the type classification which shows the subtypes of the class that frequently and repeatedly appear in the Malaysian folktales' contents, at least for the pilot phase. The class of Tales of The Stupid Ogre (Giant, Devil) is at the bottom with two folktales populated underneath it. As for the repetitions, they still exist although not as critical as the motif classes. It owes to the point mentioned above that the type analysis views folktale as a whole and does not look into its smaller elements to develop the classification. Thus, the chance of the Malaysian folktales to produce repeated type is less than that obtainable from the motif analysis.

With the pilot classification completed, it was validated that the structural semantic analysis method adapted is applicable in classifying the Malaysian folktales in the three levels of function, motif, and type. It also prepared the coding scheme as a foundation to classify the rest of the Malaysian folktales in the main phase. The following section explains the findings of the main phase.

4.4.2 Main Phase

Once the foundation of the classification system was checked twice and deemed consistent, and the structural semantic analysis method was validated, the remaining 226 Malaysian folktales were analyzed using the classification system obtained from the pilot phase. The emergent classes and subclasses were coded as additions to the existing ones. The main phase merely repeated all the processes in the pilot phase with the same method applied to a bigger sample of data. Appendix G reveals the outcome of the main analysis (MFCS), and Appendix H and I expose the one sample

of quotations and codes of the main analysis respectively. The following Table 4.10 reveals the 226 selected folktales as a primary document by way of representation in Atlas.ti. (Refer Appendix B for full folktale title representation.)

Table 4.10

The Selected Malaysian Folktales for the Main Classification

Ownership	Folktale/Primary Document (P)	Total
	44 54 57 62 71 75 76 79 81 87 93 95 96 97 98 102 105 110 114 120 121 122 125 131	
National	132 136 137 138 147 151 162 166 171 173 192 194 195 198 199 201 202 204 206 210 211 214	68
	215 217 221 230 231 238 242 244 247 252 253 254 255 256 257 258 259 261 262 265 266 267	
Kedah	67 68 69 82 104 106 116 118 119 124 129 146 148 158 163 167 186 200 209 225 232 233	22
Perlis	46 55 64 72 88 90 100 128 185 191 207 212 219 237 243 260	16
Pahang	48 49 92 134 142 145 168 176 177 183 184 188 203 220 236 240	16
Sarawak	45 51 80 85 108 150 170 180 182 218 223 241 248 264 269	15
Penang	94 99 126 133 152 156 157 159 160 197 208 226 228 239 250	15
Sabah	58 78 86 89 109 112 115 130 149 154 216 222 227 234	14
Negeri Sembilan	50 59 61 73 113 117 155 161 165 174 187 189 263	13

171

Table 4.10 continued										
Selangor	47	60	66	74	111	123	140	175	190	9
Terengganu	53	63	77	91	101	107	141	183	245	9
Johor	52	65	103	127	144	179	181	224	249	9
Kelantan	56	139	143	153	178	193	235	268		8
Perak	83	84	135	164	172	213	229	251		8
Melaka	70	169	196	206						4
Total										**226**

The main phase analysis revealed that the classes of folktale established from the pilot phase are indeed applicable to a bigger sample of data to a certain extent. Nevertheless, the study discovered the need to add new classes to the first-level classification (function) and subclasses to the second- and the third-level classifications (motif and type) to accommodate some of the Malaysian folktales analyzed. The following subsection presents the findings of the first-level classification.

4.4.2.1 First-Level Classification (Function)

The first-level classification (function) uncovered that on top of the three structure classes (Structure A, B, and C), the Malaysian folktales analyzed produced three additional structure classes. The classes were respectively labeled as "Structure D," "Structure E," and "Structure F" to preserve the labeling continuity. Similar to the early three classes, the new three structure classes also do not exploit all thirty-one functions of folktale's morphology but only a handful of them. Plus, the sequences of some of the structure classes are also not in the order dictated originally. The three classes also begin with Initial Situation, which announces the presence of the hero and a little background in the folktale. The sequence of functions afterward, however, differs for each of the classes. At a closer look, the sequences of the three new structure classes are fundamentally similar to Structure A, B, and C.

Nonetheless, the placements of occurrence of the functions in the folktales are diverse which made it difficult and incorrect to force-classify them under the previous three classes. Hence, it is necessary to create three new structure classes. All the three new classes bear similarity in the sense that they end with Punishment.

173

For Structure D, the need for important object happens after the misfortune is made known and in this structure, there is no positive solution to the misfortune but only punishment. Structure E shows that the need of something important transpires before a misfortune is announced. As opposed to Structure D, this particular sequence does provide a positive solution to the misfortune before sentencing punishment to the villain or antihero. Finally, the sequence of Structure F displays a resemblance to that of Structure D, but it lacks the need of something important. Instead, it provides the function of struggle with the villain or antihero before the punishment is sentenced. The struggle function is lacking in both Structure D and E. With the new three structure classes attained, the Malaysian folktales that own similar sequence of functions were grouped together. Table 4.11 demonstrates the classified Malaysian folktales.

174
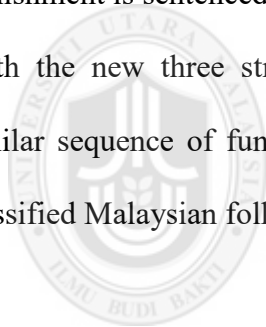
Table 4.11

The Classification of the Malaysian Folktales Based on Function (Main)

Structure Class	Malaysian Folktale/Primary Document (P)	Total
Structure A	54 55 57 61 67 90 93 100 106 107 119 127 130 141 149 158 161 186 187 191 197 224 234 246 247	25
Structure B	46 48 50 51 58 72 78 88 91 94 95 98 102 105 110 112 114 121 125 129 131 132 137 139 140 142 144 145 155 156 169 174 175 181 183 185 193 194 195 196 202 203 205 207 210 216 217 219 220 225 226 228 240 241 243 248 249 252 254 261 267 268 269	63
Structure C	47 52 56 64 65 68 74 75 76 77 79 86 89 108 116 118 120 122 123 135 138 143 153 154 159 172 173 176 177 204 296 209 212 221 223 230 236 242 262	39
Structure D	44 59 60 62 70 84 85 87 92 96 97 113 115 117 128 162 164 180 182 211 239 256 259 260 265	25
Structure E	45 53 63 80 99 101 103 109 111 126 136 147 165 167 168 170 178 184 189 190 192 213 222 237 245 250 253	27
Structure F	49 66 69 71 73 81 82 83 104 124 133 134 146 148 150 151 152 157 160 163 166 171 179 188 198 199 200 201 208 214 215 218 227 229 231 232 233 235 238 244 251 255 257 258 263 264 266	47

175

4.4.2.1.1 Interpretation

Given the classified Malaysian folktales as shown in Table 4.11 above, clearly the dominant sequence of functions belongs to Structure B and it is similar to the outcome of the pilot phase. However, with the addition of new structure classes, it is apparent that the least dominating structure class has escalated from one to two classes: Structure A and Structure D. In the context of this study, it can be reviewed that the Malaysian folktales are predominantly supported by the underlying sequence of functions as classified in Structure B. Meanwhile, Structure A and D have the least populated folktales, signifying the recessive sequences of functions that support the Malaysian folktales.

Structure B has the sequence of Initial Situation, Mediation, Struggle, Victory and ends with Liquidation. In the culture of Malaysia, it is found that the majority of the folktales begins with an introduction of the main actor which is usually a hero. Then, as the connective incident, the misfortune is revealed and the hero is either summoned or willing leave home to purse something important. Along the way, the hero struggles but in the context of Malaysia, the struggle does not mean a direct fight with a villain but sometimes, the struggle function is a metaphor that the hero is having difficulty with something. After the hero overcome the difficulty, the victory arrives and the hero obtains what he searches for and the misfortune is solved.

Though folktales are famous with it happily ever after in the form of marriage (Deluse, 2015), this is not the case with Malaysia. Not all Malaysian folktales ends with marriage and happiness. Some ends with punishment. Some ends with just the main problem in the story solved. To cite two instances, the folktale of *Why the*

Woodpecker Flies High and Low and *The Story of Puteri Melur Sekuntum* were discussed based on the outcome of the classification.

Looking at the structure of the first folktale, the story begins with the introduction of the king and the hero as the messenger of the king (Initial Situation). Then, the king commands the hero to deliver a letter (Mediation). The hero obeyed and goes to deliver the letter but was attacked by the villain (Struggle). The hero avoided the attack with and managed to deliver the letter (Victory). The king is happy the letter is delivered and the hero is safe (Liquidation). The second folktale begins with the introduction of the king and the hero as the king's daughter (Initial Situation). The hero has a personal problem (bad breath) and willingly leaves home (Mediation). The hero meets the helpers who she taught was a villain at first. The hero needs a solution to the problem (Struggle). The helpers aids the hero in finding the solution to the problem (Victory). The hero returns home to the king once the problem solved (Liquidation). The majority of the Malaysian folktales have the same Structure B as the ones discussed. The next subsection elaborates the second-level classification based on the motif of folktale.

4.4.2.2 Second-Level Classification: Motif

For the motif (second-level classification), the twenty-two motif classes and submotifs remain applicable for the main phase analysis, just as the pilot phase analysis. Nevertheless, previously undiscovered submotifs for each of the motif classes that emerged from the Malaysian folktales analyzed beckoned for addition to the existing classification system. Table 4.12 below exhibits the number of the

177

submotifs that emerged compared with the existing submotifs obtained and the universal submotifs.

Table 4.12

The Comparison of the Number of the Motifs Emerged with the Existing Motifs and the Universal Motifs (Main)

	Motif Class	Number		
		Malaysian Folktale's Sub-Motif	Sub-Motif Emerged	Universal Sub-Motif
D	Magic	306	180	7189
A	Mythological	130	176	5844
F	Marvels	208	119	5375
B	Animals	275	99	2684
H	Tests	159	81	2778
J	The Wise and The Foolish	118	73	3564
Q	Rewards and Punishments	98	72	1515
K	Deceptions	112	61	3888
C	Tabu	62	38	1217
N	Chance and Fate	52	36	1022
P	Society	82	31	858
G	Ogres	40	28	1755
M	Ordaining The Future	42	28	856
T	Sex	53	27	1507
S	Unnatural Cruelty	29	26	538
E	The Dead	3	25	2227
L	Reversal of Fortune	49	25	322
X	Humor	19	25	772
R	Captives and Fugitives	47	21	513
Z	Miscellaneous Groups of Motifs	32	14	450

	Table 4.12 continued			
W	Traits of Character	51	10	371
U	The Nature of Life	11	5	171
	Total	1978	1200	45416

A closer inspection at the submotifs which emerged from the main phase analysis shows some commonalities that tell the same story of the pilot phase analysis. At large, the total submotifs emerged are less than the total of the existing motifs except for three classes: A. Mythological, E. The Dead and X. Humor. The rise and the drop in the number of subclasses during the main phase compared to the pilot phase do not represent the quality of the analysis conducted. The increase in the number of emergent subclasses signifies the motifs that were not available in the sample of folktales selected for the pilot phase. Thus, the addition of new Malaysian folktales with new motifs based on the universal motif contributes to the emergent. The drop, in the meantime, can be seen from two perspectives. First, it represents the scarcity of new motifs from a particular motif class in the Malaysian folktales analyzed. Second, it also means that the majority of motifs discovered during the pilot phase are adequate to analyze the Malaysia folktales in the main phase without having to add more emergent motifs.

Therefore, in all, the outcome proves that the motifs discovered during the pilot phase are sufficient to analyze the Malaysian folktales. However, some submotifs are uniquely embedded in some of the folktales analyzed. These characteristics require the submotifs to be included in the existing motif classes. It is also evident that the dominant class where the unique submotifs emerged for the pilot phase are identical

to the main phase which is the class of D. Magic (Table 4.12). Nevertheless, the least dominating motif class for the main phase is different from the pilot which is the class of the U. The Nature of Life instead of E. The Dead due to the decrease and increase of the unique submotifs for both class respectively. Grounded on the twenty-two motif classes and the emergent submotifs, the Malaysian folktales that possess similar motif elements were grouped together. Table 4.13 displays the classified Malaysian folktales.

Table 4.13

The Classification of the Malaysian Folktales Based on Motif (Main)

Motif Class		Malaysian Folktale/Primary Document (P)	Total
P	Society	44 46 47 48 49 50 51 52 53 54 55 56 57 59 60 61 62 63 64 65 67 68 69 70 71 72 73 74 76 77 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 109 110 112 113 114 115 116 118 119 120 123 124 125 126 127 128 129 130 132 133 134 135 136 138 139 140 141 142 143 144 145 146 147 148 149 153 155 157 158 159 161 163 164 165 166 167 168 169 170 172 173 175 176 180 181 182 183 185 186 187 188 189 190 191 193 194 196 197 198 201 202 203 204 205 206 207 208 209 210 211 212 213 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 231 234 235 237 238 240 242 244 245 246 247 248 249 250 251 254 256 257 258 260 262 264 265 267 268	181
K	Deceptions	44 46 47 49 50 51 52 53 55 56 57 58 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 80 81 82 83 84 88 89 90 91 92 93 94 95 96 97 99 100 101 103 104 105 106 108 110 111 112 113 114 116 117 118 120 121 122 123 124 125 126 127 128 129 130 132 133 134 135 136 137 138 140 143 146 147 148 150 151 152 153 154 155 156 157 159 161 162 163 164 165 166 167 168 169 170 171 172 174 175 176 177 178 180 181 182 183 186 189 191 192 193 194 196 199 201 202 203 204 205 206 207 208 209 211 212 213 214 215 216 217 219 221 223 224 226 229 230 231 232 233 234 235 236 238 239 240 241 242 243 245 246 247 248 250 253 255 256 258 261 262 264 267 268 269	171

Table 4.13 continued

W	Traits of Character	47	48	49	50	51	52	54	55	56	57	58	59	60	61	62	63	66	67	68	69	71	72	73	164
		74	75	76	77	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	98	99	
		100	101	102	103	104	105	106	107	108	110	111	113	114	116	117	118	119	120	121	122	123	124	125	
		126	127	128	133	134	135	136	138	139	140	143	145	146	147	148	149	150	151	152	155	156	157	158	
		159	160	161	163	165	166	167	168	169	170	171	172	175	176	177	179	180	182	183	185	186	187	188	
		189	190	191	193	196	197	198	199	200	201	208	211	213	216	217	222	224	226	228	230	232	233	234	
		235	236	239	240	241	242	243	245	246	248	249	250	252	253	254	255	257	259	260	261	262	263	264	
		265	266	268																					
L	Reversal of Fortune	45	46	47	48	49	50	51	53	55	56	57	58	59	60	61	62	66	67	69	70	71	72	73	160
		75	77	78	79	80	81	82	84	85	86	87	89	91	92	93	94	95	96	97	98	99	101	102	
		104	105	106	109	110	111	112	113	115	116	117	122	123	124	125	126	127	129	131	133	134	135	136	
		137	139	141	142	144	145	147	148	149	150	152	153	155	156	157	158	159	160	161	164	165	166	167	
		168	169	170	171	172	175	179	180	181	182	183	184	185	186	187	188	189	190	191	194	195	196	197	
		198	200	201	203	205	207	208	209	211	212	213	216	218	219	220	221	222	224	225	227	230	233	235	
		236	237	238	240	241	242	243	244	251	252	253	255	256	257	258	259	260	263	264	265	266	268		
Q	Rewards and Punishments	50	51	53	57	60	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	80	81	82	147
		83	84	85	86	87	88	89	92	93	99	101	102	105	106	108	110	111	113	114	117	118	119	120	
		121	122	123	124	126	127	129	132	133	134	135	136	140	142	143	144	145	146	148	149	150	151	152	
		154	155	156	157	158	159	160	161	162	163	165	166	167	168	169	170	171	172	175	175	177	178	179	
		180	183	184	185	186	187	188	189	190	193	196	197	198	200	201	204	206	207	208	209	210	211	212	
		213	214	215	216	221	222	223	224	225	226	227	229	230	232	233	234	236	239	240	242	244	245	246	
		249	250	253	257	262	263	264	265	266															

Table 4.13 continued

J	The Wise and The Foolish	48	49	51	54	55	64	65	66	69	72	73	74	75	76	79	80	81	83	84	86	87	88	90	138
		92	94	95	96	97	98	99	103	106	107	110	111	112	114	115	116	118	119	121	125	127	129	131	
		132	134	135	136	137	138	139	140	141	142	143	144	145	149	150	151	152	153	154	156	157	159	162	
		163	164	166	167	168	170	171	172	173	174	175	176	177	178	180	181	183	185	186	189	190	192	193	
		194	197	200	201	204	205	206	208	210	211	213	214	215	217	218	219	221	223	225	226	228	229	230	
		231	232	233	236	238	240	241	242	243	244	245	249	250	252	254	259	261	264	265	266	267	268	269	
F	Marvels	44	45	47	48	49	52	53	56	57	59	61	63	65	66	68	69	71	74	75	78	79	80	82	126
		83	85	87	90	91	95	96	99	100	101	102	103	104	105	106	107	109	111	112	114	116	117	118	
		119	120	125	126	128	129	130	132	136	137	141	144	148	149	150	151	152	153	154	155	156	157	158	
		161	164	165	167	169	170	173	175	176	178	179	180	182	183	184	185	186	187	190	191	192	195	197	
		198	200	202	203	206	207	209	212	215	216	217	220	222	223	224	225	226	227	228	231	233	234	235	
		237	238	241	243	245	248	251	256	260	264	267													
Z	Miscellaneous Groups of Motifs	44	49	52	53	54	55	61	63	64	65	68	70	73	74	76	77	79	83	85	88	90	91	92	125
		95	96	97	100	101	102	103	104	107	108	109	113	114	117	118	119	120	121	122	128	130	131	132	
		135	136	138	140	141	142	145	146	150	151	153	154	155	157	158	160	162	163	165	166	168	172	174	
		175	176	177	178	179	183	185	187	191	192	193	194	196	199	202	204	205	206	210	211	213	214	215	
		216	217	218	219	220	221	223	225	226	229	230	231	232	236	238	239	240	241	244	245	246	247	248	
		249	250	256	257	260	261	262	264	267	269														
B	Animals	55	57	58	60	61	63	67	68	69	71	74	75	76	77	79	80	81	83	84	86	88	89	90	122
		91	93	99	103	105	107	108	110	113	118	121	122	124	125	126	127	128	129	131	132	133	135	136	
		137	138	139	144	146	147	149	153	154	155	157	158	161	162	163	165	166	168	170	171	172	173	177	
		178	181	187	188	191	193	194	195	198	199	201	202	204	205	206	211	212	213	214	215	216	220	221	
		223	224	230	231	232	233	234	236	238	239	244	246	248	250	253	254	255	256	257	258	259	261	262	
		263	264	265	266	267	268	269																	

Table 4.13 continued

H	Tests	44	45	46	48	49	50	52	54	55	56	58	61	63	64	65	67	70	71	72	73	74	75	76	
		77	78	79	81	83	84	85	88	90	91	93	94	95	96	98	99	100	101	104	105	108	110	111	
		112	114	115	116	117	119	120	129	132	133	134	135	137	138	140	141	142	143	145	147	150	151	153	122
		154	156	157	158	161	162	163	167	169	170	172	174	175	176	178	180	183	187	191	195	196	197	198	
		202	203	204	207	215	216	217	219	223	224	225	226	229	230	232	233	234	239	240	241	243	245	246	
		247	248	249	250	252	264	266																	
A	Mythological	44	45	46	49	60	65	66	71	74	75	76	77	78	79	80	81	82	83	84	87	88	89	90	
		95	96	97	102	103	104	111	114	120	121	122	124	125	128	129	132	133	134	135	136	137	138	140	
		142	146	147	148	150	151	153	154	155	156	157	160	162	164	166	169	171	172	173	174	175	176	178	116
		179	181	182	184	186	187	193	194	195	198	199	201	206	211	215	216	220	221	223	227	228	229	230	
		231	232	235	239	246	249	250	251	253	254	255	256	257	258	259	260	261	262	263	265	266	267	268	
		269																							
D	Magic	44	45	46	48	49	50	52	55	57	58	59	60	61	62	63	66	67	68	69	70	71	76	77	
		78	82	85	87	88	89	90	91	93	95	97	100	101	102	103	104	105	106	107	108	109	112	113	
		114	116	117	118	119	120	123	125	127	130	139	144	145	147	148	149	155	159	160	161	164	165	167	114
		168	169	170	176	178	179	180	182	183	184	185	186	187	188	190	191	198	200	201	202	207	209	211	
		212	216	217	220	222	224	227	233	234	235	237	246	247	248	249	251	255	256	257	260	262	265		
N	Chance and Fate	44	45	46	48	53	54	55	58	63	66	68	71	72	75	77	78	80	81	88	89	90	95	99	92
		100	101	102	103	106	107	108	109	110	111	112	113	116	117	118	119	120	121	124	126	128	129	130	
		135	136	139	140	143	145	149	153	155	156	157	159	161	165	166	167	169	176	177	179	183	184	185	
		186	189	190	191	196	200	202	203	207	209	210	216	218	224	228	238	240	245	246	247	249	252	260	
T	Sex	52	54	55	57	59	61	63	67	71	85	89	93	100	103	104	105	106	107	109	116	118	119	120	
		125	127	130	141	143	146	149	158	161	186	187	188	191	197	203	204	212	220	222	224	225	227	234	50
		246	247	248	249																				

Table 4.13 continued

		Numbers		Total
R	Captives and Fugitives	46 53 57 61 62 68 69 71 72 77 90 101 102 103 106 109 116 125 128 130 136 137 149 155 156 161 174 175 183 186 192 194 196 202 205 209 213 214 221 223 247 248		42
M	Ordaining The Future	62 63 68 69 71 82 84 93 100 103 104 107 109 116 117 118 127 128 130 148 149 161 164 165 180 183 184 185 187 188 190 198 200 207 209 211 224 232 247 265		40
G	Ogres	58 65 66 68 71 74 75 79 81 83 100 112 116 117 118 154 157 163 164 181 183 184 194 202 209 217 223 230 232 236 261		31
C	Tabu	47 59 62 67 70 71 85 90 100 103 104 105 107 109 122 125 127 175 179 182 183 198 200 207 212 222 224 225 248		29
S	Unnatural Cruelty	46 53 57 67 74 79 93 100 104 108 125 126 127 150 155 159 161 181 186 190 198 206 211 212 224 232 250		27
X	Humor	73 92 95 97 98 112 114 115 131 136 162 174 175 203 218 225 244		17
U	The Nature of Life	48 60 100 101 110 112 123 125 131 139 159 165 242		13
E	The Dead	47 50 57 58 71 101 182 183 186 207 217 248		12

4.4.2.2.1 Interpretation

Parallel to the pilot phase, the analysis of the Malaysian folktales was conducted according to the motifs rooted in them (Table 4.13).The folktales were distributed into the twenty-two different motif classes; thus, the gravity of each class could be perceived. It is perceptible that different from the pilot classification, only one motif class dominates the main classification which is the class of P. Society. As for the least dominating class, a similarity is also found which is the class of E. The Dead. Therefore, based on the dominant and least dominant motif classes discovered, the Malaysian folktales' inclination regarding content from motif standpoint is evident.

The dominance of the class of P. Society is not a surprise. It is due to the fact that the Malaysian culture is known for its multicultural and tightness of society. The diversity of the Malaysian society is a treasured quality and despite differences, the society lives in a tight and cohesive social community (Abdul Hamid, Ahmad Marzuki, Ahmad, & Ishak, 2016). Such closeness in the Malaysian society clearly reflected in the folktales analyzed since it is the most dominant motif class. The past generations' observations on the Malaysian society were embedded in most of the folktales and the pervasiveness of such motif warrant the motif class of P.Society to be at the top of the motif classes.

Regarding the least dominating class, E. The Dead, it is not a wonder why the class is at the bottom of the pack. The universal motif-index originates from the west and the culture embedded in the western folktales are at times violents and bloody hence the existence of the class of E. The Dead. However, when adapted to the Malaysian culture, the dark and gore submotifs from the class such as the blood

186

thirsty ghost and the mutilation of body parts are scarce. This phenomena can be expected because the Malaysian culture is known for its modesty and humility and it is mirrored in the folktales. The Malaysian folktales are meant to impart positive moral values through the stories especially to the children (Wan Isa et al., 2015). Thus, classes of motif that comprise violent and dark submotifs are less populated with the Malaysian folktales once classified. The ensuing subsection elaborates the third-level classification based on the type of folktale.

4.4.2.3 Third-Level Classification: Type

The last classification is the type and the six-type classes discovered during the pilot phase analysis were applied in classifying the Malaysian folktales for the main phase analysis. As in the second-level classification, the increased number of folktales in the sample revealed emergent subtypes that were undiscovered in the analysis. These subtypes were then added to the existing subtypes for each type class of the Malaysian folktales. The following Table 4.14 reveals the number of subtypes that emerged in the analysis compared with the existing subtypes acquired and the universal subtypes.

Table 4.14

The Comparison of the Number of the Sub-Types Emerged with the Existing Sub-Types and the Universal Subtypes (Main)

	Number		
Type Class	**Malaysian Folktale's Subtype**	**Subtype Emerged**	**Universal Subtype**
Anecdotes and Jokes	16	47	1010
Animal Tales	38	45	389

Table 4.14 continued			
Tales of Magic	41	39	286
Realistic Tales (Novelle)	19	33	238
Tales of The Stupid Ogre (Giant, Devil)	4	11	145
Formula Tales	7	6	60
Total	125	181	2128

Table 4.14 reveals that as a whole, the six-type classes from the pilot phase can be applied to analyze the Malaysian folktales during the main phase. Even so, there is an increase in the subtypes for all the type classes which emerged during the main phase analysis except two classes: Tales of Magic and Formula Tales. Similar to the second-level classification, the increase and the decrease in the number of subclasses during the main phase compared to the pilot phase do not indicate the quality of the analysis conducted.

The increase in the number of emergent subclasses essentially represents the absent types in the sample of folktales selected for the pilot phase which was later discovered during the main analysis phase. On the contrary, the decrease symbolizes the deficiency of types from a particular type class in the Malaysian folktales analyzed in the main analysis phase. Additionally, the decrease can also signify that the mass of types unearthed during the pilot phase is sufficient to analyze the new sample of Malaysian folktales in the main phase without much need of emergent types.

That being said, the discovery of unique emergent subtypes is only logical because the increase in the sample size also increased the possibility of a unique subtypes discovery. Apart from that, there is also a difference in the dominant and

188

least dominant type classes from the pilot phase. In the pilot phase, the class of Tales of Magic stood out the most, and the class of Tales of the Stupid Ogre (Giant, Devil) stood out the least. However, for the main phase, due to the emergent of unique subtypes, the dominant class is Anecdotes and Jokes and the least dominant the class of Formula Tales. Based on the six-type classes and the unique emergent subtypes discovered, the Malaysian folktales that have similar type were clustered together. The following Table 4.15 presents the Malaysian folktales classified fittingly.

Table 4.15

The Classification of the Malaysian Folktales Based on Type (Main)

Type Class	Malaysian Folktale/Primary Document (P)	Total
Tales of Magic	44 46 47 55 57 58 59 60 61 63 66 67 69 70 71 77 82 85 86 87 88 89 90 91 93 99 100 101 102 103 104 105 106 107 109 113 119 120 123 126 127 129 130 132 139 144 146 148 149 155 158 161 165 167 168 179 180 183 184 185 186 187 188 190 191 195 198 200 201 202 207 209 212 216 217 220 222 224 234 237 246 247 248 249 256 260 262	87
Animal Tales	45 49 60 74 75 76 77 78 79 80 81 82 83 84 87 121 122 124 125 126 133 135 136 137 138 139 147 150 152 153 154 160 162 170 171 172 173 177 178 181 192 193 194 199 204 205 206 211 213 214 215 221 223 227 230 231 232 233 235 236 239 241 244 250 251 253 254 255 257 258 259 260 261 262 263 264 265 266 267 268 269	81
Realistic Tales (Novelle)	48 50 52 53 55 59 62 66 67 73 84 87 88 94 95 108 110 114 115 116 117 118 125 128 137 142 143 145 156 159 162 165 169 175 176 182 183 184 185 189 196 197 207 211 219 226 240 243 245 252 265	51
Anecdotes and Jokes	51 54 56 58 64 72 79 84 89 92 94 95 96 97 98 99 110 111 112 114 125 131 132 134 140 148 151 160 166 173 174 184 190 196 203 208 210 218 225 226 228 229 238 242 243 244 263 269	48
Tales of The Stupid Ogre (Giant, Devil)	65 68 77 83 96 112 135 157 163 164 177 206 217 264	14
Formula Tales	49 81 141	3

190

4.4.2.3.1 Interpretation

Table 4.15 shows the diffusion of the Malaysian folktales into different type classes. The diffusion shows a slight difference from the result of type classification in the pilot phase. Considering the number of folktales classified under each of the type classes, palpably the class of Tales of Magic dominates the type classification while in the pilot phase analysis, the class of Animal Tales. Even though the dominant type class is different for both phases, it can be inferred from the number of Malaysian folktales classified under both type classes that the magnitude in the dominion of both classes is slight.

The least dominant type class also changed for both phases: the Tales of the Stupid Ogre (Giant, Devil) class for the pilot phase and the Formula Tales class for the main phase. The weight of distribution of the Malaysian folktales into different type classes evidently shows that the prominent theme of Malaysian folktales comes from the class of Tales of Magic and the least Formula Tales. Nonetheless, it is conceded that the assignment of a single folktale into more than a single type class yet occurred, but just as indicated in the pilot phase, such repetition is scarce compared to the motif classification for the second level.

The prevalence of the magic theme in the Malaysian folktales is understandable since the folktales echo the Malaysian culture. The Malaysian culture, especially the Malay's is full of mysticism that strongly trusts in the paranormal or magical realities beyond the human being's senses and logical comprehension (Nicholas & Kline, 2010). Furthermore, the Malaysian is known for their numerous unnatural dogmas namely shamanism and soothsaying (Adam, Kadir, Omar, Yusoff, & Jusoh, 2015).

191

The folktales are manifestation of the past generations in observing the Malaysia's surrounding in the form of story. Contemplating the practice and beliefs of magic and the supernatural are profused and solidified in Malaysia, thereofore, it is not an enigma that the theme of magic is strongly represented in the Malaysian folktales.

The theme of formula is the least appeared in the Malaysian folktales. Judging from the classification, only six of the Malaysian folktales fell under such class. Formula tales are stories that fundamentally have repetition with ongoing additions (a formula or pattern) as formal quality and stylistic feature (Kujundzic, 2012; Thompson, 1951). This class of folktale is popular in the west but not in Malaysia because from the analysis conducted in order to develop the MFCS, it is noted that the majority of the folktales are absent of such quality but a few. In the west, the tale such as *The Little Red Riding Hood*, *The Tinder Box*, *The Wild Swans*, and *The Twelve Brothers* to name a few, conspicuously contain the element of repetition (Christian Andersen, 2014; Grimm & Grimm, 2016). However, in the context of Malaysia, the folktales are much more simpler and short. The simplicty and length of the tales can be due to the fact that the main purpose of the narrating of the tale is to amuse and communicate moral values to people particularly kids. The inclusion of complex pattern may hinder the aforesaid purpose.

It is not to say that the Malaysian folktales are devoid of formula at all. Though not many, some do contain the quality of formula tales. For example, in the folktale from Terengganu, *The Seven Princesses*, some formula does appear in the form of magical words (songs). The song was taught to the hero of the folktale, Ruyung, in order to summon the seven princesses repeatedly one by one to combat the strange

illness attacking the village. The folktale bears similarity with the folksong dan folkdance Ulek Mayang from Terengganu which also consists of seven princesses but the semantic is different since the latter are about the seven princesses from the sea, not from coconut blossom. It is a form of formula that was discovered in one of the Malaysia folktales throughout the analysis to classify. Regardless, with the completion of the third-level classification which is the type, the MFCS thus developed. The entailing section elaborates the outcome of the verification process on the MFCS developed.

4.4.3 Verification Phase

From the MFCS obtained (Appendix G), five more folktales from two different literary sources were selected to verify the classification system. These folktales have met the two qualifying factors established in the study. The literary sources are "The Singing Top: Tales from Malaysia, Singapore, and Brunei" and "Orang Asli: Animal Tales" (Lim, 2011; MacDonald, 2008). The five Malaysian folktales are as listed in Table 4.16 below along with the representation in Atlas.ti as primary documents. Appendix J and K of this thesis display the sample of one quotation and hierarchy of codes of the verification analysis from the five additional folktales respectively.

Table 4.16

The Malaysian Folktales Selected for the Verification

Primary Document (P)	Malaysian Folktale
P270	Elephant
P271	Kancil and the Big Hole
P272	Moon Rat
P273	Pak Pandir and Pak Kadok Go Shopping
P274	The Fairy Bride

As shown in Table 4.16, two of the folktales, P270, and P272, belong to the Temuan aborigine of Malaysia. Although the study mainly focuses on Malay and Malaysian Borneo folktales, it is astute to include two other variants of Malaysian folktales just to observe whether the MFCS developed is capable of being implemented for folktales other than the Malay and Malaysian Borneo's collection.

As for the outcome of the verification process, neither new function sequences nor type classes and subtype were found. The following Table 4.17 and Table 4.18 show the five folktales analyzed and classified based on function and type respectively.

Table 4.17

The Classification of the Malaysian Folktales Based on Function (Verification)

Structure Class	Malaysian Folktale/Primary Document (P)			Total
Structure B	270	271	274	3
Structure E	272	273		2

194

Table 4.18

The Classification of the Malaysian Folktales Based on Type (Verification)

Type Class	Malaysian Folktale/Primary Document (P)			Total
Animal Tales	270	271	272	3
Anecdotes and Jokes	273			1
Tales of Magic	274			1

Both Table 4.17 and Table 4.18 demonstrate the classification by function and type for verification purpose. Clearly the structure and type classes established in the main phase were applicable because no new addition from the universal function and type was required. Even the Temuan aborigine's folktales could be analyzed and classified using the MFCS at the first and third level. As for the second-level classification (the motif classes), it is conceded that the additional submotif discovery was made from the analysis conducted on P272, P273, and P274. Nonetheless, such discovery does not jeopardize the validity of the classification system established in the main phase.

Only three emergent codes were gained as minor additional submotifs to the existing MFCS, whereas the rest of the motif classes and submotifs were applicable in analyzing the five folktales. The three codes are *C:D_1_A2416.0_Origin and nature of animal's smell* from the class of A. Mythological, *C:D_4_D981.11_Magic pumpkin* from the class of D. Magic and *C:D_9_J1736.0_Fools and the unknown animal* from the class of J. The Wise and the Foolish. If the three submotifs discovered were examined and referred to the folktale classification system established in the main phase, it can be seen that they are merely submotifs to the

195

existing larger submotifs that scaffold each one of them, which makes the additions less impactful and less contributory. The submotif *C:D_1_A2416.0_Origin and nature of animal's smell* belong to the subclass Causes of animal characteristics: appearance and habits, which covers the submotifs in the range of A2400 to A2499. Next, the submotif *C:D_4_D981.11_Magic pumpkin* is sheltered underneath the subclass Kinds of magic objects, which covers the submotifs in the range of D900 to D1299. Lastly, the submotif *C:D_9_J1736.0_Fools and the unknown animal* is located under the subclass of Absurd ignorance, which shelters the submotifs in the range of J1730 to J1749. Table 4.19 shows the five folktales analyzed and classified based on the motif.

Table 4.19

The Classification of the Malaysian Folktales Based on Motif (Verification)

	Motif Class	Malaysian Folktale/Primary Document (P)				Total	Submotif Discovered
A	Mythological	270	271	272	273	4	1
B	Animals	270	271	272	274	4	
C	Tabu	274				1	
D	Magic	273	274			2	1
F	Marvels	271	272	273	274	4	
H	Tests	270	272			2	
J	The Wise and the Foolish	270	271	273		3	1
K	Deceptions	270	271	272	274	4	
L	Reversal of Fortune	270				1	
P	Society	272	274			2	
Q	Rewards and Punishments	270				1	

Table 4.19 continued					
T	Sex	274			1
W	Traits of Character	270			1
Z	Miscellaneous Groups of Motifs	271	273	274	3

The verification analysis confirms that the classification system is sufficiently valid because the changes required to analyze the five folktales were very minimal and that they appear only at the second-level classification. Overall, from the development of the MFCS, it can be concluded that from the structural perspective, the Malaysian folktales are mainly built of Structure B. From the content perspective of a motif, the Malaysian folktales mainly consist of smaller narrative elements from the class of P. Society. Finally, glancing from the type standpoint, the prominent themes of the Malaysian folktales are basically from the class of Tales of Magic.

With the development of the MFCS, the Malaysian folktales were classified by integrating the three folktale units: function, motif, and type. Hence, the second half of the second objective of the study is achieved. The success in classifying the Malaysian folktales using the structural-semantic analysis method has also answered the second research question, which queries whether the folktales can be classified by integrating the three folktale units. The next section presents the MFDI prototype which relates to the third research question.

4.5 Research Question 3: Malaysian Folktale Digital Inventory Prototype

The third research question queries whether the collected Malaysian folktales can be conserved digitally based on the developed MFCS. A database for the identified and collected Malaysian folktales coined as the MFDI was designed and developed to answer this question. The database prototype acts as a starting point for the preservers of the literary artifacts (documents) who are interested in a systematic conservation of the Malaysian folktales. The design and development of the simple database were centered on the three-level classifications established.

Following the steps addressed in Chapter 3, the database was designed and developed incrementally commencing with the first-level classification to the third level using Microsoft Access. To repeat, the steps used to design and develop the database were as follows:

1. Tables creation to store the folktale data

2. Queries creation to search, group, and view the classified folktale data

3. Forms creation as interfaces to ease the process of editing and to display the folktale data

4. Reports creation to output and print the folktale classification information

4.5.1 MFDI Prototype: Table

There were eight critical tables in the design of the database. First, the *Folktale* table becomes the center point of the database in which all the data from the other seven tables meet and integrate to offer usable classification information. The table also provides attachments to digital copies of the Malaysian folktales in a portable

document format (PDF). Second, the *Ownership* table contains the data of fourteen different ownerships of the Malaysian folktales. After that, the first-level classification data is stored in two tables: the *FunctionBased* and the *FunctionClassTotal*. The *FunctionBased* table stores the data of the six structure classes from A to F along with their respective function sequence. As for the total eight functions in the Malaysian folktales of which different combinations constitute different structure classes, all of them reside in the *FunctionClassTotal* table.

As for the second-level classification data, all of them are stored in another two tables: the *Motif_Index* and the *MotifClassTotal*. The *Motif_Index* table stores the data of the twenty-two motif classes along with the submotifs for each class. Meanwhile, the *MotifClassTotal* table contains the collection of all the submotifs that exist in the Malaysian folktales for the twenty-two motif classes.

The third-level classification data is kept in the last two tables: the *Type_Index* and the *TypeClassTotal*. The *Type_Index* table stores data of the six-type classes together with the subtypes for each class. The collection of all the subtypes for each of the six-type classes are stored in the *TypeClassTotal*. For each of the tables to transmit and receive data from each other especially from the main table, the *Folktale* table, they are connected to each other via relationships. The relationships allow the database to stay updated with any changes made in any related tables. Unique primary keys are created in all the tables to establish relationships between the tables. Figure 4.17 illustrates the eight tables with the relationships that link them to one another.
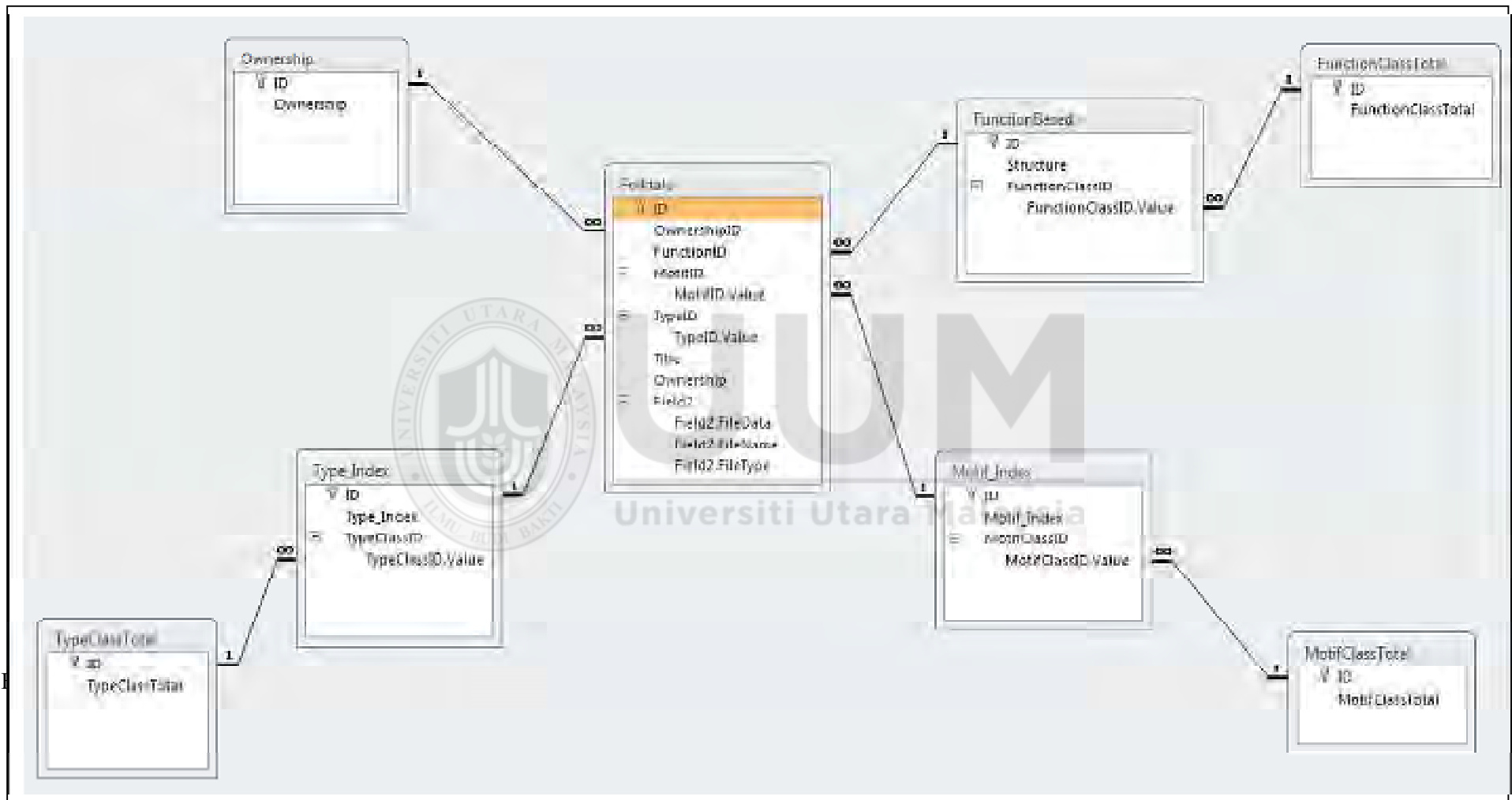
Figure 4.17. The eight tables and their relationships

As shown in Figure 4.17, the types of the relationship among the tables and the role of each table as a parent or a child is apparent. As a start, the *Ownership* table is linked to the *Folktale* table, and the type of the relationship is one-to-many. It is because one ownership can claim many folktales. Therefore, the *Ownership* table is a parent table and the *Folktale* table a child table.

Next are the first-level classification tables. The *FunctionClassTotal* table is linked to the *FunctionBased* table, and the *FunctionBased* table is in turn linked to the *Folktale* table. There are two relationships here, and both are of the same type which is a one-to-many relationship and the reason entails. Each of the eight functions kept in the *FunctionClassTotal* table can be used more than once in any of the structure sequences stored in the *FunctionBased* table, whereas each of the structure sequences in the *FunctionBased* table can be used to classify many folktales in the *Folktale* table. Thus, the *FunctionClassTotal* is a parent table to the *FunctionBased* table, and the *FunctionBased* table is a parent table to the *Folktale* table.

For the second-level classification tables, the *MotifClassTotal* table is linked to the *Motif_Index* table in a one-to-many relationship. It caused a little confusion because the one-to-many relationship signifies that a single submotif from a motif class can belong to more than one motif class when in reality the motif-index does not work such way. However, since all the submotifs from the twenty-two motif classes are stored in a single column in the *MotifClassTotal*, Microsoft Access assumes that any motif classes from the *Motif_Index* table that calls for the *MotifClassTotal* table can use any submotifs. It is the reason why such a relationship was created. The combo box display control was used in the *Motif_Index* table to

201

display choices of submotifs for any aspiring classifiers to use to prevent any confusion. Since every submotif was labeled according to each of the motif classes it belongs to, chances for mistakes to occur during the usage of the database are slim. The *Motif_Index* table, meanwhile, is linked to the *Folktale* table in a one-to-many relationship as well because many folktales can be classified into one motif class. In this case, the *MotifClassTotal* is a parent table to the *Motif_Index* table, and the *Folktale* table is a child table to the *Motif_Index* table.

The third and final classification is similar to the second-level classification regarding the relationships between the *TypeClassTotal* table, the *Type_Index* table, and the *Folktale* table. These also include the role of parent and child table. The same issue occurred regarding the relationship between the *TypeClassTotal* table and the *Type_Index* table. The issue was solved via the same way as in the second-level classification above which was through the use of the combo box display control. Therefore, it can be summarized that all the tables in the database share a commonality in the role and type of relationship that exists between them.

4.5.2 MFDI Prototype: Query

Once all the eight tables and their necessary relationships are established to hold the Malaysian folktales and the classification data entered by the user, queries are created to search, group, and view the classified Malaysian folktales that are stored in the *Folktale* table, guided by the three-level classifications. Because there are six structure classes, twenty-two motif classes, and six type classes, the numbers of queries required to search, filter, and classify the folktales in the database are equal.

202

The queries created are mainly linked to the *Folktale* table. Any classification updates performed on the table such as the addition of newly discovered Malaysian folktales or the deletion of existing Malaysian folktales in the database affect the queries individually on any of the three levels. This way, the database stays updated regarding the title and number of Malaysian folktales grouped under each class.

4.5.3 MFDI Prototype: Form and Report

Forms are created to make the database more user-friendly. These forms are created for tables that have potentials to be updated. Out of eight tables, only seven were used to create form because the *Ownership* table is unlikely to change. The number of states stored in the table is fixed, and because it dictates the ownership of the Malaysian folktales, there was no need for a form to be created. Hence, only seven forms have been set up from the other seven tables. All these forms were arranged in two-level navigational horizontal tabs for easy navigation. Besides the tables, the queries were also created as forms to enable the users to see clearly the groups of the Malaysian folktales classified in the *Folktale* table.

The *Folktale* table is converted to the *Main Menu* form as the main interface for users to interact with the MFDI and this is the place where the classification takes place. The *Main Menu* is as in Figure 4.18 below.
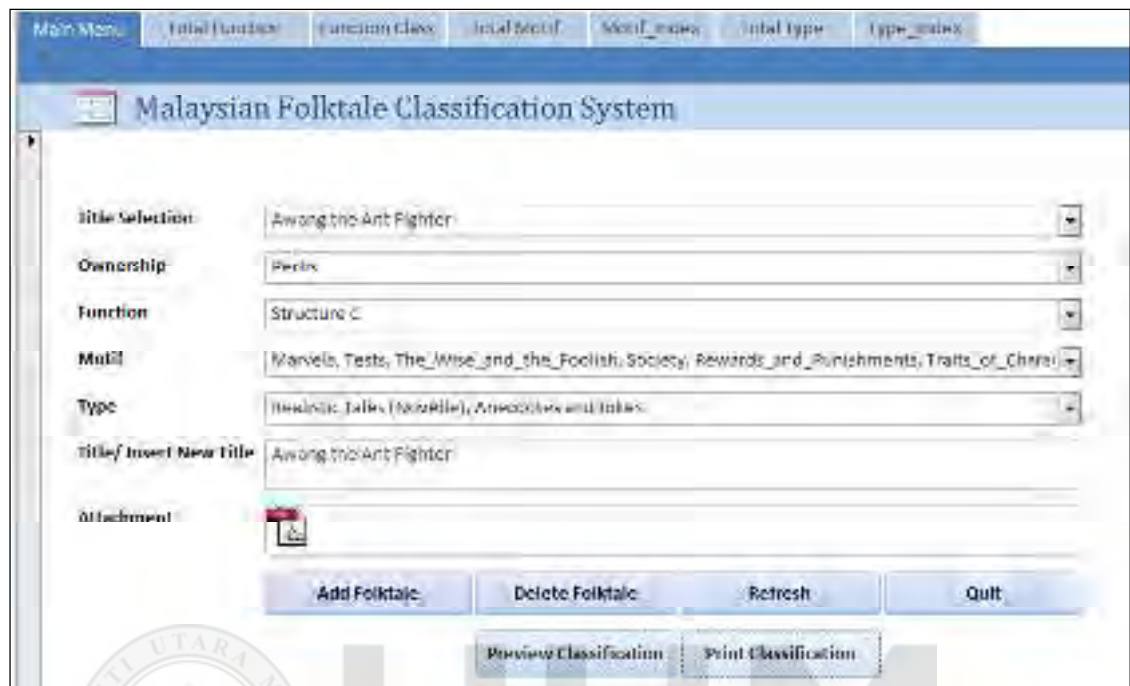
Figure 4.18. The Malaysian Folktale Digital Inventory main menu

As stated, the *Main Menu* is the place where the digital copies of the Malaysian folktales are stored. At the same time, the folktales are stored in the manner dictated by the MFCS developed. Because the folktales are stored systematically as such, they are also classified based on the function, motif, and type accordingly. Once deposited in the database, the users can create reports of the classification information of the folktales through the Preview and Print Classification buttons provided. Such utilities are important because they offers the option to the user to view and print the classification created tangibly on papers for further discussion.

Subsequently, the *FunctionClassTotal* table is converted to a *Total Function* form. This particular interface is essential for the users to view the list of functions that support the structure of the Malaysian folktales. It also allows new functions to be

204

added upon discovery and deleted if deemed unnecessary. Figure 4.19 below displays the interface.

Figure 4.19. The Total Function interface

The next form is the *FunctionClass*, which is converted from the *FunctionBased* table. The interface of this form fundamentally allows the users to view the list of structure classes to classify the Malaysian folktales along with the option to determine the sequence of functions for each class. Newly discovered structure classes in Malaysian folktales can also be added along with new sequences of functions, and they can be deleted if they are no longer needed. At the second-level navigation tab, there are six further forms such as the *StructureA* and *StructureB* forms to name a few that are converted from the queries. The interface at the second-level navigation tab merely displays the Malaysian folktales classified via the *Main Menu* form in groups dictated by the decided structure class. Figure 4.20 and Figure 4.21 illustrate the first-level and the second-level interfaces correspondingly.
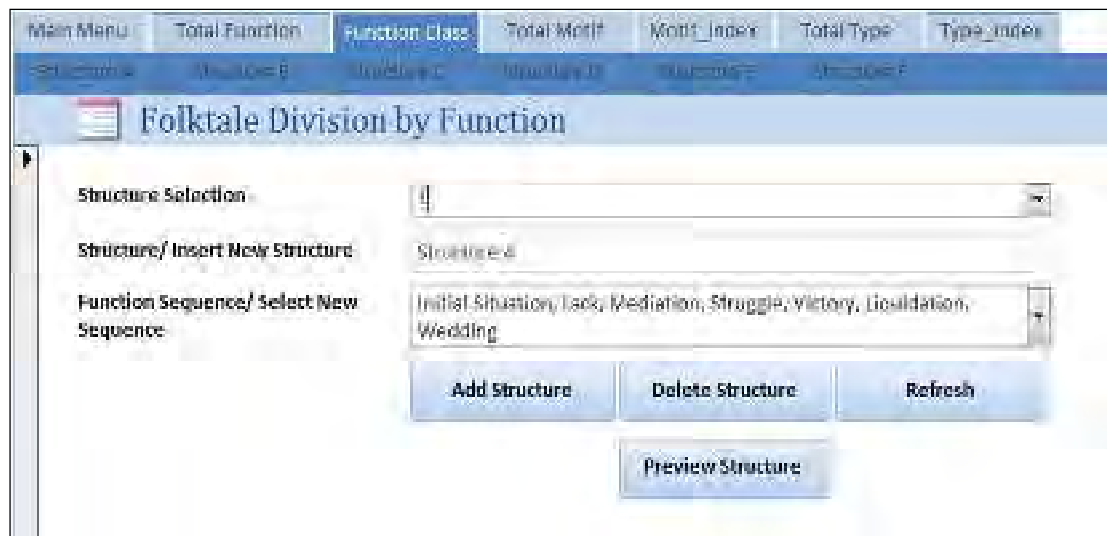
Figure 4.20. The Function Class interface: First-level
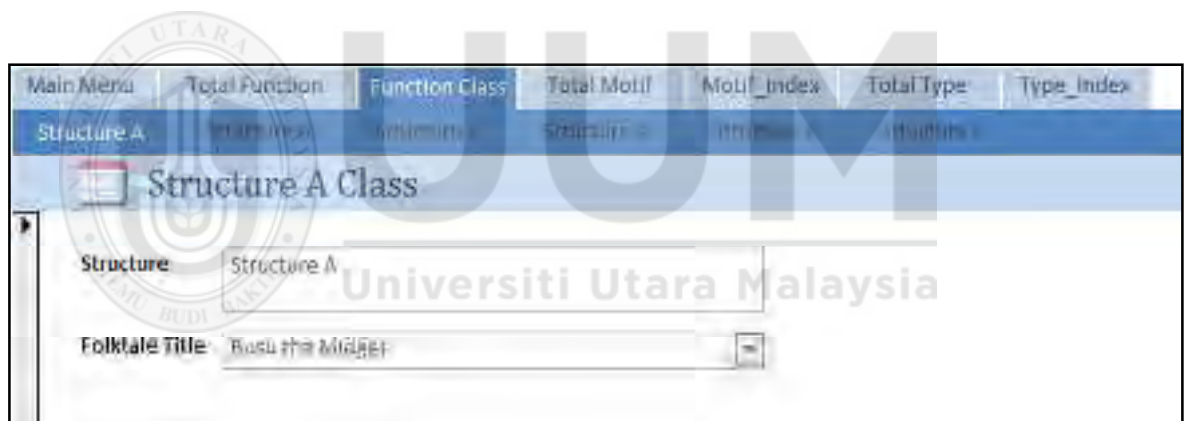
Figure 4.21. The Function Class interface: Second-level

Subsequently, the *Total Motif* form was created from the *MotifClassTotal* table. The purpose of this interface is to provide an extensive list of motifs that constitute the smaller narrative elements of the Malaysian folktales' content. In the case new motifs in Malaysian folktales are found, they can be added to the database and deleted when they are no longer needed. Figure 4.22 below exhibits the interface.

Figure 4.22. The Total Motif interface

The *Motif_Index* form was then converted from the *Motif_Index* table. The interface of this form presents a series of motif classes that can be applied to classify the Malaysian folktales. Each of the motif classes is also given the option to choose its related submotifs individually as determined in the *Total Motif* form (Figure 4.22). New motif classes with new sets of submotifs can be added and deleted as necessary in the interface. Additionally, twenty-two more forms that represent each of the motif classes are created at the second-level navigation tab. These forms are converted from the queries. The sole purpose of the forms is to exhibit the list of the Malaysian folktales classified via the *Main Menu* form according to the twenty-two motif classes. Figure 4.23 and Figure 4.24 below show the first-level and the second-level interfaces in that order.

207

Figure 4.23. The Motif_Index interface: First-level
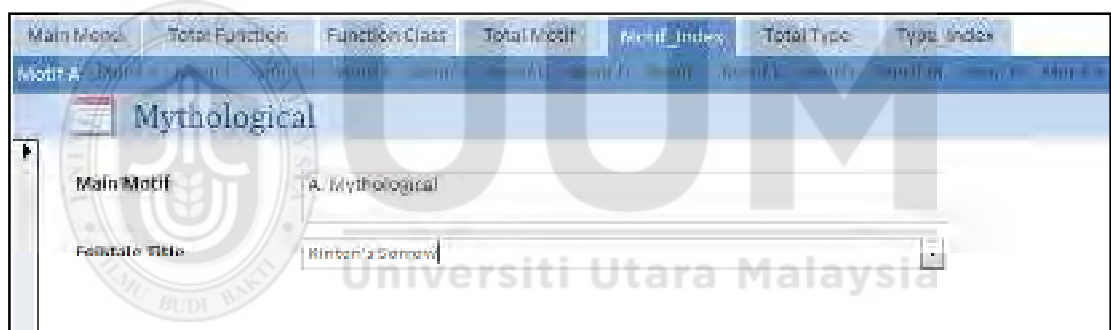
Figure 4.24. The Motif_Index interface: Second-level

The final two forms represent the third-level classification: type. The *TypeClassTotal* table is converted to the *Total Type* form. The interface for all intents and purposes offers an extensive list of types that represents the themes in the Malaysian folktales. Like the other previous interfaces, the interface also provides the ability to add new types and delete unneeded types from the database. Figure 4.25 demonstrates the interface.
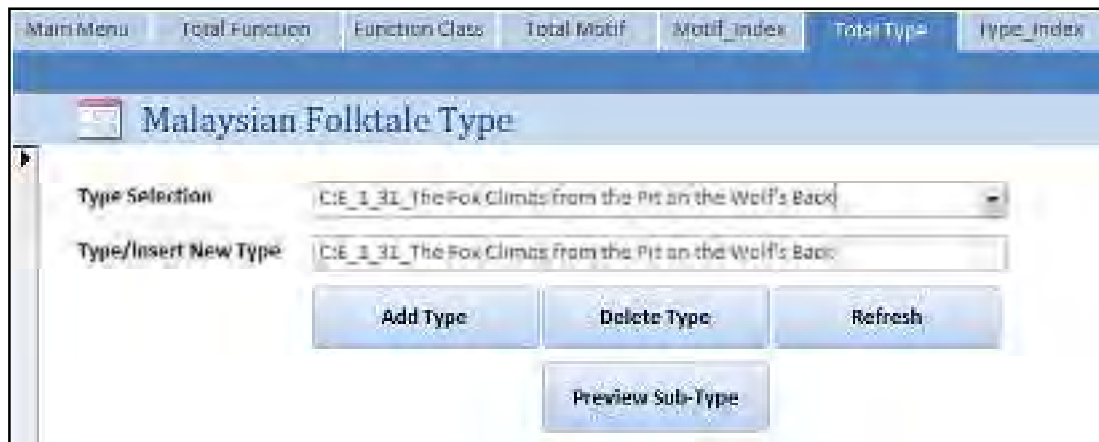
Figure 4.25. The Total Type interface

The last form is the *Type_Index* form, which was converted from the *Type_Index* table. This form works similarly to the *Function Class* and the *Motif_index* forms. Its interface populates and lists the six-type classes of the Malaysian folktales together with the selections of specific subtypes for each type class. The subtypes are the ones established in the *Total Type* form. Both types and subtypes are numerically listed as determined in the universal type-index to avoid confusion in recognizing which subtypes belong to a particular type class. It also permits new types to be added along with new sets of subtypes added in the *Total Type* form and deleted once deemed unnecessary. Furthermore, six additional forms, which were converted from the queries, reside at the second-level navigation tab. These forms stand for the six-type classes, and their sole purpose is to group and list the Malaysian folktales classified through the *Main Menu* form guided by the six-type classes. Figure 4.26 and Figure 4.27 depict the first-level and the second-level interfaces in turn.

Figure 4.26. The Type_Index interface: First-level
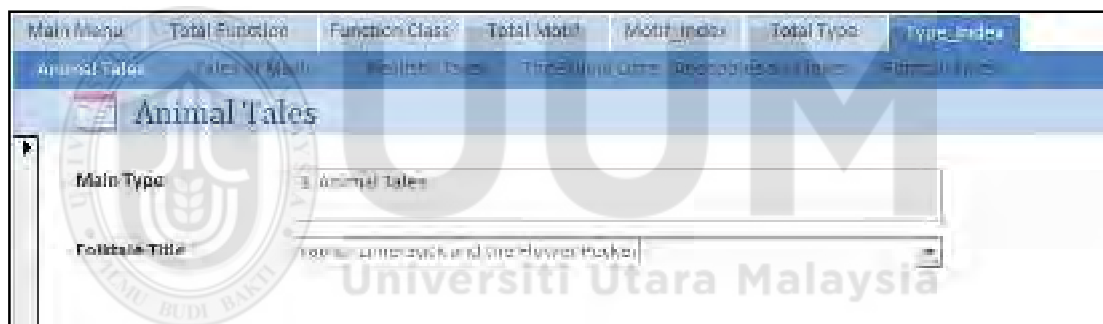
Figure 4.27. The Type_Index interface: Second-level

The design and development of the MFDI prototype notes the fulfillment of the third objective of the study. The third objective of the study is to design and develop a digital inventory prototype for the Malaysian folktales according to the MFCS's concept developed as a conservation effort. The completion of the digital inventory prototype has also answered the third research question in the study, which questions whether the Malaysian folktales can be conserved digitally based on the developed classification system (the MFCS). The following section elucidates on the finding of the validation of the MFDI prototype from the expert users' perception.

4.5.4 Malaysian Folktale Digital Inventory Prototype: Validation

The MFDI prototype and the MFCS were presented to three expert users (the preserver of literary artifacts) and they were given ample times to use and judge the MFDI prototype based on their expertise and give suggestions for future improvement. THE MFCS was also offered as the source of the MFDI prototype. The judgements and suggestion of the first expert user are in Table 4.20 and Table 4.21 respectively

Table 4.20

The First Expert User's Judgement

No.	Judgement
1	Like what you did, it is based on the requirement for folktales, the content and context are related. Actually in information there must be content, context, and structure. What is content, what is the relation of context, what is the structure. So from what I see your study is even if I were a typical user, even by seeing I can know. It means like oh this story is only until here, it means we do not read it yet but it gives a first impression. If I were to relate to archive materials, for example in the searching for materials in a COMPASS system, when somebody looks for a material, the user does not look at the material yet but from the description the users already knows oh the things that I look for is in the material. Like the thing that you did is good for the country because in this country, when it comes to arts, culture, the interest is lacking. If you did not do this, then there is nothing. So in the future when someone search for the Malaysian folktales from a research, the things are there but are not documented. Usually it is like that. Even documented sometimes are not given attention. Like we can see, your study is more toward digital preservation, but if you look at the buildings around here, do you see any efforts to...? No right. So what you did is one of the efforts so the future generations know that we have, because I do not know. If we look at Cinderella we get excited but when it comes to Malaysian folktales, like it is nothing, like we have nothing.
2	I see something that is ok for searching, we have title, all these stuffs, and then there is attachment. It is just that when you develop this, you are an expert in technology, technology is fast so it has to be updated often.

Table 4.20 continued

3	This is good. It is documented in a form that is easily accessible. There are books but they are not analysed scientifically. It means with a book, we read it but we do not know this thing ends with marriage. In the future, people might be cleverer and oo..they look at a story and oo..it means,sometimes the malays do not like to read. When they look at an interesting title they want to read. From this aspect, it is more like we think, like when we read a story, it is a folktale but there is a moral of the story. Like what you did, it ends with marriage. So there is people who have conducted a study on that matter and it is just like oo...it is true...like I am an end user, like when I am...like you have created an attachment. So I read, you said that this thing is Structure B, so I read this means I can analyze is it true what you said, this thing as something with element, such as element of joke. There are motifs and everything based on your analysis. So my validation is positive.

Table 4.21

The First Expert User's Suggestions

No.	Suggestion
1	Searching for specific things in the prototype should be included.
2	Include source of the folktales.
3	Include evidence the ownership of the folktale.
4	Include the names of the narrator, transcriber, the date and year of the transcription, the specific location of the transcription, as supporting to ownership to determine originality and boost people's confidence on the originality.

The judgements and suggestion of the second expert user are in Table 4.22 and Table 4.23 respectively.

Table 4.22

The Second Expert User's Judgement

No.	Judgement
1	This is interesting. Actually we, at the archive division do this thing, we have it, that is collections of database is a lot. It is just that we do not have the expertise to develop such a system.
2	To me, this is ok because it really helps in folktale preservation. It is just that as I stated before, for example how you got the colour of crow, we want that, the storyline, then the structure this A, B..what are these all about. At least there are explanations, a little bit because I do not know like how you got these, how you analysed until it became like these. Was it you just read and read and then write and write. Was there any guide..yeah...is there any guide anywhere. So we would like to know because probably this will be used in the entire Malaysia so at least there is explanation and next researchers can study this on their own.
3	This thing is interesting.
4	If not it will lost in times. There is none for our grandchildren, they know nothing about it. They will know gadgets. The elderly from the past generations they just read this, in the past there were no gadgets around. It is unfortunate if this is gone.
5	I see this is not a work that can be done in a day or two, the energy and cost spent, there are too many, too valuable. So there should be a backup storage.
6	I am interested in this. I too want to learn. I mean I want to learn deeper from the aspect of the development of the data and how do we launch it to public toward the end.
7	Overall, definitely this is interesting. Definitely not a waste, there are many benefits, not only for individual but also for UUM and generally the entire Malaysia and even the international. So this is something interesting for us to up our culture, what we have to popularize internationally. That's one. About the classification itself, it is really interesting.

Table 4.22 continued

8	Publish the thing (the classification system) for future reference. This is the originality, once in case something is being develop, so originally, this is the main source that we can refer. So that we can see the result. I just want to tell that the work is needed not that is done for fun. So this is the result of many years of work, speaking from copyright angle.

Table 4.23

The Second Expert User's Suggestion

No.	Suggestion
1	Include citation of the folktales to ease the process to find the book by the users.
2	The copyright of the folktales from the books. Put some restriction on end users so that the folktales can be viewed but cannot be copied. Retrieval can only be done by asking from the expert users. Also can put only preview of pages of the folktales to pique interest. To read full folktales must come to our division.
3	The classification system: Put some introduction to each level for first time reader/user
4	Include source of the folktales and the classification system itself. Who do you refer to? Which books? The rest is fine...not much of an issue.
5	It is just that as I stated before, for example how you got the colour of crow, we want that, the storyline, then the structure this A, B..what are these all about. At least there are explanations, a little bit because I do not know like how you got these, how you analyzed until it became like these. Was it you just read and read and then write and write. Was there any guide..yeah...is there any guide anywhere. So we woud like to know because probably this will be used in the entire Malaysia so at least there is explanation and next researchers can study this on their own.
6	Include authorship, who wrote the folktale and narrator, the one who narrate the story.
7	Both (authorship and narrator) have information, sort of some biography to inform the users who want to conduct research. If the information is not translated they will just dissappear like that. In classification authorship is important. This goes back to the citation issue to know the source. This applies to both expert and end users. This is like information on information (metadata).

	Table 4.23 continued
8	Include find (searching). Easy for expert to find information and no need to browse one by one.
9	Security of data, has an administrator that only he or she can only add or delete the data, with username and password. Has its own server as a backup where not all users can access and in case something happens to the laptop (accidental deletion or collapse).
10	The classification itself is interesting but make sure it has copyright. So that nobody cannot claim the knowledge freely since there is originality in this.
11	Publish the classification for future reference.

The judgements and suggestion of the third expert user are in Table 4.24 and Table 4.25 respectively.

Table 4.24

The Third Expert User's Judgement

No.	Judgement
1	I feel like this database is ok, like it is easy to understand it searching, just the search button. I think that is all because currently we use like this.
2	In my opinion, archive is something that we want to preserve the whole material. But if for end user, we cannot put everything because it relates to copyright act. If for the expert users, must put the whole material. So it is heavy. But it is ok to put in everything since the target user is the expert.
3	Overall it is ok. This database is easy for us to search. Just the additional parts that I mentioned before.
4	So I feel this thing is ok, it is good to have a database that people like us can use.
5	I feel it is ok because it ease us to do searching and there is thing that we can store and also centralize. This one (the MFCS) is the most important actually because this is a hardcopy, just like us here, we have a hardcopy and softcopy, the softcopy sometimes it can be online and sometimes it can disappear, this one (the MFCS) we must take good care, the source, to me. But both, are very important.

Table 4.25

The Third Expert User's Suggestion

No.	Suggestion
1	Make it online later.
2	Include specific searching function to find specific folktale.
3	Add section for note. Note to summarize a bit about a specific folktale, some sort of description in one paragraph.
4	In my opinion, archive is something that we want to preserve the whole material. But if for end user, we cannot put everything because it relates to copyright act. If for the expert users, must put the whole material. So it is heavy. But it is ok to put in everything since the target user is the expert.

4.5.4.1 Interpretation

Based on the judgements of the three expert users as preservers of literary artifacts (documents), it is found that overall, the MFDI prototype was positively accepted by them. It is deemed as something interesting, important, needed and useful not just to Malaysia and its culture, but also internationally because it can expose and popularize the Malaysian folktales to the foreigners. It is good to have a centralized database developed scientifically that stores the Malaysian folktales that can be easily accessed by the expert users for reference. Not just that, they also commented on the MFCS as the source of the MFDI prototype. To them, the MFCS is the most important because it is the source of reference for future development for similar database and it is authentic and must be protected.

A part from the judgements, the expert users also offered suggestions on future improvement of the MFDI prototype. From the prominent suggestions made, similarities are discovered. The MFDI prototype was suggested to include a more

216

specific searching function to search for a specific folktale, function, motif, and type. It was also recommended that other than the ownership, it is better and useful to include citation of the folktales for fast reference, authorship for the transcribers and narrators of the folktales, and some short description for each folktale as a preview for the users who use the prototype. As for the attachment of the digitized folktales, it was suggested to include full narration for complete reference to the expert users. The expert users also gave suggestions regarding the MFCS. Seeing the originality of the MFCS as a classification system, it was suggested to apply for copyright and full publication for future reference. The validation of the MFDI prototype by the expert users remarks the fulfillment of the fourth objective of the study.

4.6 Summary

This chapter presents the findings of this study guided by the three research questions established early in Chapter 1. The first research question was answered with the construction of the conceptual model as the visual guide to classify the Malaysian folktales from both the structure and content perspectives. The second research question was answered with the collection of the Malaysian folktales and the development of the MFCS via the integration of the three folktale units: function, motif, and type. The classification system is an endeavor of the Malaysian folktale identification toward preservation. The third research question was answered with the completion of the MFDI prototype and validated by the expert users. It is a database prototype that archives and centralizes the Malaysian folktales collected using the concept of the MFCS developed. The prototype is an attempt of the

Malaysian folktales conservation toward preservation. The next chapter presents the discussion and conclusion of this study.

CHAPTER FIVE
DICUSSION AND CONCLUSION

5.1 Introduction

This last chapter of the thesis primarily discusses the findings as presented in Chapter 4 and also concludes the discussion by stating the practical and knowledge contribution of this study. To review, the purpose of this study is to achieve the identification and conservation effort of the Malaysian folktales with the aid of the folkloristic classification (MFCS), and the design and development of the digital inventory prototype (MFDI prototype) as emphasized by UNESCO for systematic preservation.

As a start, the findings as stated in Chapter 4 are summarized and based on the findings, it is stated that the research questions of the study have been answered and the objectives have been achieved. Entailing is the discussion of the knowledge and practical contributions of the study relating to the experience and lesson learned by the researcher in achieving the contributions. The study's limitations and suggestion for future research are later explained, and the chapter closes with the conclusion of the study, evidently restating that all objectives have been achieved, and all research questions have been answered.

5.2 Summary of the Findings

The aim of this section is to review the major findings of this study as presented in Chapter 4 and shows that the three research questions have been answered and the objectives have been achieved. Therefore, some repetitive information could not be avoided. Similar to the previous chapter, the organization of the findings is guided by the three research questions.

5.2.1 First Finding: The Malaysian Folktale Classification System

The classification system comprises three interrelated levels of classification starting with the structure and ascends toward the two higher levels of contents. The functions of folktale support the structure, and the motifs and types support the contents. As the outcome of the first-level classification, six general structure classes of folktales were produced and labeled alphabetically (A to F). All the classes began with an introduction of the main character and some background of the story before branching into the different sequence of functions.

Structure A has the longest sequence. The sequence of functions is composed of Lack, Mediation, Struggle, Victory, Liquidation, and Wedding. Structure B's sequence of functions begins with Mediation, Struggle, Victory, and Liquidation. Structure C has the same sequence of functions as Structure B, but it ends with the function of Punishment. In Structure D, the sequence of functions is the shortest; it consists of Mediation, Lack, and Punishment. As for Structure E, its sequence of functions comprises Lack, Mediation, Liquidation, and Punishment. The last

structure class is Structure F, which bears similarity with Structure D except the function of Lack is replaced by the function of Struggle.

For the second-level classification, twenty-two motif classes of folktales were found to shelter the Malaysian folktales. The class of V. Religion is excluded following the operational definition of folktale established in the study. Each class was labeled by combining the universal alphabet and name of the class. The motif class begins with the class of A. Mythological and ends with the class of Z. Miscellaneous Groups of Motifs.

The third and last classification was implemented to acquire the type classes of the Malaysian folktales. As the outcome of the analysis, six type classes were obtained, and each class was labeled according to its prominent theme. The class of Religious Tales is not included as the result of the definition of folktales established in the current study. The type classes are Animal Tales, Tales of Magic, Realistic Tales (Novelle), Tales of the Stupid Ogre (Giant, Devil), Anecdotes and Jokes, and Formula Tales.

5.2.1.1 Research Question Answered and Research Objective Achieved

The first research question asks whether a conceptual model based on the formalism and pragmatic theories, and the structural semantic analysis method can be constructed as a visual guide to the classification system. The second research question probes whether the Malaysian folktales can be classified by combining the universal folktale classification systems of function, motif, and type.

With the use of the three folktale units (the function, motif, and type), the guiding factors (both derived from the formalism and pragmatic theories), and the structural-semantic analysis method, the conceptual model was constructed to visually guide the development of the MFCS. Before the model was employed, it was verified to warrant its correctness using simulation in Atlas.ti. The first research question is answered with the construction and verification of the conceptual model, which is to the researcher, is a part of the first major finding of the study, the MFCS.

Using the conceptual model as the guide to classify, the MFCS was developed by analyzing the Malaysian folktales collected as defined by the relevance criteria of the study. The second research question is answered with the development of the MFCS. The conceptual model is available in Chapter 2 section 2.11 and the MFCS resides in Appendix G.

With the construction of the conceptual model as the visual guide to develop the MFCS, the first objective of the study is achieved. With the collection of the Malaysian folktales and the development of the MFCS based on the analysis on the collection obtained, the second objective of the study is achieved. The ensuing section summarizes the second finding of the study: the MFDI prototype.

5.2.2 Second Finding: The Malaysian Folktale Digital Inventory Prototype

The database prototype is established on tables, queries, forms, and reports. Eight tables store the assortment of the Malaysian folktale data. The first table is the *Folktale* table, which provides the overall classification information and functionality, and digital attachment to a particular folktale. The second table is the

222

Ownership table, which stores the data of various Malaysian's states as the owner to the folktales. The *FunctionBased* and the *FunctionClassTotal* table keep the information related to the first-level classification, which is the function. Next are the *Motif_Index* and the *MotifClassTotal* table that store data about the second-level classification, which is the motif. The last two tables, the *Type_Index* and the *TypeClassTotal* table, store data regarding the third and final classification, which is the type.

Queries were also formed. The queries are based on the three levels of classification as well. Six queries are based on the six structure classes, twenty-two queries on the twenty-two motif classes, and six queries on the six type classes. The queries serve to ensure that the database is current whenever any addition or deletion concerning the classification is executed.

From the tables and queries, seven forms are created. These forms made the database more user-friendly, and they also provide the print utility for report creation. The *Main Menu* form is the focal interface where the users interact for classification. It also displays the outcome of the rest of the forms' processes. The *Total Function* and *FunctionClass* forms provide the interface to view and interact with the first-level classification information and to inspect the Malaysian folktale titles stored based on a particular structure class for the users. Ensuing are the *Total Motif* and the *Motif_Index* forms, which allow the users to view and interact with the second-level classification information and likewise, see the Malaysian folktale titles kept and classified in the database based on a specific motif class. Ultimately, the last

two forms, *Total Type* and *Type_Index* forms, offer similar purposes as the previous forms but with the third-level classification.

5.2.2.1 Research Question Answered and Research Objective Achieved

The third research question queries whether the Malaysian folktales can be conserved digitally according to the developed MFCS. Using the database design method and Microsoft Access, the database prototype that digitally stores the Malaysian folktales was designed and developed based on the MFCS. The classification concept of function, motif, and type in the MFCS becomes the engine that support the database. The MFDI prototype provides answer to the third research question.

With the design and development of the MFDI prototype, the third objective of the study is achieved. With the validation obtained from the expert users regarding the judgement on the MFDI prototype and suggestion for future improvement, the fourth and final objective is achieved.

The summaries of the two major findings of the study are accomplished with the above discussion. The succeeding section discusses the two major findings concerning knowledge and practical contributions of the study, and the experience and lesson learned in achieving the contributions.

5.3 Discussion

The intent of this section is to deliberate the study of its knowledge and practical contributions. Additionally, the experience and the lessons learned in the

achievement of the contributions are also discussed. The main knowledge contribution, the MFCS, is first discussed followed by the primary method employed in the analysis of the Malaysian folktales, the structural-semantic analysis. Then, the discussion gave way to the practical contribution of the study, which is the MFDI prototype.

5.3.1 Knowledge Contribution

There are two knowledge contributions of this study: the MFCS and the structural-semantic analysis method (the main method proposed to analyze the Malaysian folktales from the structure and the content aspects).

5.3.1.1 Malaysian Folktale Classification System

The first main contribution of this study is the MFCS. The contributions of the classification system can be perceived from two aspects. First, it assists in the preservation of Malaysian folktales. As explained, UNESCO (1989, 2003b) clearly underlined, among many steps, that to preserve is to conduct scientific research on the safeguard of folktales, and identification and conservation take place before preserving. A classification system tackles the identification effort by collecting and classifying folktales methodically. The development of the MFCS contributes from this facet toward the preservation of one of the Malaysian intangible cultural heritage (folk literature).

Second, it is established that Malaysia currently does not own a folktale classification system and what available thus far are only limited sources of index

and documentation of intangible heritages (Abd. Wahab, 2005). Examples include the limited classification on humorous tales and the general classification of the Malay folklores (Md. Radzi, 2002; Zainal Abidin & Abd. Razak, 2003). Moreover, it is imperative for every nation to have a folktale classification system because every domain of study must be classified systematically before being considered as a serious body of knowledge (Thompson, 1951). In any domain of knowledge, classification is the key stage if not one of the early steps toward a much detailed study (Propp, 1997b; Propp, 1998).

5.3.1.2 Structural-Semantic Analysis Method

The second knowledge contribution of this study is the application of the method in analyzing and classifying the Malaysian folktales, which is the structural-semantic analysis method. This method requires the folktales be analyzed thoroughly from two different facets: the structure and the content. Originally, the method was applied for Lithuanian folktales to analyze the structure and the content in stages to determine types of the folktales, which is the final aim of the classification (Kerbelyte, 1995, 2011). The same method was applied to the Malaysia's setting, which in turn, solidifies the method by inserting a theoretical support for each stage of analysis. The theories are formalism (textual discipline) for the structure analysis and the pragmatic (contextual discipline), the content. This method separates the MFCS from the existing classification systems because instead of taking a side, the method enforces the classification to be conducted on both sides, which are the structure and

the content. The outcome is a more holistic and robust folktale classification system that represents the Malaysian folktales.

From the literature review, the study was unable to find similar existing studies that had utilized the method in classifying folktales apart from the Lithuanian study. The folktale classification system of the Arab, which was branded as a demographically oriented tale-type index of the Arab (DOTTI-A), utilized only type and motif units (El-Shamy, 2004). The folktale classification system of the Burmese, on the other hand, adapted merely function units for the classification (Lwin, 2010). In addition, the classification system of England and North American folktales employed type and motif units similar to DOTTI-A (Baughman, 1966). As for the classification system of Irish literature, only motif unit was employed and type unit was applied in classifying the Judeo-Spanish folktales (Cross, 1952; Haboucha, 1973). The review hence implies that none of the studies made use of the method employed in this study, which ensures the classification process covers the two best sides of a folktale. The subsequent subsection presents the experience and lessons learned in achieving both the knowledge contributions.

5.3.1.3 Experience and Lesson Learned

In developing the MFCS, the difficulty was apparent from the beginning of the study. In order to make the classification apparent, the conceptual model representing the theories (units and guiding factors) and the main method (the structural semantic analysis) was first constructed. Since this study embraces the both sides of folktale,

which is the structure and the content, the combination number of folktale units (the function, the motif, and the type) from the universal index are huge.

The difficulty was amplified with the 269 Malaysian folktales collected since the classification of folktale requires sufficient amount of data to be realized. In qualitative study, the amount is staggering. In order to obtain the MFCS, the reduction of the universal index based on the three selected units were necessary to adapt to the Malaysian culture embedded in the folktales. This task became relatively easy with the use of CAQDAS Atlas.ti. Though the analysis and interpretation of the structure and the content of the folktales still came from the researcher, the computerized utilities provided made the tasks bearable and also enhanced the validity of the analysis conducted.

Through the classification process from the start to the end, however hard, the researcher has learned and came to realize how similar the portrayal of Malaysian cultures in the story with the one in the Malaysia people living. The moral value, the attitude, and the belief to name a few, reflect the culture of Malaysia. Considering the folktales were pass on for generations, it shows how acute the ancestors' observation on surrounding life and how well they weaved the results of the observation in the stories called folktales, hoping to pass on the cultures rooted in the folktales for generations to come.

As for the method to classify the Malaysian folktales, the structural-semantic analysis, it is admitted that the researcher was hesitant and skeptic at the beginning. It was due to the fact that the classification based on both the structure and the content has never been heard of as far as this study concerns except by the inventor

of the method, Kerbelyte. Once the classification process was conducted, it was understandble why the classification on both the structure and the content is so rare. The classification on either side alone is time consuming and requires full dedication because the classifier himself is the instrument of analysis.

Nevertheless, as classification progressed, it was dawn on the researcher of how clever the gist of such classification is. By starting the classification from the ground, which was the structure (represented by the function) and then moving up to the content, which was represented by the motif and the type, the researcher saw clearly the both sides of the Malaysian folktales: the structure and the content. The exposure of the general structure of the Malaysian folktales revealed to the researcher the common forms that have been supporting the folktales in the Malaysia's culture. It speaks a lot of the flow of the past generations' narrators in forming a folktale. The same goes for the content. Knowing the prominent motifs and themes that keep appearing in the Malaysian folktales tells a lot about the cultures of this country. For example the theme of magic is abundant in the Malaysian folktales and as explained in Chapter 4, it can be related to the practice of the majority of the malay race in this country which still strongly believes in the supernatural. At the end, the classification process was accomplished and the second objective was achieved, eradicating the researher's doubt at the start. Not just that, once the folktales were classified based on the MFCS, the platform to learn more about the relation of the structure and the content is prepared. The next section elaborates on the single practical contribution of the study.

5.3.2 Practical Contribution

The only practical contribution of this study is the MFDI prototype. It is a database prototype that digitally stores and classifies all the collected Malaysian folktales in the arrangement of the developed MFCS. The database prototype also works as the classification tool to ascertain the classes of the stored folktales according to their function, motif, and type. As mentioned, UNESCO (1989, 2003b) lucidly highlighted, among several steps, that to preserve is to conduct scientific research on the protection of folktales, and preceding preservation, identification, and conservation take place. The database prototype addresses the conservation effort to preserve by archiving and storing the collected and classified Malaysian folktales in digital form to render the folktales accessible to any interested parties. In the context of this study, the target users of the prototype is the expert users which is the preserver of the literary artifact (documents). Plus, Abd. Wahab (2005) the Assistant Director of National Arts Academy claimed that apart from limited sources of index and documentation, Malaysia also lacks specific centralized inventory system of intangible heritages.

It is vital for the folktales conserved to be properly stored, accessible and harmonize in the collection and archiving method (UNESCO, 1989). On top of that, because the MFCS is developed based on the integration of the three solid theories driven from both the contextual and the textual sides, the use of the classification system to support the development of the MFDI Prototype is unfamiliar in the Malaysia's context, thus, practically chart a contribution on the map of the folktale conservation in Malaysia toward the systematic preservation. The succeeding

230

subsection presents the experience and lessons learned in achieving the practical contribution.

5.3.2.1 Experience and Lesson Learned

Designing and developing the MFDI prototype was an interesting journey because the process was not done randomly but must be guided by the MFCS's concept. Therefore, it was done toward the end of the study because as long as the MFCS was not completed, the MFDI prototype could not be developed. The design and development process was done stringently in order to ensure every part of the database follows the MFCS achieved in the previous second objective. The MFDI prototype was successfully designed and developed based on the MFCS. It was a functional prototype because essentially it achieves what the study's third objective aims it to do: to archive and classify the Malaysian folktales.

Once the development of the MFDI prototype was completed, the expert users were sought and asked to give their expert's judgement of the MFDI prototype and also on the MFCS as the source of the prototype's engine. The suggestions for future improvements were also noted. From the meeting with the expert users, the judgments received were very positive in terms of the need of such prototype in Malaysia for the sake of its intangible culture's preservation and also the MFCS was also commented as needed and praised for its originality. From all these experiences, the researcher learned that the works done relating to the MFCS and the MFDI prototype were contributing, needed and achieved what they were meant to do which is to systematically preserve the Malaysian folktales as one of the Malaysian

intangible cultural heritage. It is also a nod to the suggestion made by UNESCO because with the development of the MFCS and the MFDI prototype, it is proven that the suggestion to preserve via the identification and conservation are achievable. With that word, the upcoming section expounds on this study's limitations and the future research suggestions entailed.

5.4 Research Limitations and Recommendation for Future Research

This section aims to discuss the study's limitations and also suggest future actions that could be taken to solve or rectify the stated limitations. The limitations and respective recommendations are arranged according to the second and third research questions imposed and answered in this study. The first research question is a part of the second question which is the concept model, the visual guide toward the MFCS development. Therefore, the discussion of the second research question is inclusive the first research question.

5.4.1 Research Question 2: Limitations and Recommendations

Regarding the second research question, the MFCS is achieved by adapting the structural-semantic analysis method and the three folktale units derived from the formalism and the pragmatic theories. The method and the units were visualized as the conceptual model to guide the classification process by the researcher. The classification system, however, is not without disadvantages.

Foremost, the first-level classification concentrates on obtaining the similarity of the Malaysian folktales' general structure. Thus, the process employed only the main

232

thirty-one functions as underlined by Propp's formalism theory. Each of the functions has variants that detail the action performed by the dramatist personae in the Malaysian folktales. However, this study does not use the variants to classify the folktales though they were utilized as guidance in understanding the nook and cranny of each of the thirty-one functions. Therefore, it is suggested that the thirty-one functions and the variants be used to update the classification system so as to represent more accurately the Malaysian folktales' structure. Additionally, the application of supplement elements of the functions from the theory can also facilitate augmenting the accuracy of the structural analysis. Among the supplement elements are move, leave-taking at a road marker, transmission of a signaling device, motivations, connectives, and connectives trebled.

As for the second- and the third-level classification, which focuses on the motif and the type of the Malaysian folktales, the study did encounter difficulty in assigning some culture-specific smaller narrative elements and themes to the universal motif and type classes as addressed by the two pragmatic theories by Aarne, Thompson, and Uther. For instance, during the motif-based classification, it was hard to assign a class for the Malaysia's famous trickster, the mouse deer. It is because the theories originated from the westerns and their tricksters are of different species such as hare and fox.

As for the type-based classification, on the other hand, the researcher struggled to find the right themes for certain Malaysia folktales especially the ones with an etiological theme. To counter this setback, the researcher decided to assign the smaller narrative elements and themes to general motif and type classes due to time

constraint. However, in future, it is recommended that new motifs and types be devised to accommodate the classification system to represent the Malaysia's culture better.

The final limitation is that the classification system was developed based on the analysis conducted on the Malaysian folktales scoped to the Malay and the Sabah and Sarawak's indigenous. Thus, to enhance the embodiment of the multicultural image of Malaysia, it is wise that in future, the Chinese and the Indian folktales be analyzed too based on the developed MFCS. This act will not only augment the validity of the classification system in representing the diversity of Malaysia's culture but also may yield new discoveries of structures' sequences, motifs, and types, which will strengthen the classification system.

5.4.2 Research Question 3: Limitations and Recommendations

The outcome of the third research question is the MFDI prototype which was realized through the database design method and was designed and developed using Microsoft Access. The prototype is a database archiving the Malaysian folktales in a systematic manner based on the developed MFCS. More than that, it is also a classification tool that can be used to classify the Malaysian folktales stored based on the three folktale units.

Nonetheless, true to its designation and purpose in this study, future work in enhancing the prototype is much needed as addressed by the expert users who gave their judgements during the validation of the prototype. Many possible add-ons may increase the functionality and complexity of the database. First, the interface could

use some enhancement in improving the database functionally and cosmetically for a better representation of the folktale data. Second, the inclusion of metadata for the folktale data is much anticipated. Metadata for the folktale data would assist in the discovery of significant folktale information. It will also (1) assist in organizing the folktale data, (2) offer digital identification for each of the folktales stored, and (3) maintain the archiving and preservation of the Malaysian folktales stored.

The metadata would help immensely in elevating the purpose mentioned above of the database prototype. The examples of metadata applicable for the prototype includes the titles of the literary sources for the stored Malaysian folktales, the original narrators, the collectors and transcribers of the folktales and also a concise plot synopsis for each folktale. Lastly, the MFDI prototype is missing one important utility that preserver of literary artifacts (documents) always use: a searching function. The current prototype developed does allow searching but it is limited to a manual search via the combo box created. Moreover, the aim of the prototype in the current study is toward verifying the concept signified by the MFCS. Thus, it sufficiently achieved its purpose. Nevertheless, in future, a more intricate search function would be beneficial. As suggested by the expert users, a specific searching function to find a particular Malaysian folktale would be much helpful and fast instead of having to search it manually.

5.5 Summary

This chapter discusses the contributions of the study from knowledge and practical aspects, the experience and lesson learned followed by the limitations and

suggestions of future research endeavors organized by the second and third research questions imposed in this study. The knowledge contributions of this study are made of two: the MFCS, and the structural-semantic analysis method adapted. The practical contribution is the MFDI prototype, which is designed and developed to archive and classify the collected Malaysian folktales based on the developed MFCS. Both contributions serve toward achieving the systematic preservation of the Malaysian folktales.

Regarding the limitations and future recommendations, the first is about (1) the use of thirty-one functions' variants, (2) the formulation of new motifs and types which gear more toward the Malaysian culture, and (3) the inclusion of the Malaysian Chinese and Indian folktales in the enhancement of the MFCS. The second concerns the MFDI prototype and some suggestions for improvement to upgrade the database in future are made, such as the interface, the inclusion of metadata for the folktale data, and the specific searching function as suggested by the expert users. For all that, the next and last section presents the conclusion of this study to address that the systematic preservation of the Malaysian folktales has been achieved.

5.6 Conclusion

For the sake of systematic preservation, this study attempted to accomplish the identification and the conservation effort of the Malaysian folktales via the folkloristic classification and the development of digital inventory prototype, as emphasized by UNESCO. Three questions were imposed to drive the study forward

236

to achieve its main objective. The first question was answered with the construction of the conceptual model to visually guide the development of the MFCS. The second question is answered with the sufficient collection of the Malaysian folktales and the development of the MFCS based on the conceptual model. The third question is resolved with the design and development of the MFDI prototype which had been validated by the expert users.

With all the three questions answered, the main objective is achieved, which is the classification and digitization of the Malaysian folktales as an intangible cultural heritage for the purpose of systematic preservation. The following Figure 5.1 illustrates the summary of the achievements of the study.
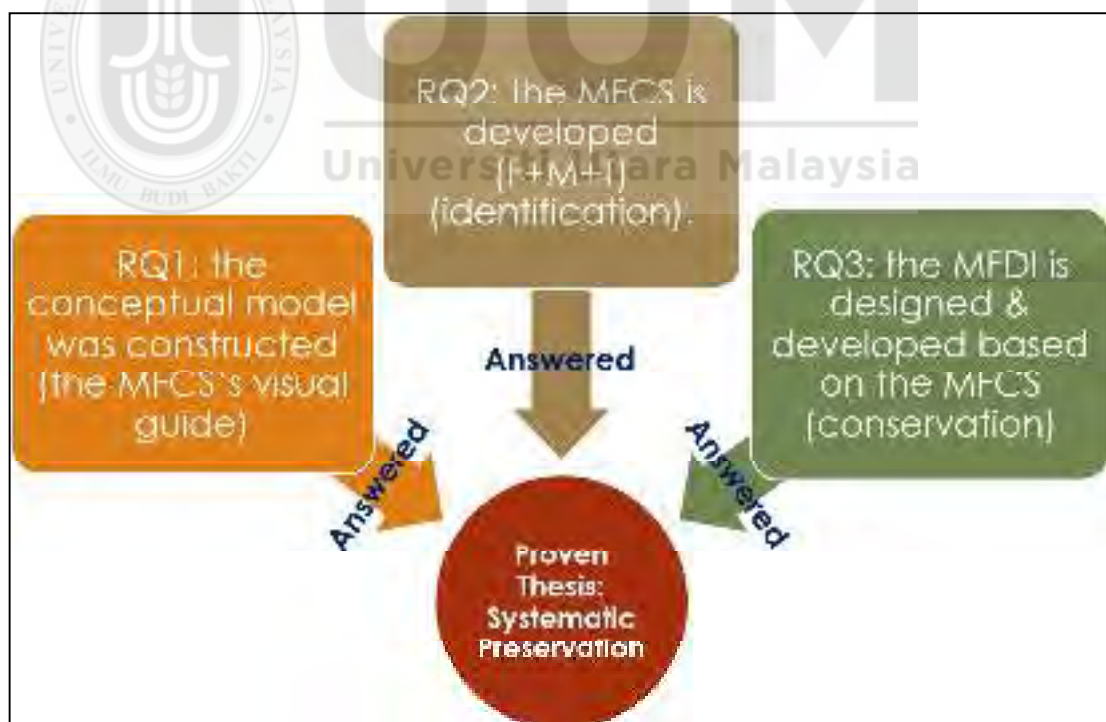
Figure 5.1. The summary of the achievement of the study

237

REFERENCES

Abd Mukti, N., & Pei Hwa, S. (2004). Malaysian perspective: Designing interactive multimedia learning environment for moral values education. *Educational Technology & Society, 7*(4), 143-152. Retrieved from http://www.jstor.org/stable/jeductechsoci.7.4.143

Abd. Wahab, M. S. (2005). *Community mechanism for safeguarding intangible cultural heritage (ICH) – with reference to the policies and strategies for the promotion of arts education at the national level.* Retrieved from Asia/Pacific Cultural Centre for UNESCO, Asia-Pacific Database on Intangible Cultural Heritage (ICH) website:

http://www.accu.or.jp/ich/en/pdf/c2005subreg_Mly2.pdf

Abdul Hamid, A. S., Ahmad Marzuki, N., Ahmad, N. A., & Ishak, M. S. (2016). How does a community hold itself together? Insights from a study on community social capital in Malaysia. *The Europen Proceedings of Social and Behavioural Sciences, 14,* 304-310. doi: http://dx.doi.org/10.15405/epsbs.2016.08.43

Abdul Hamid, H. (1965). *Si Suton* (2nd ed.). Kuala Lumpur, Malaysia: Dewan Bahasa dan Pustaka.

Adam, F., Kadir, F. K. A., Omar, S. H. S., Yusoff, Z., & Jusoh, W. H. W. (2015). Heretical innovation of distorted beliefs (bid'ah dalalah) and superstitious practices among muslim society in Malaysia. *Asian Social Science, 11*(24), 147-152. doi:10.5539/ass.v11n24p147

Adaobi Ihueze, O. (2015). Folklore in literature: A tool for culture preservation and entertainment. *International Journal of Humanities and Social Science Invention, 4*(4), 57-61. Retrieved from http://ijhssi.org/papers/v4(4)/Version-1/J044057061.pdf

Addison, A. C. (2000). Emerging trends in virtual heritage. *MultiMedia, IEEE, 7*(2), 22-25. doi: 10.1109/93.848421

Ahmad, J. (1991). Analisis isi cerita rakyat (marchen) yang tercetak. In O. Mohd. Taib (Ed.), *Pengkajian sastera rakyat bercorak cerita*. Cheras, Malaysia: Dewan Bahasa dan Pustaka.

Ahmad, J., & Singki, J. (1989). *Cerita rakyat Iban*. Kuala Lumpur, Malaysia: Dewan Bahasa dan Pustaka.

Arivananthan, M. (2015). *Expert interview (with audience): Direct learning conversations with experts.* Retrieved November 6, 2016, from http://www.unicef.org/knowledge-exchange/files/Expert_Interview_production.pdf

Ashliman, D. L. (1987). *A guide to folktales in the English language: Based on the Aarne-Thompson Classification System.* Westport, CT: Greenwood Press.

Askari, M. (2016). *Morphology of Iranian folktales and translation: Vladimir Propp's model as a case in point.* Saarbrucken, Germany: LAP LAMBERT Academic Publishing.

Babalola, E. T., & Onanuga, P. A. (2012). Atrophization of minority languages: Indigenous folktales to the rescue. *International Journal of Linguistics, 4*(1), 158-173. doi: 10.5296/ijl.v4i1.1416

Babbie, E. R. (2015). *The practice of social research* (14th ed.). Boston, MA: Cengage Learning.

Bacchilega, C. (2014). Folklore and literature. In R. Bendix & G. Hasan-Rokem (Eds.), *A companion to folklore* (pp. 447-463). West Sussex, United Kingdom: John Wiley & Sons, Ltd.

Banks, J., Carson II, J. S., Nelson, B. L., & Nicol , D. M. (2014). *Discrete-event system simulation* (5th ed.). Essex, England: Pearson.

Barrows, A., Young, M. L., & Stockman, J. C. (2010). *Access 2010 All-in-one for Dummies*. Indianapolis, IN: John Wiley & Sons.

Bascom, W. (1965). The forms of folklore: Prose narratives. *The Journal of American Folklore, 78*(307), 3-20. doi: 10.2307/538099

Baughman, E. W. (1966). *Type and motif-index of the folktales of England and North America* (Vol. 20). Bloomington, IN: Walter de Gruyter.

Ben-Amos, D. (1971). Toward a definition of folklore in context. *The Journal of American Folklore*, *84*(331), 3-15. doi: 10.2307/539729

Berndt, E., & Carlos, J. (2000). Cultural heritage in the mature era of computer graphics. *Computer Graphics and Applications, IEEE*, *20*(1), 36-37. doi: 10.1109/38.814549

Bloomfield, R., Nelson, M. W., & Soltes, E. (2016). Gathering data for archival, field, survey, and experimental accounting research. *Journal of Accounting Research, 54*(2), 341-395. doi: 10.1111/1475-679X.12104

Board of UNESCO Executive. (2001). *Report on the preliminary study on the advisability of regulating internationally: Through a new standard setting instrument, the protection of traditional culture and folklore* (Vol. 161). Retrieved from UNESCO website:

http://www.whc.unesco.org/document/9473

Boggs, R. S. (2012). *Index of Spanish folktales, classified according to Antti Aarne's "types of the folktale"*. San Bernardino, CA: Ulan Press.

Bronner, S. J. (2016). Toward a definition of folklore in practice. *Cultural Analysis, 15*(1), 6-27. Retrieved from

http://socrates.berkeley.edu/~caforum/preview/volume15/vol15_bronner.html

Bryman, A., & Bell, E. (2015). *Business research methods*. New York, NY: Oxford University Press, USA.

Cardigos, I. (2001). *Bronislava Kerbelyte, the types of folk legends: the stuctural-semantic classification of lithuanian aetiological, mythological and historical legends*. Retrieved June 13, 2013, from http://hdl.handle.net/10400.1/1436

Chee Ying, K. (2005). Protection of expressions of folklore/traditional cultural expressions: To what extent is copyright law the solution? *Journal of Malaysian and Comparative Law, 32*(1). Retrieved from http://www.commonlii.org/my/journals/JMCL/2005/2.html - Heading1

Chiang, C. W., & Chen, L. C. (2012). A study on the interaction styles of an augmented reality game for active learning with a folk festival book. In M. Soares & F. Rebelo (Eds.), *Advances in usability evaluation part II* (pp. 113-122). Boca Raton, FL: CRC Press.

Christian Andersen, H. (2014). *Hans Christian Andersen's complete fairy tales*. San Diego, CA: Canterbury Classics.

Claycamp, G. (2015). *Expert judgements in quality risk management where quality risk management can "go wrong"*. Retrieved November 7, 2016, from http://www.ivtnetwork.com/article/expert-judgements-quality-risk-management-where-quality-risk-management-can-go-wrong

Cross, T. P. (1952). *Motif-index of early Irish literature*. Bloomington, IN: Indiana University.

Cuffaro, M. A. (2011). Archival research. In S. Goldstein & J. A. Naglieri (Eds.), *Encyclopedia of Child Behavior and Development* (pp. 140-141). Boston, MA: Springer US.

Deacon, H., Dondolo, L., Mrubata, M., & Prosalendis, S. (2004). *The subtle power of intangible heritage: Legal and financial instruments for safeguarding intangible heritage*. Cape Town, South Africa: HSRC Press.

Dedo, A. (2011). *Images of women in Arsi Oromo folktales, folksongs, and proverbs: Critical analysis of images of women in folklore*. Saarbruken, Germany: VDM Verlag Dr. Muller.

Deluse, A. J. (2015). *Once upon a time to happily ever after: Enduring themes and life lessons of fairy tales in "Snow White" and "Beauty and the Beast"* (Bachelor Degree's thesis). Retrieved from http://digitalrepository.trincoll.edu/theses/505/

Desai, C. M. (2006). National identity in a multicultural society: Malaysian children's literature in English. *Children's Literature in Education*, *37*(2), 163-184. doi: 10.1007/s10583-006-9002-8

Dorji, T. C. (2009). Preserving our folktales, myths and legends in the digital era. *Journal of Bhutan Studies*, *20*, 93-108. doi: 10.1080/15505340903393260

Drisko, J., & Maschi, T. (2016). *Content analysis*. New York, NY: Oxford University Press.

Dundes, A. (1962). From etic to emic units in the structural study of folktales. *The Journal of American Folklore*, *75*(296), 95-105. doi: 10.2307/538171

Dundes, A. (1997). The Motif-index and the tale type index: A critique. *Journal of Folklore Research, 34*(3), 195-202. Retrieved from http://www.jstor.org/stable/3814885

Dundes, A. (1998). Introduction to the second edition. In L. A. Wagner (Ed.), *Morphology of the folktale* (pp. xi-xvii). Austin, TX: University of Texas Press.

Duruaku, T. (2013). Animated graphic film for the rejuvenation of a fading African culture: The case of an IGBO heritage. *African Journal of History and Culture, 7*(6), 123-132. doi:10.5897/AJHC2014.0234

Easterby-Smith, M., Thorpe, R., & Jackson, P. R. (2015). *Management and business research* (5th ed.). Thousand Oaks, CA: SAGE Publications Ltd.

Eisfeld, C. (2012). *A literary and multi-medial analysis of selected fairy tales and adaptations*. Norderstedt, Germany: University of Flensburg.

243

El-Shamy, H. (1988). A type index for tales of the Arab world. *Fabula, 29*(1-2), 150-163. Retrieved from http://www.proquest.com/

El-Shamy, H. (1995). *Folk traditions of the Arab world: A guide to motif classification* (Vol. 1). Bloomington, IN: Indiana University Press.

El-Shamy, H. (2004). *Types of the folktale in the Arab world: A demographically oriented tale-type index.* Bloomington, IN: Indiana University Press.

El-Shamy, H. (2005). A "motif index of alf laylah wa laylah": Its relevance to the study of culture, society, the individual, and character transmutation. *Journal of Arabic Literature, 36*(3), 235-268. Retrieved from http://www.jstor.org/stable/4183550

El-Shamy, H. M. (2006). *A motif index of the thousand and one nights*. Bloomington, IN: Indiana Univ Press.

Evans, L., & Davies, K. (2000). No sissy boys Here: A content analysis of the representation of masculinity in elementary school reading textbooks. *Sex Roles, 42*(3-4), 255-270. doi:10.1023/a:1007043323906

Frantz, J. M., Bezuidenhout, J., Burch, V. C., Mthembu, S., Rowe, M., Tan, C., Van Wyk, J., & Van Heerden, B. (2015). The impact of a faculty development programme for health professions educators in sub-Saharan Africa: An archival study. *BMC Medical Education, 15*(1), 28. doi: 10.1186/s12909-015-0320-7

Friese, S. (2014). *Qualitative data analysis with ATLAS. ti*. Thousand Oaks, CA: Sage Publications.

Garry, J., & El-Shamy, H. (2005). *Archetypes and motifs in folklore and literature*. Armonk, NY: ME Sharpe.

Georges, R. A. (1997). The centrality in folkloristics of motif and tale type. *Journal of Folklore Research, 34*(3), 203-208. Retrieved from http://www.jstor.org/stable/3814886

Gilet, P. (1998). *Vladimir Propp and the universal folktale*. New York, NY: Peter Lang Publishing.

Goldberg, H. (1998). *Motif-index of Medieval Spanish folk narratives* (Vol. 162). Tempe, AZ: Renaissance Tapes.

Grimm, J., & Grimm, W. (2016). *The original folk and fairy tales of the Brothers Grimm: The complete first edition*. Princeton, NJ: Princeton University Press.

Haboucha, R. (1973). *Classification of Judeo-Spanish folktales*. Ann Arbor, MI: Johns Hopkins University.

Hafstein, V. (2014). Cultural heritage. In R. Bendix & G. Hasan-Rokem (Eds.), *A companion to folklore* (pp. 500-519). West Sussex, United Kingdom: John Wiley & Sons, Ltd.

Hall, A., & Virrantaus, K. (2016). Visualizing the workings of agent-based models: Diagrams as a tool for communication and knowledge acquisition. *Computers, Environment and Urban Systems, 58*, 1-11. doi: http://dx.doi.org/10.1016/j.compenvurbsys.2016.03.002

Harun, H., & Jamaludin, Z. (2013). Folktale conceptual model based on folktale classification system of type, motif, and function. *4th International Conference on Computing and Informatics, ICOCI 2013*, *4*, 352-357. http://www.icoci.cms.net.my/proceedings/2013/PDF/PID118.pdf

Hennessy, K. (2014). From intangible expression to digital cultural heritage. In M. Stefano, P. Davis & G. Corsane (Eds.), *Safeguarding intangible cultural heritage* (pp. 33-45). Rochester, NY: The Boydell Press.

Hesse-Biber, S. N., & Leavy, P. (2011). *The practice of qualitative research* (2nd ed.). Thousand Oaks, CA: SAGE Publications, Inc.

Howell, M. C., & Prevenier, W. (2001). *From reliable sources: An introduction to historical methods*. Ithaca, NY: Cornell University Press.

Hwang, S. (2008). Utilizing qualitative data analysis software: a review of Atlas. ti. *Social Science Computer Review*, *26*(4), 519-527. doi: 10.1177/0894439307312485

Ismail, N., Masron, T., & Ahmad, A. (2014, December). Cultural heritage tourism in Malaysia: Issues and challenges, Paper presented at the 4th International Conference on Tourism Research (4ICTR), Sabah, Malaysia.

Jabatan Warisan Negara. (n.d.-a). *Intangile heritage*. Retrieved September 10, 2015, from http://www.heritage.gov.my/index.php/en/intangible-heritage/language-literature/tradisi-lisan

Jabatan Warisan Negara. (n.d.-b). *Intangile heritage: Language and liteature (oral tradition)*. Retrieved September 10, 2015, from http://www.heritage.gov.my/index.php/en/intangible-heritage/language-literature/tradisi-lisan

Jason, H. (2000). Motif, type, and genre: A manual for compilation of indices and a bibliography of indices and indexing. In H. Lauri (Ed.), *FF communications* (Vol. 273). Suomi, Finland: Academia Scientiarum Fennica.

Kabaji, E. S. (2009). *The construction of gender through the narrative process of the African folktale: A case study of the Maragoli folktale* (Doctoral thesis, University of South Africa, South Africa). Retrieved from http://hdl.handle.net/10500/1798

Kadir, S., Matlani, J., & Nordin Rubiah. (2008). *Kisah ombak tiga bersaudara (kumpulan cerita-cerita rakyat etnik Bajau Semporna)*. Kuala Lumpur, Malaysia: Jabatan Kebudayaan dan Kesenian Negara.

Kerbelyte, B. (1995). *Structural-semantic principles of formation of the types of the folk tale.* Retrieved June 14, 2013, from http://hdl.handle.net/10400.1/2534.

Kerbelyte, B. (2011). *The meaning of Lithuanian folklore works*. Kaunas, Lithuania: Vytautas Magnus university.

Kirmani, M., & Frieman, B. (1997). Diversity in classrooms: Teaching kindness through folktales. *International Journal of Early Childhood*, *29*(2), 39-43. doi: 10.1007/BF03174485

Kirshenblatt-Gimblett, B. (2004). Intangible heritage as metacultural production. *Museum international*, *56*(1-2), 52-65. doi: 10.1111/muse.12070

Kõiva, M., & Vesik, L. (2004). LEPP—The database and portal of South Estonian folklore. *Folklore: Electronic Journal of Folklore, 27*, 133-162. doi: 10.7592/FEJF2004.27.koivavesik

Krippendorff, K. (2013). *Content analysis: An introduction to its methodology* (3rd ed.). Thousand Oaks, California: Sage Publications.

Kuckartz, U. (2014). *Qualitative text analysis: A guide to methods, practice and using software*. Thousand Oaks, CA: Sage Publications.

Kuehnel, R., & Lencek, R. (2012). *Introduction - What is a folklore motif?* Retrieved December 8, 2012, from http://www.aktuellum.com/slavic/folklore-motif/

Kujundzic, N. (2012). Didactic tales, formula tales, and tall tales in Grimms' Kinder- und Hausmärchen. *Libri & Liberi, 1*(2), 179-196. doi: 821.112.2-93-34.09GRIMM]=111

Kurin, R. (2001). The UNESCO questionnaire on the application of the 1989 recommendation on the safeguarding of traditional culture and folklore: Preliminary results. In S. Peter (Ed.), *Safeguarding traditional cultures: A global assessment* (pp. 20-35). Washington, D.C.: Center for Folklife and Cultural Heritage Smithsonian Institution

Kurin, R. (2007). Safeguarding intangible cultural heritage: Key factors in implementing the 2003 Convention. *International Journal of Intangible Heritage, 2*, 9-20. Retrieved from http://www.ijih.org/volumeMgr.ijih?cmd=volumeView&volNo=2

Kuutma, K. (2015). From folklore to intangible heritage. In L. William, N. C. Mairead & K. Ulrich (Eds.), *A Companion to Heritage Studies* (pp. 41-54). West Sussex, United Kingdom: John Wiley & Sons, Inc.

Laas, P. (2011). Preserving the national heritage: Audiovisual collections in iceland. *Libri, 61*(2), 131-142. doi:10.1515/libr.2011.011a

Larkin, J. H., & Simon, H. A. (1987). Why a diagram is (sometimes) worth ten thousand words. *Cognitive Science, 11*(1), 65-100. doi:10.1111/j.1551-6708.1987.tb00863.x

Levi-Strauss, C. (1997). Structure and form: Reflections on a work by Vladimir Propp. In A. Liberman (Ed.), *Theory and history of folklore* (pp. 167-188). Minneapolis, MN: The University of Minnesota Press.

Liberman, A. (1997). Introduction. In A. Liberman (Ed.), *Theory and history of folklore* (pp. ix-lxxxi). Minneapolis, MN: The University of Minnesota Press.

Lim, B. L. (2011). *Orang asli: Animal tales* (2nd ed.). Subang Jaya, Malaysia: Center For Orang Asli Concerns.

Liu, J., Yu, Y., Zhang, L., & Nie, C. (2011). An overview of conceptual model for simulation and its validation. *Procedia Engineering, 24*, 152-158. doi:http://dx.doi.org/10.1016/j.proeng.2011.11.2618

Louwerse, M. (1997). Bits and pieces: Toward an interactive classification of folktales. *Journal of Folklore Research, 34*(3), 245-249. Retrieved from http://www.jstor.org/stable/3814891

Luxen, J.-L. (2000). *The intangible dimension of monuments and sites with reference to UNESCO world heritage list*. Retrieved December 6, 2015, from http://www.icomos.org/victoriafalls2003/luxen_eng.htm

Lwin, S. M. (2010). *Narrative structures in Burmese folk tales*. Amherst, NY: Cambria Press.

MacDonald, M. (2010). *Access 2010: The missing manual*. Sebastopol, CA: O'Reilly Media, Inc.

MacDonald, M. R. (2008). *The singing top: Tales from Malaysia, Singapore, and Brunei*. Wesport, CT: Libraries Unlimited.

MacFarlane, P., Anderson, T., & McClintock, A. S. (2015). The early formation of the working alliance from the client's perspective: A qualitative study. *Psychotherapy, 52*(3), 363-372. doi: http://dx.doi.org/10.1037/a0038733

Mackenzie, L. (2011). *Validate or verify?* Retrieved December 18, 2015, from http://blog.simul8.com/validate-or-verify/

Marican, S. (2012). *Penyelidikan sains sosial: Pendekatan pragmatik*. Batu Caves, Malaysia: Edusystem Sdn. Bhd.

Marius, R., & Page, M. E. (2015). *A short guide to writing about history* (9th ed.). Boston, MA: Pearson.

Marlia, I. (2006, November). *Communicating local identity through Malaysian folklore interactive teaser*. Paper presented at the Media Asia Conference, Perth, Western Australia. Retrieved from http://www.documbase.com/Multimedia-University-Melaka-Malaysia.pdf

Masmuzidin, M. Z., & Wan, T. (2012). v-Penglipur Lara: The development of a pedagogical agent in Malaysian folktales land. *Proceedings of the 11th International Conference on Interaction Design and Children*, *11*, 280-283. doi:10.1145/2307096.2307145

Mat Zin, N. A., & Mohd Nasir, N. Y. (2007). Edutainment animated folktales software to motivate socio-cultural awareness. *Proceedings of the 7th Conference on 7th WSEAS International Conference on Applied Computer Science*, *7*, 310-315. doi:10.1.1.585.3510&rep=rep1&type=pdf

Mat Zin, N. A., & Mohd Nasir, N. Y. (2008). Evaluation of an edutainment animated folktales software to motivate socio-cultural awareness among children. *Convergence and Hybrid Information Technology, 2008. ICCIT '08. Third International Conference on*, *1*, 315-319. doi:10.1109/ICCIT.2008.368

Mat Zin, N. A., Mohd Nasir, N. Y., & Ghazali, M. (2010). Promoting socio-cultural values through storytelling using animation and game-based edutainment software. In M. Crisan (Ed.), *Convergence and hybrid information technologies* (pp. 209-226). Rijeka, Croatia: InTech.

McCormick, C. T., & White, K. K. (2011). *Folklore: an encyclopedia of beliefs, customs, tales, music, and art* (Vol. 1). Santa Barbara, CA: ABC-CLIO, LLC.

McCormick, C. T., & White, K. K. (2011). *Folklore: An encyclopedia of beliefs, customs, tales, music, and art* (Vol. 2). Santa Barbara, CA: ABC-CLIO.

McCormick, C. T., & White, K. K. (2011). *Folklore: An encyclopedia of beliefs, customs, tales, music, and art* (Vol. 3). Santa Barbara, CA: ABC-CLIO.

251

McLeod, S. A. (2014). *The interview method*. Retrieved November 6, 2016, from www.simplypsychology.org/interviews.html

Md. Radzi, S. B. (2002). A classification of Malay humorous tales. *Indonesia and the Malay World, 30*(87), 193-214. doi: 10.1080/1363981022000005271

Menon, J. Y. (2012). *Malaysian folk tales: A study of archetypal patterns in selected tales*. Saarbrucken, Germany: LAP Lambert Academic Publishing.

Mey, J. L. (2001). *Pragmatics: An introduction* (2nd ed.). Malden, MA: Blackwell Publishing.

Miles, M., Huberman, M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Thousand Oaks, CA: SAGE Publications, Inc.

Ministry of Information Communications and Culture. (2006). *Malaysian national heritage act 2005*. Retrieved October 20, 2012, from https://www.heritage.gov.my/v2/images/akta_warisan_kebangsaan/Act 645.pdf

Moalosi, R., Popovic, V., & Hickling-Hudson, A. (2010). Culture-orientated product design. *International Journal of Technology and Design Education, 20*(2), 175-190. doi:10.1007/s10798-008-9069-1

Mohamad Nusran, N. F., & Mat Zin, N. A. (2010). Popularizing folk stories among young generation through mobile game approach. *The ICCT International Conference Proceeding, 1,* 244-248. doi:10.1109/ICCIT.2010.5711065

Mohd Hussein, S., Mohd Nor, M. Z., & Abdul Manap, N. (2001). Bringing life to folklore: Problem of definition. *Malaysian Journal of Law and Society, 15*(2001), 163-168. Retrieved from http://www.ukm.my/juum/JUUM 2011/Bringing Life to Folklore.pdf

Mohd. Isa, M. (1991). Analisis isi cerita: Cerita-cerita Awang Belanga Perlis. In O. Mohd. Taib (Ed.), *Pengkajian sastera rakyat bercorak cerita*. Cheras, Malaysia: Dewan Bahasa dan Pustaka.

Mohd Tobi, S. U. (2014). *Qualitative research and Nvivo 10 exploration*. Kuala Lumpur, Malaysia: ARAS Publisher.

Mohd Tobi, S. U. (2016). *Qualitative research, interview analysis, and Nvivo 11 exploration*. Kuala Lumpur, Malaysia: ARAS Publisher.

Mokhtar, A. K. (1989). *Puteri dua belas*. Mantin, Malaysia: Marwilis Publisher and Distributors Sdn. Bhd.

Mori, H., & Hoshino, J. i. (2005). Key Action Technique for Digital Storytelling. In F. Kishino, Y. Kitamura, H. Kato, & N. Nagata (Eds.), *Entertainment Computing - ICEC 2005* (Vol. 3711, pp. 36-47). Berlin, Heidelberg: Springer Berlin Heidelberg. doi: 10.1007/11558651_4

Mukti, M. A., Zaman, H. B., Sembok, T. M. T., Siew Pei, H., & Muda, Z. (2000). A pedagogical approach to multimedia courseware development to motivate reading habit. *2000 TENCON Proceedings: Intelligent Systems and Technologies for the New Millennium*, *1*, 134-139. doi: 10.1109/TENCON.2000.893557

Munan, H. (2006). *Stories from Sarawak: Melanau stories*. Cheras, Kuala Lumpur: Utusan Publications and Distributors Sdn Bhd.

Munan, H. (2007). *Stories from Sarawak: Orang Ulu stories*. Cheras, Kuala Lumpur: Utusan Publications and Distributors Sdn Bhd.

Murray, M. (2015). Narrative psychology. In J. Smith (Ed.), *Qualitative psychology: A practical guide to research methods* (3rd ed., pp. 85-107). Thousands Oak, CA: Sage London.

Natadjaja, L. (2004). A usability of graphic design with local content in the interactive multimedia design for Indonesian storytelling. *Journal of Visual Communication Design Nirmana*, *6*(2), 114-131. doi: 10.9744/nirmana.6.2

Nicholas, C. L., & Kline, K. N. (2010). "Cerita pontianak": Cultural contradictions and patriarchy in a Malay ghost story. *Storytelling, Self, Society, 6*(3), 194-211. doi: http://dx.doi.org/10.1080/15505340.2010.504408

Nikolić, D. (2014). *Sound patterning as a structural and classifying principle of literary folklore genres.* Paper presented at the PALA 2014 Poetics and Linguistics Association Annual Conference: Everybody's Got Style! Testing the Boundaries of Contemporary Stylistics, Maribor, Slovenia.

Olajide, S. B. (2010). Folklore and culture as literacy resources for national emancipation. *International Education Studies*, *3*(2), 200-205. doi: http://dx.doi.org/10.5539/ies.v3n2p200

Onggo, B. S. (2010). Methods for conceptual model representation. In S. Robinson, Brooks, R., Kotiadis, K., & Van Der Zee, D-J. (Ed.), *Conceptual modelling for discrete-event simulation* (pp. 337-354). Boca Raton, FL: CRC Press.

Osman, M. T. (1983). *Bunga rampai kebudayaan Melayu*. Kuala Lumpur, Malaysia: Dewan Bahasa dan Pustaka.

Osman, M. T. (1991). Pengkajian sastera rakyat bercorak cerita. In O. Mohd. Taib (Ed.), *Pengkajian sastera rakyat bercorak cerita*. Cheras, Malaysia: Dewan Bahasa dan Pustaka.

Ozea, Z. (1991). Analisis isi cerita rakyat Sarawak. In O. Mohd. Taib (Ed.), *Pengkajian sastera rakyat bercorak cerita*. Cheras, Malaysia: Dewan Bahasa dan Pustaka.

Pei Hwa, S., & Abd Mukti, N. (2004). CITRA: Interactive multimedia package in moral education for primary school children. *TENCON 2004 IEEE Region 10 Conference, 2*, 247-250. doi: 10.1109/TENCON.2004.1414577

Peng, C. F., Wah, T. Y., & Ishak, Z. (2009). Computer-assisted instruction in teaching early childhood literature. *WSEAS Transactions on Information Science and Applications, 6*(9), 1493-1502. Retrieved from http://www.wseas.us/e-library/transactions/information/2009/29-613.pdf

Porter, B. (2004). *Digitales: The art of telling digital stories*. Sedalia, CO: bjpconsulting.

Powlison, P. S. (1972). The application of Propp's functional analysis to a Yagua folktale. *The Journal of American Folklore, 85*(335), 3-20. doi: 10.2307/539124

Prior, L. (2014). *Using documents in social research*. Thousand Oaks, CA: SAGE Publications Ltd.

Propp, V. (1997a). Introduction. In A. Liberman (Ed.), *Theory and history of folklore* (pp. ix-lxxxi). Minneapolis, MN: The University of Minnesota Press.

Propp, V. (1997b). The principles of classifying folklore genres. In A. Liberman (Ed.), *Theory and history of folklore* (pp. 39-47). Minneapolis, MN: The University of Minnesota Press.

Propp, V. (1998). *Morphology of the folktale* (4th ed.). Austin, TX: University of Texas Press.

Puteh, O., & Said, A. (2010). *366 a collection of Malaysian folk tales* (12th ed.). Cheras, Malaysia: Utusan Publications and Distributors Sdn Bhd.

Puteh, O., & Said, A. (2011). *Himpunan 366 cerita rakyat Malaysia* (12th ed.). Cheras, Malaysia: Utusan Publications and Distributors Sdn Bhd.

Racenaite, R. (2007). Structural-semantic analysis and some peculiarities of Lithuanian novelle tales. *Folklore: Electronic Journal of Folklore*, *36*, 101-112. doi: 10.7592/FEJF2007.36.racenaite

Rahim, N. A. (2014). The nearly forgotten Malay folklore: Shall we start with the software? *TOJET: The Turkish Online Journal of Educational Technology*, *13*(3), 216-221. Retrieved from http://www.tojet.net/articles/v13i3/13321.pdf

Reimo, T. (2006). Digital preservation of printed cultural heritage in Estonia: Strategy, methodology, practice. *Knygotyra, 47*(2006), 262-276. Retrieved from https://doaj.org/article/6ea0bf69e1254bc9806478022971e726

Robinson, S. (2008). Conceptual modelling for simulation Part I: Definition and requirements. *Journal of the Operational Research Society, 59*(3), 278-290. doi: 10.1057/palgrave.jors.2602368

Robson, C., & McCartan, K. (2016). *Real world research* (4th ed.). West Sussex, United Kingdom: John Wiley & Sons.

Rosqvist, T. (2003). *On the use of expert judgement in the qualification of risk assessment*. Espoo, Finland: VTT Technical Research Centre of Finland.

Saldana, J. (2013). *The coding manual for qualitative researchers* (2nd ed.). Thousand Oaks, CA: SAGE Publications Ltd.

Saleh, Z., & Othman, A. (1972). *Si Kulidan*. Kuala Lumpur, Malaysia: Dewan Bahasa dan Pustaka.

Schreier, M. (2012). *Qualitative content analysis in practice* (1st ed.). Thousand Oaks, CA: Sage Publications.

Secretariats of UNESCO and WIPO. (1985). *Model provisions for national laws on the protection of expressions of folklore against illicit exploitation and other prejudical actions*. Retrieved from UNESCO website: http://unesdoc.unesco.org/images/0006/000684/068457mb.pdf

Seki, K. (1966). Types of Japanese folktales. *Asian Folklore Studies*, *25*(1966), 1-220. doi: 10.2307/1177478

Shafi, S. M., Gul, S., Tramboo, S., & Ahangar, H. (2012). *Digital library framework for heritage preservation*. Retrieved October 21, 2012, from https://ndl.iitkgp.ac.in/

Skeat, W., & Gomez, E. (2012). *Malaysian fables, folk tales, and legends*. Kuala Lumpur, Malaysia: Silverfish Books.

Sophia Burne, C. (2015). *The handbook of folklore*. Middletown, DE: CreateSpace Independent Publishing Platform.

257

Strang, K. D. (2015). Articulating a research design ideology. In K. D. Strang (Ed.), *The Palgrave handbook of research design in business and management* (pp. 17-30). New York: Palgrave Macmillan US.

Swales, J. (1990). *Genre analysis: English in academic and research settings*. New York, NY: Cambridge University Press.

Swedberg, R. (2016). Can you visualize theory? On the use of visual thinking in theory pictures, theorizing diagrams, and visual sketches. *Sociological Theory, 34*(3), 250-275. doi: 10.1177/0735275116664380

Thompson, S. (1951). *The folktale* (2nd ed.). New York, NY: Dryden.

Thompson, S. (1966). *Motif-index of folk-literature* (Vols. 1-6). Morton St. Bloomington: Indiana University Press.

Trieschnigg, D., Hiemstra, D., Theune, M., Jong, F., & Meder, T. (2012). An exploration of language identification techniques for the Dutch folktale database. *Proceeding of the Workshop on Adaptation of Language Resources and Tools for Processing Cultural Heritage (LREC 2012)*, 47-51. doi: http://doc.utwente.nl/82013/

UNESCO. (1989). *Recommendation on the safeguarding of traditional culture and folklore*. Retrieved from UNESCO, Legal Instruments website: http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO. (2003a). *Charter on the preservation of digital heritage*. Retrieved from UNESCO, Legal Instruments website: http://portal.unesco.org/en/ev.php-URL_ID=17721&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO. (2003b). *Convention for the safeguarding of the intangible cultural heritage.* Retrieved from UNESCO website: http://unesdoc.unesco.org/images/0013/001325/132540e.pdf

UNESCO. (n.d.). *What is intangible cultural heritage?* Retrieved October 17, 2012, from http://www.unesco.org/culture/ich/index.php?pg=00002

Uther, H.-J. (2009). Classifying tales: Remarks to indexes and systems of ordering. *Folks Art - Croatian Journal of Ethnology and Folklore Research*, *46*(1), 15-32. doi: 82.0-34:39]:025.4(091)

Uther, H.-J. (2011a). *The types of international folktales: A classification and bibliography* (2nd ed. Vol. 1). Helsinki, Finland: Academia Scientiarum Fennica.

Uther, H.-J. (2011b). *The types of international folktales: A classification and bibliography* (2nd ed. Vol. 2). Helsinki, Finland: Academia Scientiarum Fennica.

Uther, H.-J. (2011c). *The types of international folktales: A classification and bibliography* (2nd ed. Vol. 3). Helsinki, Finland: Academia Scientiarum Fennica.

Uther, H. J. (1996). Type- and motif-indices 1980-1995: An inventory. *Asian Folklore Studies*, *55*(2), 299-317. doi: 10.2307/1178824

Utley, F. L. (1961). Folk literature: An operational definition. *The Journal of American Folklore*, *74*(293), 193-206. doi: 10.2307/537632

Wan Isa, W. M., Mat Amin, M. A., Rozaimee, A., Wan Idris, W. M. R., Rahim, N., & Samaden , I. S. (2015). Conceptual framework of edutainment animated series for children: A pious story. *ARPN Journal of Engineering and Applied Sciences,* *10*(3), 1106-1113. Retrieved from http://www.arpnjournals.com/jeas/research_papers/rp_2015/jeas_0215_156. pdf

Wang, W., & Brooks, R. J. (2007). Empirical investigations of conceptual modeling and the modeling process. *Simulation Conference, 2007 Winter*, *1*, 762-770. doi:10.1109/wsc.2007.4419671

Warisan Budaya Malaysia. (2013). *Sastera rakyat negeri Kedah*. Retrieved July 18, 2013, from http://sasterarakyat-kedah.com/index.php

Whyte, G., & Classen, S. (2012). Using storytelling to elicit tacit knowledge from SMEs. *Journal of Knowledge Management, 16*(6), 950-962. doi: 10.1108/13673271211276218

Wilson, V. (2016). Research methods: Mixed methods research. *Evidence Based Library and Information Practice, 11*(1), 56-59. doi:http://dx.doi.org/10.18438/B8QS53

Yarlott, W. V. H., & Finlayson, M. A. (2016). Learning a better motif index: Toward automated motif extraction. *OASIcs-OpenAccess Series in Informatics*, *53*, 1-10. doi:10.4230/OASIcs.CMN.2016.7

Yoo, D.-h., & Jeon, D.-j. (2014). Folk tale narration places of the digital era: A study on the plans to design folk tale story banks. *International Journal of Software Engineering & Its Applications, 8*(3). doi: 10.14257/ijseia.2014.8.3.12

Zainal Abidin, M. I., & Abd. Razak, A. (2003). Malay digital folklore: Using multimedia to educate children through storytelling. *Information Technology in Childhood Education Annual, 2003*(1), 29-44. Retrieved from http://www.learntechlib.org/p/17771

Appendix A

The Malaysian Folktales Selected

	Ownership: National		
	Folktale	12	The glass that turned to gold
1	King Solomon and the birds	13	The kidnapper and the clever lad
2	Mat Jenin	14	The man ape
3	Why the panther has a long tail	15	The merchant's adopted son
4	A bridge of rainbow	16	Why the spider has a narrow waist
5	Awang si Malim		**Ownership: Pahang**
6	Bawang Putih and Bawang Merah		**Folktale**
7	Captain Tanggang	1	Pride goes before a fall
8	Hantu galah the ghost of the jungle	2	The pelican's punishment
9	How sang kancil saved the buffalo	3	The swan maiden
10	How sang kancil tricked the tiger	4	A pouch of rice grains
11	How the mosquito was born	5	A vegetarian dispute
12	How the python lost its venom	6	Mat So'od's fantasy
13	Kang the carpenter bird	7	The carpenter and the ironmonger
14	Melur and the snake	8	The clever student
15	Pak Belalang, the fortune-teller	9	The crock of gold
16	Pak Pandir and his child	10	The gold chain
17	Pak Pandir goes into business	11	The king and three thieves
18	Pak Pandir repairs his house	12	The king crow and the water-snail
19	Princess Bunga Tanjung	13	The magic flute
20	Princess Cenderawasih, the bird of paradise	14	The magic pot
		15	The man who became a turtle
21	Sang kancil the judge	16	The princess's husband
22	Si Luncai and his gourds	17	The story of Puteri Melur Sekuntum
23	The Angsana princess	18	The two cockerels
24	The ant and the cricket	19	The will
25	The ants and the elephants		**Ownership: Kelantan**
26	The baby in the tree		**Folktale**
27	The blind men and the elephant	1	Father Lime-stick and the flower pecker
28	The boy who saved a country	2	The clever si Balau
29	The chicken and the fox	3	Who killed the otter's babies?
30	The clever deer	4	Awang with big stomach
31	The clever mousedeer	5	The clever parrot
32	The crow and the stork	6	The clever wife
33	The durian and the horse mango fruit	7	The elephant has a bet with the tiger
34	The fox and the hen	8	The king of tigers is sick
35	The goatherd	9	The mouse-deer's shipwreck
36	The hunchbacked lobster	10	The trees that changed places
37	The red ant's small waist	11	Wit wins the day
38	The monkey and the turtle		**Ownership: Terengganu**
39	The mousedeer and the crocodiles		**Folktale**
40	The nectar bees	1	Awang, the ant fighter

41	The owl and the moon	2	The king who lost his appetite
42	The pheasant and the buffalo	3	The seven princesses
43	The price of greed	4	Awang Merah's stepmother
44	The prince and the peacock	5	Carried away with playing chess
45	The pumpkin princess	6	How seven brothers saved the villaged
46	The rice crust boat	7	Looking for a cure
47	The sixth fisherman	8	Princess Bakawali
48	The snake and the bamboo	9	Raja Bongsu of Pinang Beribut
49	The stork and the crab	10	The clever storyteller
50	The stork and the mousedeer	11	The magic flute
51	The story of Badang	12	The bodyguard
52	The story of sang kancil and the bear		**Ownership: Johor**
53	The tiger and his reflection		**Folktale**
54	The tiger and the cat	1	Si Jambul
55	The unfortunate Pak Kadok	2	The cenderawasih bird
56	The wise judge	3	The prince and princess of Gunung Selbu
57	The wrong catch	4	Awang and Dayang
58	The squirrel princess	5	Driving out the djinn
59	What a plate of rice is worth	6	Princess Gaharu
60	Why bats fly at night	7	The bear prince
61	Why caterpillars are poisonous	8	The clove
62	Why chickens scratch	9	Princess si Helang Bakau
63	Why the cockerel crows in the morning	10	The lady and the gold tray
64	Why the crow has black feathers	11	The leader of birds
65	Why the goose has a long neck	12	The story of the turtle-dove
66	Why the monkey has no home		**Ownership: Perak**
67	Why the rabbit's tail is short		**Folktale**
68	Why snakes have no legs	1	Kintan's sorrow
69	Why the stork is thin	2	The bunian princess
70	Why the tortoise's shell appears cracked	3	The prince and the snake
71	Why the woodpecker flies high and low	4	How to fight the giants
	Ownership: Perlis	5	How the cat became a judge
	Folktale	6	The cawi bird and the snail
1	Princess Kelapa Gading	7	The giants that fled
2	The nipah palm's tears	8	The intelligent one
3	Tuk Naga, the sea serpent	9	The sparrow and the king
4	A drop of milk	10	The thieves who were outwitted
5	Awang with the big hands	11	War in fairyland
6	Cut but not really cut		**Ownership: Malacca**
7	Honest Awang		**Folktale**
8	Ketukung Togel, the bald and tailless one	1	Kindness pays
9	King Suton's adventure	2	The faithful eagle
10	Prince Indera Pahlawan	3	The two sisters
11	The birds and the princess	4	Golden rice
12	The magic stones	5	The goldsmith and the blacksmith
13	The monitor lizard and the princess	6	The obedient son
14	The rice flowers	7	The red buffaloes
15	The song of the sandpiper		**Ownership: Sarawak**

#	Folktale	#	Folktale
16	The story of Penghulu Alang Gagah		**Folktale**
17	The two merchants and the jungle spirits	1	Teloh's magic stone
18	The wise young fellow	2	The story of the mouse-deer and other animals who went out fishing
19	Why the nipah palm tree is low	3	The tree of life
	Ownership: Kedah	4	A different scent and colour
	Folktale	5	Apai Saloi
1	The friendship of the squirrel and the creeping fish	6	How the python got his beautiful skin
2	The green horse	7	Jelenggai
3	The three princesses	8	Revenge
4	Who is wiser	9	The deer horn
5	For a stick of sugar-cane	10	The honest traveller
6	Gedembai	11	The lazy boy
7	Gold and scorpions	12	The lemayung fruit
8	How the woodpecker got its crest	13	The story of Palog Raya, the dim-wit
9	Princess Sadong of the caves, who refused her suitors	14	The story of the mouse-deer, the deer and the pig
10	Princess Sanggul	15	The wind and the sun
11	Sultan Bahadur Syah	16	Transgression of taboo
12	Swallowed by a whale	17	The wicked mousedeer
13	Sweet lime	18	The mousedeer and the tortoise
14	The baby fish		**Ownership: Sabah**
15	The bird catcher		**Folktale**
16	The crocodile daughter	1	Dang Pingai
17	The curse of the Gedembai	2	The bewitched snake
18	The fish head	3	The story of Princess Rambang Rambunut
19	The geroda bird	4	Bobolian, the healer
20	The gold axe	5	How the durian got its smell
21	The magic swing	6	Junah and the king of the mosquitoes
22	The price of greed	7	Kinambura
23	The shy princess	8	Sampapas
24	The storytelling contest	9	The blind and the limp
25	The tiger and the shadow	10	Si Pugut
26	The tiger gets his desserts	11	The bleeding tree
	Ownership: Selangor	12	The cursed crab
	Folktale	13	The elephant trumpet
1	Pickled tiger's eyeballs	14	The story of Awang Semaun
2	The gold fishing rod	15	The story of si Kaluni
3	The proud eagle	16	The tale of the two suns
4	A mother and her child	17	The tortoise and the princess
5	Broken promises		**Ownership: Penang**
6	Ear-rings		**Folktale**
7	How Pak Tani outwitted the tiger	1	Seasick and landsick
8	Shamed by his own deed	2	The kemuni tree
9	The ape's magic pot	3	The mother hen and the eagle
10	The clever son-in-law	4	Nuts and eggs
11	The kings favourite girl	5	Pearls from the seven seas

12	The missing gold	6	The bayan have escaped
Ownership: Negeri Sembilan		7	The bull and the buffalo
Folktale		8	The durian tree and the banana tree
1	Busu, the midget	9	The field of gold
2	The loyal tiger	10	The fierce geroda
3	Why elephants have small eyes	11	The flute player
4	An egg in the morning, a leaf in the evening	12	The foolish flying-ant
5	Breaking a promise	13	The old man and his crippled daughter
6	Bujang terboyoi	14	The rich miser
7	Honesty	15	The tale of Princess Jarum Emas
8	Si Kecil, the little one	16	The tarap tree and the pedada fruit
9	Sulung, the naughty boy	17	The water snake and the land snake
10	The faithful sister	18	Waiting for freedom
11	The fortune of si Malang		

Appendix B

The Malaysian Folktales Selected as Primary Document

(as labelled in Atlas.ti)

Primary Document (P)	Malaysian Folktale	Primary Document (P)	Malaysian Folktale
P1	Awang the Ant Fighter	P136	The Chicken and the Fox
P2	Busu the Midget	P137	The Clever Deer
P3	Dang Pingai	P138	The Clever Mousedeer
P4	Father Lime-Stick and the Flower Pecker	P139	The Clever Parrot
P5	Kindness Pays	P140	The Clever Son in Law
P6	King Solomon and the Bird	P141	The Clever Storyteller
P7	Kintan's Sorrow	P142	The Clever Student
P8	Mat Jenin	P143	The Clever Wife
P9	Pickled Tiger's Eyeballs	P144	The Clove
P10	Pride Goes Before a Fall	P145	The Crock of Gold
P11	Puteri Kelapa Gading	P146	The Crocodile Daughter
P12	Seasick and Landsick	P147	The Crow and the Stork
P13	Si Jambul	P148	The Curse of the Gedembai
P14	Teloh's Magic Stone	P149	The Cursed Crab
P15	The Bewitched Snake	P150	The Deer Horn
P16	The Bunian Princess	P151	The Durian and the Bacang Fruit
P17	The Cenderawasih Bird	P152	The Durian Tree and the Banana Tree
P18	The Clever Si Balau	P153	The Elephant has a Bet with the Tiger
P19	The Faithful Eagle	P154	The Elephant Trumpet
P20	The Friendship of Squirrel and the Creeping Fish	P155	The Faithful Sister
P21	The Gold Fishing Rod	P156	The Field of Gold
P22	The Green Horse	P157	The Fierce Geroda
P23	The Kemuni Tree	P158	The Fish Head
P24	The King Who Lost His Appetite	P159	The Flute Player
P25	The Loyal Tiger	P160	The Foolish Flying Ant
P26	The Mother Hen and the Eagle	P161	The Fortune of Si Malang
P27	The Nipah's Tears	P162	The Fox and the Hen
P28	The Pelican's Punishment	P163	The Geroda Bird
P29	The Prince and the Princess of Gunung Selbu	P164	The Giants that Fled

P30	The Prince and the Snake	P165	The Glass that Turned to Gold
P31	The Proud Eagle	P166	The Goatherd
P32	The Seven Princesses	P167	The Gold Axe
P33	The Story of Puteri Rambang Rambunut	P168	The Gold Chain
P34	The Story of the Mouse-deer and the Other Animals Who Went Out Fishing	P169	The Goldsmith and the Blacksmith
P35	The Swan Maiden	P170	The Honest Traveler
P36	The Three Princesses	P171	The Hunchbacked Lobster
P37	The Tree of Life	P172	The Intelligent One
P38	The Two Sisters	P173	The Kerengga's Small Waist
P39	Tuk Naga, the Sea Serpent	P174	The Kidnapper and the Clever Lad
P40	Who is Wiser	P175	The King's Favourite Girl
P41	Who Killed the Otter's Babies	P176	The King and Three Thieves
P42	Why Elephants have Small Eyes	P177	The King Crow and the Water-Snail
P43	Why the Panther has a Long Tail	P178	The King of Tiger is Sick
P44	A Bridge of Rainbow	P179	The Lady and the Gold Tray
P45	A Different Scent and Colour	P180	The Lazy Boy
P46	A Drop of Milk	P181	The Leader of Birds
P47	A Mother and Her Child	P182	The Lemayung Fruit
P48	A Pouch of Rice Grains	P183	The Magic Flute
P49	A Vegetarian Dispute	P184	The Magic Pot
P50	An Egg in the Morning and a Leaf in the Evening	P185	The Magic Stones
P51	Apai Saloi	P186	The Magic Swing
P52	Awang and Dayang	P187	The Man Ape
P53	Awang Merah's Stepmother	P188	The Man Who Became a Turtle
P54	Awang Si Malim	P189	The Merchant's Adopted Son
P55	Awang with the Big Hands	P190	The Missing Gold
P56	Awang with the Big Stomach	P191	The Monitor Lizard and the Princess
P57	Bawang Putih Bawang Merah	P192	The Monkey and the Turtle
P58	Bobolian the Healer	P193	The Mouse-deer's Shipwreck
P59	Breaking a Promise	P194	The Mousedeer and the

			Crocodile
P60	Broken Promises	P195	The Nectar Bees
P61	Bujang Terboyoi	P196	The Obedient Son
P62	Captain Tanggang	P197	The Old Man and His Crippled Daughter
P63	Carried Away with Playing Chess	P198	The Owl and the Moon
P64	Cut but Not Really Cut	P199	The Pheasant and the Buffalo
P65	Driving Out the Djinn	P200	The Price of Greed(K)
P66	Ear-rings	P201	The Price of Greed(N)
P67	For a Stick of Sugar Cane	P202	The Prince and the Peacock
P68	Gedembai	P203	The Princess's Husband
P69	Gold and Scorpions	P204	The Pumpkin Princess
P70	Golden Rice	P205	The Red Buffaloes
P71	Hantu Galah the Ghost of the Jungle	P206	The Rice Crust Boat
P72	Honest Awang	P207	The Rice Flowers
P73	Honesty	P208	The Rich Miser
P74	How Pak Tani Outwitted the Tiger	P209	The Shy Princess
P75	How Sang Kancil Saved Sang Kerbau	P210	The Sixth Fisherman
P76	How Sang Kancil Tricked the Tiger	P211	The Snake and the Bamboo
P77	How Seven Brothers Saved a Village	P212	The Song of Kedidi
P78	How the Durian Got Its Smell	P213	The Sparrow and the King
P79	How the Mosquito was Born	P214	The Stork and the Crab
P80	How the Python Got His Beautiful Skin	P215	The Stork and the Mousedeer
P81	How the Python Lost Its Venom	P216	The Story of Awang Semaun
P82	How the Wood Pecker Got Its Crest	P217	The Story of Badang
P83	How to Fight the Giants	P218	The Story of Palog Raya, the Dim-wit
P84	How the Cat Became a Judge	P219	The Story of Penghulu Alang Gagah
P85	Jelenggai	P220	The Story of Puteri Melur Sekuntum
P86	Junah and the King of the Mosquitoes	P221	The Story of Sang Kancil and Sang Beruang
P87	Kang the Carpenter Bird	P222	The Story of Si Kaluni
P88	Ketukung Togel, the Bald and Tailless One	P223	The Story of the Mouse-deer, the Deer and the Pig
P89	Kinambura	P224	The Story of the Turtle Dove
P90	King Suton's Adventure	P225	The Storytelling Contest

P91	Looking for a Cure	P226	The Tale of Puteri Jarum Emas
P92	Mat So'od Fantasy	P227	The Tale of the Two Suns
P93	Melur and the Snake	P228	The Tarap Tree and the Pedada Fruit
P94	Nuts and Eggs	P229	The Thieves Who Were Outwitted
P95	Pak Belalang, the Fortune-teller	P230	The Tiger and His Reflection
P96	Pak Pandir and His Child	P231	The Tiger and the Cat
P97	Pak Pandir goes into Business	P232	The Tiger and the Shadow
P98	Pak Pandir Repairs His House	P233	The Tiger Gets His Dessert
P99	Pearls from the Seven Seas	P234	The Tortoise and the Princess
P100	Prince Indera Pahlawan	P235	The Tree that Changed Places
P101	Princess Bakawali	P236	The Two Cockerels
P102	Princess Bunga Tanjung	P237	The Two Merchants and the Jungle Spirits
P103	Princess Gaharu	P238	The Unfortunate Pak Kadok
P104	Princess Sadong of the Cave	P239	The Water Snake and the Land Snake
P105	Puteri Cenderawasih, the Bird of Paradise	P240	The Will
P106	Puteri Sanggul	P241	The Wind and the Sun
P107	Raja Bongsu of Pinang Beribut	P242	The Wise Judge
P108	Revenge	P243	The Wise Young Fellow
P109	Sampapas	P244	The Wrong Catch
P110	Sang Kancil the Judge	P245	The Bodyguard
P111	Shamed by His Own Deed	P246	The Magic Flute
P112	Si Buta and Si Tempang	P247	The Squirrel Princess
P113	Si Kecil the Little One	P248	Transgression of Taboo
P114	Si Luncai and His Gourds	P249	Tuan Puteri Si Helang Bakau
P115	Si Pugut	P250	Waiting For Freedom
P116	Sultan Bahadur Syah	P251	War in Fairyland
P117	Sulung the Naughty Boy	P252	What a Plate of Rice is Worth
P118	Swallowed by a Whale	P253	Why Bats Fly at Night
P119	Sweet Lime	P254	Why Caterpillars are Poisonous
P120	The Angsana Princess	P255	Why Chickens Scratch
P121	The Ant and the Cricket	P256	Why the Cockerel Crows in the Morning

P122	The Ants and the Elephants	P257	Why the Crow has Black Feathers
P123	The Ape's Magic Pot	P258	Why the Goose has a Long Neck
P124	The Baby Fish	P259	Why the Monkey Has No Home
P125	The Baby in the Tree	P260	Why the Nipah Tree is Low
P126	The Bayan have Escaped.	P261	Why the Rabbit's Tail is Short
P127	The Bear Prince	P262	Why the Snakes Have No Legs
P128	The Bird and the Princess	P263	Why the Spider has a Narrow Waist
P129	The Bird Catcher	P264	The Wicked Mousedeer
P130	The Bleeding Tree	P265	Why the Stork is Thin
P131	The Blind Men and the Elephant	P266	Why the Tortoise's Shell Appears Cracked
P132	The Boy Who Saved a Country	P267	Why the Woodpecker Flies High and Low
P133	The Bull and the Buffalo	P268	Wit Wins the Day
P134	The Carpenter and the Ironmonger	P269	The Mousedeer and The Tortoise
P135	The Cawi Bird and the Snail		

Appendix C

The Malaysian Folktales Excluded

Ownership	Reason of Exclusion		Folktale	Ownership	Reason of Exclusion		Folktale
National	Place	1	Why the weaver birds build their nests low		Place	80	The lucky cat
	Place	2	The man-eating stone		Place	81	The stinking monitor lizard
	Place	3	Si manis and the tortoise		Place	82	The Stone of the Pregnant Lady
Perlis	Place, Attitude	4	God who is just		Place	83	Nadim runs off to the mountain
	Place	5	Bukit Cuping		Place	84	Malim Deman's regret
	Place	6	A clever trick		Place	85	How Johor got its name
	Attitude	7	Faith		Place	86	True friends
	Place	8	The spring of water		Place	87	How Kuala Kangsar got its name
	Place	9	The keeper of Bukit Cuping		Place	88	The haughty wife
Kedah	Place	10	The story of Gergasang	Perak	Place	89	Batu Gajah
	Place	11	The lucky fisherman		Place, Attitude	90	The catfish
	Place, Attitude	12	Bismillah (in the name of God)		Place	91	The fortress of cockle shells
	Place	13	Kudin with the warts		Place	92	The story of Hantu Bota
	Place	14	The fate of he Silver Prince and Princess Lemon-grass		Place	93	The fish trap that became a mountain
	Place	15	Awang Big Sword		Place	94	How Kota Beruas came about
Selangor	Place	16	Golden rice		Place	95	The tortoise of Bota
	Place	17	Consumed with greed	Melaka	Place	96	A brave deer, a famous kingdom
	Place	18	Kelalen, the forgetful youth		Place	97	Cau Pandan
	Place	19	How Sungai Sembilang got its name		Place	98	The hat seller and the monkeys
	Place, Attitude	20	The greedy hunter		Place	99	The story of Tanjung Rimau

	Place	21	How Sabak Bernam got its name		Place	100	A tale from Melaka
Negeri Sembilan	Place	22	Pasir Besar		Place	101	How Durian Tunggal got its name
	Place	23	The catfish of Kuala Sawah		Place	102	The honest woodseller
	Place	24	The python of Kampung Paya		Place	103	Telling the truth
	Place	25	Lombong Menanti		Place	104	Sungai Duyung
	Place	26	How Kampung Rembau got its name		Place	105	The brave boy and the tigers of Mount Ledang
	Place	27	Happiness after hardship		Place	106	Princess Santubong
	Place	28	The legend of Nenek Moyang Bertam of Tapak		Place	107	Hingan the brave
	Place	29	The bitter gourd monster		Place	108	The legend of Niah caves
	Place	30	How Sungai Ujung got its name		Place	109	Durian Ukak
	Place	31	Seri Menanti		Place	110	Age Tulang from fairyland
	Place	32	The story of Bukit Tempurung and Bukit Tabuh		Place	111	Elephant and the Ujau Tambau
	Place	33	Puteri Setiawan, Princess of Johol		Place	112	The story of Keling
	Place	34	The Yam Princess		Place	113	The heart of earth
Pahang	Place	35	The magic ring	Sarawak	Attitude	114	The story of Duraman
	Place	36	How Janda Baik got its name		Place	115	Wek Jongen
	Place	37	The fate of Raja Donan		Attitude	116	The Qaf Wau bird
	Place	38	The story of Tioman island		Place	117	Gawai kenyalang
	Attitude	39	The ship that turned to stone		Non-folktale	118	Sea Dayak proverbs
	Place	40	The guardian of the iron mine		Belief	119	Dinjai and the were-tiger's sister
	Place	41	How Pahang got its name		Belief	120	The story of Siu, who first taught the Dyaks to plant paddy and to observe the omens of birds
	Attitude	42	The rock and the drops of water		Place	121	The monster elephants of Papakan river

State	Type	No.	Title	State	Type	No.	Title
	Place	43	The village of Batu Sawar		Place	122	The stone of Tokid Rini
	Place	44	The outwitting of the gedembai		Place	123	The origin of beads
	Place	45	The Ugly Rooster		Place	124	The magic waters of Dulit
Kelantan	Place	46	Awang with the watery eyes		Place, Attitude	125	The dragon of Long Luar
	Place	47	The tortoises of Kubang Emas		Place, Attitude	126	The story of Tugau
	Place, Attitude	48	Gual Pasung Hantu		Attitude	127	The swing
	Place, Attitude	49	Cik Siti Wan Kembang		Place	128	How Dalat got its name
	Place, Attitude	50	The ship that sank		Place	129	The deer, the goat, and the mousedeer
	Place	51	Lubuk Batil		Place	130	The seven villages of Rirong Sa'ong
	Place	52	Incident at Lubok Jong		Place	131	The goblins and the jackfruit tree
	Place	53	The story of 'cold rice' Awang		Place, Non folktale	132	The story of Kut canal
	Attitude	54	The curse of the Sheikh		Place	133	The crocodile princes
	Place	55	How Gual Periok got its name	Sabah	Place, Attitude	134	Raja Kuyuk
	Place	56	The three sisters		Place	135	The story of Bayagong
	Place	57	Puteri Manis and Cencewi		Place	136	Batu Panggal, the beheaded rock
	Place, Attitude	58	The spirit of the rice		Place	137	The crocodile's captive
	Place, Attitude	59	Puteri Saadong		Place	138	The two faces of the Goddess Labu Kundur
	Place	60	Awang Selamat, the warrior		Attitude	139	Smoking the bubu
	Place	61	How Gua Musang got its name		Place	140	Kansiduon's sacrifice
	Place, Attitude	62	Tuk Putih's well		Place	141	The paddy and the weed
	Place	63	The golden deer		Place	142	Apah Kinabangan's luck
	Place	64	The tiger's mistake		Place	143	How Bayoh become a crocodile
	Place	65	A Malayan deluge		Attitude	144	The silat teacher
Terengganu	Place	66	Batu penyu	Penang	Place	145	The faithful otter
	Place	67	Tuk Raja's find		Place	146	The orphan warrior
	Place	68	Pak si Molong		Place	147	The top maker
	Place	69	Kemaman and		Place	148	Untung the fisherman

273

Region	Type	No.	Title	Region	Type	No.	Title
			Telaga Simpul				
	Place	70	Princess Sekalung Bongsu		Place	149	How Tanjung Bunga got its name
	Place	71	Awang and the macang seed		Place	150	Gelugur Jelutung
	Place	72	The fortunes of Angka Mandi	Unknown	Undefined ownership	151	The tune that makes the tiger drowsy
	Place	73	Cukai		Undefined ownership	152	Father 'Follow-my-nose' and the Four Priests
	Place	74	The tiger's fold		Non-Malaysian, Attitude	153	The elephant princess and the prince
Johor	Place	75	How Teluk Sengat got its name		Non-Malaysian, Place	154	The saint that was shot out of his own cannon
	Place	76	How Jementah got its name	Patani	Non-Malaysian, Place	155	The saints whose gravestones moved
	Place	77	The secret of Tasik Garu		Non-Malaysian, Place	156	Nakhoda Ragam who was pricked to death by his wife's needle
	Place	78	The tale of Sungai Pinggan		Non-Malaysian, Place, Attitude	157	The legend of Patani
	Place, Attitude	79	Cik Siti Wan Kemboja				

Appendix D

The Quotations of Analysis: Pilot

All (17) quotations from primary document: P 1: Awang the Ant Fighter.pdf

_____

HU: PiC1.2
File: [D:\PilotClassification\PD\PilotClassification\PiC1.2.hpr7]
Edited by: Super
Date/Time: 2015-08-11 15:08:56

_____

P 1: Awang the Ant Fighter.pdf - 1:1 [] (@209-@192) (Super)
Codes: [A_6_Hero - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

Awang.

P 1: Awang the Ant Fighter.pdf - 1:2 [] (@114-@101) (Super)
Codes: [A_2_Donor (Provider) - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

sultan·

P 1: Awang the Ant Fighter.pdf - 1:3 [] (@77-@62) (Super)
Codes: [A_5_Dispatcher - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

Datuk Bendahara,

P 1: Awang the Ant Fighter.pdf - 1:4 [] (@36-@25) (Super)
Codes: [A_3_Helper - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos
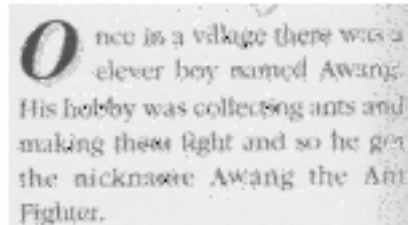
P 1: Awang the Ant Fighter.pdf - 1:5 [] (@226-@140) (Super)
Codes: [B_1_Initial situation - Family: 1_Function]
No memos
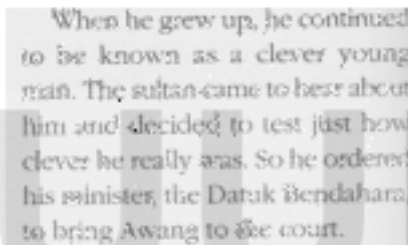
Once in a village there was a clever boy named Awang. His hobby was collecting ants and making them fight and so he got the nickname Awang the Ant Fighter.

P 1: Awang the Ant Fighter.pdf - 1:12 [] (@140-@49) (Super)
Codes: [B_11.0_Mediation, the connective incident - Family: 1_Function]
No memos
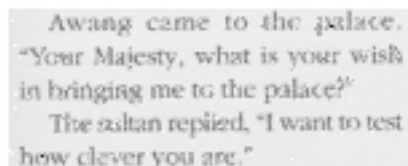
When he grew up, he continued to be known as a clever young man. The sultan came to hear about him and decided to test just how clever he really was. So he ordered his minister, the Datuk Bendahara, to bring Awang to the court.

P 1: Awang the Ant Fighter.pdf - 1:13 [] (@175-@112) (Super)
Codes: [B_11.0_Mediation, the connective incident - Family: 1_Function]
No memos
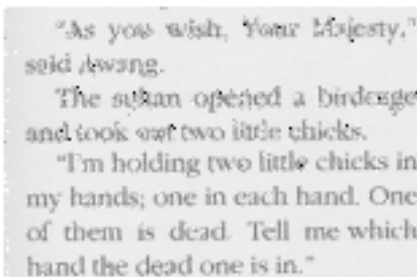
Awang came to the palace. "Your Majesty, what is your wish in bringing me to the palace?"
The sultan replied, "I want to test how clever you are."

P 1: Awang the Ant Fighter.pdf - 1:14 [] (@114-@8) (Super)
Codes: [B_18.0_Struggle - Family: 1_Function]
No memos

"As you wish, Your Majesty," said Awang.
The sultan opened a birdcage and took out two little chicks.
"I'm holding two little chicks in my hands; one in each hand. One of them is dead. Tell me which hand the dead one is in."

P 1: Awang the Ant Fighter.pdf - 1:15 [] (@179-@10) (Super)
Codes: [B_18.0_Struggle - Family: 1_Function]

No memos

"But that is easy, Your Majesty,"
said Awang.

"Well, what is your guess?" asked
the sultan.

"If the bird in one hand is dead,
it means the one in the other hand
is alive," he said.

"Yes, I know that. But I want you
to guess which bird the dead one
is in."

"I could answer you in this way
because the bird is alive, Your
Majesty."

P 1: Awang the Ant Fighter.pdf - 1:16 [] (@179-@77)   (Super)
Codes: [B_20.0_Victory - Family: 1_Function]
No memos

"What do you mean, Awang?"
"Well, you are actually holding
two live birds. If I say the one in
your left hand is alive, you will
kill it and spare the one in your
right hand. You will do the same
if I choose the one in your right
hand. So either way, I can't win."

P 1: Awang the Ant Fighter.pdf - 1:17 [] (@75-@13)   (Super)
Codes: [B_21.0_Liquidation - Family: 1_Function]
No memos

"Hmm, I concede you are quite
clever. Awang."

The sultan sent him away after
giving him a suit of royal clothes
as a reward.

P 1: Awang the Ant Fighter.pdf - 1:20 [] (@205-@141)   (Super)

Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_6_F_MARVELS - Family: 2_Motif] [D_6_F600.0_Persons with extraordinary powers: F600-F699 - Family: 2_Motif] [D_6_F640_Extraordinary powers of perception - Family: 2_Motif] [D_6_F645.0_Marvelously wise man - Family: 2_Motif] [D_6_F645.1_Wise man answers all questions - Family: 2_Motif] [D_9_J_THE WISE AND THE FOOLISH - Family: 2_Motif] [D_9_J0.0_Acquisition and possession of wisdom (knowledge): J0-J199 - Family: 2_Motif] [D_9_J0_Acquisition and possession of wisdom - Family: 2_Motif] [D_9_J150_Other means of acquiring wisdom (knowledge) - Family: 2_Motif] [D_9_J175_Wisdom from young man - Family: 2_Motif] [D_9_J190_Acquisition and possession of wisdom - miscellaneous - Family: 2_Motif] [D_9_J191.0_Wise men - Family: 2_Motif] [D_9_J1100.0.0_CLEVERNESS: J1100-J1699 - Family: 2_Motif] [D_9_J1100.0_Clever persons and acts: J1100-J1249 - Family: 2_Motif] [D_9_J1100_Cleverness - Family: 2_Motif] [D_9_J1110_Clever persons - Family: 2_Motif] [D_9_J1113_Clever boy - Family: 2_Motif] [D_21_W0.0.0_ TRAITS OF CHARACTER - Family: 2_Motif] [D_21_W0.0_Favorable traits of character: W0-W99 - Family: 2_Motif] [D_21_W0_Favorable traits of character - Family: 2_Motif] [D_21_W20_Other favorable traits of character. - Family: 2_Motif] [D_21_W34.0_Loyalty. - Family: 2_Motif] [D_21_W200.0_ Traits of character--miscellaneous: W200-W299 - Family: 2_Motif] [D_21_W200_Traits of character--miscellaneous - Family: 2_Motif] [D_21_W215.0_Extreme prudence - Family: 2_Motif] [D_23_Z0.0.0_MISCELLANEOUS GROUPS OF MOTIFS - Family: 2_Motif] [D_23_Z200.0_Heroes: Z200-Z299 - Family: 2_Motif] [D_23_Z200_Heroes. - Family: 2_Motif] [D_23_Z230_Extraordinary exploits of hero. - Family: 2_Motif] [D_23_Z231_Boyish exploits of hero. - Family: 2_Motif] [D_23_Z251_Boy hero. - Family: 2_Motif]

No memos
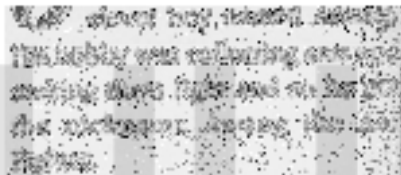
P 1: Awang the Ant Fighter.pdf - 1:21 [] (@113-@47)   (Super)

Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_14_P0.0.0_SOCIETY - Family: 2_Motif] [D_14_P0.0_Royalty and nobility: P0-P99 - Family: 2_Motif] [D_14_P10.0_Kings. - Family: 2_Motif] [D_14_P12.0_Character of kings - Family: 2_Motif] [D_14_P12.6.0_Just king brings good fortune upon people. - Family: 2_Motif] [D_14_P19.0_Other motifs connected with kings. - Family: 2_Motif] [D_14_P19.4.0.0_Kingly powers (rights). - Family: 2_Motif] [D_21_W0.0.0_ TRAITS OF CHARACTER - Family: 2_Motif] [D_21_W0.0_Favorable traits of character: W0-W99 - Family: 2_Motif] [D_21_W0_Favorable traits of character - Family: 2_Motif] [D_21_W20_Other favorable traits of character. - Family: 2_Motif] [D_21_W35.0_Justice - Family: 2_Motif]

No memos

man. The sultan came to hear about him and decided to test just how clever he really was. So he ordered his minister, the Datuk Bendahara, to bring Awang to the court.
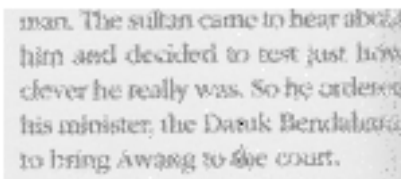
P 1: Awang the Ant Fighter.pdf - 1:22 [] (@179-@5) (Super)

Codes: [C_3_Single incidents - Families (2): 2_Motif, Elements of Motif Division] [D_8_H_TESTS - Family: 2_Motif] [D_8_H500.0.0_Tests of cleverness: H500-H899 - Family: 2_Motif] [D_8_H500.0_Test of cleverness or ability - Family: 2_Motif] [D_8_H530.0_RIDDLES: H530-H899 - Family: 2_Motif] [D_8_H530_Riddles - Family: 2_Motif] [D_8_H540.0_Propounding of riddles - Family: 2_Motif] [D_8_H540.3.0_King propounds riddles - Family: 2_Motif] [D_8_H548.0_Riddle contest - Family: 2_Motif] [D_8_H561.0.0.0_Solvers of riddles - Family: 2_Motif] [D_8_H570_Means of solving riddless - Family: 2_Motif] [D_8_H580.0_Enigmatic statements. Apparently senseless remarks (or acts) interpreted figuratively prove wise - Family: 2_Motif] [D_8_H583.0_Clever youth (maiden) answers king's inquiry in riddles - Family: 2_Motif] [D_8_H660_Riddles of comparison - Family: 2_Motif] [D_8_H950.0_Performance of tasks: H950-H999 - Family: 2_Motif] [D_8_H960_Tasks performed through cleverness or intelligence - Family: 2_Motif] [D_8_H961_Tasks performed by cleverness - Family: 2_Motif] [D_15_Q0.0_REWARDS AND PUNISHMENTS - Family: 2_Motif] [D_15_Q10.0_Deeds rewarded: Q10-Q99 - Family: 2_Motif] [D_15_Q10_Deeds rewarded - Family: 2_Motif] [D_15_Q80_Rewards for other causes. - Family: 2_Motif] [D_15_Q91.0_Reward for cleverness - Family: 2_Motif] [D_15_Q100.0_Nature of rewards: Q100-Q199 - Family: 2_Motif] [D_15_Q110_Material rewards. - Family: 2_Motif] [D_15_Q114.0.0_Gifts as reward. - Family: 2_Motif]

No memos
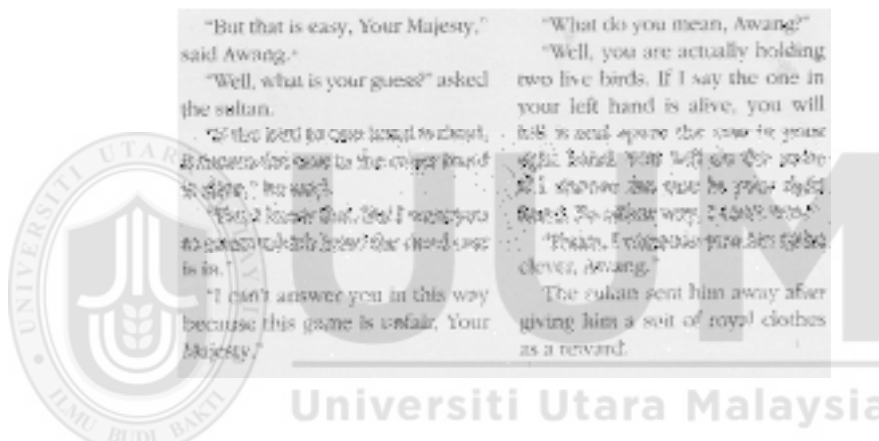
P 1: Awang the Ant Fighter.pdf - 1:23 [] (@137-@9) (Super)

Codes: [C_2_Items in the background of the action - Families (2): 2_Motif, Elements of Motif Division] [D_8_H_TESTS - Family: 2_Motif] [D_8_H500.0.0_Tests of cleverness: H500-H899 - Family: 2_Motif] [D_8_H500.0_Test of cleverness or ability - Family: 2_Motif] [D_8_H501.0_Test of wisdom - Family: 2_Motif] [D_8_H510_Test in guessing - Family: 2_Motif] [D_8_H524.0_Test: guessing person's thoughts - Family: 2_Motif]

No memos
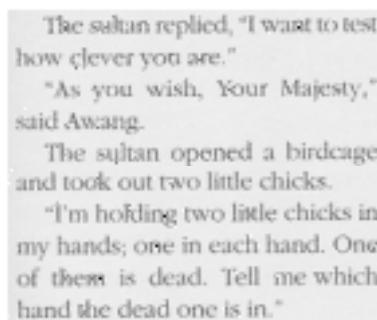
P 1: Awang the Ant Fighter.pdf - 1:24 [] (@265-@0)   (Super)

Codes: [E_4_850.0.0_REALISTIC TALES (NOVELLE) - Family: 3_Type] [E_4_875()B_The Clever Girl and the King - Family: 3_Type] [E_4_920().0_CLEVER ACTS AND WORDS: 920-929 - Family: 3_Type] [E_4_921()_The King and the Farmer's Son - Family: 3_Type] [E_4_921A*_The Frank Thief - Family: 3_Type] [E_4_921E*_The Potter - Family: 3_Type] [E_4_921F*_Plucking Geese - Family: 3_Type] [E_4_922B_The King's Face on the Coin - Family: 3_Type] [E_6_1200.0.0_ANECDOTES AND JOKES - Family: 3_Type] [E_6_1525().0.0_STORIES ABOUT A MAN: 1525-1724 - Family: 3_Type] [E_6_1525().0_The Clever Man: 1525-1639 - Family: 3_Type] [E_6_1542()_The Clever Boy - Family: 3_Type]

No memos

Hyper-Links:

   <continued by> 1:25

P 1: Awang the Ant Fighter.pdf - 1:25 [] (@187-@0)   (Super)

No codes

No memos

Hyper-Links:

   1:24 <continued by>

280

Appendix E

The Codes of Analysis: Pilot

Hierarchy Report on PD: P 1: Awang the Ant Fighter.pdf

_____

_____

1
   1:1
      C:A_6_Hero
   1:2
      C:A_2_Donor (Provider)
   1:3
      C:A_5_Dispatcher
   1:4
      C:A_3_Helper
   1:5
      C:B_1_Initial situation
   1:12
      C:B_11.0_Mediation, the connective incident
   1:13
   1:14
      C:B_18.0_Struggle
   1:15
   1:16
      C:B_20.0_Victory
   1:17
      C:B_21.0_Liquidation
   1:20
      C:C_1_Actor in the tale
      C:D_6_F_MARVELS
      C:D_6_F600.0_Persons with extraordinary powers: F600-F699
      C:D_6_F640_Extraordinary powers of perception
      C:D_6_F645.0_Marvelously wise man
      C:D_6_F645.1_Wise man answers all questions
      C:D_9_J_THE WISE AND THE FOOLISH
      C:D_9_J0.0_Acquisition and possession of wisdom (knowledge): J0-J199
      C:D_9_J0_Acquisition and possession of wisdom
      C:D_9_J150_Other means of acquiring wisdom (knowledge)
      C:D_9_J175_Wisdom from young man
      C:D_9_J190_Acquisition and possession of wisdom - miscellaneous
      C:D_9_J191.0_Wise men
      C:D_9_J1100.0.0_CLEVERNESS: J1100-J1699
      C:D_9_J1100.0_Clever persons and acts: J1100-J1249
      C:D_9_J1100_Cleverness
      C:D_9_J1110_Clever persons

C:D_9_J1113_Clever boy
C:D_21_W0.0.0_ TRAITS OF CHARACTER
C:D_21_W0.0_Favorable traits of character: W0-W99
C:D_21_W0_Favorable traits of character
C:D_21_W20_Other favorable traits of character.
C:D_21_W34.0_Loyalty.
C:D_21_W200.0_ Traits of character--miscellaneous: W200-W299
C:D_21_W200_Traits of character--miscellaneous
C:D_21_W215.0_Extreme prudence
C:D_23_Z0.0.0_MISCELLANEOUS GROUPS OF MOTIFS
C:D_23_Z200.0_Heroes: Z200-Z299
C:D_23_Z200_Heroes.
C:D_23_Z230_Extraordinary exploits of hero.
C:D_23_Z231_Boyish exploits of hero.
C:D_23_Z251_Boy hero.

1:21

C:D_14_P0.0.0_SOCIETY
C:D_14_P0.0_Royalty and nobility: P0-P99
C:D_14_P10.0_Kings.
C:D_14_P12.0_Character of kings
C:D_14_P12.6.0_Just king brings good fortune upon people.
C:D_14_P19.0_Other motifs connected with kings.
C:D_14_P19.4.0.0_Kingly powers (rights).
C:D_21_W35.0_Justice

1:22

C:C_3_Single incidents
C:D_8_H_TESTS
C:D_8_H500.0.0_Tests of cleverness: H500-H899
C:D_8_H500.0_Test of cleverness or ability
C:D_8_H530.0_RIDDLES: H530-H899
C:D_8_H530_Riddles
C:D_8_H540.0_Propounding of riddles
C:D_8_H540.3.0_King propounds riddles
C:D_8_H548.0_Riddle contest
C:D_8_H561.0.0.0_Solvers of riddles
C:D_8_H570_Means of solving riddless
C:D_8_H580.0_Enigmatic statements. Apparently senseless remarks (or acts) interpreted figuratively prove wise
C:D_8_H583.0_Clever youth (maiden) answers king's inquiry in riddles
C:D_8_H660_Riddles of comparison
C:D_8_H950.0_Performance of tasks: H950-H999
C:D_8_H960_Tasks performed through cleverness or intelligence
C:D_8_H961_Tasks performed by cleverness
C:D_15_Q0.0_REWARDS AND PUNISHMENTS
C:D_15_Q10.0_Deeds rewarded: Q10-Q99
C:D_15_Q10_Deeds rewarded
C:D_15_Q80_Rewards for other causes.
C:D_15_Q91.0_Reward for cleverness
C:D_15_Q100.0_Nature of rewards: Q100-Q199
C:D_15_Q110_Material rewards.
C:D_15_Q114.0.0_Gifts as reward.

1:23

C:C_2_Items in the background of the action

282

C:D_8_H501.0_Test of wisdom
C:D_8_H510_Test in guessing
C:D_8_H524.0_Test: guessing person's thoughts
1:24
C:E_4_850.0.0_REALISTIC TALES (NOVELLE)
C:E_4_875()B_The Clever Girl and the King
C:E_4_920().0_CLEVER ACTS AND WORDS: 920-929
C:E_4_921()_The King and the Farmer's Son
C:E_4_921A*_The Frank Thief
C:E_4_921E*_The Potter
C:E_4_921F*_Plucking Geese
C:E_4_922B_The King's Face on the Coin
C:E_6_1200.0.0_ANECDOTES AND JOKES
C:E_6_1525().0.0_STORIES ABOUT A MAN: 1525-1724
C:E_6_1525().0_The Clever Man: 1525-1639
C:E_6_1542()_The Clever Boy
1:25

Appendix F

The Malaysian Folktale Classification System: Pilot Analysis

First Level: Function-based Classification

Structure A	Structure B	Structure C
Initial	Initial	Initial
Lack	Mediation	Mediation
Mediation	Struggle	Struggle
Struggle	Victory	Victory
Victory	Liquidation	Liquidation
Liquidation		Punishment
Wedding		

Second Level: Motif-based Classification

Class A: Mythological	C:D_7_G284_Witch as helper
C:D_1_A_Mythological	C:D_7_G300.0_Other ogres: G300-G399
C:D_1_A500.0_Demigods And Culture Heroes: A500-A599	C:D_7_G300_Other ogres
C:D_1_A520.0_Nature of the culture hero (demigod)	C:D_7_G304.0_Troll as ogre.(For troll as underground spirit or mountain spirit see F455. For troll-woman see G200-G299, Witches)
C:D_1_A521_Culture hero as dupe or trickster	C:D_7_G304.1.0_Appearance of troll (ogre)
C:D_1_A522.0_Animal as culture hero	C:D_7_G310_Ogre with characteristic methods
C:D_1_A522.3.0_Other animals as culture hero	C:D_7_G312.0_Cannibal ogre
C:D_1_A526.0_Physical characteristics of culture hero (demigod)	C:D_7_G350_Animal ogres
C:D_1_A527.0_Special powers of culture hero	C:D_7_G353.0_Bird as ogre
C:D_1_A530.0_Culture hero establishes law and order	C:D_7_G353.1_Cannibal bird as ogre
C:D_1_A531.0_Culture hero (demigod) overcomes monsters	C:D_7_G353.2_Eagle as ogre
C:D_1_A1000.0_World Calamities And Renewals: A1000-A1099	C:D_7_G400.0_Falling into ogre's power: G400-G499
C:D_1_A1010.0_Deluge. Inundation of whole world or section	C:D_7_G420_Capture by ogre
C:D_1_A1011.0_Local deluges	C:D_7_G421_Ogre traps victim
C:D_1_A1011.2_Flood caused by rising of river	C:D_7_G500.0_Ogre defeated: G500-G599
C:D_1_A1018.0_Flood as punishment	C:D_7_G500_Ogre defeated
C:D_1_A1020_Escape from deluge	C:D_7_G501_Stupid ogre
C:D_1_A1029.0_Escape from deluge - miscellaneous	C:D_7_G510.0_Ogre killed, maimed, or captured
C:D_1_A1029.1_Marvelous tree survives deluge	C:D_7_G510.4_Hero overcomes devastating animal
C:D_1_A1300.0_Ordering Of Human Life: A1300-A1399	C:D_7_G512.0.0_Ogre killed
C:D_1_A1330_Beginnings of trouble for man	C:D_7_G512.9.0_Animal kills ogre
C:D_1_A1337.0.0_Origin of disease	C:D_7_G514.0.0_Ogre captured
C:D_1_A1337.0.5_Disease as punishment	C:D_7_G514.8.0_Ogre captured by animal
C:D_1_A1370_Origin of mental and moral characteristics	C:D_7_G519.0_Ogre killed through other tricks
C:D_1_A1371.0_Why women are bad	C:D_7_G550_Rescue from ogre
C:D_1_A1400.0_Acquisition Of Culture: A1400-A1499	C:D_7_G552_Rescue from ogre by helpful animals
C:D_1_A1430_Acquisition of other necessities	C:D_7_G580_Ogre otherwise subdued

C:D_1_A1437_Acquisition of clothing	**Class H: Tests**
C:D_1_A1500.0_Origin Of Customs: A1500-A1599	C:D_8_H_Tests
C:D_1_A1540_Origin of religious ceremonials	C:D_8_H0.0_Identity tests: Recognition: H0-H199
C:D_1_A1545.0_Origin of sacrifices	C:D_8_H80.0.0_Identification By Tokens: H80-H149
C:D_1_A1545.3.0_Origin of animal sacrifices	C:D_8_H80.0_Identification by tokens
C:D_1_A1600.0_Distribution And Differentiations Of People: A1600-A1699	C:D_8_H82.2_Marriage tokens identifying lover
C:D_1_A1660_Characteristics of various peoples - in personal appearance	C:D_8_H82.3_Tokens between lovers
C:D_1_A1664_Beauty of various peoples	C:D_8_H87_Garlands (flowers) as token
C:D_1_A1670_Characteristics of various people - in industry and warfare	C:D_8_H200_Test of truth: H200-H299
C:D_1_A1673.0_Tribal characteristics - industry	C:D_8_H220_Ordeals. Guilt or innocence thus established
C:D_1_A1675_Tribal characteristics - warfare	C:D_8_H224.0_Ordeal by crocodiles (snakes). Judgement depends on whether person is devoured or rejected by crocodiles
C:D_1_A1676.0_Tribal characteristics - bravery or cowardice	C:D_8_H310.0.0_Suitor Tests: H310-H359
C:D_1_A1700.0.0_Creation Of Animal Life: A1700-A2199	C:D_8_H310.0_Suitor tests
C:D_1_A1700.0_Creation Of Animal Life - General: A1700-A1799	C:D_8_H315.1_Suitor test: to make the princess fall in love with him
C:D_1_A1710_Creation of animals through transformation	C:D_8_H316.0_Suitor test: apple thrown indicates princess's choice.(Often golden apple)
C:D_1_A1715.0_Animals from transformed man	C:D_8_H316.2_Flowers thrown to indicate princess's choice
C:D_1_A2200.0.0_Animal Characteristics: A2200-A2599	C:D_8_H322.0_Suitor test: finding princess
C:D_1_A2200.0_Various Causes Of Animal Characteristics: A2200-A2299	C:D_8_H344.0_Suitor test: entering princess's chamber
C:D_1_A2200_Cause Of Animal Characteristics	C:D_8_H346.0_Princess given to man who can heal her
C:D_1_A2230_Animal characteristics as punishment	C:D_8_H360.0_Bride Tests: H360-H388
C:D_1_A2232.0_Animal characteristics: punishment for laziness	C:D_8_H360_Bride test
C:D_1_A2239.0_Animal characteristics from miscellaneous punishments	C:D_8_H384.0.0_Bride test: kindness
C:D_1_A2240_Animal characteristics: obtaining another's qualities	C:D_8_H490_Other marriage tests
C:D_1_A2247.0_Animal characteristics: exchange of qualities	C:D_8_H491.0_Test of mother's and father's love for children
C:D_1_A2300.0.0_Causes Of Animal	C:D_8_H495.0_Mother test

Characteristics: BODY: A2300-A2399	
C:D_1_A2330.0_Origin of animal characteristics: face	C:D_8_H500.0.0_Tests of cleverness: H500-H899
C:D_1_A2332.0_Origin and nature of animal's eyes	C:D_8_H500.0_Test of cleverness or ability
C:D_1_A2332.1.0_Origin of animals' eyes	C:D_8_H501.0_Test of wisdom
C:D_1_A2332.3.0_Size of animal's eyes	C:D_8_H506.0_Test of resourcefulness
C:D_1_A2332.4.0_Shape and position of animal's eyes	C:D_8_H509.0_Test of cleverness or ability: miscellaneous
C:D_1_A2332.6.0_"Blindness" in animals. Animals really or supposedly blind	C:D_8_H510_Test in guessing
C:D_1_A2332.6.1_Why blindworm has no eyes	C:D_8_H524.0_Test: guessing person's thoughts
C:D_1_A2332.6.4_Why worm is blind	C:D_8_H530.0_Riddles: H530-H899
C:D_1_A2332.6.7_Why elephant sees half-blindly	C:D_8_H530_Riddles
C:D_1_A2370_Animal characteristics: extremities	C:D_8_H540.0_Propounding of riddles
C:D_1_A2378.0_Origin and nature of animal's tail	C:D_8_H540.3.0_King propounds riddles
C:D_1_A2378.1.0_Why animals have tail	C:D_8_H541.0_Riddle propounded with penalty for failure
C:D_1_A2378.2.0_Why animals lack tail	C:D_8_H541.2.0_Riddle propounded on pain of loss of property
C:D_1_A2378.2.4_How bear lost tail	C:D_8_H541.2.1_Fine for failure to solve riddle
C:D_1_A2378.3.0_Why animal has long tail	C:D_8_H548.0_Riddle contest
C:D_1_A2378.4.2_Why bear has short tail	C:D_8_H561.0.0.0_Solvers of riddles
C:D_1_A2400.0_Causes of animal characteristics: appearance and habits: A2400-A2499	C:D_8_H561.3.1_King Solomon as master riddle-solver
C:D_1_A2400_Animal Characteristics: General Appearance	C:D_8_H570_Means of solving riddles
C:D_1_A2401_Cause of animal's beauty	C:D_8_H573.0_Answer to riddle found by trickery
C:D_1_A2410_Animal characteristics: color and smell	C:D_8_H580.0_Enigmatic statements. Apparently senseless remarks (or acts) interpreted figuratively prove wise
C:D_1_A2411.0_Origin of color of animal	C:D_8_H583.0_Clever youth (maiden) answers king's inquiry in riddles
C:D_1_A2411.1.0.0_Origin of color of mammals	C:D_8_H660_Riddles of comparison
C:D_1_A2411.1.6.0_Origin of color of ungulata	C:D_8_H790_Riddles based on unusual circumstances
C:D_1_A2411.1.6.1_Color of horse	C:D_8_H900.0.0.0_Test Of Prowess: Tasks: H900-H1199

C:D_1_A2411.2.0_Origin of color of bird	C:D_8_H900.0.0_Assignment and performance of tasks: H900-H999
C:D_1_A2411.2.1.6_Color of crow	C:D_8_H900.0_Assignment Of Tasks: H900-H949
C:D_1_A2420_Animal characteristics: voice and hearing	C:D_8_H900_Task imposed
C:D_1_A2421.0_How animal got voice	C:D_8_H910_Assignment of tasks in response to suggestion
C:D_1_A2421.6_Why cocks crow	C:D_8_H913.0.0_Tasks assigned by jealous parent
C:D_1_A2422.0_How animal lost voice (or power of speech)	C:D_8_H913.1.0_Tasks assigned by jealous mother
C:D_1_A2422.10_Why cock does not speak	C:D_8_H920_Assigners of tasks
C:D_1_A2430_Animal characteristics: dwelling and food	C:D_8_H934.0_Relative assigns tasks
C:D_1_A2433.0_Animal's characteristics haunt	C:D_8_H934.1_Wife assigns husband tasks
C:D_1_A2433.2.0_Various haunts of animals	C:D_8_H934.3_Tasks assigned by stepmother
C:D_1_A2433.2.2_Animals that inhabit water	C:D_8_H934.4_Task imposed by elder brothers
C:D_1_A2433.2.3.0_Animals that live alone	C:D_8_H935_Witch assigns tasks
C:D_1_A2433.2.4.0_Animals that live with men	C:D_8_H940_Assignment of tasks-miscellaneous
C:D_1_A2435.4.0_Food of birds	C:D_8_H945.0_Tasks voluntarily undertaken
C:D_1_A2435.4.4_Food of eagle	C:D_8_H950.0_Performance of tasks: H950-H999
C:D_1_A2460_Animal characteristics: attack and defense	C:D_8_H960_Tasks performed through cleverness or intelligence
C:D_1_A2461.0_Animal's means of defense	C:D_8_H961_Tasks performed by cleverness
C:D_1_A2462.0_Animal's habit when attacked	C:D_8_H970_Help in performing tasks
C:D_1_A2463.0_Animal's means of attack	C:D_8_H971.0_Task performed with help of old person
C:D_1_A2465.0_Means of capturing animal	C:D_8_H971.1_Tasks performed with help of old woman
C:D_1_A2480_Periodic habits of animals	C:D_8_H973.0_Tasks performed by helpful forest spirits
C:D_1_A2489.0_Animal's periodic habits - miscellaneous	C:D_8_H973.1_Task performed by fairy
C:D_1_A2489.1.1_Why cock crows to greet sunrise	C:D_8_H981_Tasks performed with help of brother
C:D_1_A2490_Other habits of animals	C:D_8_H982.0_Animals help man perform task
C:D_1_A2493.0.0_Friendships between the animals	C:D_8_H987_Task performed with aid of magic object
C:D_1_A2493.34.0_Friendship between	C:D_8_H1000_Nature of tasks: H1000-H1199

hen and duck	
C:D_1_A2494.0_Why certain animals are enemies	C:D_8_H1010.0_Impossible Or Absurd Tasks: H1010-H1049
C:D_1_A2494.10.0_The tiger's enemies	C:D_8_H1010_Impossible tasks
C:D_1_A2494.11.0_The elephant's enemies	C:D_8_H1090_Task requiring miraculous speed
C:D_1_A2494.13.0_Enmities of birds	C:D_8_H1092.0.0_Task: spinning impossible amount in one night
C:D_1_A2494.13.10.0_The hen's enemies	C:D_8_H1092.0.1_Task:spinning and weaving large amount by specified time
C:D_1_A2494.13.10.3_Enmity between hawk and hen	C:D_8_H1092.1_Helpful animal performs spinning task
C:D_1_A2494.13.10.4_Enmity between falcon and hen	C:D_8_H1130_Superhuman tasks
C:D_1_A2494.13.10.6_Enmity between birds of prey and chickens	C:D_8_H1133.0_Task: building castle(fort)
C:D_1_A2494.13.12_Enmity between fowl and falcon	C:D_8_H1133.1_Task: building magic castle
C:D_1_A2494.15_The fish's enemies	C:D_8_H1133.5_Task: building palace and city
C:D_1_A2494.8.0_The bear's enemies	C:D_8_H1137_Task: binding waves of the sea
C:D_1_A2500.0_Animal Characteristics-Miscellaneous: A2500-A2599	C:D_8_H1150_Tasks: stealing, capturing, or slaying
C:D_1_A2500_Animal Characteristics-Miscellaneous	C:D_8_H1151.0_Theft as a task
C:D_1_A2510.0_Utility of animals	C:D_8_H1151.12_Task: stealing eggs from under bird
C:D_1_A2513.0.0_Why certain animals serve men	C:D_8_H1154.0.0_Tasks: capturing animals
C:D_1_A2520_Disposition of animals	C:D_8_H1154.3.0_Task: bridling a wild animal
C:D_1_A2524.0_Why animal is pugnacious (brave, bold)	C:D_8_H1154.3.4_Task: capturing wild elephant
C:D_1_A2525.0_Why animals are deceptive	C:D_8_H1161.0_Task: killing ferocious beast
C:D_1_A2525.2_Why crab is cunning	C:D_8_H1161.1_Task: killing murderous bird
C:D_1_A2527.0_Why animal is vain	C:D_8_H1161.3.0_Task: overcoming elephant
C:D_1_A2527.1_Why cock is vain and selfish	C:D_8_H1162.0_Task: killing certain man
C:D_1_A2537.0_Why animal is stupid	C:D_8_H1162.1_Task: overcoming robbers
C:D_1_A2537.1_Why fish is stupid	C:D_8_H1180_Miscellaneous tasks
C:D_1_A2540_Other animal characteristics	C:D_8_H1199.0_Other tasks
C:D_1_A2542.0_Why animal is cursed	C:D_8_H1199.17.0_Task: guarding
C:D_1_A2750.0_Origin Of Various Plant Characteristics: A2750-A2799	C:D_8_H1199.17.0_Task: guarding
C:D_1_A2760.0_Leaves of plant	C:D_8_H1199.2.0_Task: healing sick person
C:D_1_A2769.0_Leaves of plant - miscellaneous	C:D_8_H1199.5_Task: disenchantment
C:D_1_A2770_Other plant characteristics	C:D_8_H1200.0.0_Tests Of Prowess: Quests: H1200-H1399

C:D_1_A2791.0_Sundry characteristics of trees	C:D_8_H1200.0_Attendant Circumstances Of Quests: H1200-H1249
Class B: Animals	C:D_8_H1200_Quest
C:D_2_B_Animals	C:D_8_H1210.0_Quest assigned
C:D_2_B0.0_Mythical Animals: B0-B99	C:D_8_H1210.2_Quest assigned by king
C:D_2_B0_Mythical Animals	C:D_8_H1220_Quests voluntarily undertaken
C:D_2_B5_Fantastic beasts, birds, etc., in art	C:D_8_H1221.0_Quest for adventure
C:D_2_B10_Mythical beasts and hybrids	C:D_8_H1228.0_Quest undertaken by hero for vengeance
C:D_2_B15.0_Animals with unusual limbs or members	C:D_8_H1229.0_Quest voluntarily undertaken - miscellaneous
C:D_2_B15.4.0_Animals with unusual eyes	C:D_8_H1229.1_Quest undertaken by hero to fulfill promises
C:D_2_B16.0.0_Devastating animals	C:D_8_H1230_Accomplishment of quests
C:D_2_B16.2.0_Devastating wild animals	C:D_8_H1233.0_Helpers on quest
C:D_2_B16.2.2.0_Devastating tiger	C:D_8_H1233.1.0_Old person as helper on quest
C:D_2_B16.2.2.1_Hostile tiger killed	C:D_8_H1233.1.1_Old woman helps on quest
C:D_2_B16.2.6_Devastating elephant	C:D_8_H1233.1.2_Old man helps on quest
C:D_2_B16.3_Devastating birds	C:D_8_H1233.2.2_Quest accomplished with aid of brother in disguise
C:D_2_B17.0_Hostile animals	C:D_8_H1233.4.0_Supernatural creature as helper on quest
C:D_2_B17.1.0_Hostile beasts	C:D_8_H1233.6.0_Animals help hero on quest
C:D_2_B30.0_Mythical birds	C:D_8_H1233.6.1_Horse helper on quest
C:D_2_B32.0_Phoenix	C:D_8_H1233.6.2_Bird helper (adviser) on quest
C:D_2_B39.0_Other mythical birds	C:D_8_H1239.0_Accomplishment of quest-miscellaneous
C:D_2_B39.1_Bird from paradise	C:D_8_H1239.3_Quest accomplished by means of objects given by helpers
C:D_2_B40_Bird-beasts	C:D_8_H1240_Other circumstances of quests
C:D_2_B41.0_Bird-horse	C:D_8_H1242.1_Unpromising hero succeeds in quest
C:D_2_B41.1_Pegasus. Winged horse	C:D_8_H1250.0.0.0_Nature of quests: H1250-H1399
C:D_2_B41.2.0_Flying horse. Sometimes represented as having wings, sometimes as going through the air by magic	C:D_8_H1300_Quest for the unique
C:D_2_B90_Other mythical animals	C:D_8_H1301.0_Quest for the most beautiful of women
C:D_2_B91.0_Mythical serpent	C:D_8_H1301.1.0_Quest for the most beautiful bride
C:D_2_B91.1_Naga. Serpent demon	C:D_8_H1301.1.2_Quest for faraway princess
C:D_2_B91.5.0_Sea-serpent	C:D_8_H1317_Quest for ornament (jewel,etc.) to match one already at hand
C:D_2_B99.0_Mythical animals -	C:D_8_H1320.0_Quest for marvelous objects or

miscellaneous	animals
C:D_2_B99.2_Mythical worm	C:D_8_H1324.0_Quest for marvelous remedy
C:D_2_B100.0.0.0_Magic Animals: B100-B199	C:D_8_H1370_Miscellaneous quests
C:D_2_B100.0.0_Treasure Animals: B100-B119	C:D_8_H1381.0_Quest for unknown person
C:D_2_B100.0_Treasure Animals	C:D_8_H1381.3.0_Quest for unknown woman
C:D_2_B103.0.0_Treasure-producing animals	C:D_8_H1381.3.1.1.0_Quest for bride for king (prince)
C:D_2_B110_Treasure-producing parts of animals	C:D_8_H1385.0.0_Quest for lost persons
C:D_2_B113.0_Treasure-producing parts of bird	C:D_8_H1385.9_Quest for lost (stolen) family
C:D_2_B113.3_Treasure from bird's feathers	C:D_8_H1386.3_Quest for lost bird
C:D_2_B120.0.0.0_Animals With Magic Wisdom: B120-B169	C:D_8_H1550.0.0_Tests Of Character: H1550-H1569
C:D_2_B120.0.0_Wise Animals	C:D_8_H1550.0_Tests of character
C:D_2_B120.0.1_Animals have second sight	C:D_8_H1552.0_Tests of generosity
C:D_2_B122.0.0_Bird with magic wisdom	C:D_8_H1553.0_Tests of patience
C:D_2_B122.0.5_Wise eagle (in Yggdrasil)	C:D_8_H1557.0_Test of obedience
C:D_2_B122.1.0_Bird as adviser	C:D_8_H1558.0.0_Tests of friendship
C:D_2_B123.0_Wise reptile	C:D_8_H1558.0.1.0_Test of worthiness for friendship
C:D_2_B123.1.0_Wise serpent	C:D_8_H1558.13_Test of friendship: loyalty to condemned friend
C:D_2_B130_Truth-telling animals	C:D_8_H1561.0_Tests of valor
C:D_2_B131.7_Birds reveal innocence of suspect	C:D_8_H1561.6_Test of valor: fight with giant
C:D_2_B133.0.0_Truth speaking horse	C:D_8_H1562.0_Test of strength
C:D_2_B133.1_Horse warns hero of danger	C:D_8_H1563_Test of skill
C:D_2_B133.2_Horse reveals treachery	C:D_8_H1564_Test of hospitality
C:D_2_B140_Prophetic animals	C:D_8_H1565.0_Test of gratitude
C:D_2_B141.2.0_Prophetic horse	C:D_8_H1567.0_Test of leadership
C:D_2_B143.1.0_Bird gives warning	C:D_8_H1569.0_Test of character - miscellaneous
C:D_2_B143.1.4_Falcon saves master from drinking poison water	C:D_8_H1569.1.0_Test of industry
C:D_2_B150_Oracular animals	C:D_8_H1570.0_Miscellaneous Tests: H1570-H1599
C:D_2_B151.0_Animal determines road to be taken	C:D_8_H1571_Test of sensitiveness
C:D_2_B151.2.0.3_Birds show way by singing	**Class J: The Wise and The Foolish**
C:D_2_B160_Wisdom-giving animals	C:D_9_J_The Wise And The Foolish

C:D_2_B161.0_Wisdom from serpent	C:D_9_J0.0_Acquisition and possession of wisdom (knowledge): J0-J199
C:D_2_B163.0_Wisdom from other animal	C:D_9_J0_Acquisition and possession of wisdom
C:D_2_B170.0_Other Magic Animals: B170-B189	C:D_9_J130_Wisdom (knowledge) acquired from animals
C:D_2_B170_Magic Birds, Fish, Reptiles, Etc	C:D_9_J133.0_Animal gives wise example to man
C:D_2_B171.0_Magic chicken (hen, cock)	C:D_9_J134.0_Animal behavior teaches man what to avoid
C:D_2_B172.0_Magic bird	C:D_9_J1420_Animal retort concerning their dangers
C:D_2_B172.4_Bird with magic bones and feathers	C:D_9_J150_Other means of acquiring wisdom (knowledge)
C:D_2_B176.0_Magic reptile	C:D_9_J157.0.0_Wisdom (knowledge) from dream
C:D_2_B176.1.0_Magic serpent	C:D_9_J157.0.1_Deity appears in dream and gives instructions or advice
C:D_2_B180_Magic quadrupeds	C:D_9_J175_Wisdom from young man
C:D_2_B183.0_Magic quadrupeds - rodentia	C:D_9_J179.0_Other means of acquiring wisdom (knowledge) - miscellaneous
C:D_2_B183.1.0_Magic mouse	C:D_9_J179.3_Wisdom from neighbors
C:D_2_B184.0_Magic quadrupeds - ungulata	C:D_9_J180_Possession of wisdom
C:D_2_B184.1.0.0_Magic horse	C:D_9_J182.0_Varieties of wisdom
C:D_2_B184.1.6.0_Flight on magic horse	C:D_9_J190_Acquisition and possession of wisdom - miscellaneous
C:D_2_B190_Magic animals: miscellaneous motifs	C:D_9_J191.0_Wise men
C:D_2_B191.0_Animal as magician	C:D_9_J191.1_Solomon as wise man
C:D_2_B191.6_Bird as magician	C:D_9_J200.0.0_Wise And Unwise Conduct: J200-J1099
C:D_2_B200.0_Animal With Human Traits: B200-B299	C:D_9_J200.0_Choices: J200-J499
C:D_2_B200_Animals With Human Traits	C:D_9_J230.0_Real And Apparent Values: J230-J299
C:D_2_B210.0_Speaking animals	C:D_9_J240_Choice between useful and ornamental
C:D_2_B211.0.0_Animal uses human speech	C:D_9_J241.0_Fruitful tree chosen
C:D_2_B211.1.3.0_Speaking horse	C:D_9_J300_Present Values Chosen: J300-J329
C:D_2_B211.3.0_Speaking bird	C:D_9_J320_Present values preferred to future
C:D_2_B211.3.2.0_Speaking cock	C:D_9_J321.1.0_A bird in the hand foolishly given away in hope of greater gain
C:D_2_B211.3.2.1_Speaking chicken	C:D_9_J330_Gains And Losses: J330-J369
C:D_2_B211.6.0_Speaking reptile	C:D_9_J350_Choices: small inconvenience, large gain
C:D_2_B211.6.1_Speaking snake (serpent)	C:D_9_J351.0_Bodily member(s) sacrificed to save life

C:D_2_B212.0.0_Animal understands human speech	C:D_9_J400.0_Choice Of Associates: J400-J459
C:D_2_B240.0_King of animals	C:D_9_J400_Choice of associates
C:D_2_B240.14_Elephant as king of animals	C:D_9_J401.0.0_Scarcity of real friends
C:D_2_B242.0_King of birds	C:D_9_J401.0.1_"A friend is known in need"
C:D_2_B242.2.0_King of the various kinds of birds	C:D_9_J480_Other choices
C:D_2_B250_Religious animals	C:D_9_J484_Enjoyment preferred to wealth
C:D_2_B251.0_Animals praise or worship	C:D_9_J500_Prudence and Discretion: J500-J599
C:D_2_B251.1.2.1_Cock crows	C:D_9_J510_Prudence in ambition
C:D_2_B260.0_Animal warfare	C:D_9_J514.0_One should not be too greedy
C:D_2_B262_War between domestic and wild animals	C:D_9_J570_Wisdom of deliberation
C:D_2_B263.0_War between other groups of animals	C:D_9_J571.0_Avoid hasty judgement
C:D_2_B263.5.1_War between birds and eagle	C:D_9_J571.4.0_Avoid hasty punishment
C:D_2_B266.0_Animals fight	C:D_9_J600_Forethought: J600-J799
C:D_2_B267.0_Animal allies	C:D_9_J610.0_Forethought In Conflicts With Others: J610-679
C:D_2_B270.0_Animals in legal relations	C:D_9_J640_Avoidance of others' power
C:D_2_B271.0_Animals as plaintiffs	C:D_9_J657.0_Care in selecting the creature to carry one
C:D_2_B272.0_Animals as defendants in court	C:D_9_J657.3_Crane persuades fish to let him change him from one lake into another: he eats fish
C:D_2_B272.1_Lawsuit against animals	C:D_9_J700.0_Forethought In Provision For Life: J700-J749
C:D_2_B272.2.0_Animal tried for crime	C:D_9_J700_Forethought in provision for life (general)
C:D_2_B275.0_Animal punished	C:D_9_J706.0_Acquisition of wealth
C:D_2_B275.1.0_Animal executed for crime	C:D_9_J900.0_Humility: J900-J999
C:D_2_B276_Animal jury	C:D_9_J900_Humility
C:D_2_B290.0_Other animals with human traits	C:D_9_J1100.0.0_CLEVERNESS: J1100-J1699
C:D_2_B291.0.0_Animal as messenger	C:D_9_J1100.0_Clever persons and acts: J1100-J1249
C:D_2_B291.1.0.0_Bird as messenger	C:D_9_J1100_Cleverness
C:D_2_B291.1.9_Eagle as messenger	C:D_9_J1110_Clever persons
C:D_2_B291.2.0_Domestic beast as messenger	C:D_9_J1111.0_Clever girl
C:D_2_B291.2.1_Horse as messenger	C:D_9_J1113_Clever boy
C:D_2_B292.0.0_Animal as servant to man	C:D_9_J1114.0.0_Clever servant
C:D_2_B292.2.0_Animal as domestic	C:D_9_J1114.0.1_Clever slave

servant	
C:D_2_B299.0_Other animals with human traits - miscellaneous	C:D_9_J1115.0_Clever professions
C:D_2_B299.1.0_Animal takes revenge on man	C:D_9_J1115.2.0_Clever physician
C:D_2_B299.2.0_Animals dispute	C:D_9_J1115.6_Clever peasant
C:D_2_B299.5.0_Sympathetic animals	C:D_9_J1117.0_Animal as trickster
C:D_2_B299.5.1_Animal mutilates self to express sympathy	C:D_9_J1118.0_Clever bird
C:D_2_B300.0.0_Friendly Animals: B300-B599	C:D_9_J1130.0_Cleverness In The Law Court: J1130-J1199
C:D_2_B300.0_Helpful Animals - General: B300-B349	C:D_9_J1130_Cleverness in law court - general
C:D_2_B300_HELPFUL ANIMAL	C:D_9_J1140.0_Cleverness in detection of truth
C:D_2_B301.0_Faithful animal	C:D_9_J1145.0_Detection through aid of animal
C:D_2_B310_Acquisition of helpful animal	C:D_9_J1150_Cleverness connected with the giving of evidence
C:D_2_B312.0_Helpful animal obtained by purchase or gift	C:D_9_J1170.0_Clever judicial decisions
C:D_2_B312.1_Helpful animals as gift	C:D_9_J1170.1_Series of wise judgements settles quarrels of village
C:D_2_B312.3_Helpful animal (s) bequeathed to hero	C:D_9_J1170.2_The Irish Solomon (Cormac mac Airt). Famed for his clever decisions
C:D_2_B313.0_Helpful animal an enchanted person	C:D_9_J1171.1.0_Solomon's judgement: the divided child. Two women claim a child. Judge offers to cut it in two. Real mother refuses
C:D_2_B319.0_Helpful animal otherwise acquired	C:D_9_J1171.2_Solomon's judgement: the divides bride. Three suitors dispute over a woman. When it is proposed to divide her, true lover is discovered
C:D_2_B319.1_Helpful animal sent by God (or a god)	C:D_9_J1171.3.1_Clever judgement: man must belong to the third wife because the first had buried him and the second did not protect him
C:D_2_B330_Death of helpful animal	C:D_9_J1250.0_Clever verbal retorts (repartee): J1250-J1499
C:D_2_B331.0_Helpful animal killed through misunderstanding	C:D_9_J1250_Clever verbal retorts – general
C:D_2_B331.1.0_Faithful falcon killed through misunderstanding. Tries to warn the king against drinking water poisoned by snake	C:D_9_J1440_Repartee - miscellaneous
C:D_2_B336_Helpful animal killed (threatened) by ungrateful hero	C:D_9_J1493_Daydreamer has lost his chance for profit. He has broken his master's pots while dreaming of future profits. He has therefore lost more than the master and excuses himself of
C:D_2_B350.0_Grateful Animals: B350-B399	C:D_9_J1500.0_Clever practical retorts: J1500-J1649
C:D_2_B350_Grateful Animals	C:D_9_J1500_Clever practical retort

C:D_2_B360_Animals grateful for rescue from peril of death	C:D_9_J1510_The cheater cheated
C:D_2_B364.0_Animal grateful for other rescue	C:D_9_J1511.0_A rule must work both ways
C:D_2_B364.1_Animal grateful for rescue from trap	C:D_9_J1512.0_Impossible demand rebuked
C:D_2_B365.0.0_Animal grateful for rescue of its young	C:D_9_J1521.5.0_Catching by words
C:D_2_B365.0.1_Bird grateful for rescue of its young	C:D_9_J1560_Practical retort: hosts and guests
C:D_2_B370_Animal grateful to captor for release	C:D_9_J1561.0_Inhospitality repaid
C:D_2_B375.0_Release of animal by hunter (fisher)	C:D_9_J1650_Miscellaneous clever acts: J1650-J1699
C:D_2_B375.3.0_Bird released: grateful	C:D_9_J1661.0_Clever deductions
C:D_2_B375.9_Serpent released: grateful	C:D_9_J1700.0.0_Fools (And Other Unwise Persons): J1700-J2799
C:D_2_B380.0_Animal grateful for relief from pain	C:D_9_J1700.0_Fools (general): J1700-J1729
C:D_2_B390_Animals grateful for other kind acts	C:D_9_J1700_Fools
C:D_2_B391.0_Animal grateful for food	C:D_9_J1705.0_Stupid classes
C:D_2_B391.4_Animals given water to drink: grateful	C:D_9_J1705.1_Stupid peasant
C:D_2_B393_Animals grateful for shelter	C:D_9_J1705.4_Foolish king
C:D_2_B400.0.0_Kinds Of Helpful Animals: B400-B499	C:D_9_J1706.0_Stupid animals
C:D_2_B400.0_Helpful Beasts: B400-B499	C:D_9_J1706.1_Tiger as stupid beast
C:D_2_B400_Helpful Domestic Beasts	C:D_9_J1710_Association with fools
C:D_2_B401.0_Helpful horse	C:D_9_J1713.0_Foolish married couples
C:D_2_B411.0_Helpful cow	C:D_9_J1714.0_Association of wise men with fools
C:D_2_B411.4.0_Helpful buffalo	C:D_9_J1750.0.0_Absurd misunderstandings: J1750-J1849
C:D_2_B413_Helpful goat	C:D_9_J1750.0_One Thing Mistaken For Another: J1750-J1809
C:D_2_B430_Helpful wild beasts	C:D_9_J1810_Physical phenomena misunderstood
C:D_2_B431.0_Helpful wild beasts - felidae	C:D_9_J1818.0_Animal's action misunderstood
C:D_2_B431.3_Helpful tiger	C:D_9_J2050.0_Absurd Short-Sightedness: J2050-J2199
C:D_2_B435.0_Helpful wild beasts - canidae and other carnivora	C:D_9_J2060.0_Absurd plans. Air-castles
C:D_2_B435.4_Helpful bear	C:D_9_J2061.0_Air-castle shattered by lack of forethought
C:D_2_B437.0_Helpful wild beasts -	C:D_9_J2120_Disregard of danger to objects

rodentia	(or animals)
C:D_2_B437.2_Helpful mouse	C:D_9_J2126.1_Trees cut down to gather fruit
C:D_2_B437.3_Helpful squirrel	C:D_9_J2130_Foolish disregard of personal danger
C:D_2_B443.0_Helpful wild beasts - ungulata	C:D_9_J2136.0_Numskull brings about his own capture
C:D_2_B443.1_Helpful deer (stag, doe)	C:D_9_J2136.4_Trickster pinched by shellfish (crab)
C:D_2_B443.3_Helpful elephant	C:D_9_J2400.0_Foolish imitation: J2400-J2449
C:D_2_B443.5_Helpful wild hog (boar)	C:D_9_J2400_Foolish imitation
C:D_2_B450_Helpful birds	C:D_9_J2410_Types of foolish imitation
C:D_2_B451.0_Helpful birds - passeriformes	C:D_9_J2412.0_Foolish imitation of healing
C:D_2_B451.2_Helpful nightingale	C:D_9_J2600.0_Cowardly fool: J2600-J2649
C:D_2_B451.4_Helpful crow	C:D_9_J2600_Cowardly fool
C:D_2_B451.7_Helpful sparrow	C:D_9_J2631_Boastful coward frightened when he sees strong adversaries. Hides in trousers of plowman who fights the men
C:D_2_B455.0_Helpful birds - falconiformes	**Class K: Deceptions**
C:D_2_B455.3_Helpful eagle	C:D_10_K_Deceptions
C:D_2_B457.0_Helpful birds - charidriiformes	C:D_10_K250_Other deceptive bargains.
C:D_2_B457.1_Helpful dove	C:D_10_K252.1_Deceptive sale of another as slave
C:D_2_B461.0_Helpful birds - coraciiformes	C:D_10_K300.0.0_Thefts and cheats: K300-K499
C:D_2_B461.1_Helpful woodpecker	C:D_10_K300.0_Thefts and cheats--general
C:D_2_B463.0_Helpful birds - ciconiiformes	C:D_10_K310.0_Thefts: K310-K439
C:D_2_B463.2_Helpful heron	C:D_10_K330.0_Means of hoodwinking the guardian or owner.
C:D_2_B469.0_Helpful birds - miscellaneous	C:D_10_K331.0_Goods stolen while owner sleeps.
C:D_2_B469.2_Helpful swan	C:D_10_K440_Other cheats.
C:D_2_B469.3.0_Helpful goose	C:D_10_K475.0_Cheating through equivocation.
C:D_2_B469.4.0_Helpful duck	C:D_10_K477.0_Attention secured by trickery.
C:D_2_B469.5.0_Helpful cock	C:D_10_K500.0_Escape by deception: K500-K699
C:D_2_B469.5.1_Helpful chicken	C:D_10_K500_Escape from death or danger by deception.
C:D_2_B470.0_Helpful fish	C:D_10_K510_Death order evaded.
C:D_2_B470.1_Small fish as helper	C:D_10_K515.0_Escape by hiding.
C:D_2_B490_Other helpful animals	C:D_10_K547.0_Escape by frightening would-be captors
C:D_2_B491.0_Helpful reptile	C:D_10_K600_Murderer or captor otherwise beguiled.
C:D_2_B491.1_Helpful serpent	C:D_10_K606.0.0_Escape by singing song.

	Captive gradually moves away and at last escapes.
C:D_2_B491.2_Helpful lizard	C:D_10_K620_Escape by deceiving the guard.
C:D_2_B491.3_Helpful crocodile	C:D_10_K629.0_Escape by deceiving the guard--miscellaneous.
C:D_2_B491.4.0_Helpful worm	C:D_10_K640_Escape by help of confederate.
C:D_2_B491.5_Helpful turtle(tortoise)	C:D_10_K649.0_Escape by help of confederate--miscellaneous.
C:D_2_B495.0_Helpful crustacean	C:D_10_K650_Other means of escape.
C:D_2_B495.1_Helpful crab	C:D_10_K700.0_Capture by deception: K700-K799
C:D_2_B495.2_Helpful lobster	C:D_10_K700_Capture by deception.
C:D_2_B498.0_Helpful mythical animal	C:D_10_K710_Victim enticed into voluntary captivity or helplessness.
C:D_2_B498.1_Helpful dragon	C:D_10_K713.0_Deception into allowing oneself to be fettered.
C:D_2_B500.0.0_Services Of Helpful Animals: B500-B599	C:D_10_K713.1.0_Deception into allowing oneself to be tied.
C:D_2_B500.0_Magic Power From Animals	C:D_10_K730.0_Victim trapped.
C:D_2_B505.0_Magic object received from animal	C:D_10_K730.1.0_Animal trapped through curiosity as to what the trap is.
C:D_2_B520_Animals save person's life	C:D_10_K750_Capture by decoy.
C:D_2_B521.1.0_Animal warns against poison	C:D_10_K751.0_Capture by feigning death.
C:D_2_B521.1.2_Animal warns man against drinking	C:D_10_K800.0_Killing or maiming by deception: K800-K999
C:D_2_B524.0_Animals overcome man's adversary	C:D_10_K800_Killing or maiming by deception
C:D_2_B524.1.0_Animals overcome man's adversary by force	C:D_10_K810_Fatal deception into trickster's power
C:D_2_B524.1.4.1_Dog defends master's child against animal assailant	C:D_10_K815.0_Victim lured by kind words approaches trickster and is killed.
C:D_2_B524.1.5.0_Helpful buffaloes tramp hero's enemies to death	C:D_10_K815.14.0_Fish tricked by crane into letting selves be carried from one pond to another. The crane eats them when they are in his power.
C:D_2_B524.1.5.1_Helpful buffaloes save hero from tiger	C:D_10_K824.0_Sham doctor kills his patients.
C:D_2_B524.3_Helpful snake protects man from attack	C:D_10_K824.1_Sham doctor kills ogre (giant).
C:D_2_B527.0_Animal saves man from death by drowning.	C:D_10_K839.0_Fatal deception into trickster's power--miscellaneous.
C:D_2_B529.0_Animal saves person's life - miscellaneous	C:D_10_K910_Murder by strategy.
C:D_2_B540.0_Animal rescuer or retriever. Rescue person or retrieve lost object	C:D_10_K929.0_Murder by strategy--miscellaneous.
C:D_2_B541.0_Animal rescues man	C:D_10_K950_Various kinds of treacherous

from sea	murder.
C:D_2_B542.0_Animal carries man through air to safety	C:D_10_K952.0_Animal (monster) killed from within.
C:D_2_B542.2.0_Escape on flying horse	C:D_10_K953.0_Murder by squeezing.
C:D_2_B547.0_Animal rescues man from dangerous place	C:D_10_K953.3_Crab carried by crane, clings round his neck and cuts off his head with pincers.
C:D_2_B549.0_Animal rescuer - miscellaneous	C:D_10_K1000.0_Deception into self-injury: K1000-K1199
C:D_2_B550_Animals carry men	C:D_10_K1000_Deception into self-injury.
C:D_2_B552.0_Man carried by bird	C:D_10_K1300.0_Seduction or deceptive marriage: K1300-K1399
C:D_2_B552.3_Indra carried by cock	C:D_10_K1300.0_Seduction or deceptive marriage: K1300-K1399
C:D_2_B557.0_Unusual animal as riding-horse	C:D_10_K1300_Seduction
C:D_2_B557.11.0_Person (animal) carried by elephant	C:D_10_K1330_Girl tricked into man's room (or power).
C:D_2_B560.0_Animals advise men	C:D_10_K1340_Entrance into girl's (man's) room (bed) by trick
C:D_2_B562.0_Animals' advice leads man to wealth	C:D_10_K1349.0_Other means of entering into girl's (man's) room (bed).
C:D_2_B563.0_Animals direct man on journey	C:D_10_K1349.1.0_Disguise to enter girl's (man's) room.
C:D_2_B563.2_Birds point out road to hero	C:D_10_K1350_Woman persuaded (or wooed) by trick.
C:D_2_B563.4.1.0_Animal leads lost man home	C:D_10_K1372.0_Woman engaged to marry by trick.
C:D_2_B569.0_Animals advise men - miscellaneous	C:D_10_K1372.1_Princess tricked into engaging herself to suitor rejected by her father.
C:D_2_B570_Animal serve men	C:D_10_K1700.0.0_Deception Through Shams: K1700-K2099
C:D_2_B571.0_Animals perform tasks for man	C:D_10_K1700.0_Deception through bluffing: K1700-K1799
C:D_2_B574_Animals as domestic servants	C:D_10_K1700_Deception through bluffing.
C:D_2_B576.0_Animal as guard	C:D_10_K1710_Ogre (large animal) overawed.
C:D_2_B576.1.0_Animal as guard of person or house	C:D_10_K1760_Other bluffs.
C:D_2_B579.0_Animals serve man otherwise	C:D_10_K1771.0_Bluffing threat.
C:D_2_B579.1_Animal accompanies man on journey	C:D_10_K1800.0_Deception by disguise or illusion: K1800-K1899
C:D_2_B580_Animal helps men to wealth and greatness	C:D_10_K1800_Deception by disguise or illusion
C:D_2_B581_Animal brings wealth to man	C:D_10_K1810.0_Deception by disguise.
C:D_2_B582.0_Animal helps person to success in love	C:D_10_K1812.0.0_King in disguise.

C:D_2_B582.2.0_Animals help hero win princess	C:D_10_K1815.0.0_Humble disguise.
C:D_2_B583.0_Animal gives treasure to man	C:D_10_K1816.0.0_Disguise as menial.
C:D_2_B584.0_Animal gives man other gifts	C:D_10_K1816.13_Disguise as slave.
C:D_2_B590_Miscellaneous services of helpful animals	C:D_10_K1821.0_Disguise by changing bodily appearance.
C:D_2_B591.0.0_Animal avenges murder	C:D_10_K1821.8_Disguise as old man.
C:D_2_B599.0_Other services of helpful animals	C:D_10_K1825.0_Disguise as professional man.
C:D_2_B700.0_Fanciful Traits Of Animals: B700-B799	C:D_10_K1825.1.0.0_Disguise as doctor
C:D_2_B700_Fanciful Traits Of Animals	C:D_10_K1825.1.5_Animal disguised as doctor
C:D_2_B710.0_Fanciful origin of animals	C:D_10_K1831.2.0_Service in disguise.
C:D_2_B710.2.0_Clever and swift horse of fanciful origin	C:D_10_K1890_Other deceptions by disguise or illusion.
C:D_2_B730_Fanciful color, smell, etc. of animals	C:D_10_K1892.0_Deception by hiding.
C:D_2_B731.0.0_Fanciful color of animal	C:D_10_K1950_Sham prowess.
C:D_2_B731.0.1_Animals of strange and varied coloring	C:D_10_K1962.0_False prophet.
C:D_2_B731.2.0_Green horse	C:D_10_K1963.0_Sham magician.
C:D_2_B733.0_Animals are spirit-sighted. Scent danger	C:D_10_K200.0_Deception In Payment Of Debt: K200-K249.
C:D_2_B750_Fanciful habits of animals	C:D_10_K2200.0_Villains and traitors: K2200-K2299
C:D_2_B765.0_Fanciful qualities of snakes	C:D_10_K2200_Villains and traitors
C:D_2_B770_Other fanciful traits of animals	C:D_10_K2210_Treacherous relatives.
C:D_2_B771.0.0_Wild animal miraculously tamed	C:D_10_K2211.0.0_Treacherous brother. Usually elder brother.
C:D_2_B773.0_Animals with human emotions	C:D_10_K2211.0.1_Treacherous elder brother(s).
C:D_2_B776.0.0_Venomous animals	C:D_10_K2212.0.0_Treacherous sister. Usually elder sister
C:D_2_B776.7_Venomous serpent	C:D_10_K2212.1_Treacherous stepsisters.
C:D_2_B800.0_Miscellaneous Animal Motifs: B800-B899	C:D_10_K2213.0_Treacherous wife
C:D_2_B800_Miscellaneous Animal Motifs	C:D_10_K2218.0_Treacherous relatives-in-law
C:D_2_B801_Elephants in folktales	C:D_10_K2218.2_Treacherous father-in-law.
C:D_2_B802_Horses in tales and legends	C:D_10_K2240_Treacherous officers and tradesmen.
C:D_2_B870.0_Giant animals	C:D_10_K2246.0.0_Treacherous prince.

C:D_2_B870.1_Animal extraordinarily heavy for size	C:D_10_K2246.0.1_Treacherous princess (queen)
C:D_2_B871.0_Giant beasts	C:D_10_K2246.1.0_Treacherous king.
C:D_2_B875.0_Giant reptiles	C:D_10_K2250.0_Treacherous servants and workmen
C:D_2_B875.1_Giant serpent	C:D_10_K2258_Treacherous peasant.
C:D_2_B877.0_Giant mythical animals	C:D_10_K2270_Deformed villains.
Class C: Tabu	C:D_10_K2290_Other villains and traitors.
C:D_3_C_Tabu	C:D_10_K2295.0_Treacherous animals
C:D_3_C0.0_Tabu Connected With Supernatural Beings: C0-C99	C:D_10_K2295.2_Treacherous eagle
C:D_3_C30_Tabu: offending supernatural relative	C:D_10_K2297.0_Treacherous friend
C:D_3_C37_Tabu: offending other animal relatives	C:D_10_K2299.0_Other villains and traitors-- miscellaneous.
C:D_3_C40_Tabu: offending spirits of water, mountain, etc.	C:D_10_K2299.2_Treacherous peoples (tribes)
C:D_3_C43.0_Tabu: offending wood- spirit	C:D_10_K2300.0_Other deceptions: K2300-K2399
C:D_3_C44_Tabu: offending guardian spirits	C:D_10_K2300_Other deceptions.
C:D_3_C46.0_Tabu: offending fairy	C:D_10_K2300_Other deceptions.
C:D_3_C100.0_SEX TABU: C100-C199	C:D_10_K2320_Deception by frightening
C:D_3_C160_Tabu connected with marriage	C:D_10_K2370_Miscellaneous deceptions.
C:D_3_C162.0_Tabu: marriage with certain person	C:D_10_K2382.0_One animal injures another by deception.
C:D_3_C162.1.1_Tabu: fairy girl marrying mortal	C:D_10_K2382.1_Bird plucks another bird's feathers out
C:D_3_C190_Sex tabu - miscellaneous	**Class L: Reversal of Fortune**
C:D_3_C194.0_Tabu: trysting with woman at certain place	C:D_11_L0.0.0_Reversal Of Fortune
C:D_3_C300.0_Looking Tabu: C300-C399	C:D_11_L0.0_Victorious Youngest Child: L0-L99
C:D_3_C300_Looking Tabu	C:D_11_L0_Victorious youngest child
C:D_3_C310_Tabu: looking at certain person or thing	C:D_11_L10.0_Victorious youngest son
C:D_3_C311.0_Tabu: seeing the supernatural	C:D_11_L31_Youngest brother helps elder
C:D_3_C311.1.0_Tabu: seeing supernatural creatures	C:D_11_L50_Victorious youngest daughter
C:D_3_C311.1.2_Tabu: looking at fairies	C:D_11_L52_Abused youngest daughter
C:D_3_C315.0_Tabu: looking at certain object	C:D_11_L55.0_Stepdaughter heroine
C:D_3_C320_Tabu: looking into certain receptacle	C:D_11_L55.1_Abused stepdaughter
C:D_3_C321.0_Tabu: looking into box (Pandora)	C:D_11_L100.0_Unpromising hero (heroine): L100-L199
C:D_3_C321.2_Tabu: opening gift box	C:D_11_L100_Unpromising hero (heroine)

prematurely	
C:D_3_C322.0_Tabu: looking into bag	C:D_11_L101.0_Unpromising hero (male Cinderella). Usually, but not always, the unpromising hero is also the youngest son
C:D_3_C322.2_Tabu: opening bag too soon	C:D_11_L102_Unpromising heroine, Usually, but not always, the youngest daughter
C:D_3_C400.0_Speaking Tabu: C400-C499	C:D_11_L110_Types of unpromising heroes (heroines)
C:D_3_C400_Speaking Tabu	C:D_11_L111.0_Hero (heroine) of unpromising origin
C:D_3_C401.0_Tabu: speaking during certain time	C:D_11_L111.1.0_Exile returns and succeeds
C:D_3_C410_Tabu: asking questions	C:D_11_L111.4.0_Orphan hero
C:D_3_C411.0_Tabu: asking about marvels which one sees	C:D_11_L111.4.2_Orphan heroine
C:D_3_C550.0_Class Tabu: C550-C599	C:D_11_L111.4.3_Orphan brothers as heroes
C:D_3_C560_Tabu: things not to be done by certain class	C:D_11_L112.0_Hero (heroine) of unpromising appearance
C:D_3_C567.0_Tabus of princesses	C:D_11_L112.2_Very small hero
C:D_3_C600.0.0_Unique Prohibitions And Compulsions: C600-C699	C:D_11_L113.0_Hero (heroine) of unpromising occupation
C:D_3_C600.0_The One Forbidden Thing: C600-C649	C:D_11_L113.1.0.0_Menial hero
C:D_3_C600_Unique Prohibition	C:D_11_L113.4_Peasant as hero
C:D_3_C700.0_Miscellaneous Tabus: C700-C899	C:D_11_L113.5_Woodcutter hero
C:D_3_C700_Miscellaneous Tabus	C:D_11_L114.0_Hero (heroine) of unpromising habits
C:D_3_C710_Tabus connected with other-world journeys	C:D_11_L114.1_Lazy hero
C:D_3_C712.0_Tabu: staying too long in other world	C:D_11_L114.3_Unruly hero
C:D_3_C750_Time tabus	C:D_11_L114.4_Cheater as hero
C:D_3_C752.0_Tabu: doing thing after certain time	C:D_11_L114.5_Hero with disgusting habits
C:D_3_C752.1.0_Tabu: doing thing after sunset (nightfall)	C:D_11_L121.0_Stupid hero
C:D_3_C830.0_Unclassified Tabus: C830-899	C:D_11_L130_Abode of unpromising hero (heroine)
C:D_3_C830_UNCLASSIFIED TABUS	C:D_11_L134_Unpromising hero must live in hut
C:D_3_C833.0_Tabus for journeys	C:D_11_L140_The unpromising surpasses the promising
C:D_3_C867.0_Tabu: unusual cruelty	C:D_11_L156.1_Lowly hero overcomes proud rivals
C:D_3_C900.0_Punishment For Breaking Tabu: C900-C999	C:D_11_L160_Success of the unpromising hero (heroine)
C:D_3_C900_Punishment For Breaking Tabu	C:D_11_L161.0_Lowly hero marries princess

C:D_3_C901.0_Tabu imposed	C:D_11_L300.0_Triumph of the weak: L300-L399
C:D_3_C901.1.0_Tabu imposed by certain person	C:D_11_L300_Triumph of the weak
C:D_3_C901.1.5_Tabu imposed by fairy	C:D_11_L310_Weak overcomes strong in conflict
C:D_3_C930.0_Loss of fortune for breaking tabu	C:D_11_L311.0_Weak (small) hero overcomes large fighter
C:D_3_C935_Helpful animal disappears when tabu is broken	C:D_11_L315.0_Small animal overcomes large
C:D_3_C940.0_Sickness or weakness for breaking tabu	C:D_11_L390_Triumph of the weak - miscellaneous
C:D_3_C947_Magic power lost by breaking tabu	C:D_11_L400.0_Pride brought low: L400-L499
C:D_3_C950_Person carried to other world for breaking tabu	C:D_11_L400_Pride brought low
C:D_3_C963.1_Person returns to original animal form when tabu is broken	C:D_11_L410.0_Proud ruler (deity) humbled
C:D_3_C980_Miscellaneous punishments for breaking tabu	C:D_11_L410.1_Proud king humbled: realizes that pomp, possessions, power are all of short duration
C:D_3_C985.0_Physical changes in person because of broken tabu	C:D_11_L430_Arrogance repaid
C:D_3_C985.3_Foul breath from breaking tabu	C:D_11_L450_Proud animal less fortunate than humble
C:D_3_C987_Curse as punishment for breaking tabu	C:D_11_L460_Pride brought low – miscellaneous
Class D: Magic	**Class M: Ordaining the Future**
C:D_4_D_Magic	C:D_12_M0.0.0_Ordaining The Future
C:D_4_D0.0_Transformation: D0-D699	C:D_12_M0.0_Judgments And Decrees: M0-M99
C:D_4_D0_Transformation (General)	C:D_12_M0_Judgments and decrees
C:D_4_D5.0_Enchanted person	C:D_12_M2.0_Inhuman decisions of king
C:D_4_D5.1.0_Enchanted person cannot move.	C:D_12_M200.0_Bargains and promises: M200-M299
C:D_4_D10.0.0_Transformation: man to different man: D10-D99	C:D_12_M220_Other bargains
C:D_4_D40.0_Transformation to likeness of another person.	C:D_12_M246.0_Covenant of friendship
C:D_4_D42.2_Spirit takes shape of man.	C:D_12_M246.1.0_Covenant of friendship between animals
C:D_4_D49.0_Transformation to likeness of another person - miscellaneous.	C:D_12_M300.0.0_Prophecies: M300-M399
C:D_4_D49.2_Spirit takes any form.	C:D_12_M300.0_Prophecies
C:D_4_D50_Magic changes in man himself.	C:D_12_M301.0.0_Prophets
C:D_4_D52.0_Magic change to different appearance.	C:D_12_M301.0.1_Prophet destined never to be believed

C:D_4_D56.0_Magic change in person age.	C:D_12_M302.0_Means of prophesying
C:D_4_D56.1_Transformation to older person.	C:D_12_M340.0_Unfavorable prophecies
C:D_4_D90_Transformation: man to different man - miscellaneous.	C:D_12_M340.5_Prediction of danger
C:D_4_D93_Transformation: prince to old man.	C:D_12_M340.6_Prophecy of great misfortune
C:D_4_D100.0_Transformation: man to animal: D100-D199	C:D_12_M342.0_Prophecy of downfall of kingdom
C:D_4_D110.0_Transformation: Man To Mammal: D110-D149	C:D_12_M342.1_Prophecy of downfall of king (prince)
C:D_4_D110_Transformation: man to wild beast (mammal).	C:D_12_M356.0_Prophecies concerning destiny of country
C:D_4_D114.0_Transformation: man to ungulate.	C:D_12_M360_Other prophecies
C:D_4_D130_Transformation: man to domestic beast (mammal).	C:D_12_M369.0_Miscellaneous prophecies
C:D_4_D150_Transformation: man to bird.	C:D_12_M370.0_Vain attempts to escape fulfillment of prophecy
C:D_4_D161.0_Transformation: man to bird of anatide group (duck).	C:D_12_M373_Expulsion to avoid fulfillment of prophecy
C:D_4_D161.1_Transformation:man to swan.	C:D_12_M391.0_Fulfillment of prophecy
C:D_4_D191.0_Transformation: man to serpent (snake).	C:D_12_M391.1.0_Fulfillment of prophecy successfully avoided
C:D_4_D200.0_Transformation: man to object: D200-D299	C:D_12_M400.0_Curses: M400-M499
C:D_4_D200_Transformation: man to object.	C:D_12_M400_Curses
C:D_4_D210.0_Transformation: man to vegetable form.	C:D_12_M410_Pronouncement of curses
C:D_4_D211.0_Transformation: man to fruit.	C:D_12_M411.0.0_Deliver of curse
C:D_4_D300.0_Transformation: animal to person: D300-D399	C:D_12_M411.1.0_Curse by parent
C:D_4_D300_Transformation: animal to person.	C:D_12_M411.1.1_Curse by stepmother
C:D_4_D350_Transformation: bird to person.	C:D_12_M411.19.0_Curse by animal
C:D_4_D361.0_Transformation: swan to person.	C:D_12_M411.21_Curse by disguised deity
C:D_4_D361.1.0_Swan Maiden. A swan transform herself at will into a maiden. She resumes her swan form by putting on her swan coat.	C:D_12_M411.7_Curse by spirit
C:D_4_D390_Transformation: reptiles and miscellaneous animals to person.	C:D_12_M414.0_Recipient of curse
C:D_4_D391_Transformation: serpent	C:D_12_M414.8.0_Animals cursed

(snake) to person.	
C:D_4_D400.0_Other forms of transformation: D400-D499	C:D_12_M414.8.4_Birds cursed
C:D_4_D400_Other forms of transformation.	C:D_12_M415_Irrevocable curse
C:D_4_D430_Transformation: object to person	C:D_12_M430_Curses on persons
C:D_4_D431.0_Transformation: vegetable form to person	C:D_12_M431.0_Curse: bodily injury
C:D_4_D431.4_Transformation: fruit to person	C:D_12_M431.2_Curse: toads from mouth
C:D_4_D450.0_Transformation: Object To Object: D450-D499:	C:D_12_M460.0_Curses on families
C:D_4_D480.0.0_Size of object transformed	C:D_12_M463_Curse on tribe (district)
C:D_4_D487.0_Animal becomes larger	**Class N: Chance and Fate**
C:D_4_D490_Miscellaneous forms of transformation	C:D_13_N0.0.0_Chance And Fate
C:D_4_D493_Spirit changes to animal	C:D_13_N100.0.0_The ways of luck and fate: N100-N299
C:D_4_D500.0_Means of transformation: D500-D599	C:D_13_N100.0_Nature Of Luck And Fate: N100-N169
C:D_4_D510_Transformation by breaking tabu	C:D_13_N100_Nature of luck and fate
C:D_4_D513.0_Transformation by violation of looking tabu	C:D_13_N101.0_Inexorable fate.
C:D_4_D520_Transformation through power of the word	C:D_13_N130_Changing of luck or fate.
C:D_4_D522_Transformation through magic word (charm)	C:D_13_N134.0_Persons effect change of luck
C:D_4_D523.0_Transformation through song	C:D_13_N134.1.0_Persons bring bad luck
C:D_4_D560_Transformation by various means	C:D_13_N134.1.3_Persons lose luck as punishment
C:D_4_D572.6_Transformation by magic powder	C:D_13_N200_The good gifts of fortune.
C:D_4_D573.0_Transformation by spell (charm)	C:D_13_N203_Lucky person
C:D_4_D600.0_Miscellaneous transformation incidents: D600-D699	C:D_13_N300.0_Unlucky accidents: N300-N399
C:D_4_D640_Reasons for voluntary transformation	C:D_13_N340.0_Hasty killing or condemnation (mistake)
C:D_4_D641.0_Transformation to reach difficult place	C:D_13_N349.0_Hasty killing or condemnation--miscellaneous.
C:D_4_D641.1.2_Transformation to be able to woo maiden	C:D_13_N380_Other unlucky accidents.
C:D_4_D642.0_Transformation to escape difficult situation	C:D_13_N398_Mistake in interpreting prophecy (oracle) brings misfortune
C:D_4_D642.1_Transformation to escape	C:D_13_N500.0_Treasure trove: N500-N599

from captivity	
C:D_4_D642.2_Transformation to escape death	C:D_13_N510_Where treasure is found.
C:D_4_D659.0_Miscellaneous reasons for voluntary transformation	C:D_13_N523_Treasure hidden in a stone.
C:D_4_D659.4.0_Transformation to act as helpful animal	C:D_13_N600.0_Other lucky accidents: N600-N699
C:D_4_D660_Motive for transformation of others	C:D_13_N680.0_Lucky accidents--miscellaneous
C:D_4_D666.0_Transformation to save person	C:D_13_N680.1_Lucky fool.
C:D_4_D680_Miscellaneous circumstances of transformation	C:D_13_N699.0_Other lucky accidents.
C:D_4_D683.0_Transformation by magician	C:D_13_N700.0_Accidental encounters: N700-N799
C:D_4_D683.7.0_Transformation by fairy	C:D_13_N700_Accidental encounters
C:D_4_D684.0.0_Transformation by helpful animals	C:D_13_N710_Accidental meeting of hero and heroine
C:D_4_D684.0.1_Transformation by magic animal	C:D_13_N712.0_Prince first sees heroine as she comes forth from her hiding-box. She has concealed herself until the favorable moment.
C:D_4_D700.0_ Disenchantment: D700-D799	C:D_13_N715.1_Hero finds maiden at fountain (well, river).
C:D_4_D700_Person disenchanted	C:D_13_N716.0_Lover sees beloved first while she is bathing.
C:D_4_D701_Gradual disenchantment	C:D_13_N716.1_Man stumbles on bathing maiden
C:D_4_D760_Disenchantment by miscellaneous means	C:D_13_N800.0_Helpers: N800-N899
C:D_4_D771.0_Disenchantment by use of magic object	C:D_13_N800_Helpers.
C:D_4_D786.0_Disenchantment by music	C:D_13_N810.0_Supernatural helpers
C:D_4_D786.1_Disenchantment by song	C:D_13_N813_Helpful genie (spirit)
C:D_4_D789.0_Other means of disenchantment	C:D_13_N815.0.0_Fairy as helper.
C:D_4_D789.6.0_Disenchantment by repeating magic formula	C:D_13_N815.0.1_Helpful tree-spirit.
C:D_4_D789.6.1_Disenchantment by speaking proper words	C:D_13_N815.1_Fairy nurse as helper.
C:D_4_D790_Attendant circumstances of disenchantment	C:D_13_N819.0_Supernatural helpers--miscellaneous.
C:D_4_D791.2.0_Discenchantment by only one person	C:D_13_N819.2.0_Transformed person as helper
C:D_4_D791.2.1_Disenchantment of girl only by lover	C:D_13_N819.4_Supernatural medicine-man as helper
C:D_4_D800.0.0_Magic Objects: D800-D1699	C:D_13_N820_Human helpers.

C:D_4_D800.0_Ownership of magic objects: D800-D899	C:D_13_N825.0_Old person as helper.
C:D_4_D800_ Magic object	C:D_13_N825.2_Old man helper
C:D_4_D801.0_Ownership of magic object	C:D_13_N825.3.0_Old woman helper
C:D_4_D803.0_Magic objects created by deity	C:D_13_N827_Child as helper.
C:D_4_D806.0_Magic object effective only when exact instructions for its use are followed	C:D_13_N831.0_Girl as helper.
C:D_4_D810.0_Acquisition Of Magic Object: D810-D859	C:D_13_N832.0_Boy as helper
C:D_4_D810_Magic object a gift	C:D_13_N832.2_Sons as helpers
C:D_4_D812.0_Magic object received from supernatural being	C:D_13_N835_Wealthy (powerful) man as helper.
C:D_4_D812.15_Magic object received from maiden-spirit	C:D_13_N836.0_King as helper
C:D_4_D812.5.0_Magic object received from genie	C:D_13_N838_Hero (culture hero) as helper
C:D_4_D812.8.2_Magic object received from man in dream	C:D_13_N847_Prophet as helper.
C:D_4_D813.0_Magic object received from fairy	C:D_13_N854.0_Peasant as helper.
C:D_4_D815.0_Magic object received from relative	**Class P: Society**
C:D_4_D817.0_Magic object received from grateful person	C:D_14_P0.0.0_Society
C:D_4_D825.0_Magic object received from maiden	C:D_14_P0.0_Royalty and nobility: P0-P99
C:D_4_D840_Magic object found	C:D_14_P0_Royalty and nobility
C:D_4_D841_Magic object accidentally found	C:D_14_P10.0_Kings.
C:D_4_D850_Magic object otherwise obtained	C:D_14_P12.0_Character of kings
C:D_4_D855.0_Magic object acquired as reward	C:D_14_P12.13.0_King quick to anger.
C:D_4_D855.5_Magic object as reward for good deeds	C:D_14_P12.2.0_Injustice deadliest of monarch's sins
C:D_4_D859.8_Magic object as ransom of captive	C:D_14_P12.2.1_Tyrannical king.
C:D_4_D860.0.0_Loss of magic object	C:D_14_P12.5.0.0_Good king never retreats in battle
C:D_4_D861.5.1_Magic object stolen by owner's fiancée	C:D_14_P12.6.0_Just king brings good fortune upon people.
C:D_4_D866.0_Magic object destroyed	C:D_14_P12.7_Clever king knows everything in advance
C:D_4_D880.0.0_Recovery of magic object	C:D_14_P16.0_End of king's reign.
C:D_4_D882.0_Magic object stolen back	C:D_14_P17.0.0_Succession to the throne

C:D_4_D882.1.0_Stolen magic object stolen back by helpful animals	C:D_14_P17.0.2.0_Son succeeds father as king
C:D_4_D885.1_Magic object recovered with witch's help	C:D_14_P18.0_Marriage of kings.
C:D_4_D900.0.0.0_Kinds of magic objects: D900-D1299	C:D_14_P19.0_Other motifs connected with kings.
C:D_4_D900.0.0_Magic weather phenomena	C:D_14_P19.2.1_King abducts woman to be his paramour
C:D_4_D906_Magic wind	C:D_14_P19.4.0.0_Kingly powers (rights).
C:D_4_D930_Magic land features	C:D_14_P20.0_Queens.
C:D_4_D931.0.0_Magic rock (stone)	C:D_14_P29.0_Queens--miscellaneous.
C:D_4_D931.0.1_Stone produced by magic	C:D_14_P30.0_Princes.
C:D_4_D980_Magic fruits and vegetables	C:D_14_P30.1_King's sons called kings
C:D_4_D981.0.0_Magic fruit	C:D_14_P32.0_Friendship of prince and commoner.
C:D_4_D990.0_Magic Bodily Members: D990-D1029	C:D_14_P40_Princesses
C:D_4_D1010_Magic bodily members - animal	C:D_14_P100_Other social orders: P100-P199
C:D_4_D1015.0_Magic internal organs of animal	C:D_14_P110_Royal ministers.
C:D_4_D1015.1.0_Magic heart of animal	C:D_14_P200.0_The family: P200-P299
C:D_4_D1021.0_Magic feather	C:D_14_P200_The family.
C:D_4_D1024_Magic egg	C:D_14_P210_Husband and wife.
C:D_4_D1050.0_Magic clothes	C:D_14_P214.1_Wife commits suicide (dies) on death of husband.
C:D_4_D1050.1_Clothes produced by magic	C:D_14_P216_Wife only one able to persuade her husband.
C:D_4_D1051_Magic cloth	C:D_14_P230.0_Parents and children.
C:D_4_D1069.0_Magic clothes - miscellaneous	C:D_14_P231.0_Mother and son.
C:D_4_D1069.2_Magic feather dress	C:D_14_P231.3_Mother-love.
C:D_4_D1070_Magic ornaments	C:D_14_P233.0_Father and son
C:D_4_D1071.0.0_Magic jewel (jewels)	C:D_14_P233.6_Son avenges father
C:D_4_D1071.0.1_Jewels produced by magic	C:D_14_P234.0_Father and daughter
C:D_4_D1130_Magic buildings and parts	C:D_14_P250.0_Brothers and sisters
C:D_4_D1131.0_Magic castle	C:D_14_P250.1_Elder children to protect younger.
C:D_4_D1131.1_Castle produced by magic	C:D_14_P251.0_Brothers
C:D_4_D1132.0_Magic palace	C:D_14_P251.3.0_Brothers follow each other in exile.
C:D_4_D1132.1_Palace produced by magic	C:D_14_P251.5.0_Two brothers.
C:D_4_D1150_Magic furniture	C:D_14_P251.5.1_Two brothers follow and help each other on piracy, etc.

C:D_4_D1154.3.0_Magic hammock	C:D_14_P251.5.3_Hostile brothers
C:D_4_D1154.3.1_Magic swing	C:D_14_P251.6.3_Six or seven brothers.
C:D_4_D1170_Magic utensils and implements	C:D_14_P252.0_Sisters.
C:D_4_D1174.0_Magic box	C:D_14_P252.1.0_Two sisters.
C:D_4_D1195_Magic soap	C:D_14_P252.2_Three sisters
C:D_4_D1206.0_Magic axe	C:D_14_P252.3_Seven sisters
C:D_4_D1210_Magic musical instruments	C:D_14_P252.3_Seven sisters
C:D_4_D1211_Magic drum	C:D_14_P253.0.0_Sister and brother.
C:D_4_D1213.0_Magic bell	C:D_14_P253.6_Sister warns brothers
C:D_4_D1213.1_Magic gong	C:D_14_P253.8_Clever sister saves life of brother.
C:D_4_D1240_Magic waters and medicines	C:D_14_P260_Relations by law
C:D_4_D1241_Magic medicine (= charm)	C:D_14_P261_Father-in-law.
C:D_4_D1246_Magic powder	C:D_14_P280_Steprelatives.
C:D_4_D1250_Miscellaneous magic object	C:D_14_P282.0_Stepmother.
C:D_4_D1252.0_Magic metal	C:D_14_P284_Stepsister
C:D_4_D1252.1.2_Magic nails	C:D_14_P290_Other relatives.
C:D_4_D1254.0_Magic staff	C:D_14_P291.0_Grandfather.
C:D_4_D1254.2_Magic rod	C:D_14_P300_Other social relationships: P300-P399
C:D_4_D1273.0.0_Magic formula (charm)	C:D_14_P310.0_Friendship
C:D_4_D1273.1.0.0_Magic numbers	C:D_14_P310.2_Friends avenge each other
C:D_4_D1273.1.3.0_Seven as magic number	C:D_14_P311.0.0_Sworn brethren. Friends take an oath of lasting brotherhood.
C:D_4_D1275.0_Magic song	C:D_14_P311.5_Covenant of friendship
C:D_4_D1275.4_Magic poem (satire)	C:D_14_P319.0_Deeds of friendship--miscellaneous.
C:D_4_D1293.0_Magic color	C:D_14_P360_Master and servant.
C:D_4_D1293.3_White as magic color	C:D_14_P361.0_Faithful servant.
C:D_4_D1295_Magic incense	C:D_14_P400.0_Trades and professions: P400-P499
C:D_4_D1299.0_Other magic objects	C:D_14_P400_Trades and professions
C:D_4_D1300.0.0.0_Function of magic object: D1300-D1599	C:D_14_P410_Laborers
C:D_4_D1300.0.0_Magic Objects Effect Changes In Persons: D1300-D1379	C:D_14_P411.0_Peasant.
C:D_4_D1300.0_Magic object gives supernatural wisdom	C:D_14_P414_Hunter.
C:D_4_D1305.0_Magic object gives power of prophecy	C:D_14_P420_Learned professions.
C:D_4_D131.0_Transformation: man to horse.	C:D_14_P421.0_Judge.
C:D_4_D1310.0_Magic object gives	C:D_14_P424.0_Physician

supernatural information	
C:D_4_D1311.0_Magic object used for divination	C:D_14_P500.0_Government: P500-P599
C:D_4_D1313.0_Magic object points out road	C:D_14_P550_Military affairs.
C:D_4_D1316.0_Magic object reveals truth	C:D_14_P553.0_Weapons
C:D_4_D1317.0.0_Magic object warns of danger	C:D_14_P555.0_Defeat in battle.
C:D_4_D1327.0_Magic object locates fish (game)	C:D_14_P600.0_Customs: P600-699
C:D_4_D1330_Magic object works physical change	C:D_14_P600_Customs.
C:D_4_D1335.0_Object gives magic strength	C:D_14_P633_Young not to precede old.
C:D_4_D1335.12_Magic song gives strength	**Class Q: Rewards and Punishments**
C:D_4_D1338.0._Magic object rejuvenates	C:D_15_Q0.0_Rewards And Punishments
C:D_4_D1342.0_Magic object gives health	C:D_15_Q0_Rewards and punishments
C:D_4_D1350_Magic object changes person's disposition	C:D_15_Q1.0_ Hospitality rewarded--opposite punished
C:D_4_D1355.0.0_Love-producing magic object	C:D_15_Q2_Kind and unkind. Churlish person disregards requests of old person (animal) and is punished. Courteous person (often youngest brother or sister) complies and is rewarded.
C:D_4_D1355.18.0_Love charm (words)	C:D_15_Q4_Humble rewarded, haughty punished.
C:D_4_D1360_Magic object effects temporary change in person	C:D_15_Q5.0_Laziness punished; industry rewarded.
C:D_4_D1377.0_Magic object changes person's size	C:D_15_Q10.0_Deeds rewarded: Q10-Q99
C:D_4_D1380.0.0_Magic object protects	C:D_15_Q10_Deeds rewarded
C:D_4_D1385.0_Magic object protects from evil spirits	C:D_15_Q40_Kindness rewarded.
C:D_4_D1394.0_Magic object helps hero in trial	C:D_15_Q41.0_Politeness rewarded
C:D_4_D1400.0_Magic Object Gives Power Over Other Persons: D1400-D1439:	C:D_15_Q42.0_Generosity rewarded.
C:D_4_D1410.0_Magic object renders person helpless	C:D_15_Q45.0_Hospitality rewarded
C:D_4_D1415.0_Magic object compels person to dance	C:D_15_Q51.0_Kindness to animals rewarded.
C:D_4_D1415.2.0_Magic musical instrument causes person to dance	C:D_15_Q57.0_Attendance on the sick rewarded.
C:D_4_D1420.0_Magic object draws person (thing) to it	C:D_15_Q60_Other good qualities rewarded.

C:D_4_D1420.4_Helper summoned by calling his name	C:D_15_Q64_Patience rewarded
C:D_4_D1421.0.0_Magic object summons helper	C:D_15_Q68.0_Integrity rewarded.
C:D_4_D1426.0.0_Magic object draws woman to man	C:D_15_Q68.2_Honesty rewarded.
C:D_4_D1426.0.1_Magic objects help hero win princess	C:D_15_Q80_Rewards for other causes.
C:D_4_D1440.0_Magic object gives power over animals	C:D_15_Q86.0_Reward for industry
C:D_4_D1444.0_Magic object catches animal	C:D_15_Q91.0_Reward for cleverness
C:D_4_D1444.1.0_Magic object catches fish	C:D_15_Q94_Reward for cure.
C:D_4_D1450_Magic object furnishes treasure	C:D_15_Q100.0_Nature of rewards: Q100-Q199
C:D_4_D1454.0_Parts of human body furnish treasure	C:D_15_Q100_Nature of rewards.
C:D_4_D1454.2.0_Treasure falls from mouth	C:D_15_Q101.0_Reward fitting to deed
C:D_4_D1454.2.1_Flowers fall from lips	C:D_15_Q110_Material rewards.
C:D_4_D1470.0_Magic object as provider	C:D_15_Q111.0_Riches as reward
C:D_4_D1472.2.0_Magic object causes food and drink to be furnished	C:D_15_Q111.2_Riches as reward (for hospitality).
C:D_4_D1472.2.5_Magic song produces food	C:D_15_Q111.6_Treasure as reward.
C:D_4_D1500.0.0_Magic object controls disease	C:D_15_Q111.7_Jewels as reward
C:D_4_D1500.1.0_Magic object heals diseases	C:D_15_Q112.0.1.0_Kingdom as reward.
C:D_4_D1500.1.23_Magic healing charm (spell)	C:D_15_Q112.3_Reward: seat next to king
C:D_4_D1500.1.24_Magic healing song	C:D_15_Q114.0.0_Gifts as reward.
C:D_4_D1500.1.33.0_Parts or products of animal cure disease	C:D_15_Q190_Rewards--miscellaneous.
C:D_4_D1500.2.2_Charm against sickness	C:D_15_Q200.0_Deeds punished: Q200-Q399
C:D_4_D1500.4.0_Magic object causes disease	C:D_15_Q200_Deeds punished.
C:D_4_D1503.0_Magic object heals wound	C:D_15_Q210.0_Crimes punished
C:D_4_D1503.1_Magic song heals wound	C:D_15_Q210.1_Criminal intent punished.
C:D_4_D1519.0_Magic object control disease - miscellaneous	C:D_15_Q211.0.0_Murder punished.
C:D_4_D1519.1.0_Magic object restores strength	C:D_15_Q212.0_Theft punished.
C:D_4_D1520.0_Magic object affords	C:D_15_Q260_Deceptions punished.

miraculous transportation	
C:D_4_D1520.18.0_Magic transportation by hammock	C:D_15_Q261.0_Treachery punished
C:D_4_D1520.18.1_Transportation on magic swing	C:D_15_Q261.1_Intended treachery punished.
C:D_4_D1531.0_Magic object gives power of flying	C:D_15_Q263.0_Lying (perjury) punished
C:D_4_D1532.0_Magic object bears person aloft	C:D_15_Q266.0_Punishment for breaking promise.
C:D_4_D1532.6_Magic robe bears person aloft	C:D_15_Q267.0_Hypocrisy punished
C:D_4_D1540.0_Magic object controls the elements	C:D_15_Q280_Unkindness punished.
C:D_4_D1543.0_Magic object controls wind	C:D_15_Q281.0_Ingratitude punished
C:D_4_D1560_Magic object performs other services for owner	C:D_15_Q281.2_Ungrateful ruler is deposed
C:D_4_D1561.0_Magic object confers miraculous powers (luck)	C:D_15_Q285.0_Cruelty punished.
C:D_4_D1561.1.11_Magic song brings luck	C:D_15_Q285.1.0.0_Cruelty to animals punished.
C:D_4_D1581_Tasks performed by use of magic object	C:D_15_Q286.0_Uncharitableness punished.
C:D_4_D1600.0.0_Characteristics of magic objects: D1600-D1699	C:D_15_Q288_Punishment for mockery
C:D_4_D1600.0_Automatic Magic Objects: D1600-1649	C:D_15_Q291.0_Hard-heartedness punished.
C:D_4_D1610.0.0_Magic speaking objects	C:D_15_Q292.0_Inhospitality punished.
C:D_4_D1610.2.0.0_Speaking tree	C:D_15_Q296.0_Injustice punished.
C:D_4_D1700.0_Magic Powers And Manifestations: D1700-D2199	C:D_15_Q297_Slander punished.
C:D_4_D1700_Magic powers	C:D_15_Q300_Contentiousness punished
C:D_4_D1710.0_Possession and means of employment of magic powers: D1710-1799	C:D_15_Q301_Jealousy punished
C:D_4_D1710_Possession of magic powers	C:D_15_Q302.0_Envy punished.
C:D_4_D1711.0.0_Magician	C:D_15_Q312.0_Fault-finding punished
C:D_4_D1711.5_Fairy as magician	C:D_15_Q320_Evil personal habits punished
C:D_4_D1711.7.0_King as magician	C:D_15_Q321.0_Laziness punished
C:D_4_D1712.0.0_Soothsayer (divine, oracle, etc.)	C:D_15_Q326_Impudence punished.
C:D_4_D1719.0_Possession of magic powers-miscellaneous	C:D_15_Q327_Discourtesy punished
C:D_4_D1719.4_Magic wisdom possessed by extraordinary companion	C:D_15_Q330_Overweening punished
C:D_4_D1719.5_Magic power of fairy	C:D_15_Q331.0_Pride punished
C:D_4_D1720.0_Acquisition of magic	C:D_15_Q331.2.0_Vanity punished.

powers	
C:D_4_D1733.0_Acts producing magic power	C:D_15_Q380_Deeds punished--miscellaneous.
C:D_4_D1733.6_Magic power by magic songs	C:D_15_Q385_Captured animals avenge themselves
C:D_4_D1760_Means of producing magic power	C:D_15_Q393.0_Evil speech punished.
C:D_4_D1781_Magic results from singing	C:D_15_Q395_Disrespect punished.
C:D_4_D1800.0.0_Manifestations of magic power: D1800-D2199	C:D_15_Q400.0_Kinds of punishment: Q400-Q599
C:D_4_D1800.0_Lasting Magic Qualities: D1800-D1949	C:D_15_Q410_Capital punishment
C:D_4_D1810.0.0_Magic knowledge	C:D_15_Q411.0.0_Death as punishment.
C:D_4_D1810.0.10_Magic knowledge (wisdom) of Solomon	C:D_15_Q411.4.0_Death as punishment for treachery
C:D_4_D1810.0.4_Magic knowledge of fairies	C:D_15_Q428.0_Punishment: drowning.
C:D_4_D1810.13_Magic knowledge from the dead	C:D_15_Q430.0_Abridgment of freedom as punishment.
C:D_4_D1810.8.0_Magic knowledge from dream	C:D_15_Q431.0.0_Punishment: banishment (exile)
C:D_4_D1810.8.2.0_Information received through dream	C:D_15_Q437.0_Sale into slavery as punishment.
C:D_4_D1812.0.0_Magic power of prophecy	C:D_15_Q450.0_Cruel punishments.
C:D_4_D1812.1.0_Power of prophecy a gift	C:D_15_Q450.1.0_Torture as punishment
C:D_4_D1814.0_Magic advice	C:D_15_Q450.1.1_Torture as punishment for murder
C:D_4_D1814.1.0_Advice from magician (fortune-teller,etc.)	C:D_15_Q451.0.0_Mutilation as punishment
C:D_4_D1814.2_Advice from dream	C:D_15_Q451.7.0.0_Blinding as punishment
C:D_4_D1830.0_Magic strength	C:D_15_Q451.7.0.1_Loss of one eye as punishment
C:D_4_D1837.0_Magic weakness	C:D_15_Q453.0_Punishment: being bitten by animal
C:D_4_D1950_Temporary Magic Characteristics: D1950-2049	C:D_15_Q453.2_Punishment: being bitten by scorpion
C:D_4_D1980_Magic invisibility	C:D_15_Q520.0.0_Penances
C:D_4_D1981.0_Certain persons invisible	C:D_15_Q524.0_Fearful penances
C:D_4_D2030_Other temporary magic characteristics	C:D_15_Q53.0_Reward for rescue.
C:D_4_D2031.0.0_Magic illusion	C:D_15_Q550.0_Miraculous punishments.
C:D_4_D2050.0_Destructive Magic Powers: D2050-2099	C:D_15_Q554.0_Mysterious visitation as punishment
C:D_4_D2050_Destructive magic power	C:D_15_Q556.0.0_Curse as punishment.
C:D_4_D2060_Death or bodily injury by	C:D_15_Q556.7.0_Curse for inhospitality

magic	
C:D_4_D2064.0.0_Magic sickness	C:D_15_Q556.7.1_Curse for enforced hospitality
C:D_4_D2064.0.3_Magic pestilence	C:D_15_Q556.8_Curse for mockery
C:D_4_D2070.0_Bewitching	C:D_15_Q590_Miscellaneous punishments
C:D_4_D2074.0_Attracting by magic	C:D_15_Q599.0_Other punishments.
C:D_4_D2074.1.0_Animals magically called	**Class R: Captives and Fugitives**
C:D_4_D2074.1.2.0_Fish or sea animal magically called	C:D_16_R0.0.0_Captives And Fugitives
C:D_4_D2074.2.4.2_Animals summoned by pronouncing their names	C:D_16_R0.0_Captivity: R0-R99
C:D_4_D2100.0.0_Other Manifestations Of Magic Power: D2100-D2199	C:D_16_R10.0_Abduction.
C:D_4_D2120_Magic transportation	C:D_16_R10.1.0_Princess (maiden) abducted.
C:D_4_D2125.0.0_Magic journey over water	C:D_16_R13.0.0_Abduction by animal
C:D_4_D2125.1.1.0_Magic transportation by waves	C:D_16_R13.1.0_Abduction by wild beast.
C:D_4_D2135.0.0_Magic air journey	C:D_16_R13.3.0_Person carried off by bird
C:D_4_D2135.0.3_Magic ability to fly	C:D_16_R13.3.2_Eagle carries off youth
C:D_4_D2140.0_Magic control of the elements	C:D_16_R16.0_Abduction by transformed person.
C:D_4_D2142.0.0_Winds controlled by magic	C:D_16_R16.1_Maiden abducted by transformed hero
C:D_4_D2150_Miscellaneous magic manifestations	C:D_16_R50_Conditions of captivity.
C:D_4_D2161.0_Magic healing power	C:D_16_R61_Person sold into slavery
C:D_4_D2161.3.0_Magic cure of physical defect	C:D_16_R100.0.0_Rescues: R100-R199
C:D_4_D2161.3.1.0_Blindness magically cured	C:D_16_R100.0_Rescues.
C:D_4_D2161.3.1.1_Eyes torn out magically replaced	C:D_16_R110.0_Rescue of captive
C:D_4_D2161.4.0.0_Methods of magic cure	C:D_16_R111.0.0_Rescue of captive maiden
C:D_4_D2161.5.0_Magic cure by certain person	C:D_16_R111.2.0_Princess rescued from place of captivity
C:D_4_D2165.0_Escapes by magic	C:D_16_R111.2.5_Girl rescued from tree
C:D_4_D2165.1_Escape by flying through the air	C:D_16_R111.3.0_Means of rescuing princess
C:D_4_D2173_Magic singing	C:D_16_R122.0_Miraculous rescue.
C:D_4_D2175.0_Cursing by magic	C:D_16_R130_Rescue of abandoned or lost persons
C:D_4_D2175.3_Magic satire (magic song) as curse	C:D_16_R131.0.0_Exposed or abandoned child rescued.
C:D_4_D2178.0_Objects produced by magic	C:D_16_R131.11.3_Prince rescues abandoned child
C:D_4_D2178.9_Flower produced by	C:D_16_R131.14_Sailors rescue abandoned

magic	child.
C:D_4_D2183_Magic spinning. Usually performed by a supernatural helper	C:D_16_R150_Rescuers.
Class E: The Dead	C:D_16_R153.0_Parents rescues child
C:D_5_E0.0.0_The Dead	C:D_16_R154.0.0_Children rescue parents
C:D_5_E700.0_The soul: E700-E799	C:D_16_R154.1.0_Son rescues mother.
C:D_5_E780.0_Vital bodily members. They possess life independent of the rest of the body	C:D_16_R154.2.0_Son rescues father
C:D_5_E781.0_Eyes successfully replaced	C:D_16_R155.0_Brothers rescue brothers
Class F: Marvels	C:D_16_R155.1_Youngest brother rescues his elder brothers
C:D_6_F_Marvels	C:D_16_R155.2_Elder brother rescues younger
C:D_6_F110.0.0_Miscellaneous Otherworlds: F110-F199	C:D_16_R158_Sister rescues brother(s)
C:D_6_F160.0.0_Nature of the otherworld	C:D_16_R169.0_Other rescuers.
C:D_6_F166.0.0_Furniture and objects in the otherworld	C:D_16_R169.10.0_Unpromising hero as rescuer
C:D_6_F166.3.0_Extraordinary clothes in otherworld	C:D_16_R169.12_Hero rescued by sailors
C:D_6_F200.0.0.0_Marvelous Creatures: F200-F699	C:D_16_R169.15_Rescue by stranger.
C:D_6_F200.0.0_Fairies And Elves: F200-F399	C:D_16_R169.4.0_Hero rescued by servant.
C:D_6_F200.0_Fairies (elves)	C:D_16_R169.5.0_Hero rescued by friend.
C:D_6_F210.0_Fairyland	C:D_16_R169.5.1_Hero's wife rescued by his faithful friend.
C:D_6_F216.0_Fairies live in forest	C:D_16_R170_Rescue--miscellaneous motifs
C:D_6_F216.2_Bonga lives in tree	C:D_16_R191_King (prince) returns home (from exile) and rescues his native country.
C:D_6_F230_Appearance of fairies	C:D_16_R200.0_Escapes and pursuits: R200-R299
C:D_6_F234.0.0_Transformed fairy	C:D_16_R200_Escapes and pursuits
C:D_6_F234.0.1_Fairy transforms self	C:D_16_R210_Escapes.
C:D_6_F234.0.2_Fairy as shape-shifter	C:D_16_R213.0_Escape from home.
C:D_6_F234.1.0.0_Fairy in form of an animal	C:D_16_R215.0_Escape from execution.
C:D_6_F234.1.15.0_Fairy in form of bird	C:D_16_R219.0_Escapes—miscellaneous
C:D_6_F234.1.15.1_Fairy as swan	**Class S: Unnatural Cruelty**
C:D_6_F234.1.7_Fairy in form of worm (snake, serpent)	C:D_17_S0.0.0_Unnatural Cruelty
C:D_6_F234.2.0_Fairy in form of person	C:D_17_S0.0_Cruel relatives: S0-S99
C:D_6_F234.2.1_Fairy in form of hag	C:D_17_S0_Cruel relatives
C:D_6_F234.2.5_Fairy in form of beautiful young woman	C:D_17_S10_Cruel parents
C:D_6_F235.0_Visibility of fairies	C:D_17_S11.0_Cruel father
C:D_6_F235.1_Fairies invisible	C:D_17_S110.0_Murders

C:D_6_F235.2.0_Fairies visible only at certain times	C:D_17_S12.0_Cruel mother
C:D_6_F235.2.1_Fairies visible only at night	C:D_17_S12.5.0_Cruel mother expels (drives away) child
C:D_6_F235.3_Fairies visible to one person alone	C:D_17_S30_Cruel step- and foster relatives.
C:D_6_F235.4.0_Fairies made visible through use of magic object	C:D_17_S31.0_Cruel stepmother.
C:D_6_F235.4.2_Fairies made visible through use of magic soap	C:D_17_S31.2_Children enchanted by stepmother
C:D_6_F235.8.0_Fairies lose power of invisibility	C:D_17_S34_Cruel stepsister(s)
C:D_6_F236.0.0_Dress of fairies	C:D_17_S70_Other cruel relatives.
C:D_6_F236.1.0_Color of fairy's clothes	C:D_17_S73.2_Person banishes brother (sister)
C:D_6_F236.1.7_Fairy wears multi-colored dress	C:D_17_S100.0_Revolting murders or mutilations: S100-S199
C:D_6_F236.2_Fairies in long robes	C:D_17_S100_Revolting murders or mutilations.
C:D_6_F237_Fairies in disguise	C:D_17_S139.0_Miscellaneous cruel murders.
C:D_6_F250_Other characteristics of fairies	C:D_17_S139.6_Murder by tearing out heart.
C:D_6_F252.0_Government of fairies	C:D_17_S140.0_Cruel abandonments and exposures
C:D_6_F252.1.0.0_Fairy king	C:D_17_S145_Abandonment on an island. (Marooning.)
C:D_6_F252.2_Fairy queen	C:D_17_S160.0_Mutilations
C:D_6_F253.0_Extraordinary powers of fairies	C:D_17_S165.0_Mutilation: putting out eyes
C:D_6_F254.0_Mortal characteristics of fairies	C:D_17_S200.0_Cruel sacrifices: S200-S299
C:D_6_F254.4_Fairies can be wounded	C:D_17_S200_Cruel sacrifices
C:D_6_F259.1.0_Mortality of fairies	C:D_17_S260.0_Sacrifices
C:D_6_F259.1.2_Fairy becomes mortal	C:D_17_S265.0_Sacrifice of strangers.
C:D_6_F260_Behavior of fairies	C:D_17_S400.0_Cruel persecutions: S400-S499
C:D_6_F262.0_Fairies make music	C:D_17_S400_Cruel persecutions.
C:D_6_F262.1_Fairies sing	C:D_17_S460_Other cruel persecutions
C:D_6_F264_Fairy wedding	C:D_17_S481_Cruelty to animals.
C:D_6_F265.0_Fairy bathes	**Class T: Sex**
C:D_6_F271.4.0_Fairies work on cloth	C:D_18_T0.0.0.0_SEX
C:D_6_F271.4.2_Faries skillful as weavers	C:D_18_T0.0.0_Love: T0-T99
C:D_6_F271.4.3_Fairies spin	C:D_18_T0.0_Love
C:D_6_F274_Fairy physician	C:D_18_T10.0_Falling in love.
C:D_6_F282.0_Fairies travel through air	C:D_18_T15.0_Love at first sight.
C:D_6_F282.2_Formulas for fairies' travel through air	C:D_18_T16.0.0_Man falls in love with woman he sees bathing
C:D_6_F300.0.0_Fairies And Mortals: F300-F399	C:D_18_T30_Lovers' meeting.
C:D_6_F300.0_Marriage or liaison with	C:D_18_T31.0_Lovers' meeting: hero in service

fairy	of heroine. As page, or the like.
C:D_6_F301.0_Fairy lover	C:D_18_T31.1_Lovers' meeting: hero in service of lady's father.
C:D_6_F302.0.0_Fairy mistress. Mortal man marries or lives with fairy woman	C:D_18_T35.0.0_Lovers' rendezvous
C:D_6_F302.2.0_Man marries fairy and takes her to his home	C:D_18_T50.0_Wooing.
C:D_6_F302.3.0.0_Fairy woos mortal man	C:D_18_T50.1.0_Girl carefully guarded from suitors
C:D_6_F302.4.0_Man obtains power over fairy mistress	C:D_18_T50.1.2_Girl carefully guarded by father
C:D_6_F302.4.2.0_Fairy comes into man's power when he steals her wings (clothes). She leaves when she find them	C:D_18_T53.0.0_Matchmakers
C:D_6_F302.4.2.1_Fairy comes into man's power when he steals her clothes. She leaves when she find them	C:D_18_T55.0.0_Girl as wooer. Forth putting woman
C:D_6_F302.4.4_Man binds fairy and forces her to marry him	C:D_18_T55.1.0_Princess declares her love for lowly hero
C:D_6_F303.0_Wedding of mortal and fairy	C:D_18_T57.0_Declaration of love
C:D_6_F310_Fairies and human children	C:D_18_T68.0_Princess offered as prize
C:D_6_F329.0_Other fairy abductions	C:D_18_T90_Love--miscellaneous motifs.
C:D_6_F329.4.0_Fairies who stay with mortals	C:D_18_T91.0_Unequals in love.
C:D_6_F330_Grateful fairies	C:D_18_T91.3.0_Love of mortal and supernatural person.
C:D_6_F332.0.0_Fairy grateful for hospitality	C:D_18_T91.6.0_Noble and lowly in love.
C:D_6_F334_Fairy grateful to mortal for healing	C:D_18_T91.6.2.0.0_King (prince) in love with a lowly girl.
C:D_6_F337.0_Fairy grateful to mortal for saving his life	C:D_18_T91.6.4.0_Princess falls in love with lowly boy
C:D_6_F340.0_Gifts from fairies	C:D_18_T92.8_Sisters in love with same man
C:D_6_F341.0_Fairies give fulfillment of wishes	C:D_18_T97_Father opposed to daughter's marriage
C:D_6_F343.0.0_Other presents from fairies	C:D_18_T100.0_Marriage: T100-T199
C:D_6_F343.5.0_Fairies give beautiful clothes	C:D_18_T100_Marriage
C:D_6_F344.0_Fairies heal mortals	C:D_18_T110_Unusual marriage
C:D_6_F345.0_Fairies instructs mortals	C:D_18_T111.0.0_Marriage of mortal and supernatural being
C:D_6_F347.0_Fairy adviser	C:D_18_T121.0_Unequal marriage
C:D_6_F348.0.0_Tabus connected with fairy gifts	C:D_18_T121.3.1_Princess marries lowly man.
C:D_6_F350_Theft from fairies	C:D_18_T130_Marriage customs
C:D_6_F359.0_Theft from fairies - miscellaneous	C:D_18_T131.0.0_Marriage restrictions.

C:D_6_F360.0.0_Malevolent or destructive fairies (= pixies)	C:D_18_T131.0.1.0_Princess has unrestricted choice of husband
C:D_6_F361.0_Fairy's revenge	C:D_18_T131.0.1.1_Father promises that girl may wed only man of her choice.
C:D_6_F361.1.0_Fairy takes revenge for being slighted	C:D_18_T131.1.2.1_Girl must marry father's choice
C:D_6_F361.17.0_Other punishment by fairies	C:D_18_T132.0_Preparation for wedding.
C:D_6_F380_Defeating or ridding oneself of fairies	C:D_18_T133.0_Travel to wedding.
C:D_6_F381.0_Getting rid of fairies	C:D_18_T133.5_Mounting upon horse to fetch bride.
C:D_6_F381.10_Fairies leave when person watches them at work	C:D_18_T135.0_Wedding ceremony.
C:D_6_F390_Fairies - miscellaneous motifs	C:D_18_T200.0_Married life: T200-T299
C:D_6_F394.0_Mortals help fairies	C:D_18_T210.0_Faithfulness in marriage
C:D_6_F400.0.0_Spirits and demons: F400-F499	C:D_18_T210.1_Faithful wife
C:D_6_F400.0_Spirits and demon (general)	C:D_18_T500.0_Conception and birth: T500-T599
C:D_6_F401.0_Appearance of spirits	C:D_18_T500_Conception and birth
C:D_6_F401.3.0.0_Spirit in animal form	C:D_18_T550.0_Monstrous births.
C:D_6_F401.3.7.0_Spirit in form of a bird	C:D_18_T554.0.0_Woman gives birth to animal.
C:D_6_F401.3.8_Spirits in form of snake	C:D_18_T554.7_Woman gives birth to a snake
C:D_6_F401.6_Spirit in human form	C:D_18_T580.0_Childbirth
C:D_6_F402.0_Evil spirits. Demons	C:D_18_T587.0_Birth of twins.
C:D_6_F402.1.11.0_Spirit causes death	C:D_18_T600.0_Care of children: T600-T699
C:D_6_F402.1.6_Spirit causes weakness	C:D_18_T680_Care of children--miscellaneous motifs.
C:D_6_F402.6.1.0_Demon lives in tree	C:D_18_T685.0_Twins.
C:D_6_F403.0_Good spirits	**Class U: The Nature of Life**
C:D_6_F403.2.0_Spirits help mortal	C:D_19_U0.0.0_The Nature Of Life
C:D_6_F404.0_Means of summoning spirits	C:D_19_U0.0_Life's inequalities: U0-U99
C:D_6_F408.0_Habitation of spirit	C:D_19_U60_Wealth and poverty.
C:D_6_F412.0_Visibility of spirits	C:D_19_U100_The nature of life--miscellaneous motifs: U100-U299
C:D_6_F412.1.1_Spirits visible to only one person	C:D_19_U110_Appearances deceive.
C:D_6_F413_Origin of spirits	C:D_19_U119.0_Other ways in which appearances deceive.
C:D_6_F430_Weather-spirits	C:D_19_U120_Nature will show itself.
C:D_6_F432_Wind-spirit	C:D_19_U121.0_Like parent, like child.
C:D_6_F440.0_Vegetation spirits	C:D_19_U210_Bad ruler, bad subject.
C:D_6_F441.0_Wood-spirit	C:D_19_U212_To have good servants a lord must be good.
C:D_6_F441.2.0.0_Tree-spirit	C:D_19_U240_Power of mind over body.

C:D_6_F441.2.2_Dryad. Female spirit dwelling among trees	C:D_19_U243_Courage conquers all and impossible is made possible.
C:D_6_F441.2.3.0_Hamadryad. Female spirit of a particular tree	**Class W: Traits of Character**
C:D_6_F490_Other spirits and demons	C:D_21_W0.0.0_ Traits Of Character
C:D_6_F495_Stone-spirit	C:D_21_W0.0_Favorable traits of character: W0-W99
C:D_6_F500.0_Remarkable persons: F500-F599	C:D_21_W0_Favorable traits of character
C:D_6_F500_Remarkable persons. Extraordinary size, form, appearance, or habits	C:D_21_W10.0_Kindness.
C:D_6_F510.0_Monstrous persons	C:D_21_W11.0_Generosity
C:D_6_F512.0_Person unusual as to his eyes	C:D_21_W11.5.0_Generosity toward enemy
C:D_6_F529.8_Monkey-like little people	C:D_21_W12.0_Hospitality as a virtue.
C:D_6_F530_Exceptionally large or small men	C:D_21_W20_Other favorable traits of character.
C:D_6_F531.0.0_Giant. A person of enormous size.	C:D_21_W26_Patience
C:D_6_F531.1.0.0_Appearance of giant	C:D_21_W27.0_Gratitude.
C:D_6_F531.2.0_Size of giant	C:D_21_W28.0_Self-sacrifice
C:D_6_F531.2.5.0_Extremely fat giant	C:D_21_W31_Obedience.
C:D_6_F531.6.0_Other giant motifs	C:D_21_W32.0_Bravery
C:D_6_F531.6.2.0.0_Haunts of giants	C:D_21_W33.0_Heroism
C:D_6_F531.6.2.2.0_Giants live under water	C:D_21_W34.0_Loyalty.
C:D_6_F531.6.2.2.1_Giants live under sea	C:D_21_W35.0_Justice
C:D_6_F535.0.0_Pygmy. Remarkably small man. Also called "dwarf". To be distinguished from the dwarfs who live in the woods and inhabit underground places	C:D_21_W37.0.0_Conscientiousness
C:D_6_F540_Remarkable physical organs	C:D_21_W37.0.1_Man never breaks his word.
C:D_6_F541.0_Remarkable eyes	C:D_21_W43_Peacefulness
C:D_6_F570_Other extraordinary human beings	C:D_21_W100.0_Unfavorable traits of character: W100-W199
C:D_6_F571.0_Extremely old person	C:D_21_W100_Unfavorable traits of character
C:D_6_F571.3.0_Very old woman	C:D_21_W110_Unfavorable traits of character--personal.
C:D_6_F575.0_Remarkable beauty	C:D_21_W111.0_Laziness
C:D_6_F575.1.0_Remarkably beautiful woman	C:D_21_W111.5.0_Other lazy persons.
C:D_6_F575.3_Remarkably beautiful child	C:D_21_W116.0_Vanity
C:D_6_F600.0_Persons with extraordinary powers: F600-F699	C:D_21_W117.0_Boastfulness.

C:D_6_F600_Persons with extraordinary powers	C:D_21_W121.0_Cowardice
C:D_6_F601.0.0_Extraordinary companions. A group of men with extraordinary powers travel together	C:D_21_W121.2.0_Coward boasts when there is no danger
C:D_6_F601.0.1_Skillful companions	C:D_21_W125.0_Gluttony.
C:D_6_F601.1_Extraordinary companions perform hero's tasks	C:D_21_W126.0_Disobedience
C:D_6_F601.2_Extraordinary companions help hero in suitor tests	C:D_21_W127_Petulance.
C:D_6_F601.3_Extraordinary companions betray hero	C:D_21_W128.0_Dissatisfaction
C:D_6_F601.4.0_Extraordinary companions rescue hero	C:D_21_W137_Curiosity.
C:D_6_F601.4.2_Extraordinary companion saves hero from death	C:D_21_W150_Unfavorable traits of character--social.
C:D_6_F601.5_Extraordinary companions are brothers (twins, triplets)	C:D_21_W151.0.0_Greed.
C:D_6_F601.6_Extraordinary companions are transformed animals	C:D_21_W154.0_Ingratitude.
C:D_6_F601.7_Animals as extraordinary companions	C:D_21_W154.8_Grateful animals; ungrateful man.
C:D_6_F640_Extraordinary powers of perception	C:D_21_W155.0_Hardness of heart
C:D_6_F645.0_Marvelously wise man	C:D_21_W157.0_Dishonesty
C:D_6_F645.1_Wise man answers all questions	C:D_21_W158_Inhospitality
C:D_6_F648_Extraordinary sympathy (telepathic) with wild animals	C:D_21_W167.0_Stubbornness
C:D_6_F660.0_Remarkable skill	C:D_21_W171.0_Two-facedness.
C:D_6_F668.0.1_Skillful physician	C:D_21_W175.0_Changeableness.
C:D_6_F679.0_Remarkable skill-miscellaneous	C:D_21_W181.0_Jealousy
C:D_6_F679.5.0_Skillful hunter	C:D_21_W185.0_Violence of temper
C:D_6_F680_Other marvelous powers	C:D_21_W187_Insolence
C:D_6_F687_Remarkable fragrance (odor) of person	C:D_21_W193.0_Extortion.
C:D_6_F700.0_Extraordinary places and things: F700-F899	C:D_21_W195.0_Envy
C:D_6_F700_Extraordinary places	C:D_21_W196_Lack of patience.
C:D_6_F707.0_Extraordinary kingdom	C:D_21_W200.0_ Traits of character--miscellaneous: W200-W299
C:D_6_F717.0_Extraordinary pool	C:D_21_W200_Traits of character—miscellaneous
C:D_6_F717.2_Poison pool	C:D_21_W215.0_Extreme prudence
C:D_6_F770_Extraordinary buildings and furnishings	**Class X: Humor**
C:D_6_F771.0_Extraordinary castle (house, palace)	C:D_22_X0.0.0_Humor

C:D_6_F810_Extraordinary trees, plants, fruit,etc	C:D_22_X910.0.0_ Lie: the remarkable man: X910-X1099
C:D_6_F811.0_Extraordinary tree	C:D_22_X910.0_LIE: The Remarkable Man -- His Birth, Growth, Death, Physical Powers, Strength: X910-X959
C:D_6_F811.5.0_Food-producing trees	C:D_22_X930_Lie: remarkable person's physical powers and habits.
C:D_6_F811.7.0_Tree with extraordinary fruit	C:D_22_X939_Lie: other motifs pertaining to extraordinary senses or bodily powers
C:D_6_F813.0.0_Extraordinary fruits	C:D_22_X960.0_ Lie: Remarkable Person's Skills: X960-X1019
C:D_6_F815.0_Extraordinary plants	C:D_22_X960_Lie: remarkable person's skills.
C:D_6_F820_Extraordinary clothing and ornaments	C:D_22_X961_Lie: extraordinary bodily skills
C:D_6_F821.0_Extraordinary dress (clothes, robe, etc.)	C:D_22_X1200.0_Lies About Animals: X1200-X1399
C:D_6_F821.1.6_Dress of feathers	C:D_22_X1200_Lie: remarkable animals
C:D_6_F840_Other extraordinary objects and places	C:D_22_X1204.0_Lie: animals eat one another up.
C:D_6_F841.0_Extraordinary boat (ship)	C:D_22_X1210_Lies about mammals.
C:D_6_F841.1.0_Ship of extraordinary material	C:D_22_X1244.0_Lies about goats.
C:D_6_F841.1.9_Silver boat	C:D_22_X1244.3_The great he-goat
C:D_6_F844_Extraordinary nail	C:D_22_X1250_Lies about birds.
C:D_6_F851_Extraordinary food	C:D_22_X1267.0_Remarkable hawk.
C:D_6_F900.0.0_Extraordinary occurrences: F900-F1099	C:D_22_X1700.0_LIES: LOGICAL ABSURDITIES: X1700-X1799
C:D_6_F930.0_Extraordinary occurrences concerning seas or waters	C:D_22_X1720_Absurd disregard of anatomy
C:D_6_F931.0_Extraordinary occurrence connected with sea	C:D_22_X1731.0_Lies about falling
C:D_6_F931.4.0_Extraordinary behavior of waves	C:D_22_X1731.1_Person falls from great height without injury
C:D_6_F950.0_Marvelous cures	**Class Z: Miscellaneous Groups of Motifs**
C:D_6_F950.2.0_Extreme anger as cure for sickness	C:D_23_Z0.0.0_Miscellaneous Groups Of Motifs
C:D_6_F959.0_Marvelous cures-miscellaneous	C:D_23_Z0.0_Formulas: Z0-Z99
C:D_6_F960.0_Extraordinary nature phenomena-elements and weather	C:D_23_Z0_Formulas
C:D_6_F963.0_Extraordinary behavior of wind	C:D_23_Z10.0_Formulistic framework for tales
C:D_6_F970_Extraordinary behavior of trees and plants	C:D_23_Z18.0_Formulistic conversations
C:D_6_F979.0_Extraordinary behavior of trees and plants - miscellaneous	C:D_23_Z19.0_Formulistic frameworks--miscellaneous
C:D_6_F980_Extraordinary occurrences concerning animals	C:D_23_Z19.2_Tales filled with contradictions.
C:D_6_F981.0_Extraordinary death of	C:D_23_Z20.0_ Cumulative Tales: Z20-Z59

animal	
C:D_6_F983.0.0_Extraordinary growth of animal	C:D_23_Z20.0_Cumulative tales.†1 Tales arranged in chains.
C:D_6_F983.0.1_Extraordinary quick growth of animal	C:D_23_Z30_Chains involving a single scene or event without interdependence among the individual actors.
C:D_6_F984.0_Extraordinary protection for animal	C:D_23_Z40_Chains with interdependent members.
C:D_6_F986.0_Extraordinary occurrences concerning fishing	C:D_23_Z47.0_Series of trick exchanges
C:D_6_F989.0_Extraordinary occurrences concerning animals - miscellaneous	C:D_23_Z49.0_Miscellaneous interdependent chains.
C:D_6_F989.17_Marvelously swift horse	C:D_23_Z49.11.0_Who is guilty of the accident. (One person blames another who blames another, etc.)
C:D_6_F989.8_Mother-love induced in animal	C:D_23_Z49.6.0_Trial among the animals.
C:D_6_F1010_Other extraordinary events	C:D_23_Z60_Other formulistic motifs.
C:D_6_F1041.16.0_Extraordinary physical reaction to anger	C:D_23_Z71.0.0_Formulistic numbers
C:D_6_F1041.9.0_Extraordinary illness	C:D_23_Z71.1.0.0_Formulistic number: three
Class G: Ogres	C:D_23_Z71.1.0.1_Triads
C:D_7_G_Ogres	C:D_23_Z71.4.0.0_Formulistic number: six.
C:D_7_G0.0.0.0_Ogres	C:D_23_Z71.5.0.0_Formulistic number: seven.
C:D_7_G0.0.0_Kinds Of Ogres: G10.0.0.0-G399	C:D_23_Z100.0.0_Symbolism: Z100-Z199
C:D_7_G10_Cannibalism	C:D_23_Z140.0_Color symbolism
C:D_7_G11.0.0_Kinds of cannibals	C:D_23_Z142.0_Symbolic color: white
C:D_7_G11.2.0_Cannibal giant	C:D_23_Z200.0_Heroes: Z200-Z299
C:D_7_G100.0.0_Giants ogres: G100-G199	C:D_23_Z200_Heroes.
C:D_7_G100.0_Giant ogre. Polyphemus	C:D_23_Z210.0.0_Brothers as heroes
C:D_7_G100.1_Giant ogre (Fomorian)	C:D_23_Z230_Extraordinary exploits of hero.
C:D_7_G200.0_Witches: G200-G299	C:D_23_Z231_Boyish exploits of hero.
C:D_7_G200_Witch	C:D_23_Z235_Hero with extraordinary animal companions (cock, goat, cow, horse).
C:D_7_G202_Beneficent witches	C:D_23_Z251_Boy hero.
C:D_7_G210.0.0_Form of witch	C:D_23_Z253_Fool as hero.
C:D_7_G280_Witches-miscellaneous motifs	C:D_23_Z293_Return of the hero.

Third Level: Type-based Classification

Animal Tales	C:E_2_711_The Beautiful and the Ugly Twin sisters
C:E_1_1.0.0.0_Animals Tales	**Realistic Tales (Novelle)**
C:E_1_1.0.0_Wild Animals: 1-99	C:E_4_850.0.0_Realistic Tales (Novelle)
C:E_1_1.0_The Clever Fox (Other Animal): 1-69	C:E_4_850.0_The Man Marries The Princess: 850-869
C:E_1_2_The Tail-Fisher	C:E_4_850_The Birthmarks of the Princess
C:E_1_2A_Torn-Off Tails	C:E_4_851_The Princess Who Cannot Solve the Riddle
C:E_1_8()_False Beauty Treatment	C:E_4_852_Lying Contest
C:E_1_20C_The Animals flee in Fear of the End of the World	C:E_4_853_The Hero Catches the Princess with Her Own Words
C:E_1_30_The Fox Tricks the Wolf into Falling into a Pit	C:E_4_875()B_The Clever Girl and the King
C:E_1_53()_The Fox at Court	C:E_4_920().0_Clever Acts And Words: 920-929
C:E_1_70.0_Other Wild Animals: 70-99	C:E_4_921()_The King and the Farmer's Son
C:E_1_72*_The Hare Emancipates Her Children	C:E_4_921A*_The Frank Thief
C:E_1_75()_The Help of the Weak	C:E_4_921D*_Witty Answers
C:E_1_78_Animal Tied to Another for Safety	C:E_4_921E*_The Potter
C:E_1_91_Heart of Monkey as Medicine	C:E_4_921F*_Plucking Geese
C:E_1_100.0_Wild Animals And Domestic Animals: 100 -149	C:E_4_922B_The King's Face on the Coin
C:E_1_103_War between Wild Animals and Domestic Animals	C:E_4_926()_Judgment of Solomon
C:E_1_103C*_An Old Donkey Meets the Bear	C:E_4_926()C_Cases Solved in a Manner Worthy of Solomon
C:E_1_106()_Animals' Conversation	C:E_4_929()_Clever Defenses
C:E_1_122()_Animal Loses His Prey Because His Victim Can Escape by False Plea	C:E_4_930().0_Tales Of Fate: 930-949
C:E_1_122()Z_Other Tricks to Escape being Eaten	C:E_4_934G_The False Prophecy
C:E_1_126_The Sheep Chases the Wolf	C:E_4_939_The Offended Deity
C:E_1_130C_Animals in Company of a Man	**Tales of the Stupid Ogre (Giant, Devil)**
C:E_1_150.0_Wild Animals And Humans: 150-199	C:E_5_1000.0.0_Tales Of The Stupid Ogre (Giant Devil)
C:E_1_150_The Three Teachings of the Bird	C:E_5_1115.0_Man Kills (Injures) Ogre: 1115-1144
C:E_1_156_Androcles and the Lion	C:E_5_1143_Ogre Otherwise Injured
C:E_1_156A_The Faith of the Lion	C:E_5_1145.0_Ogre Frightened By Man: 1145-1154
C:E_1_169*_Miscellaneous Tales of	C:E_5_1145_Afraid of Strange Noise

Wolves and Men	
C:E_1_178_The Faithful Animal Rashly Killed	**Realistic Tales (Novelle)**
C:E_1_178A_The Innocent Dog	C:E_4_850.0.0_Realistic Tales (Novelle)
C:E_1_178C_The Thirsty King Kills His Faithful Falcon	C:E_4_850.0_The Man Marries The Princess: 850-869
C:E_1_179*_Tales about Men and Bears	C:E_4_850_The Birthmarks of the Princess
C:E_1_220.0_Other Animals And Objects: 220-229	C:E_4_851_The Princess Who Cannot Solve the Riddle
C:E_1_231()_The Heron and the Fish	C:E_4_852_Lying Contest
C:E_1_231*()_Animals Eat Each Other	C:E_4_853_The Hero Catches the Princess with Her Own Words
C:E_1_231**_The Falcon and the Doves	C:E_4_875()B_The Clever Girl and the King
C:E_1_234_The Nightingale and the Blindworm	C:E_4_920().0_Clever Acts And Words: 920-929
C:E_1_293B*_The Mushroom Reviles the Young Oak	C:E_4_921()_The King and the Farmer's Son
C:E_1_293E*_The Grains Talk with One Another	C:E_4_921A*_The Frank Thief
C:E_1_298C*_The Reeds Bend before Wind (Flood)	C:E_4_921D*_Witty Answers
Tales of Magic	C:E_4_921E*_The Potter
C:E_2_300.0.0_Tales Of Magic	C:E_4_921F*_Plucking Geese
C:E_2_300.0_Supernatural Adversaries: 300-399	C:E_4_922B_The King's Face on the Coin
C:E_2_302C*_The Magic Horse	C:E_4_926()_Judgment of Solomon
C:E_2_303_The Twins or Blood-Brothers	C:E_4_926()C_Cases Solved in a Manner Worthy of Solomon
C:E_2_310_The Maiden in the Tower	C:E_4_929()_Clever Defenses
C:E_2_314_Goldener	C:E_4_930().0_Tales Of Fate: 930-949
C:E_2_314A*_Animal as Helper in the Flight	C:E_4_934G_The False Prophecy
C:E_2_327_The Children and the Ogre	C:E_4_939_The Offended Deity
C:E_2_327A_Hansel and Gretel	**Tales of the Stupid Ogre (Giant, Devil)**
C:E_2_328()_The Boy Steals the Ogre's Treasure. (Corvetto)	C:E_5_1000.0.0_Tales Of The Stupid Ogre (Giant Devil)
C:E_2_328()A_Jack and the Beanstalk	C:E_5_1115.0_Man Kills (Injures) Ogre: 1115-1144
C:E_2_400.0.0_Supernatural Or Enchanted Wife (Husband) Or Other Relatives: 400-459	C:E_5_1143_Ogre Otherwise Injured
C:E_2_400.0_Wife: 400-424	C:E_5_1145.0_Ogre Frightened By Man: 1145-1154
C:E_2_402()_The Animal Bride	C:E_5_1145_Afraid of Strange Noise
C:E_2_402*_The Princess Who Scorned an Unloved Suitor	**Anecdotes and Jokes**
C:E_2_403_The Black and the White Bride	C:E_6_1200.0.0_Anecdotes And Jokes

C:E_2_404_The Blinded Bride	C:E_6_1350.0_Stories About Married Couples: 1350-1439
C:E_2_409A*_The Girl as Snake	C:E_6_1430.0_The Foolish Couple: 1430-1439
C:E_2_413_The Stolen Clothing	C:E_6_1430_The Man and His Wife Build Air Castles
C:E_2_425()()_Husband: 425-449	C:E_6_1525().0.0_Stories About A Man: 1525-1724
C:E_2_430_The Donkey	C:E_6_1525().0_The Clever Man: 1525-1639
C:E_2_441_Hans My Hedgehog	C:E_6_1534_Series of Clever Unjust Decisions
C:E_2_444*_Enchanted Prince Disenchanted	C:E_6_1539_Cleverness and Gullibility
C:E_2_460.0_Supernatural Tasks: 460-499	C:E_6_1542()_The Clever Boy
C:E_2_460B_The Journey in Search of Fortune	C:E_6_1543()_Not One Penny Less
C:E_2_465_The Man Persecuted Because of His Beautiful Wife	C:E_6_1543()A_The Greedy Dreamer
C:E_2_480_The Kind and the Unkind Girls	C:E_6_1572N*_Cure for Constipation
C:E_2_480D*_Tales of Kind and Unkind Girls	C:E_6_1851.0_Anecdotes About Other Groups Of People: 1850-1874
C:E_2_500()()_Supernatural Helpers: 500-559	C:E_6_1865_Anecdotes about Foreigners
C:E_2_510A_Cinderella	C:E_6_1875.0_Tall Tales: 1875-1999
C:E_2_510B*_The Princess in the Chest	C:E_6_1881()_The Man Carried through the Air by Geese
C:E_2_513_The Extraordinary Companions	C:E_6_1881*_Parrots Fly Away with Tree
C:E_2_531_The Clever Horse	**Formula Tales**
C:E_2_535_The Boy Adopted by Tigers (Animals)	C:E_7_2009.0.0.0.0.0_Formula Tales
C:E_2_554_The Grateful Animals	C:E_7_2009.0.0.0_Cumulative Tales: 2000-2100
C:E_2_555_The Fisherman and His Wife	C:E_7_2009.0.0_Chains Based on Numbers, Objects, Animals, or Names: 2000-2020
C:E_2_560.0_Magic Object: 560-649	C:E_7_2010_Ehod mi yodea (One; Who Knows?)
C:E_2_561_Aladdin	C:E_7_2015_The Goat Who Would Not Go Home
C:E_2_577_The King's Tasks	C:E_7_2030.0_Chains Involving Other Events: 2029-2075
C:E_2_610_The Healing Fruits	C:E_7_2042_Chain of Accidents
C:E_2_700.0_Other Tales Of The Supernatural: 700-749	C:E_7_2042A*_Trial among the Animals

Appendix G

The Malaysian Folktale Classification System: Main Analysis

First Level: Function-based Classification

Structure A	Structure B	Structure C	Structure D	Structure E	Structure F
Initial Situation	Initial Situation	Initial Situation	Initial Situation	Initial Situation	Initial Situation
Lack	Mediation	Mediation	Mediation	Lack	Mediation
Mediation	Struggle	Struggle	Lack	Mediation	Struggle
Struggle	Victory	Victory	Punishment	Liquidation	Punishment
Victory	Liquidation	Liquidation		Punishment	
Liquidation		Punishment			
Wedding					

Second Level: Motif-based Classification

Class A: Mythological	C:D_6_F966_Voice from heaven (or from the air)
C:D_1_A_Mythological	C:D_6_F967.0_Extraordinary behavior of clouds
C:D_1_A100.0.0.0_Gods: A100-A499	C:D_6_F969.0_Extraordinary nature phenomena - miscellaneous
C:D_1_A100.0.0_The Gods In General: A100-A199	C:D_6_F969.7_Famine
C:D_1_A110.0_Origin of the gods	C:D_6_F970_Extraordinary behavior of trees and plants
C:D_1_A114.4_Deity born from tree	C:D_6_F979.0_Extraordinary behavior of trees and plants - miscellaneous
C:D_1_A117.0_Mortals become gods	C:D_6_F980_Extraordinary occurrences concerning animals
C:D_1_A160_Mutual relations of the gods	C:D_6_F981.0_Extraordinary death of animal
C:D_1_A165.2.0.0_Messenger of the gods	C:D_6_F983.0.0_Extraordinary growth of animal
C:D_1_A200.0_Gods Of The Upper World: A200-A299	C:D_6_F983.0.1_Extraordinary quick growth of animal
C:D_1_A210.0_Sky-god	C:D_6_F984.0_Extraordinary protection for animal
C:D_1_A500.0_Demigods And Culture Heroes: A500-A599	C:D_6_F986.0_Extraordinary occurrences concerning fishing
C:D_1_A511.2.1.0_Abandonment of culture hero at birth	C:D_6_F989.0_Extraordinary occurrences concerning animals - miscellaneous
C:D_1_A511.2.3_Culture hero is hidden in order to escape enemies	C:D_6_F989.17_Marvelously swift horse
C:D_1_A516_Expulsion and return of culture hero	C:D_6_F989.8_Mother-love induced in animal
C:D_1_A520.0_Nature of the culture hero (demigod)	C:D_6_F990_Inanimate objects act as if living
C:D_1_A521_Culture hero as dupe or trickster	C:D_6_F1010_Other extraordinary events
C:D_1_A522.0_Animal as culture hero	C:D_6_F1041.1.0_Extraordinary death
C:D_1_A522.1.4_Fox as culture hero	C:D_6_F1041.16.0_Extraordinary physical reaction to anger
C:D_1_A522.2.0_Bird as culture hero	C:D_6_F1041.17.0_Extraordinary result of fear
C:D_1_A522.3.0_Other animals as culture hero	C:D_6_F1041.21.0_Reactions to excessive grief
C:D_1_A524.2_Extraordinary weapons of culture hero	C:D_6_F1041.21.5_Man senseless from grief at hearing of father's death; one doesn't feel that he cuts himself with his knife, the other presses dice so that he bleeds
C:D_1_A526.0_Physical characteristics of culture hero (demigod)	C:D_6_F1041.9.0_Extraordinary illness
C:D_1_A526.7_Culture hero performs remarkable feats of strength and skill	C:D_6_F1088.0_Extraordinary escapes

C:D_1_A527.0_Special powers of culture hero	**Class G: Ogres**
C:D_1_A527.3.1.1_Culture hero assumes ugly and deformed guise	C:D_7_G_Ogres
C:D_1_A530.0_Culture hero establishes law and order	C:D_7_G0.0.0.0_Ogres
C:D_1_A531.0_Culture hero (demigod) overcomes monsters	C:D_7_G0.0.0_KINDS OF OGRES: G10.0.0.0-G399
C:D_1_A531.1.1_Culture hero banishes demons	C:D_7_G10_Cannibalism
C:D_1_A705.2_Nature of clouds (covered with skin)	C:D_7_G11.0.0_Kinds of cannibals
C:D_1_A720.2_Formerly great heat of sun causes distress to mankind	C:D_7_G11.2.0_Cannibal giant
C:D_1_A733.0_Heat and light of the sun	C:D_7_G18.0_Haunts of cannibals
C:D_1_A733.1_Why sunlight is so much stronger than moonlight	C:D_7_G100.0.0_Giants ogres: G100-G199
C:D_1_A733.5_Sun dries out earth with its heat	C:D_7_G100.0_Giant ogre. Polyphemus
C:D_1_A740_Creation Of The Moon	C:D_7_G100.1_Giant ogre (Fomorian)
C:D_1_A751.0_Man in the moon	C:D_7_G156_King of the giants
C:D_1_A751.8.0_Woman in the moon	C:D_7_G200.0_Witches: G200-G299
C:D_1_A791.0_Origin of the Rainbow	C:D_7_G200_Witch
C:D_1_A965.0_Origin of mountain chain	C:D_7_G202_Beneficent witches
C:D_1_A969.0_Creation of mountains and hills - miscellaneous	C:D_7_G210.0.0_Form of witch
C:D_1_A969.7_Origin of mountains as punishment	C:D_7_G280_Witches-miscellaneous motifs
C:D_1_A1000.0_World Calamities And Renewals: A1000-A1099	C:D_7_G284_Witch as helper
C:D_1_A1003_Calamity as punishment for sin	C:D_7_G300.0_Other ogres: G300-G399
C:D_1_A1010.0_Deluge. Inundation of whole world or section	C:D_7_G300_Other ogres
C:D_1_A1011.0_Local deluges	C:D_7_G302.3.0.0_Form of demon
C:D_1_A1011.2_Flood caused by rising of river	C:D_7_G302.4.0_Physical characteristics of demons
C:D_1_A1017.3_Flood caused by curse	C:D_7_G302.9.2_Demons abduct men and torment them
C:D_1_A1018.0_Flood as punishment	C:D_7_G303.0_Devil. (The Devil, Satan, The Bad Man, Old Nick,etc). Not clearly differentiated, especially in German tradition, from the stupid ogre
C:D_1_A1020_Escape from deluge	C:D_7_G303.11.5.0_The devil's daughter
C:D_1_A1022_Escape from deluge on mountain	C:D_7_G303.13.0_The stupid devil
C:D_1_A1029.0_Escape from deluge - miscellaneous	C:D_7_G303.15.4.0_Devils haunt tree
C:D_1_A1029.1_Marvelous tree survives	C:D_7_G303.15.4.1_Particular species of tree

deluge	abode of devils
C:D_1_A1072.2_Fettered monster as ferocious animal	C:D_7_G303.25.15.0_The devil's animals
C:D_1_A1101.1.2_Even tree could speak in golden age	C:D_7_G303.25.16.0_Possessions of the devil
C:D_1_A1131.1.0_Rain from tears	C:D_7_G303.3.0.0_Forms in which the devil appears
C:D_1_A1142.0.0_Origin of thunder	C:D_7_G303.3.0.1_Devil in hideous form
C:D_1_A1142.0.1_Origin of thunderbolt	C:D_7_G303.4.0.0_The devil's physical characteristics
C:D_1_A1142.6.1_Thunder from clashing weapons of warring spirits in sky	C:D_7_G303.4.1.2.2_Devil with glowing eyes
C:D_1_A1300.0_Ordering Of Human Life: A1300-A1399	C:D_7_G303.4.1.3.0_Devil's beard
C:D_1_A1330_Beginnings of trouble for man	C:D_7_G303.6.1.1_Devil appears at midnight
C:D_1_A1337.0.0_Origin of disease	C:D_7_G303.8.13.0_Devil in the woods
C:D_1_A1337.0.5_Disease as punishment	C:D_7_G303.9.5.0_The devil as an abductor
C:D_1_A1370_Origin of mental and moral characteristics	C:D_7_G304.0_Troll as ogre.(For troll as underground spirit or mountain spirit see F455. For troll-woman see G200-G299, Witches)
C:D_1_A1371.0_Why women are bad	C:D_7_G304.1.0_Appearance of troll (ogre)
C:D_1_A1400.0_Acquisition Of Culture: A1400-A1499	C:D_7_G307.0_Jinn
C:D_1_A1405_Culture originated by ancestor of tribes	C:D_7_G307.1.0_Where jinn comes from
C:D_1_A1426.0_Acquisition of food supply - miscellaneous	C:D_7_G307.2.0_Form of jinn
C:D_1_A1429.4_Acquisition of salt	C:D_7_G310_Ogre with characteristic methods
C:D_1_A1430_Acquisition of other necessities	C:D_7_G312.0_Cannibal ogre
C:D_1_A1432.2.0_Acquisition of gold	C:D_7_G346.0.0_Devastating monster. Lays waste to the land
C:D_1_A1432.2.1_Gold comes from gourd received from fishes	C:D_7_G350_Animal ogres
C:D_1_A1433.0.0_Acquisition of money	C:D_7_G353.0_Bird as ogre
C:D_1_A1437_Acquisition of clothing	C:D_7_G353.1_Cannibal bird as ogre
C:D_1_A1446.5.0_Acquisition of household implements	C:D_7_G353.2_Eagle as ogre
C:D_1_A1459.1.0_Acquisition of weapons	C:D_7_G354.1.0_Snake as ogre
C:D_1_A1480_Acquisition of wisdom and learning	C:D_7_G354.2_Crocodile as ogre
C:D_1_A1500.0_Origin Of Customs: A1500-A1599	C:D_7_G367.0_Ogre monstrous as to blood
C:D_1_A1500_Origin Of Customs - General	C:D_7_G400.0_Falling into ogre's power: G400-G499
C:D_1_A1540_Origin of religious	C:D_7_G420_Capture by ogre

ceremonials	
C:D_1_A1545.0_Origin of sacrifices	C:D_7_G421_Ogre traps victim
C:D_1_A1545.3.0_Origin of animal sacrifices	C:D_7_G500.0_Ogre defeated: G500-G599
C:D_1_A1557_Why woman is master of her husband	C:D_7_G500_Ogre defeated
C:D_1_A1600.0_Distribution And Differentiations Of People: A1600-A1699	C:D_7_G501_Stupid ogre
C:D_1_A1660_Characteristics of various peoples - in personal appearance	C:D_7_G510.0_Ogre killed, maimed, or captured
C:D_1_A1664_Beauty of various peoples	C:D_7_G510.4_Hero overcomes devastating animal
C:D_1_A1667.0_Intelligence of various people	C:D_7_G512.0.0_Ogre killed
C:D_1_A1670_Characteristics of various people - in industry and warfare	C:D_7_G512.3.0_Ogre burned to death
C:D_1_A1673.0_Tribal characteristics - industry	C:D_7_G512.9.0_Animal kills ogre
C:D_1_A1674.0_Tribal characteristics - stealing	C:D_7_G514.0.0_Ogre captured
C:D_1_A1675_Tribal characteristics - warfare	C:D_7_G514.8.0_Ogre captured by animal
C:D_1_A1676.0_Tribal characteristics - bravery or cowardice	C:D_7_G519.0_Ogre killed through other tricks
C:D_1_A1700.0.0_Creation Of Animal Life: A1700-A2199	C:D_7_G550_Rescue from ogre
C:D_1_A1700.0_Creation Of Animal Life - General: A1700-A1799	C:D_7_G552_Rescue from ogre by helpful animals
C:D_1_A1710_Creation of animals through transformation	C:D_7_G580_Ogre otherwise subdued
C:D_1_A1715.0_Animals from transformed man	**Class H: Tests**
C:D_1_A1957.0_Creation of woodpecker	C:D_8_H_Tests
C:D_1_A1958.0.0_Creation of owl	C:D_8_H0.0_Identity tests: Recognition: H0-H199
C:D_1_A2034.0_Origin of mosquitoes	C:D_8_H0_Identity tests
C:D_1_A2200.0.0_Animal Characteristics: A2200-A2599	C:D_8_H32_Recognition by extraordinary prowess
C:D_1_A2200.0_Various Causes Of Animal Characteristics: A2200-A2299	C:D_8_H71.0_Marks of royalty
C:D_1_A2200_Cause Of Animal Characteristics	C:D_8_H78.0_Recognition by feather
C:D_1_A2210_Animal characteristics: change in ancient animal	C:D_8_H80.0.0_Identification By Tokens: H80-H149
C:D_1_A2212.0_Animal characteristics from great fear	C:D_8_H80.0_Identification by tokens
C:D_1_A2214.0_Animal characteristics from dropping ancient animal from air	C:D_8_H82.2_Marriage tokens identifying lover
C:D_1_A2214.5.1_Tortoise dropped by	C:D_8_H82.3_Tokens between lovers

eagle: hence cracks in his shell	
C:D_1_A2216.0_Animal characteristics: members bitten or cut off	C:D_8_H87_Garlands (flowers) as token
C:D_1_A2217.0_Appearance of animal from marking or painting	C:D_8_H200_Test of truth: H200-H299
C:D_1_A2217.1_Birds painted their present colors	C:D_8_H216.0_Indications of innocence
C:D_1_A2220.0_Animal characteristics as reward	C:D_8_H217.0_Decision made by contest
C:D_1_A2230_Animal characteristics as punishment	C:D_8_H220_Ordeals. Guilt or innocence thus established
C:D_1_A2232.0_Animal characteristics: punishment for laziness	C:D_8_H221.4_Ordeal by boiling water
C:D_1_A2239.0_Animal characteristics from miscellaneous punishments	C:D_8_H224.0_Ordeal by crocodiles (snakes). Judgement depends on whether person is devoured or rejected by crocodiles
C:D_1_A2240_Animal characteristics: obtaining another's qualities	C:D_8_H300_Tests connected with marriage
C:D_1_A2247.0_Animal characteristics: exchange of qualities	C:D_8_H301_Excessive demands to prevent marriage
C:D_1_A2250.0_Animal characteristics: result of contest	C:D_8_H310.0.0_Suitor Tests: H310-H359
C:D_1_A2252.0_Animal characteristics determined by race	C:D_8_H310.0_Suitor tests
C:D_1_A2281.0_Enmity between animals from original quarrel	C:D_8_H310.0_Suitor tests
C:D_1_A2284.1_Animal persuaded to amputate limb: therefore lacks it	C:D_8_H315.1_Suitor test: to make the princess fall in love with him
C:D_1_A2291_Animal characteristics obtained during deluge	C:D_8_H316.0_Suitor test: apple thrown indicates princess's choice.(Often golden apple)
C:D_1_A2300.0.0_Causes Of Animal Characteristics: Body: A2300-A2399	C:D_8_H316.2_Flowers thrown to indicate princess's choice
C:D_1_A2312.0_Origin of animal shell	C:D_8_H322.0_Suitor test: finding princess
C:D_1_A2312.1.0_Origin of tortoise's shell	C:D_8_H326.0_Suitor test: skill
C:D_1_A2312.1.1_Origin of cracks in tortoise's shell	C:D_8_H326.1.2_Suitor test: skill in archery
C:D_1_A2313.3_Origin of peacock's feathers	C:D_8_H328.0_Suitor test: power of endurance
C:D_1_A2321.0_Origin of bird crest	C:D_8_H331.0_Suitor contests: bride offered as prize
C:D_1_A2321.11_Origin of woodpecker's crest	C:D_8_H331.14_Suitor contest: trial of strength
C:D_1_A2321.3_Origin of woodpecker's crest	C:D_8_H331.2.0_Suitor contest: tournament
C:D_1_A2330.0_Origin of animal characteristics: face	C:D_8_H335.0.0_Tasks assigned suitors. Bride as prize for accomplishment
C:D_1_A2332.0_Origin and nature of	C:D_8_H344.0_Suitor test: entering princess's

animal's eyes	chamber
C:D_1_A2332.1.0_Origin of animals' eyes	C:D_8_H346.0_Princess given to man who can heal her
C:D_1_A2332.3.0_Size of animal's eyes	C:D_8_H359.0_Other suitor tests
C:D_1_A2332.4.0_Shape and position of animal's eyes	C:D_8_H360.0_Bride Tests: H360-H388
C:D_1_A2332.5.0_Color of animal's eyes	C:D_8_H360_Bride test
C:D_1_A2332.6.0_"Blindness" in animals. Animals really or supposedly blind	C:D_8_H373_Bride test: performance of tasks
C:D_1_A2332.6.1_Why blindworm has no eyes	C:D_8_H383.0_Bride test: domestic skill
C:D_1_A2332.6.4_Why worm is blind	C:D_8_H383.4.0_Bride test: cooking
C:D_1_A2332.6.7_Why elephant sees half-blindly	C:D_8_H384.0.0_Bride test: kindness
C:D_1_A2344.1.1.0_Why crocodile has short tongue	C:D_8_H422.0_Tests for true husbands
C:D_1_A2345.0_Origin and nature of animal's teeth	C:D_8_H460_Wife tests
C:D_1_A2345.7.0_Why animal lacks teeth	C:D_8_H479.0_Wife tests-miscellaneous motifs
C:D_1_A2351.0_Origin and nature of animal's neck	C:D_8_H490_Other marriage tests
C:D_1_A2351.4.0_Origin of animal's long neck	C:D_8_H491.0_Test of mother's and father's love for children
C:D_1_A2354.0_Origin and nature of animal's belly	C:D_8_H495.0_Mother test
C:D_1_A2355.0_Origin and nature of animal's waist	C:D_8_H500.0.0_Tests of cleverness: H500-H899
C:D_1_A2355.1.0_Why animal has small waist	C:D_8_H500.0_Test of cleverness or ability
C:D_1_A2355.1.1_Why spider has small waist	C:D_8_H501.0_Test of wisdom
C:D_1_A2355.1.2_Why ant has small waist	C:D_8_H501.3_Sons tested for wisdom; given same amount of money
C:D_1_A2356.1.0_Origin of animal's back	C:D_8_H502.0_Test of learning
C:D_1_A2356.2.0_Origin of shape of animal's back	C:D_8_H503.0_Test of musical ability
C:D_1_A2367.1.0_Animal characteristics: bones	C:D_8_H503.1_Song duel. Contest in singing
C:D_1_A2370_Animal characteristics: extremities	C:D_8_H505.0_Test of cleverness: uttering three wise words.
C:D_1_A2371.0_Origin and nature of animal's legs	C:D_8_H506.0_Test of resourcefulness
C:D_1_A2371.3.0_Why animal lacks legs	C:D_8_H509.0_Test of cleverness or ability: miscellaneous
C:D_1_A2371.3.1_Why snake has no legs	C:D_8_H510_Test in guessing
C:D_1_A2375.0_Origin and nature of animal's feet	C:D_8_H524.0_Test: guessing person's thoughts
C:D_1_A2375.2.0_Nature of animal's feet	C:D_8_H530.0_Riddles: H530-H899

331

C:D_1_A2375.2.8_Explanation of duck's feet	C:D_8_H530_Riddles
C:D_1_A2377.0_Animal characteristics: wings	C:D_8_H540.0_Propounding of riddles
C:D_1_A2378.0_Origin and nature of animal's tail	C:D_8_H540.3.0_King propounds riddles
C:D_1_A2378.1.0_Why animals have tail	C:D_8_H541.0_Riddle propounded with penalty for failure
C:D_1_A2378.2.0_Why animals lack tail	C:D_8_H541.2.0_Riddle propounded on pain of loss of property
C:D_1_A2378.2.4_How bear lost tail	C:D_8_H541.2.1_Fine for failure to solve riddle
C:D_1_A2378.3.0_Why animal has long tail	C:D_8_H548.0_Riddle contest
C:D_1_A2378.4.0_Why animal has short tail	C:D_8_H561.0.0.0_Solvers of riddles
C:D_1_A2378.4.1_Why hare has short tail	C:D_8_H561.3.1_King Solomon as master riddle-solver
C:D_1_A2378.4.2_Why bear has short tail	C:D_8_H570_Means of solving riddles
C:D_1_A2400.0_Causes of animal characteristics: appearance and habits: A2400-A2499	C:D_8_H573.0_Answer to riddle found by trickery
C:D_1_A2400_Animal Characteristics: General Appearance	C:D_8_H580.0_Enigmatic statements. Apparently senseless remarks (or acts) interpreted figuratively prove wise
C:D_1_A2401_Cause of animal's beauty	C:D_8_H583.0_Clever youth (maiden) answers king's inquiry in riddles
C:D_1_A2410_Animal characteristics: color and smell	C:D_8_H588.21_Enigmatic advice: take only salt and water as food
C:D_1_A2411.0_Origin of color of animal	C:D_8_H592.0_Enigmatic statement made clear by experience
C:D_1_A2411.1.0.0_Origin of color of mammals	C:D_8_H600_Symbolic interpretations
C:D_1_A2411.1.6.0_Origin of color of ungulata	C:D_8_H602.0_Symbolic meaning of numbers, letters, etc.
C:D_1_A2411.1.6.1_Color of horse	C:D_8_H660_Riddles of comparison
C:D_1_A2411.2.0_Origin of color of bird	C:D_8_H690_Riddles of weight and measure
C:D_1_A2411.2.1.12_Color of goldfinch	C:D_8_H696.0_Riddles of measure
C:D_1_A2411.2.1.6_Color of crow	C:D_8_H700_Riddles of numbers
C:D_1_A2411.2.5.3.0_Color of stork	C:D_8_H720_Metaphorical riddles
C:D_1_A2411.2.6.7_Color of peacock	C:D_8_H790_Riddles based on unusual circumstances
C:D_1_A2411.2.6.9_Color of pheasant	C:D_8_H900.0.0.0_Test Of Prowess: Tasks: H900-H1199
C:D_1_A2411.5.0_Color of reptile and other animal forms	C:D_8_H900.0.0_Assignment and performance of tasks: H900-H999
C:D_1_A2412.0.0_Origin of animal markings	C:D_8_H900.0_Assignment Of Tasks: H900-H949
C:D_1_A2412.2.0_Markings on birds	C:D_8_H900_Task imposed

C:D_1_A2412.5.0_Markings on other animals	C:D_8_H910_Assignment of tasks in response to suggestion
C:D_1_A2412.5.1_Markings on tortoise's back	C:D_8_H913.0.0_Tasks assigned by jealous parent
C:D_1_A2420_Animal characteristics: voice and hearing	C:D_8_H913.1.0_Tasks assigned by jealous mother
C:D_1_A2421.0_How animal got voice	C:D_8_H919.0_Assignment of tasks in response to suggestion-miscellaneous
C:D_1_A2421.6_Why cocks crow	C:D_8_H919.2_Tasks assigned at suggestion of religious person
C:D_1_A2422.0_How animal lost voice (or power of speech)	C:D_8_H920_Assigners of tasks
C:D_1_A2422.10_Why cock does not speak	C:D_8_H923.0_Tasks assigned before man may rescue wife from spirit world
C:D_1_A2423.2.0_Animal's pleasing voice	C:D_8_H934.0_Relative assigns tasks
C:D_1_A2426.2.0_Cries of birds	C:D_8_H934.1_Wife assigns husband tasks
C:D_1_A2426.2.17_Origin of owl's cries	C:D_8_H934.3_Tasks assigned by stepmother
C:D_1_A2426.3.5_Mosquito's buzz	C:D_8_H934.4_Task imposed by elder brothers
C:D_1_A2427.3_Why owl hoots at night	C:D_8_H935_Witch assigns tasks
C:D_1_A2430_Animal characteristics: dwelling and food	C:D_8_H936_Tasks assigned because of longings of pregnant woman
C:D_1_A2431.0_Birds' nest	C:D_8_H939.0_Other assigners of tasks
C:D_1_A2431.3.0_Nature of birds' nest	C:D_8_H940_Assignment of tasks-miscellaneous
C:D_1_A2432.8_Bee's hive	C:D_8_H945.0_Tasks voluntarily undertaken
C:D_1_A2433.0_Animal's characteristics haunt	C:D_8_H950.0_Performance of tasks: H950-H999
C:D_1_A2433.2.0_Various haunts of animals	C:D_8_H960_Tasks performed through cleverness or intelligence
C:D_1_A2433.2.2_Animals that inhabit water	C:D_8_H961_Tasks performed by cleverness
C:D_1_A2433.2.3.0_Animals that live alone	C:D_8_H970_Help in performing tasks
C:D_1_A2433.2.4.0_Animals that live with men	C:D_8_H971.0_Task performed with help of old person
C:D_1_A2433.3.0_Haunts of various animals - mammals	C:D_8_H971.1_Tasks performed with help of old woman
C:D_1_A2433.3.19.0_Why monkey lives in tree	C:D_8_H973.0_Tasks performed by helpful forest spirits
C:D_1_A2435.0_Food of animal	C:D_8_H973.1_Task performed by fairy
C:D_1_A2435.2.0_Nature of animal's food	C:D_8_H976_Task performed by mysterious stranger
C:D_1_A2435.3.0_Food of various animals - mammals	C:D_8_H981_Tasks performed with help of brother
C:D_1_A2435.4.0_Food of birds	C:D_8_H982.0_Animals help man perform task
C:D_1_A2435.4.4_Food of eagle	C:D_8_H987_Task performed with aid of

	magic object
C:D_1_A2435.4.7.0_Food of crow. Why crows peck at flesh of men	C:D_8_H1000_Nature of tasks: H1000-H1199
C:D_1_A2435.6.0_Food of fish, reptiles, etc.	C:D_8_H1010.0_Impossible Or Absurd Tasks: H1010-H1049
C:D_1_A2441.0_Animal's gait or walk	C:D_8_H1010_Impossible tasks
C:D_1_A2441.1.0.0_Animal's gait or walk – mammals	C:D_8_H1090_Task requiring miraculous speed
C:D_1_A2441.1.7_Cause of elephant's walk	C:D_8_H1092.0.0_Task: spinning impossible amount in one night
C:D_1_A2442.0_Method and position of bird's flight	C:D_8_H1092.0.1_Task:spinning and weaving large amount by specified time
C:D_1_A2442.1.0_High and low flight of birds	C:D_8_H1092.1_Helpful animal performs spinning task
C:D_1_A2442.2.0_Flight of various birds	C:D_8_H1110_Tedious tasks
C:D_1_A2452.0_Animal's occupation: hunting	C:D_8_H1129.0_Other tedious tasks
C:D_1_A2452.2_Why stork must hunt for living	C:D_8_H1129.6_Task: building causeway, clearing land, etc.
C:D_1_A2456.0_Animal's occupation: boring	C:D_8_H1130_Superhuman tasks
C:D_1_A2456.1_Why woodpecker bores in wood	C:D_8_H1131.0_Task: building enormous bridge
C:D_1_A2460_Animal characteristics: attack and defense	C:D_8_H1132.0_Task: recovering lost objects
C:D_1_A2461.0_Animal's means of defense	C:D_8_H1133.0_Task: building castle(fort)
C:D_1_A2461.4_Why deer run, stop, and run on again (defense)	C:D_8_H1133.1_Task: building magic castle
C:D_1_A2462.0_Animal's habit when attacked	C:D_8_H1133.5_Task: building palace and city
C:D_1_A2463.0_Animal's means of attack	C:D_8_H1135_Task: annihilating (overcoming) army single-handed
C:D_1_A2465.0_Means of capturing animal	C:D_8_H1137_Task: binding waves of the sea
C:D_1_A2477.0_Why animals root in ground	C:D_8_H1149.4_Task: collecting enormous amount of material (number of rare objects, etc.)
C:D_1_A2477.2_Why hen scratches in ground	C:D_8_H1150_Tasks: stealing, capturing, or slaying
C:D_1_A2480_Periodic habits of animals	C:D_8_H1151.0_Theft as a task
C:D_1_A2489.0_Animal's periodic habits - miscellaneous	C:D_8_H1151.12_Task: stealing eggs from under bird
C:D_1_A2489.1.0_Why cock wakes man in the morning	C:D_8_H1154.0.0_Tasks: capturing animals
C:D_1_A2489.1.1_Why cock crows to greet sunrise	C:D_8_H1154.3.0_Task: bridling a wild animal
C:D_1_A2490_Other habits of animals	C:D_8_H1154.3.4_Task: capturing wild elephant

C:D_1_A2491.1.0_Why bat flies by night	C:D_8_H1154.7.0_Task: capturing bird
C:D_1_A2491.1.1_Why bat sleeps by day	C:D_8_H1161.0_Task: killing ferocious beast
C:D_1_A2493.0.0_Friendships between the animals	C:D_8_H1161.1_Task: killing murderous bird
C:D_1_A2493.0.1_Former friendship between domestic and wild animals	C:D_8_H1161.3.0_Task: overcoming elephant
C:D_1_A2493.14.1_Friendship between monkey and tiger	C:D_8_H1161.6_Task: killing devastating tiger
C:D_1_A2493.18_Friendship between cat and tiger	C:D_8_H1162.0_Task: killing certain man
C:D_1_A2493.34.0_Friendship between hen and duck	C:D_8_H1162.1_Task: overcoming robbers
C:D_1_A2494.0_Why certain animals are enemies	C:D_8_H1180_Miscellaneous tasks
C:D_1_A2494.1.0_The cat's enemies	C:D_8_H1199.0_Other tasks
C:D_1_A2494.1.6_Enmity between cat and tiger	C:D_8_H1199.17.0_Task: guarding
C:D_1_A2494.10.0_The tiger's enemies	C:D_8_H1199.17.0_Task: guarding
C:D_1_A2494.10.1_Enmity between tiger and man	C:D_8_H1199.2.0_Task: healing sick person
C:D_1_A2494.11.0_The elephant's enemies	C:D_8_H1199.5_Task: disenchantment
C:D_1_A2494.11.3_Enmity between elephant and ant	C:D_8_H1200.0.0_Tests Of Prowess: Quests: H1200-H1399
C:D_1_A2494.12.7_Enmity between deer and terrapin	C:D_8_H1200.0_Attendant Circumstances Of Quests: H1200-H1249
C:D_1_A2494.13.0_Enmities of birds	C:D_8_H1200_Quest
C:D_1_A2494.13.10.0_The hen's enemies	C:D_8_H1210.0_Quest assigned
C:D_1_A2494.13.10.3_Enmity between hawk and hen	C:D_8_H1210.2_Quest assigned by king
C:D_1_A2494.13.10.4_Enmity between falcon and hen	C:D_8_H1212.4_Quest assigned because of longings of pregnant woman
C:D_1_A2494.13.10.6_Enmity between birds of prey and chickens	C:D_8_H1220_Quests voluntarily undertaken
C:D_1_A2494.13.12_Enmity between fowl and falcon	C:D_8_H1221.0_Quest for adventure
C:D_1_A2494.15_The fish's enemies	C:D_8_H1228.0_Quest undertaken by hero for vengeance
C:D_1_A2494.8.0_The bear's enemies	C:D_8_H1228.2_Son goes out to avenge father's death
C:D_1_A2494.9.0_Enemies of fox	C:D_8_H1229.0_Quest voluntarily undertaken - miscellaneous
C:D_1_A2494.9.2_Enmity between fox and chicken	C:D_8_H1229.1_Quest undertaken by hero to fulfil promises
C:D_1_A2500.0_Animal Characteristics-Miscellaneous: A2500-A2599	C:D_8_H1230_Accomplishment of quests
C:D_1_A2500_Animal Characteristics-Miscellaneous	C:D_8_H1233.0_Helpers on quest
C:D_1_A2510.0_Utility of animals	C:D_8_H1233.1.0_Old person as helper on

	quest
C:D_1_A2513.0.0_Why certain animals serve men	C:D_8_H1233.1.1_Old woman helps on quest
C:D_1_A2520_Disposition of animals	C:D_8_H1233.1.2_Old man helps on quest
C:D_1_A2522.0_Why animal is disliked	C:D_8_H1233.2.2_Quest accomplished with aid of brother in disguise
C:D_1_A2522.5_Why crow is disliked	C:D_8_H1233.3.3_Quest accomplished with aid of prophet (sage, druid)
C:D_1_A2523.0_Why animal is evil	C:D_8_H1233.4.0_Supernatural creature as helper on quest
C:D_1_A2523.2.0_Why snakes are proud	C:D_8_H1233.6.0_Animals help hero on quest
C:D_1_A2524.0_Why animal is pugnacious (brave, bold)	C:D_8_H1233.6.1_Horse helper on quest
C:D_1_A2525.0_Why animals are deceptive	C:D_8_H1233.6.2_Bird helper (adviser) on quest
C:D_1_A2525.2_Why crab is cunning	C:D_8_H1239.0_Accomplishment of quest-miscellaneous
C:D_1_A2527.0_Why animal is vain	C:D_8_H1239.3_Quest accomplished by means of objects given by helpers
C:D_1_A2527.1_Why cock is vain and selfish	C:D_8_H1240_Other circumstances of quests
C:D_1_A2531.0.0_Why animal is harmless	C:D_8_H1242.0_Youngest brother alone succeeds on quest
C:D_1_A2531.0.1_Wild animals lose their ferocity	C:D_8_H1242.1_Unpromising hero succeeds in quest
C:D_1_A2531.1_Why water serpents are not venomous	C:D_8_H1250.0.0.0_Nature of quests: H1250-H1399
C:D_1_A2531.3.0_Why elephant is peaceable	C:D_8_H1286.0.0_Quests to fairyland
C:D_1_A2532.1_Why snakes are venomous	C:D_8_H1300_Quest for the unique
C:D_1_A2532.2_Why hairy caterpillar are venomous	C:D_8_H1301.0_Quest for the most beautiful of women
C:D_1_A2537.0_Why animal is stupid	C:D_8_H1301.1.0_Quest for the most beautiful bride
C:D_1_A2537.1_Why fish is stupid	C:D_8_H1301.1.2_Quest for faraway princess
C:D_1_A2540_Other animal characteristics	C:D_8_H1317_Quest for ornament (jewel,etc.) to match one already at hand
C:D_1_A2542.0_Why animal is cursed	C:D_8_H1320.0_Quest for marvellous objects or animals
C:D_1_A2575_Quarrels introduced among animals	C:D_8_H1320.1_Quest for magic objects
C:D_1_A2600_Origin of plants	C:D_8_H1324.0_Quest for marvellous remedy
C:D_1_A2615.2_Plant from mother's milk	C:D_8_H1331.1.3.0_Quest for golden bird
C:D_1_A2687.0_Origin of fruits	C:D_8_H1333.2.4_Quest for magic rice
C:D_1_A2700.0.0_Origin Of Plant Characteristics: A2700-A2799	C:D_8_H1348.0_Quest for marvellous gems
C:D_1_A2700.0_Various Origins Of Plant Characteristics: A2700-A2749	C:D_8_H1348.2_Quest for unpierced pearls

C:D_1_A2700_Origin Of Plant Characteristics	C:D_8_H1361.1_Quest for tiger's milk
C:D_1_A2720_Plant characteristics as punishment	C:D_8_H1362.0_Quest for devastating animals
C:D_1_A2723.0_Plant punished for discontent	C:D_8_H1370_Miscellaneous quests
C:D_1_A2741.0_Plant characteristics from accident to original plant	C:D_8_H1381.0_Quest for unknown person
C:D_1_A2750.0_Origin Of Various Plant Characteristics: A2750-A2799	C:D_8_H1381.3.0_Quest for unknown woman
C:D_1_A2750_Interior And Bark Of Plant	C:D_8_H1381.3.1.0_Quest for bride
C:D_1_A2751.0_Bark of plant	C:D_8_H1381.3.1.1.0_Quest for bride for king (prince)
C:D_1_A2751.1_Origin of bark on plants	C:D_8_H1381.3.1.2.0_Quest for bride for oneself
C:D_1_A2751.2.0_Texture of bark of plant	C:D_8_H1385.0.0_Quest for lost persons
C:D_1_A2751.3.0_Markings on bark of plant	C:D_8_H1385.3.0_Quest for vanished wife (mistress)
C:D_1_A2752.0_Thorns on plants	C:D_8_H1385.5_Quest for vanished lover
C:D_1_A2755.0_Internal parts of plant	C:D_8_H1385.9_Quest for lost (stolen) family
C:D_1_A2760.0_Leaves of plant	C:D_8_H1386.0_Quest for lost object
C:D_1_A2769.0_Leaves of plant - miscellaneous	C:D_8_H1386.3_Quest for lost bird
C:D_1_A2770_Other plant characteristics	C:D_8_H1393_Quest to distant sage for advice
C:D_1_A2791.0_Sundry characteristics of trees	C:D_8_H1500_Test of endurance
C:D_1_A2793.0_Sundry characteristics of grains and vegetables	C:D_8_H1540_Contests in endurance
C:D_1_A2794.0_Sundry characteristics of vegetables	C:D_8_H1541.0_Contest in enduring cold
C:D_1_A2795.0_Sundry characteristics of flowers	C:D_8_H1542.0_Contest in enduring heat
C:D_1_A2795.1_Why some flowers have no scent	C:D_8_H1550.0.0_Tests Of Character: H1550-H1569
C:D_1_A2813_Origin of honey	C:D_8_H1550.0_Tests of character
Class B: Animals	C:D_8_H1552.0_Tests of generosity
C:D_2_B_Animals	C:D_8_H1553.0_Tests of patience
C:D_2_B0.0_Mythical Animals: B0-B99	C:D_8_H1554.0_Test of curiosity
C:D_2_B0_Mythical Animals	C:D_8_H1555.0_Test of honesty
C:D_2_B5_Fantastic beasts, birds, etc., in art	C:D_8_H1557.0_Test of obedience
C:D_2_B10_Mythical beasts and hybrids	C:D_8_H1558.0.0_Tests of friendship
C:D_2_B15.0_Animals with unusual limbs or members	C:D_8_H1558.0.1.0_Test of worthiness for friendship
C:D_2_B15.4.0_Animals with unusual eyes	C:D_8_H1558.13_Test of friendship: loyalty to condemned friend
C:D_2_B15.7.13.0_Bird with fiery beak	C:D_8_H1561.0_Tests of valor
C:D_2_B16.0.0_Devastating animals	C:D_8_H1561.1_Tests of valor: tournament

C:D_2_B16.1.4.0_Devastating swine	C:D_8_H1561.6_Test of valor: fight with giant
C:D_2_B16.1.5.3_Devastating bull	C:D_8_H1562.0_Test of strength
C:D_2_B16.2.0_Devastating wild animals	C:D_8_H1562.0_Test of strength
C:D_2_B16.2.2.0_Devastating tiger	C:D_8_H1563_Test of skill
C:D_2_B16.2.2.1_Hostile tiger killed	C:D_8_H1564_Test of hospitality
C:D_2_B16.2.6_Devastating elephant	C:D_8_H1565.0_Test of gratitude
C:D_2_B16.2.9_Devastating bison (buffalo)	C:D_8_H1567.0_Test of leadership
C:D_2_B16.3_Devastating birds	C:D_8_H1569.0_Test of character - miscellaneous
C:D_2_B16.5.0_Devastating reptiles	C:D_8_H1569.1.0_Test of industry
C:D_2_B16.5.1.0_Giant devastating serpent	C:D_8_H1570.0_Miscellaneous Tests: H1570-H1599
C:D_2_B16.5.2_Devastating crocodile	C:D_8_H1571_Test of sensitiveness
C:D_2_B16.6.0_Devastating insects	C:D_8_H1573.7.0_Test of repentance
C:D_2_B16.6.5_Devastating centipede	C:D_8_H1591.0_Shooting contest
C:D_2_B17.0_Hostile animals	C:D_8_H1594.0.0_Foot-racing contest
C:D_2_B17.1.0_Hostile beasts	**Class J: The Wise and The Foolish**
C:D_2_B17.1.5_Hostile cat	C:D_9_J_THE WISE AND THE FOOLISH
C:D_2_B17.2.4.0_Hostile scorpion	C:D_9_J0.0_Acquisition and possession of wisdom (knowledge): J0-J199
C:D_2_B19.0_Other mythical beasts	C:D_9_J0_Acquisition and possession of wisdom
C:D_2_B19.10_Mythical tiger	C:D_9_J21.9.0_"Do not visit your friend often": counsel proved wise by experience. At last the man is treated shamefully
C:D_2_B30.0_Mythical birds	C:D_9_J30_Wisdom (knowledge) acquired from inference
C:D_2_B30.2_Mythical cock	C:D_9_J80.0_Wisdom (knowledge) taught by parable
C:D_2_B32.0_Phoenix	C:D_9_J130_Wisdom (knowledge) acquired from animals
C:D_2_B39.0_Other mythical birds	C:D_9_J133.0_Animal gives wise example to man
C:D_2_B39.1_Bird from paradise	C:D_9_J134.0_Animal behavior teaches man what to avoid
C:D_2_B40_Bird-beasts	C:D_9_J150_Other means of acquiring wisdom (knowledge)
C:D_2_B41.0_Bird-horse	C:D_9_J151.0_Wisdom from old person
C:D_2_B41.1_Pegasus. Winged horse	C:D_9_J152.0_Wisdom (knowledge) from sage (teacher)
C:D_2_B41.2.0_Flying horse. Sometimes represented as having wings, sometimes as going through the air by magic	C:D_9_J154.0.0_Wise words of dying father. Counsel proved wise by experience
C:D_2_B60.0_Mythical fish	C:D_9_J154.0.1_Wise words of father
C:D_2_B61_Leviathan. Giant fish	C:D_9_J155.0_Wisdom (knowledge) from women
C:D_2_B65_Mythical shark	C:D_9_J155.4_Wife as adviser
C:D_2_B90_Other mythical animals	C:D_9_J157.0.0_Wisdom (knowledge) from

	dream
C:D_2_B91.0_Mythical serpent	C:D_9_J157.0.1_Deity appears in dream and gives instructions or advice
C:D_2_B91.1_Naga. Serpent demon	C:D_9_J163.0_Wisdom purchased
C:D_2_B91.5.0_Sea-serpent	C:D_9_J175_Wisdom from young man
C:D_2_B92_Other mythical reptiles	C:D_9_J179.0_Other means of acquiring wisdom (knowledge) - miscellaneous
C:D_2_B93_Mythical spider	C:D_9_J179.3_Wisdom from neighbors
C:D_2_B99.0_Mythical animals - miscellaneous	C:D_9_J180_Possession of wisdom
C:D_2_B99.2_Mythical worm	C:D_9_J182.0_Varieties of wisdom
C:D_2_B162.0_Wisdom from fish	C:D_9_J190_Acquisition and possession of wisdom - miscellaneous
C:D_2_B100.0.0.0_Magic Animals: B100-B199	C:D_9_J191.0_Wise men
C:D_2_B100.0.0_Treasure Animals: B100-B119	C:D_9_J191.1_Solomon as wise man
C:D_2_B100.0_Treasure Animals	C:D_9_J200.0.0_Wise And Unwise Conduct: J200-J1099
C:D_2_B100.2_Magic animal supplies treasure	C:D_9_J200.0_Choices: J200-J499
C:D_2_B102.1.0_Golden bird. Bird with golden feathers	C:D_9_J230.0_Real And Apparent Values: J230-J299
C:D_2_B103.0.0_Treasure-producing animals	C:D_9_J240_Choice between useful and ornamental
C:D_2_B110_Treasure-producing parts of animals	C:D_9_J241.0_Fruitful tree chosen
C:D_2_B113.0_Treasure-producing parts of bird	C:D_9_J300_Present Values Chosen: J300-J329
C:D_2_B113.3_Treasure from bird's feathers	C:D_9_J320_Present values preferred to future
C:D_2_B120.0.0.0_Animals With Magic Wisdom: B120-B169	C:D_9_J321.1.0_A bird in the hand foolishly given away in hope of greater gain
C:D_2_B120.0.0_Wise Animals	C:D_9_J330_Gains And Losses: J330-J369
C:D_2_B120.0.1_Animals have second sight	C:D_9_J340_Choices: little gain, big loss
C:D_2_B122.0.0_Bird with magic wisdom	C:D_9_J345.0_The valuable neglected for the interesting
C:D_2_B122.0.1_Wise magpie	C:D_9_J347.0_Wealth and glory sacrificed for freedom and virtue
C:D_2_B122.0.5_Wise eagle (in Yggdrasil)	C:D_9_J347.4_Rich merchant is poorer in happiness than poor man
C:D_2_B122.1.0_Bird as adviser	C:D_9_J350_Choices: small inconvenience, large gain
C:D_2_B123.0_Wise reptile	C:D_9_J351.0_Bodily member(s) sacrificed to save life
C:D_2_B123.1.0_Wise serpent	C:D_9_J400.0_Choice Of Associates: J400-J459
C:D_2_B124.0_Wise fish	C:D_9_J400_Choice of associates

C:D_2_B130_Truth-telling animals	C:D_9_J401.0.0_Scarcity of real friends
C:D_2_B131.7_Birds reveal innocence of suspect	C:D_9_J401.0.1_"A friend is known in need"
C:D_2_B133.0.0_Truth speaking horse	C:D_9_J420_Association of strong and weak
C:D_2_B133.1_Horse warns hero of danger	C:D_9_J480_Other choices
C:D_2_B133.2_Horse reveals treachery	C:D_9_J484_Enjoyment preferred to wealth
C:D_2_B140_Prophetic animals	C:D_9_J500_Prudence and Discretion: J500-J599
C:D_2_B141.2.0_Prophetic horse	C:D_9_J510_Prudence in ambition
C:D_2_B143.1.0_Bird gives warning	C:D_9_J514.0_One should not be too greedy
C:D_2_B143.1.4_Falcon saves master from drinking poison water	C:D_9_J570_Wisdom of deliberation
C:D_2_B150_Oracular animals	C:D_9_J571.0_Avoid hasty judgement
C:D_2_B151.0_Animal determines road to be taken	C:D_9_J571.4.0_Avoid hasty punishment
C:D_2_B151.2.0.3_Birds show way by singing	C:D_9_J600_Forethought: J600-J799
C:D_2_B160_Wisdom-giving animals	C:D_9_J610.0_Forethought In Conflicts With Others: J610-679
C:D_2_B161.0_Wisdom from serpent	C:D_9_J640_Avoidance of others' power
C:D_2_B162.0_Wisdom from fish	C:D_9_J657.0_Care in selecting the creature to carry one
C:D_2_B163.0_Wisdom from other animal	C:D_9_J657.3_Crane persuades fish to let him change him from one lake into another: he eats fish
C:D_2_B170.0_Other Magic Animals: B170-B189	C:D_9_J700.0_Forethought In Provision For Life: J700-J749
C:D_2_B170_Magic Birds, Fish, Reptiles, Etc	C:D_9_J700_Forethought in provision for life (general)
C:D_2_B171.0_Magic chicken (hen, cock)	C:D_9_J701.0_Provision for the future
C:D_2_B171.2_Magic fighting cock	C:D_9_J706.0_Acquisition of wealth
C:D_2_B172.0_Magic bird	C:D_9_J710_Forethought in provision for food
C:D_2_B172.10.0_Black birds	C:D_9_J711.0_In time of plenty provide for want
C:D_2_B172.4_Bird with magic bones and feathers	C:D_9_J711.1_Ant and lazy cricket (grasshopper). Lazy bird is put to shame by thrift of industrious bird. In winter he is in distress
C:D_2_B175.0_Magic fish	C:D_9_J711.5_Industrious ant works always at his harvest to keep it dry. Ant brings stored grain out into sun to keep it safe
C:D_2_B176.0_Magic reptile	C:D_9_J900.0_Humility: J900-J999
C:D_2_B176.1.0_Magic serpent	C:D_9_J900_Humility
C:D_2_B177.1.0_Magic toad	C:D_9_J910_Humility of the great
C:D_2_B177.2_Magic frog	C:D_9_J914.0_King shows humility by mingling with common people
C:D_2_B180_Magic quadrupeds	C:D_9_J1100.0.0_Cleverness: J1100-J1699
C:D_2_B182.2_Magic bear	C:D_9_J1010_Value of industry

C:D_2_B183.0_Magic quadrupeds - rodentia	C:D_9_J1100.0_Clever persons and acts: J1100-J1249
C:D_2_B183.1.0_Magic mouse	C:D_9_J1100_Cleverness
C:D_2_B184.0_Magic quadrupeds - ungulata	C:D_9_J1110_Clever persons
C:D_2_B184.1.0.0_Magic horse	C:D_9_J1111.0_Clever girl
C:D_2_B184.1.6.0_Flight on magic horse	C:D_9_J1112.0_Clever wife
C:D_2_B184.4_Magic deer	C:D_9_J1113_Clever boy
C:D_2_B190_Magic animals: miscellaneous motifs	C:D_9_J1114.0.0_Clever servant
C:D_2_B191.0_Animal as magician	C:D_9_J1114.0.1_Clever slave
C:D_2_B191.6_Bird as magician	C:D_9_J1115.0_Clever professions
C:D_2_B200.0_Animal With Human Traits: B200-B299	C:D_9_J1115.2.0_Clever physician
C:D_2_B200_Animals With Human Traits	C:D_9_J1115.6_Clever peasant
C:D_2_B210.0_Speaking animals	C:D_9_J1116.0_Foolish person becomes clever
C:D_2_B211.0.0_Animal uses human speech	C:D_9_J1117.0_Animal as trickster
C:D_2_B211.1.3.0_Speaking horse	C:D_9_J1118.0_Clever bird
C:D_2_B211.2.10_Speaking monkey	C:D_9_J1118.1_Clever parrot
C:D_2_B211.2.2.1_Speaking tiger	C:D_9_J1130.0_Cleverness In The Law Court: J1130-J1199
C:D_2_B211.3.0_Speaking bird	C:D_9_J1130_Cleverness in law court - general
C:D_2_B211.3.2.0_Speaking cock	C:D_9_J1140.0_Cleverness in detection of truth
C:D_2_B211.3.2.1_Speaking chicken	C:D_9_J1141.0_Confession obtained by a ruse
C:D_2_B211.3.4_Speaking parrot	C:D_9_J1145.0_Detection through aid of animal
C:D_2_B211.3.5_Speaking dove	C:D_9_J1150_Cleverness connected with the giving of evidence
C:D_2_B211.3.7_Speaking sparrow	C:D_9_J1170.0_Clever judicial decisions
C:D_2_B211.5_Speaking fish	C:D_9_J1170.1_Series of wise judgements settles quarrels of village
C:D_2_B211.6.0_Speaking reptile	C:D_9_J1170.2_The Irish Solomon (Cormac mac Airt). Famed for his clever decisions
C:D_2_B211.6.1_Speaking snake (serpent)	C:D_9_J1171.1.0_Solomon's judgement: the divided child. Two women claim a child. Judge offers to cut it in two. Real mother refuses
C:D_2_B212.0.0_Animal understands human speech	C:D_9_J1171.2_Solomon's judgement: the divides bride. Three suitors dispute over a woman. When it is proposed to divide her, true lover is discovered
C:D_2_B214.1.0_Singing animal	C:D_9_J1171.3.1_Clever judgement: man must belong to the third wife because the first had buried him and the second did not protect him
C:D_2_B240.0_King of animals	C:D_9_J1172.0_Judgement as rebuke to unjust

	plaintiff
C:D_2_B240.14_Elephant as king of animals	C:D_9_J1172.2_Payment with the clink of the money. Man sued for payment for enjoyment of the flavor of meat when roasting
C:D_2_B241.2.11_King of elephants	C:D_9_J1172.3.0_Ungrateful animal returned to captivity. A man rescues a serpent (bear) who in return seeks to kill his rescuer. Fox as judge advises the man to put the serpent back into captivity
C:D_2_B241.2.2_King of monkeys	C:D_9_J1185.0_Execution escaped by story-telling
C:D_2_B241.2.5_King of mice	C:D_9_J1191.0_Reductio ad absurdum of judgement
C:D_2_B241.2.8.0_King of tigers	C:D_9_J1198.0_Pardon in return for confession
C:D_2_B242.0_King of birds	C:D_9_J1230_Clever dividing
C:D_2_B242.1.1_Eagle king of birds	C:D_9_J1250.0_Clever verbal retorts (repartee): J1250-J1499
C:D_2_B242.1.3_Hornbill king of birds	C:D_9_J1250_Clever verbal retorts - general
C:D_2_B242.2.0_King of the various kinds of birds	C:D_9_J1420_Animal retort concerning their dangers
C:D_2_B242.2.1_King of crows	C:D_9_J1440_Repartee - miscellaneous
C:D_2_B242.2.7_King of sparrows	C:D_9_J1493_Daydreamer has lost his chance for profit. He has broken his master's pots while dreaming of future profits. He has therefore lost more than the master and excuses himself of blame
C:D_2_B243.0_King of fishes	C:D_9_J1500.0_Clever practical retorts: J1500-J1649
C:D_2_B244.0_King of reptiles	C:D_9_J1500_Clever practical retort
C:D_2_B244.1.0_King of serpents (snakes)	C:D_9_J1510_The cheater cheated
C:D_2_B246.0_King of insects	C:D_9_J1511.0_A rule must work both ways
C:D_2_B246.1_King of ants	C:D_9_J1512.0_Impossible demand rebuked
C:D_2_B250_Religious animals	C:D_9_J1521.5.0_Catching by words
C:D_2_B251.0_Animals praise or worship	C:D_9_J1530_One absurdity rebukes another
C:D_2_B251.1.2.1_Cock crows	C:D_9_J1540_Retorts between husband and wife
C:D_2_B260.0_Animal warfare	C:D_9_J1545.0_Wife outwits her husband
C:D_2_B262_War between domestic and wild animals	C:D_9_J1560_Practical retort: hosts and guests
C:D_2_B263.0_War between other groups of animals	C:D_9_J1561.0_Inhospitality repaid
C:D_2_B263.2_War between elephants and ants	C:D_9_J1650_Miscellaneous clever acts: J1650-J1699
C:D_2_B263.5.1_War between birds and eagle	C:D_9_J1661.0_Clever deductions
C:D_2_B266.0_Animals fight	C:D_9_J1664.0_Clever solution of debated question

C:D_2_B267.0_Animal allies	C:D_9_J1675.0_Clever dealing with a king
C:D_2_B268.8.1_Army of hornets	C:D_9_J1700.0.0_Fools (And Other Unwise Persons): J1700-J2799
C:D_2_B270.0_Animals in legal relations	C:D_9_J1700.0_Fools (general): J1700-J1729
C:D_2_B271.0_Animals as plaintiffs	C:D_9_J1700_Fools
C:D_2_B272.0_Animals as defendants in court	C:D_9_J1701.0_Stupid wife
C:D_2_B272.1_Lawsuit against animals	C:D_9_J1702_Stupid husband
C:D_2_B272.2.0_Animal tried for crime	C:D_9_J1705.0_Stupid classes
C:D_2_B274_Animal as judge	C:D_9_J1705.1_Stupid peasant
C:D_2_B275.0_Animal punished	C:D_9_J1705.4_Foolish king
C:D_2_B275.1.0_Animal executed for crime	C:D_9_J1706.0_Stupid animals
C:D_2_B276_Animal jury	C:D_9_J1706.1_Tiger as stupid beast
C:D_2_B290.0_Other animals with human traits	C:D_9_J1710_Association with fools
C:D_2_B291.0.0_Animal as messenger	C:D_9_J1713.0_Foolish married couples
C:D_2_B291.1.0.0_Bird as messenger	C:D_9_J1714.0_Association of wise men with fools
C:D_2_B291.1.0.1_Bird as letter carrier	C:D_9_J1730.0_Absurd ignorance
C:D_2_B291.1.9_Eagle as messenger	C:D_9_J1750.0.0_Absurd misunderstandings: J1750-J1849
C:D_2_B291.2.0_Domestic beast as messenger	C:D_9_J1750.0_One Thing Mistaken For Another: J1750-J1809
C:D_2_B291.2.1_Horse as messenger	C:D_9_J1758.0_Tiger (lion, etc.) mistaken for domestic animal
C:D_2_B292.0.0_Animal as servant to man	C:D_9_J1758.1_Tiger mistaken for goat. Fool trying to steal goat in dark catches thieving tiger
C:D_2_B292.2.0_Animal as domestic servant	C:D_9_J1761.0_Animal thought to be object
C:D_2_B297.1.0_Animal plays musical instrument	C:D_9_J1761.10_Blind men and elephant. Four blind men feel an elephant's leg, tail, ear and body, respectively, and conclude it is like a log, a rope, a fan, and something without beginning or end
C:D_2_B299.0_Other animals with human traits - miscellaneous	C:D_9_J1791.0_Reflection in water thought to be the original of the thing reflected
C:D_2_B299.1.0_Animal takes revenge on man	C:D_9_J1810_Physical phenomena misunderstood
C:D_2_B299.2.0_Animals dispute	C:D_9_J1812.0_Other sounds misunderstood
C:D_2_B299.5.0_Sympathetic animals	C:D_9_J1818.0_Animal's action misunderstood
C:D_2_B299.5.1_Animal mutilates self to express sympathy	C:D_9_J1850_Gift or sale to animal (or object)
C:D_2_B299.9_Animals cultivate crops	C:D_9_J1851.0_Gift to animal or object
C:D_2_B300.0.0_Friendly Animals: B300-B599	C:D_9_J2030_Absurd inability to count
C:D_2_B300.0_Helpful Animals -	C:D_9_J2031.0_Counting wrong by not

General: B300-B349	counting oneself. Numskulls conclude that one of their number is drowned
C:D_2_B300_Helpful Animal	C:D_9_J2040_Absurd absent-mindedness - miscellaneous
C:D_2_B301.0_Faithful animal	C:D_9_J2050.0_Absurd Short-Sightedness: J2050-J2199
C:D_2_B310_Acquisition of helpful animal	C:D_9_J2050_Absurd short-sightedness
C:D_2_B312.0_Helpful animal obtained by purchase or gift	C:D_9_J2060.0_Absurd plans. Air-castles
C:D_2_B312.1_Helpful animals as gift	C:D_9_J2061.0_Air-castle shattered by lack of forethought
C:D_2_B312.3_Helpful animal (s) bequeathed to hero	C:D_9_J2070_Absurd wishes
C:D_2_B313.0_Helpful animal an enchanted person	C:D_9_J2071_Three foolish wishes. Three wishes will be granted: used up foolishly
C:D_2_B319.0_Helpful animal otherwise acquired	C:D_9_J2072.0_Short-sighted wish
C:D_2_B319.1_Helpful animal sent by God (or a god)	C:D_9_J2075.1_Transferred wish wisely used as well as unwisely
C:D_2_B330_Death of helpful animal	C:D_9_J2080_Foolish bargains
C:D_2_B331.0_Helpful animal killed through misunderstanding	C:D_9_J2120_Disregard of danger to objects (or animals)
C:D_2_B331.1.0_Faithful falcon killed through misunderstanding. Tries to warn the king against drinking water poisoned by snake	C:D_9_J2126.1_Trees cut down to gather fruit
C:D_2_B336_Helpful animal killed (threatened) by ungrateful hero	C:D_9_J2130_Foolish disregard of personal danger
C:D_2_B350.0_Grateful Animals: B350-B399	C:D_9_J2131.1.0_Numskull beaten
C:D_2_B350_Grateful Animals	C:D_9_J2136.0_Numskull brings about his own capture
C:D_2_B360_Animals grateful for rescue from peril of death	C:D_9_J2136.4_Trickster pinched by shellfish (crab)
C:D_2_B364.0_Animal grateful for other rescue	C:D_9_J2136.5.0_Careless thief caught
C:D_2_B364.1_Animal grateful for rescue from trap	C:D_9_J2172.0_Short-sightedness in caring for live-stock
C:D_2_B365.0.0_Animal grateful for rescue of its young	C:D_9_J2172.1_The shepherd who cried "Wolf!" too often. When the wolf really comes no one believes him
C:D_2_B365.0.1_Bird grateful for rescue of its young	C:D_9_J2175.0_Short-sightedness in dealing with children
C:D_2_B370_Animal grateful to captor for release	C:D_9_J2200_Absurd lack of logic-general
C:D_2_B375.0_Release of animal by hunter (fisher)	C:D_9_J2300_Gullible fools
C:D_2_B375.1.0_Fish returned to water:	C:D_9_J2301.0_Gullible husbands

grateful	
C:D_2_B375.3.0_Bird released: grateful	C:D_9_J2400.0_Foolish imitation: J2400-J2449
C:D_2_B375.9_Serpent released: grateful	C:D_9_J2400_Foolish imitation
C:D_2_B380.0_Animal grateful for relief from pain	C:D_9_J2410_Types of foolish imitation
C:D_2_B390_Animals grateful for other kind acts	C:D_9_J2412.0_Foolish imitation of healing
C:D_2_B391.0_Animal grateful for food	C:D_9_J2417.0_Foolish imitation of leader
C:D_2_B391.4_Animals given water to drink: grateful	C:D_9_J2450.0_Literal fools: J2450-J2499
C:D_2_B393_Animals grateful for shelter	C:D_9_J2450_Literal fool
C:D_2_B400.0.0_Kinds Of Helpful Animals: B400-B499	C:D_9_J2465.0_Disastrous following of instructions
C:D_2_B400.0_Helpful Beasts: B400-B499	C:D_9_J2465.4.0_Washing the child. Fool uses boiling water and kills it
C:D_2_B400_Helpful Domestic Beasts	C:D_9_J2470_Metaphors literally interpreted
C:D_2_B401.0_Helpful horse	C:D_9_J2600.0_Cowardly fool: J2600-J2649
C:D_2_B411.0_Helpful cow	C:D_9_J2600_Cowardly fool
C:D_2_B411.4.0_Helpful buffalo	C:D_9_J2631_Boastful coward frightened when he sees strong adversaries. Hides in trousers of plowman who fights the men
C:D_2_B413_Helpful goat	**Class K: Deceptions**
C:D_2_B421_Helpful dog	C:D_10_K_Deceptions
C:D_2_B430_Helpful wild beasts	C:D_10_K0_Contest won by deception - general
C:D_2_B431.0_Helpful wild beasts - felidae	C:D_10_K3.0_Substitute in contest
C:D_2_B431.1_Helpful leopard	C:D_10_K3.1_Relative substitute in contest
C:D_2_B431.3_Helpful tiger	C:D_10_K10_Athletic contest won by deception
C:D_2_B435.0_Helpful wild beasts - canidae and other carnivora	C:D_10_K11.0.0_Race won by deception
C:D_2_B435.4_Helpful bear	C:D_10_K11.1_Race won by deception: relative helpers. One of the contestants places his relatives (or others that resemble him) in the line of the race. The opponent always thinks the trickster is just ahead of him.(Told of animals or of men; often of the hare)
C:D_2_B437.0_Helpful wild beasts - rodentia	C:D_10_K171.0.0_Deceptive division of profits
C:D_2_B437.2_Helpful mouse	C:D_10_K200.0_Deception In Payment Of Debt: K200-K249.
C:D_2_B437.3_Helpful squirrel	C:D_10_K250_Other deceptive bargains.
C:D_2_B441.0_Helpful wild beasts - primata	C:D_10_K251.0_Deceptive damage claims.
C:D_2_B441.1.0_Helpful monkey	C:D_10_K252.1_Deceptive sale of another as slave
C:D_2_B441.1.1_Helpful ape	C:D_10_K264.0_Deceptive wager.

C:D_2_B443.0_Helpful wild beasts - ungulata	C:D_10_K300.0.0_Thefts and cheats: K300-K499
C:D_2_B443.1_Helpful deer (stag, doe)	C:D_10_K300.0_Thefts and cheats--general
C:D_2_B443.3_Helpful elephant	C:D_10_K310.0_Thefts: K310-K439
C:D_2_B443.5_Helpful wild hog (boar)	C:D_10_K311.6.0_Thief takes form of animal.
C:D_2_B450_Helpful birds	C:D_10_K330.0_Means of hoodwinking the guardian or owner.
C:D_2_B451.0_Helpful birds - passeriformes	C:D_10_K331.0_Goods stolen while owner sleeps.
C:D_2_B451.2_Helpful nightingale	C:D_10_K341.0_Owner's interest distracted while goods are stolen.
C:D_2_B451.4_Helpful crow	C:D_10_K420_Thief loses his goods or is detected.
C:D_2_B451.6_Helpful magpie	C:D_10_K427.0_Clever animal betrays thief.
C:D_2_B451.7_Helpful sparrow	C:D_10_K437.0_Robber overcome.
C:D_2_B455.0_Helpful birds - falconiformes	C:D_10_K439.0_Thief loses his goods or is detected--miscellaneous.
C:D_2_B455.3_Helpful eagle	C:D_10_K439.2_Thief claims that stolen goods are his own: detected by master.
C:D_2_B457.0_Helpful birds - charidriiformes	C:D_10_K440_Other cheats.
C:D_2_B457.1_Helpful dove	C:D_10_K475.0_Cheating through equivocation.
C:D_2_B461.0_Helpful birds - coraciiformes	C:D_10_K477.0_Attention secured by trickery.
C:D_2_B461.1_Helpful woodpecker	C:D_10_K500.0_Escape by deception: K500-K699
C:D_2_B463.0_Helpful birds - ciconiiformes	C:D_10_K500_Escape from death or danger by deception.
C:D_2_B463.2_Helpful heron	C:D_10_K510_Death order evaded.
C:D_2_B463.4_Helpful stork	C:D_10_K515.0_Escape by hiding.
C:D_2_B469.0_Helpful birds - miscellaneous	C:D_10_K520_Death escaped through disguise, shamming, or substitution.
C:D_2_B469.10_Helpful pheasant	C:D_10_K522.0.0_Escape by shamming death.
C:D_2_B469.2_Helpful swan	C:D_10_K540_Escape by overawing captor.
C:D_2_B469.3.0_Helpful goose	C:D_10_K547.0_Escape by frightening would-be captors
C:D_2_B469.4.0_Helpful duck	C:D_10_K550.0_Escape by false plea. A captive makes a request or proposes an action that permits him eventually to escape.
C:D_2_B469.5.0_Helpful cock	C:D_10_K551.0.0_Respite from death granted until particular act is performed.
C:D_2_B469.5.1_Helpful chicken	C:D_10_K581.0_Animal "punished" by being placed in favorite environment.
C:D_2_B469.9.0_Helpful parrot	C:D_10_K581.1_Drowning punishment for turtle (eel, crab). By expressing horror of drowning, he induces his captor to throw him into the water --his home.

C:D_2_B470.0_Helpful fish	C:D_10_K600_Murderer or captor otherwise beguiled.
C:D_2_B470.1_Small fish as helper	C:D_10_K606.0.0_Escape by singing song. Captive gradually moves away and at last escapes.
C:D_2_B480_Helpful insects	C:D_10_K606.0.2_Escape by teaching song to watchman.
C:D_2_B481.0_Helpful insects - hymenoptera	C:D_10_K620_Escape by deceiving the guard.
C:D_2_B481.1_Helpful ant	C:D_10_K629.0_Escape by deceiving the guard--miscellaneous.
C:D_2_B481.2_Helpful termite	C:D_10_K640_Escape by help of confederate.
C:D_2_B481.3.0_Helpful bee	C:D_10_K649.0_Escape by help of confederate--miscellaneous.
C:D_2_B481.5_Helpful hornet	C:D_10_K650_Other means of escape.
C:D_2_B482.0_Helpful insects - coleoptera	C:D_10_K657_Exaggerated tales about escapes.
C:D_2_B482.1_Helpful firefly	C:D_10_K700.0_Capture by deception: K700-K799
C:D_2_B484.1_Helpful caterpillar	C:D_10_K700_Capture by deception.
C:D_2_B489.0_Helpful insects - miscellaneous	C:D_10_K710_Victim enticed into voluntary captivity or helplessness.
C:D_2_B489.1_Helpful spider	C:D_10_K713.0_Deception into allowing oneself to be fettered.
C:D_2_B490_Other helpful animals	C:D_10_K713.1.0_Deception into allowing oneself to be tied.
C:D_2_B491.0_Helpful reptile	C:D_10_K730.0_Victim trapped.
C:D_2_B491.1_Helpful serpent	C:D_10_K730.1.0_Animal trapped through curiosity as to what the trap is.
C:D_2_B491.2_Helpful lizard	C:D_10_K750_Capture by decoy.
C:D_2_B491.3_Helpful crocodile	C:D_10_K751.0_Capture by feigning death.
C:D_2_B491.4.0_Helpful worm	C:D_10_K800.0_Killing or maiming by deception: K800-K999
C:D_2_B491.5_Helpful turtle(tortoise)	C:D_10_K800_Killing or maiming by deception
C:D_2_B493.1_Helpful frog	C:D_10_K810_Fatal deception into trickster's power
C:D_2_B495.0_Helpful crustacean	C:D_10_K811.0.0_Victim lured into house and killed.
C:D_2_B495.1_Helpful crab	C:D_10_K815.0_Victim lured by kind words approaches trickster and is killed.
C:D_2_B495.2_Helpful lobster	C:D_10_K815.14.0_Fish tricked by crane into letting selves be carried from one pond to another. The crane eats them when they are in his power.
C:D_2_B498.0_Helpful mythical animal	C:D_10_K818.4_Deception by hiding weapons
C:D_2_B498.1_Helpful dragon	C:D_10_K824.0_Sham doctor kills his patients.

C:D_2_B500.0.0_Services Of Helpful Animals: B500-B599	C:D_10_K824.1_Sham doctor kills ogre (giant).
C:D_2_B500.0_Magic Power From Animals	C:D_10_K831.0_Victim killed while being bathed.
C:D_2_B505.0_Magic object received from animal	C:D_10_K839.0_Fatal deception into trickster's power--miscellaneous.
C:D_2_B514.0_Animal fetches remedy for man	C:D_10_K840_Deception into fatal substitution.
C:D_2_B520_Animals save person's life	C:D_10_K910_Murder by strategy.
C:D_2_B521.1.0_Animal warns against poison	C:D_10_K929.0_Murder by strategy--miscellaneous.
C:D_2_B521.1.2_Animal warns man against drinking	C:D_10_K950_Various kinds of treacherous murder.
C:D_2_B524.0_Animals overcome man's adversary	C:D_10_K952.0_Animal (monster) killed from within.
C:D_2_B524.1.0_Animals overcome man's adversary by force	C:D_10_K953.0_Murder by squeezing.
C:D_2_B524.1.4.1_Dog defends master's child against animal assailant	C:D_10_K953.3_Crab carried by crane, clings round his neck and cuts off his head with pincers.
C:D_2_B524.1.5.0_Helpful buffaloes tramp hero's enemies to death	C:D_10_K961.1.0_Disease to be cured by heart of monkey.
C:D_2_B524.1.5.1_Helpful buffaloes save hero from tiger	C:D_10_K1000.0_Deception into self-injury: K1000-K1199
C:D_2_B524.2.1.0_Helpful bees (hornets) sting opposing army	C:D_10_K1000_Deception into self-injury.
C:D_2_B524.3_Helpful snake protects man from attack	C:D_10_K1084.2_Liar brings enmity between friends.
C:D_2_B527.0_Animal saves man from death by drowning.	C:D_10_K1300.0_Seduction or deceptive marriage: K1300-K1399
C:D_2_B529.0_Animal saves person's life - miscellaneous	C:D_10_K1300.0_Seduction or deceptive marriage: K1300-K1399
C:D_2_B540.0_Animal rescuer or retriever. Rescue person or retrieve lost object	C:D_10_K1300_Seduction
C:D_2_B541.0_Animal rescues man from sea	C:D_10_K1330_Girl tricked into man's room (or power).
C:D_2_B542.0_Animal carries man through air to safety	C:D_10_K1340_Entrance into girl's (man's) room (bed) by trick
C:D_2_B542.2.0_Escape on flying horse	C:D_10_K1349.0_Other means of entering into girl's (man's) room (bed).
C:D_2_B543.2_Animal finds stolen goods	C:D_10_K1349.1.0_Disguise to enter girl's (man's) room.
C:D_2_B545.0_Animal rescues from trap (net)	C:D_10_K1350_Woman persuaded (or wooed) by trick.
C:D_2_B547.0_Animal rescues man from dangerous place	C:D_10_K1372.0_Woman engaged to marry by trick.
C:D_2_B549.0_Animal rescuer - miscellaneous	C:D_10_K1372.1_Princess tricked into engaging herself to suitor rejected by her

348

	father.
C:D_2_B550_Animals carry men	C:D_10_K1460_Members of dupe's family killed.
C:D_2_B552.0_Man carried by bird	C:D_10_K1600_Deceiver falls into own trap.
C:D_2_B552.3_Indra carried by cock	C:D_10_K1601.0_Deceiver falls into his own trap (literally). Arranges a trap or pitfall but is himself caught.
C:D_2_B557.0_Unusual animal as riding-horse	C:D_10_K1700.0.0_Deception Through Shams: K1700-K2099
C:D_2_B557.11.0_Person (animal) carried by elephant	C:D_10_K1700.0_ Deception through bluffing: K1700-K1799
C:D_2_B560.0_Animals advise men	C:D_10_K1700_Deception through bluffing.
C:D_2_B562.0_Animals' advice leads man to wealth	C:D_10_K1710_Ogre (large animal) overawed.
C:D_2_B563.0_Animals direct man on journey	C:D_10_K1715.1.0_Weak animal shows strong his own reflection and frightens him. Tells him that this animal is threatening to kill him. (Usually hare and lion.)
C:D_2_B563.2_Birds point out road to hero	C:D_10_K1715.1.1_Weak animal shows strong his own reflection and makes him believe that it is the head of the last animal slain by the weak.
C:D_2_B563.4.1.0_Animal leads lost man home	C:D_10_K1760_Other bluffs.
C:D_2_B569.0_Animals advise men - miscellaneous	C:D_10_K1771.0_Bluffing threat.
C:D_2_B570_Animal serve men	C:D_10_K1800.0_ Deception by disguise or illusion: K1800-K1899
C:D_2_B571.0_Animals perform tasks for man	C:D_10_K1800_Deception by disguise or illusion
C:D_2_B574_Animals as domestic servants	C:D_10_K1810.0_Deception by disguise.
C:D_2_B576.0_Animal as guard	C:D_10_K1812.0.0_King in disguise.
C:D_2_B576.1.0_Animal as guard of person or house	C:D_10_K1812.0.0_King in disguise.
C:D_2_B579.0_Animals serve man otherwise	C:D_10_K1815.0.0_Humble disguise.
C:D_2_B579.1_Animal accompanies man on journey	C:D_10_K1816.0.0_Disguise as menial.
C:D_2_B579.7_Animal earns money for master	C:D_10_K1816.13_Disguise as slave.
C:D_2_B580_Animal helps men to wealth and greatness	C:D_10_K1821.0_Disguise by changing bodily appearance.
C:D_2_B581_Animal brings wealth to man	C:D_10_K1821.8_Disguise as old man.
C:D_2_B582.0_Animal helps person to success in love	C:D_10_K1825.0_Disguise as professional man.
C:D_2_B582.2.0_Animals help hero win princess	C:D_10_K1825.1.0.0_Disguise as doctor

C:D_2_B583.0_Animal gives treasure to man	C:D_10_K1825.1.5_Animal disguised as doctor
C:D_2_B584.0_Animal gives man other gifts	C:D_10_K1831.2.0_Service in disguise.
C:D_2_B590_Miscellaneous services of helpful animals	C:D_10_K1840_Deception by substitution.
C:D_2_B591.0.0_Animal avenges murder	C:D_10_K1883.0_Illusory enemies.
C:D_2_B599.0_Other services of helpful animals	C:D_10_K1886.0_Illusions in landscape.
C:D_2_B600.0_Marriage Of Person To Animal	C:D_10_K1886.7.0_Illusory mountain (hill).
C:D_2_B604.1_Marriage to snake	C:D_10_K1890_Other deceptions by disguise or illusion.
C:D_2_B604.4_Marriage to lizard	C:D_10_K1892.0_Deception by hiding.
C:D_2_B620.0_Animal suitor	C:D_10_K1930_Treacherous impostors.
C:D_2_B640.0_Marriage to person in animal form	C:D_10_K1934.0_Impostor forces hero (heroine) to change places with him (her).
C:D_2_B646.1.0_Marriage to person in snake form	C:D_10_K1950_Sham prowess.
C:D_2_B652.3_Marriage to dove-maiden	C:D_10_K1956.0_Sham wise man
C:D_2_B700.0_Fanciful Traits Of Animals: B700-B799	C:D_10_K1962.0_False prophet.
C:D_2_B700_Fanciful Traits Of Animals	C:D_10_K1963.0_Sham magician.
C:D_2_B710.0_Fanciful origin of animals	C:D_10_K2000_Hypocrites
C:D_2_B710.2.0_Clever and swift horse of fanciful origin	C:D_10_K2100_False accusation.
C:D_2_B730_Fanciful color, smell, etc. of animals	C:D_10_K2110.0_Slanders.
C:D_2_B731.0.0_Fanciful color of animal	C:D_10_K2127.0_False accusation of theft
C:D_2_B731.0.1_Animals of strange and varied coloring	C:D_10_K2150_Innocent made to appear guilty.
C:D_2_B731.2.0_Green horse	C:D_10_K2200.0_Villains and traitors: K2200-K2299
C:D_2_B733.0_Animals are spirit-sighted. Scent danger	C:D_10_K2200_Villains and traitors
C:D_2_B750_Fanciful habits of animals	C:D_10_K2210_Treacherous relatives.
C:D_2_B765.0_Fanciful qualities of snakes	C:D_10_K2211.0.0_Treacherous brother. Usually elder brother.
C:D_2_B765.23_Snake with legs	C:D_10_K2211.0.1_Treacherous elder brother(s).
C:D_2_B770_Other fanciful traits of animals	C:D_10_K2211.0.2_Treacherous younger brother(s)
C:D_2_B771.0.0_Wild animal miraculously tamed	C:D_10_K2212.0.0_Treacherous sister. Usually elder sister
C:D_2_B773.0_Animals with human emotions	C:D_10_K2212.1_Treacherous stepsisters.
C:D_2_B776.0.0_Venomous animals	C:D_10_K2213.0_Treacherous wife
C:D_2_B776.0.0_Venomous animals	C:D_10_K2214.1.0_Treacherous daughter.
C:D_2_B776.7_Venomous serpent	C:D_10_K2214.3.1_Treacherous foster son

C:D_2_B784.2.0.1_No remedy possible	C:D_10_K2218.0_Treacherous relatives-in-law
C:D_2_B800.0_Miscellaneous Animal Motifs: B800-B899	C:D_10_K2218.2_Treacherous father-in-law.
C:D_2_B800_Miscellaneous Animal Motifs	C:D_10_K2240_Treacherous officers and tradesmen.
C:D_2_B801_Elephants in folktales	C:D_10_K2246.0.0_Treacherous prince.
C:D_2_B802_Horses in tales and legends	C:D_10_K2246.0.1_Treacherous princess (queen)
C:D_2_B870.0_Giant animals	C:D_10_K2246.1.0_Treacherous king.
C:D_2_B870.1_Animal extraordinarily heavy for size	C:D_10_K2248.0_Treacherous minister
C:D_2_B871.0_Giant beasts	C:D_10_K2249.2_Treacherous treasurer.
C:D_2_B871.2.2_Giant tiger	C:D_10_K2249.3_Treacherous goldsmith.
C:D_2_B872.0_Giant birds	C:D_10_K2250.0_Treacherous servants and workmen
C:D_2_B874.0_Giant fish	C:D_10_K2257_Treacherous gardener
C:D_2_B874.3.0_Giant whale	C:D_10_K2258_Treacherous peasant.
C:D_2_B875.0_Giant reptiles	C:D_10_K2259.1_Treacherous woodsman
C:D_2_B875.1_Giant serpent	C:D_10_K2259.4_Treacherous sailor
C:D_2_B877.0_Giant mythical animals	C:D_10_K2270_Deformed villains.
Class C: Tabu	C:D_10_K2286_Sage as villain
C:D_3_C_Tabu	C:D_10_K2290_Other villains and traitors.
C:D_3_C0.0_Tabu Connected With Supernatural Beings: C0-C99	C:D_10_K2295.0_Treacherous animals
C:D_3_C16_Tabu: offending spirits of the dead	C:D_10_K2295.2_Treacherous eagle
C:D_3_C30_Tabu: offending supernatural relative	C:D_10_K2295.3_Treacherous cock.
C:D_3_C31.0_Tabu: offending supernatural wife. Upon slight offence the wife leaves for her old home	C:D_10_K2297.0_Treacherous friend
C:D_3_C31.3_Tabu: disobeying supernatural wife	C:D_10_K2299.0_Other villains and traitors--miscellaneous.
C:D_3_C32.0_Tabu: offending supernatural husband	C:D_10_K2299.2_Treacherous peoples (tribes)
C:D_3_C37_Tabu: offending other animal relatives	C:D_10_K2300.0_Other deceptions: K2300-K2399
C:D_3_C40_Tabu: offending spirits of water, mountain, etc.	C:D_10_K2300_Other deceptions.
C:D_3_C43.0_Tabu: offending wood-spirit	C:D_10_K2300_Other deceptions.
C:D_3_C44_Tabu: offending guardian spirits	C:D_10_K2310_Deception by equivocation
C:D_3_C46.0_Tabu: offending fairy	C:D_10_K2320_Deception by frightening
C:D_3_C100.0_Sex Tabu: C100-C199	C:D_10_K2370_Miscellaneous deceptions.
C:D_3_C150_Tabu connected with childbirth	C:D_10_K2382.0_One animal injures another by deception.
C:D_3_C160_Tabu connected with	C:D_10_K2382.1_Bird plucks another bird's

marriage	feathers out
C:D_3_C162.0_Tabu: marriage with certain person	**Class L: Reversal of Fortune**
C:D_3_C162.1.1_Tabu: fairy girl marrying mortal	C:D_11_L0.0.0_Reversal Of Fortune
C:D_3_C162.3_Tabu: marrying outside of group (or caste)	C:D_11_L0.0_Victorious Youngest Child: L0-L99
C:D_3_C164_Tabu: forcing wife	C:D_11_L0_Victorious youngest child
C:D_3_C190_Sex tabu - miscellaneous	C:D_11_L10.0_Victorious youngest son
C:D_3_C194.0_Tabu: trysting with woman at certain place	C:D_11_L31_Youngest brother helps elder
C:D_3_C220.0_Tabu: eating certain things	C:D_11_L50_Victorious youngest daughter
C:D_3_C221.1.0_Tabu: eating flesh of certain animal	C:D_11_L51_Favorite youngest daughter
C:D_3_C225.0_Tabu: eating certain fruit	C:D_11_L52_Abused youngest daughter
C:D_3_C226.0.0_Tabu: eating certain plant	C:D_11_L54.0_Compassionate youngest daughter
C:D_3_C282.0_Tabu: refusing a feast	C:D_11_L55.0_Stepdaughter heroine
C:D_3_C300.0_Looking Tabu: C300-C399	C:D_11_L55.1_Abused stepdaughter
C:D_3_C300_Looking Tabu	C:D_11_L100.0_Unpromising hero (heroine): L100-L199
C:D_3_C310_Tabu: looking at certain person or thing	C:D_11_L100_Unpromising hero (heroine)
C:D_3_C311.0_Tabu: seeing the supernatural	C:D_11_L101.0_Unpromising hero (male Cinderella). Usually, but not always, the unpromising hero is also the youngest son
C:D_3_C311.1.0_Tabu: seeing supernatural creatures	C:D_11_L101.1_Unpromising hero: aged man
C:D_3_C311.1.2_Tabu: looking at fairies	C:D_11_L102_Unpromising heroine, Usually, but not always, the youngest daughter
C:D_3_C315.0_Tabu: looking at certain object	C:D_11_L110_Types of unpromising heroes (heroines)
C:D_3_C320_Tabu: looking into certain receptacle	C:D_11_L111.0_Hero (heroine) of unpromising origin
C:D_3_C321.0_Tabu: looking into box (Pandora)	C:D_11_L111.1.0_Exile returns and succeeds
C:D_3_C321.2_Tabu: opening gift box prematurely	C:D_11_L111.3_Widow's son as hero
C:D_3_C322.0_Tabu: looking into bag	C:D_11_L111.4.0_Orphan hero
C:D_3_C322.2_Tabu: opening bag too soon	C:D_11_L111.4.2_Orphan heroine
C:D_3_C400.0_Speaking Tabu: C400-C499	C:D_11_L111.4.3_Orphan brothers as heroes
C:D_3_C400_Speaking Tabu	C:D_11_L111.4.4_Mistreated orphan hero
C:D_3_C401.0_Tabu: speaking during certain time	C:D_11_L112.0_Hero (heroine) of unpromising appearance
C:D_3_C410_Tabu: asking questions	C:D_11_L112.1.0_Monsters as hero
C:D_3_C411.0_Tabu: asking about	C:D_11_L112.2_Very small hero

marvels which one sees	
C:D_3_C550.0_CLASS TABU: C550-C599	C:D_11_L112.3.0_Deformed child as hero
C:D_3_C560_Tabu: things not to be done by certain class	C:D_11_L112.6_"Scar-face" as hero
C:D_3_C567.0_Tabus of princesses	C:D_11_L112.7.0_Skin-sore as hero
C:D_3_C600.0.0_Unique Prohibitions And Compulsions: C600-C699	C:D_11_L113.0_Hero (heroine) of unpromising occupation
C:D_3_C600.0_The One Forbidden Thing: C600-C649	C:D_11_L113.1.0.0_Menial hero
C:D_3_C600_Unique Prohibition	C:D_11_L113.1.5_Goatherd as hero
C:D_3_C610_The one forbidden place	C:D_11_L113.1.6.0_Cowherd hero
C:D_3_C620_Tabu: partaking of the one forbidden object	C:D_11_L113.10_Flute player as hero
C:D_3_C621.0_Forbidden tree. Fruit of all trees may be eaten, except one	C:D_11_L113.2.0_Menial heroine
C:D_3_C621.2.0_Tabu: touching fruit	C:D_11_L113.4_Peasant as hero
C:D_3_C700.0_Miscellaneous Tabus: C700-C899	C:D_11_L113.5_Woodcutter hero
C:D_3_C700_Miscellaneous Tabus	C:D_11_L113.6_Smith as hero
C:D_3_C710_Tabus connected with other-world journeys	C:D_11_L114.0_Hero (heroine) of unpromising habits
C:D_3_C712.0_Tabu: staying too long in other world	C:D_11_L114.1_Lazy hero
C:D_3_C750_Time tabus	C:D_11_L114.3_Unruly hero
C:D_3_C752.0_Tabu: doing thing after certain time	C:D_11_L114.4_Cheater as hero
C:D_3_C752.1.0_Tabu: doing thing after sunset (nightfall)	C:D_11_L114.5_Hero with disgusting habits
C:D_3_C770.0_Tabu: overweening pride	C:D_11_L121.0_Stupid hero
C:D_3_C810_Tabu: heeding persuasive person or thing	C:D_11_L130_Abode of unpromising hero (heroine)
C:D_3_C811.0_Tabu: heeding persuasive voices	C:D_11_L134_Unpromising hero must live in hut
C:D_3_C830.0_Unclassified Tabus: C830-899	C:D_11_L140_The unpromising surpasses the promising
C:D_3_C830_Unclassified Tabus	C:D_11_L142.0_Pupil surpasses master
C:D_3_C833.0_Tabus for journeys	C:D_11_L143.0_Poor man surpasses rich
C:D_3_C841.0.0_Tabu: killing certain animals	C:D_11_L144.0_Ignorant surpasses learned man
C:D_3_C841.8.0_Tabu: killing deer	C:D_11_L148.0_Slowness surpasses haste
C:D_3_C851.0_Tabu: wastefulness	C:D_11_L156.1_Lowly hero overcomes proud rivals
C:D_3_C867.0_Tabu: unusual cruelty	C:D_11_L160_Success of the unpromising hero (heroine)
C:D_3_C900.0_Punishment For Breaking Tabu: C900-C999	C:D_11_L161.0_Lowly hero marries princess
C:D_3_C900_Punishment For Breaking Tabu	C:D_11_L161.1_Marriage of poor boy and rich girl

C:D_3_C901.0_Tabu imposed	C:D_11_L162_Lowly heroine marries prince (king)
C:D_3_C901.1.0_Tabu imposed by certain person	C:D_11_L200_Modesty brings reward
C:D_3_C901.1.5_Tabu imposed by fairy	C:D_11_L300.0_Triumph of the weak: L300-L399
C:D_3_C905.0_Supernatural being punishes breach of tabu	C:D_11_L300_Triumph of the weak
C:D_3_C926_Man (woman) vanishes on breaking of tabu	C:D_11_L310_Weak overcomes strong in conflict
C:D_3_C930.0_Loss of fortune for breaking tabu	C:D_11_L311.0_Weak (small) hero overcomes large fighter
C:D_3_C932_Loss of wife (husband) for breaking tabu	C:D_11_L315.0_Small animal overcomes large
C:D_3_C935_Helpful animal disappears when tabu is broken	C:D_11_L315.15_Small animals dupe larger into trap
C:D_3_C940.0_Sickness or weakness for breaking tabu	C:D_11_L330_Easy escape of weak (small)
C:D_3_C943.0_Loss of sight for breaking tabu	C:D_11_L351.0_Contest of wind and sun. Sun by warmth causes traveller to remove coat, while wind by violent blowing causes him to pull it closer around him
C:D_3_C947_Magic power lost by breaking tabu	C:D_11_L390_Triumph of the weak - miscellaneous
C:D_3_C950_Person carried to other world for breaking tabu	C:D_11_L400.0_Pride brought low: L400-L499
C:D_3_C953_Person must remain in other world because of broken tabu	C:D_11_L400_Pride brought low
C:D_3_C954_Person carried off to other world for breaking tabu	C:D_11_L410.0_Proud ruler (deity) humbled
C:D_3_C960_Transformation for breaking tabu	C:D_11_L410.1_Proud king humbled: realizes that pomp, possessions, power are all of short duration
C:D_3_C961.2_Transformation to stone for breaking tabu	C:D_11_L425_Dream (prophecy) of future greatness causes banishment (imprisonment)
C:D_3_C962.0_Transformation to animal for breaking tabu	C:D_11_L430_Arrogance repaid
C:D_3_C962.2_Transformation to bird for breaking tabu	C:D_11_L450_Proud animal less fortunate than humble
C:D_3_C963.0_Person returns to original form when tabu is broken. A person originally transformed from an animal or an object returns to that form when the origin is mentioned	C:D_11_L460_Pride brought low – miscellaneous
C:D_3_C963.1_Person returns to original animal form when tabu is broken	**Class M: Ordaining the Future**
C:D_3_C968_Disenchantment for breaking tabu	C:D_12_M0.0.0_Ordaining The Future
C:D_3_C980_Miscellaneous punishments	C:D_12_M0.0_Judgments And Decrees: M0-

for breaking tabu	M99
C:D_3_C984.0_Disaster because of broken tabu	C:D_12_M0_Judgments and decrees
C:D_3_C984.1_Great wind because of broken tabu	C:D_12_M2.0_Inhuman decisions of king
C:D_3_C984.2_Storm because of broken tabu	C:D_12_M20_Short-sighted judgements
C:D_3_C985.0_Physical changes in person because of broken tabu	C:D_12_M200.0_Bargains and promises: M200-M299
C:D_3_C985.1_Skin changes color because of broken tabu	C:D_12_M220_Other bargains
C:D_3_C985.3_Foul breath from breaking tabu	C:D_12_M244.1_Bargain with king of mice
C:D_3_C987_Curse as punishment for breaking tabu	C:D_12_M246.0_Covenant of friendship
Class D: Magic	C:D_12_M246.1.0_Covenant of friendship between animals
C:D_4_D_Magic	C:D_12_M300.0.0_Prophecies: M300-M399
C:D_4_D0.0_Transformation: D0-D699	C:D_12_M300.0_Prophecies
C:D_4_D0_Transformation (General)	C:D_12_M301.0.0_Prophets
C:D_4_D5.0_Enchanted person	C:D_12_M301.0.1_Prophet destined never to be believed
C:D_4_D5.1.0_Enchanted person cannot move.	C:D_12_M302.0_Means of prophesying
C:D_4_D7_Enchanted valley	C:D_12_M303_Prophecy by reading palm
C:D_4_D10.0.0_Transformation: man to different man: D10-D99	C:D_12_M310.1.0_Prophecy: future greatness and fame
C:D_4_D24.0_Transformation to humble person.	C:D_12_M312.1.0_Prophecy: wealthy marriage for poor boy
C:D_4_D40.0_Transformation to likeness of another person.	C:D_12_M331_Princess to marry prince
C:D_4_D42.2_Spirit takes shape of man.	C:D_12_M340.0_Unfavorable prophecies
C:D_4_D49.0_Transformation to likeness of another person - miscellaneous.	C:D_12_M340.5_Prediction of danger
C:D_4_D49.2_Spirit takes any form.	C:D_12_M340.6_Prophecy of great misfortune
C:D_4_D50_Magic changes in man himself.	C:D_12_M342.0_Prophecy of downfall of kingdom
C:D_4_D52.0_Magic change to different appearance.	C:D_12_M342.1_Prophecy of downfall of king (prince)
C:D_4_D53.0_Transformation in health.	C:D_12_M356.0_Prophecies concerning destiny of country
C:D_4_D55.1.2_Transformation: person to giant.	C:D_12_M360_Other prophecies
C:D_4_D56.0_Magic change in person age.	C:D_12_M361.0_Fated hero. Only certain hero will succeed in exploit
C:D_4_D56.1_Transformation to older person.	C:D_12_M369.0_Miscellaneous prophecies
C:D_4_D90_Transformation: man to different man - miscellaneous.	C:D_12_M370.0_Vain attempts to escape fulfilment of prophecy

C:D_4_D93_Transformation: prince to old man.	C:D_12_M371.0.0_Exposure of infant to avoid fulfilment of prophecy
C:D_4_D94_Transformation: man to ogre.	C:D_12_M371.0.1_Abandonment in forest to avoid fulfilment of prophecy
C:D_4_D100.0_Transformation: man to animal: D100-D199	C:D_12_M373_Expulsion to avoid fulfilment of prophecy
C:D_4_D110.0_Transformation: Man To Mammal: D110-D149	C:D_12_M375.0_Slaughter of innocents to avoid fulfilment of prophecy
C:D_4_D110_Transformation: man to wild beast (mammal).	C:D_12_M391.0_Fulfillment of prophecy
C:D_4_D113.2.0_Transformation: man to bear.	C:D_12_M391.1.0_Fulfillment of prophecy successfully avoided
C:D_4_D114.0_Transformation: man to ungulate.	C:D_12_M400.0_Curses: M400-M499
C:D_4_D117.0_Transformation: man to rodent.	C:D_12_M400_Curses
C:D_4_D117.1_Transformation: man to mouse.	C:D_12_M404_Unintentional curse or blessing takes effect
C:D_4_D130_Transformation: man to domestic beast (mammal).	C:D_12_M410_Pronouncement of curses
C:D_4_D150_Transformation: man to bird.	C:D_12_M411.0.0_Deliver of curse
C:D_4_D153.0_Transformation: man to bird-coraciiform	C:D_12_M411.1.0_Curse by parent
C:D_4_D153.2_Transformation: man to owl.	C:D_12_M411.1.1_Curse by stepmother
C:D_4_D154.1.0.0_Transformation: man to dove.	C:D_12_M411.10_Curse by berserk, giant (ogre)
C:D_4_D161.0_Transformation: man to bird of anatide group (duck).	C:D_12_M411.12_Curse by witch
C:D_4_D161.1_Transformation:man to swan.	C:D_12_M411.17_Curse by king
C:D_4_D166.1.0_Transformation: man to chicken (cock,hen).	C:D_12_M411.19.0_Curse by animal
C:D_4_D166.1.1_Transformation: man to cock.	C:D_12_M411.19.0_Curse by animal
C:D_4_D180_Transformation: man to insect.	C:D_12_M411.21_Curse by disguised deity
C:D_4_D190_Transformation: man to reptiles and miscellaneous animals.	C:D_12_M411.23_Curse by other wronged man or woman
C:D_4_D191.0_Transformation: man to serpent (snake).	C:D_12_M411.5_Old woman's curse (satire)
C:D_4_D193_Transformation: man to tortoise (turtle).	C:D_12_M411.7_Curse by spirit
C:D_4_D196_Transformation: man to toad.	C:D_12_M414.0_Recipient of curse
C:D_4_D200.0_Transformation: man to object: D200-D299	C:D_12_M414.10_Thief cursed
C:D_4_D200_Transformation: man to	C:D_12_M414.13.0_Curse on a deity

object.	
C:D_4_D210.0_Transformation: man to vegetable form.	C:D_12_M414.8.0_Animals cursed
C:D_4_D211.0_Transformation: man to fruit.	C:D_12_M414.8.4_Birds cursed
C:D_4_D213.0_Transformation: man to plant.	C:D_12_M415_Irrevocable curse
C:D_4_D215.0_Transformation: man to tree.	C:D_12_M420_Enduring and overcoming curses
C:D_4_D223_Transformation: man to grass	C:D_12_M423_Curse removed when victims reform
C:D_4_D231.0_Transformation: man to stone	C:D_12_M425_Curse changed by God into blessing
C:D_4_D300.0_Transformation: animal to person: D300-D399	C:D_12_M429.0_Miscellaneous ways to overcome curses
C:D_4_D300_Transformation: animal to person.	C:D_12_M430_Curses on persons
C:D_4_D315.4_Transformation: squirrel to person.	C:D_12_M431.0_Curse: bodily injury
C:D_4_D350_Transformation: bird to person.	C:D_12_M431.2_Curse: toads from mouth
C:D_4_D354.1_Transformation: dove to person.	C:D_12_M432_Curse: to be carried off by evil spirit
C:D_4_D361.0_Transformation: swan to person.	C:D_12_M443.0_Curse: privation
C:D_4_D361.1.0_Swan Maiden. A swan transform herself at will into a maiden. She resumes her swan form by putting on her swan coat.	C:D_12_M443.1_Curse: lack of food, shelter, good company
C:D_4_D390_Transformation: reptiles and miscellaneous animals to person.	C:D_12_M451.2_Death by drowning
C:D_4_D391_Transformation: serpent (snake) to person.	C:D_12_M458_Curse of petrifaction
C:D_4_D397_Transformation: lizard to person.	C:D_12_M460.0_Curses on families
C:D_4_D400.0_Other forms of transformation: D400-D499	C:D_12_M463_Curse on tribe (district)
C:D_4_D400_Other forms of transformation.	**Class N: Chance and Fate**
C:D_4_D420_Transformation: animal to object	C:D_13_N0.0.0_Chance And Fate
C:D_4_D421.0_Transformation: mammal (wild) to object	C:D_13_N0_Wagers and gambling
C:D_4_D430_Transformation: object to person	C:D_13_N2.2_Lives wagered
C:D_4_D431.0_Transformation: vegetable form to person	C:D_13_N2.5.0_Whole kingdom (all property) as wager
C:D_4_D431.4_Transformation: fruit to person	C:D_13_N2.6.3_Damsel as wager

C:D_4_D432.1_Transformation: stone to person	C:D_13_N100.0.0_The ways of luck and fate: N100-N299
C:D_4_D439.0_Transformation: miscellaneous objects to person	C:D_13_N100.0_Nature Of Luck And Fate: N100-N169
C:D_4_D439.3_Transformation: water bubble to person	C:D_13_N100_Nature of luck and fate
C:D_4_D441.7.0_Transformation: sticks of wood to animal	C:D_13_N101.0_Inexorable fate.
C:D_4_D442.3_Transformation: gold to animal	C:D_13_N130_Changing of luck or fate.
C:D_4_D450.0_Transformation: Object To Object: D450-D499:	C:D_13_N134.0_Persons effect change of luck
C:D_4_D450_Transformation: object to another object	C:D_13_N134.1.0_Persons bring bad luck
C:D_4_D452.0_Transformation of mineral form	C:D_13_N134.1.3_Persons lose luck as punishment
C:D_4_D472.0_Transformation: object to muck	C:D_13_N200_The good gifts of fortune.
C:D_4_D476.0_Food transformed	C:D_13_N203_Lucky person
C:D_4_D480.0.0_Size of object transformed	C:D_13_N211.0_Lost object returns to its owner
C:D_4_D487.0_Animal becomes larger	C:D_13_N300.0_Unlucky accidents: N300-N399
C:D_4_D490_Miscellaneous forms of transformation	C:D_13_N340.0_Hasty killing or condemnation (mistake)
C:D_4_D492.0_Color of object change	C:D_13_N349.0_Hasty killing or condemnation--miscellaneous.
C:D_4_D493_Spirit changes to animal	C:D_13_N350_Accidental loss of property.
C:D_4_D500.0_Means of transformation: D500-D599	C:D_13_N380_Other unlucky accidents.
C:D_4_D510_Transformation by breaking tabu	C:D_13_N397_Accidental self-injury.
C:D_4_D513.0_Transformation by violation of looking tabu	C:D_13_N398_Mistake in interpreting prophecy (oracle) brings misfortune
C:D_4_D516_Transformation through excessive grief	C:D_13_N475.0_Secret name overheard by eavesdropper.
C:D_4_D517_Transformation because of disobedience	C:D_13_N500.0_Treasure trove: N500-N599
C:D_4_D52.2_Ugly man becomes handsome.	C:D_13_N510_Where treasure is found.
C:D_4_D520_Transformation through power of the word	C:D_13_N511.0_Treasure in ground
C:D_4_D521.0_Transformation through wish	C:D_13_N511.1.0.1_Treasure buried by dying man
C:D_4_D522_Transformation through magic word (charm)	C:D_13_N523_Treasure hidden in a stone.
C:D_4_D523.0_Transformation through song	C:D_13_N525_Treasure found in chest (kettle, cask)
C:D_4_D525.0_Transformation through	C:D_13_N530_Discovery of treasure

curse	
C:D_4_D529.0_Transformation through power of word - miscellaneous	C:D_13_N533.1_Treasure discovered by clairvoyant vase
C:D_4_D560_Transformation by various means	C:D_13_N534.0_Treasure discovered by accident.
C:D_4_D572.6_Transformation by magic powder	C:D_13_N538.2_Treasure from defeated giant.
C:D_4_D573.0_Transformation by spell (charm)	C:D_13_N550.1_Continual failure to find or unearth hidden treasure.
C:D_4_D576_Transformation by being burned	C:D_13_N570_Guardian of treasure
C:D_4_D600.0_Miscellaneous transformation incidents: D600-D699	C:D_13_N571.0_Devil (demon) as guardian of treasure
C:D_4_D621.0.0_Daily transformation	C:D_13_N582_Serpent guards treasure.
C:D_4_D621.0.1_One shape by day; another by night	C:D_13_N600.0_Other lucky accidents: N600-N699
C:D_4_D621.1.0_Animal by day; man by night	C:D_13_N630_Accidental acquisition of treasure or money.
C:D_4_D640_Reasons for voluntary transformation	C:D_13_N680.0_Lucky accidents--miscellaneous
C:D_4_D641.0_Transformation to reach difficult place	C:D_13_N680.1_Lucky fool.
C:D_4_D641.1.2_Transformation to be able to woo maiden	C:D_13_N699.0_Other lucky accidents.
C:D_4_D642.0_Transformation to escape difficult situation	C:D_13_N700.0_Accidental encounters: N700-N799
C:D_4_D642.1_Transformation to escape from captivity	C:D_13_N700_Accidental encounters
C:D_4_D642.2_Transformation to escape death	C:D_13_N710_Accidental meeting of hero and heroine
C:D_4_D643.0_Transformation so as to rescue	C:D_13_N712.0_Prince first sees heroine as she comes forth from her hiding-box. She has concealed herself until the favorable moment.
C:D_4_D659.0_Miscellaneous reasons for voluntary transformation	C:D_13_N715.1_Hero finds maiden at fountain (well, river).
C:D_4_D659.4.0_Transformation to act as helpful animal	C:D_13_N716.0_Lover sees beloved first while she is bathing.
C:D_4_D660_Motive for transformation of others	C:D_13_N716.1_Man stumbles on bathing maiden
C:D_4_D661.0_Transformation as punishment	C:D_13_N730_Accidental reunion of families.
C:D_4_D666.0_Transformation to save person	C:D_13_N731.0.0_Unexpected meeting of father and son.
C:D_4_D670_Magic flight	C:D_13_N735.0_Accidental meeting of mother and son.
C:D_4_D680_Miscellaneous circumstances of transformation	C:D_13_N765_Meeting with robber band.
C:D_4_D683.0_Transformation by magician	C:D_13_N800.0_Helpers: N800-N899

C:D_4_D683.6_Transformation by evil spirits	C:D_13_N800_Helpers.
C:D_4_D683.7.0_Transformation by fairy	C:D_13_N810.0_Supernatural helpers
C:D_4_D684.0.0_Transformation by helpful animals	C:D_13_N812.0.0_Giant or ogre as helper
C:D_4_D684.0.1_Transformation by magic animal	C:D_13_N813_Helpful genie (spirit)
C:D_4_D700.0_ Disenchantment: D700-D799	C:D_13_N815.0.0_Fairy as helper.
C:D_4_D700_Person disenchanted	C:D_13_N815.0.1_Helpful tree-spirit.
C:D_4_D701_Gradual disenchantment	C:D_13_N815.1_Fairy nurse as helper.
C:D_4_D711.0_Disenchantment by decapitation	C:D_13_N817.0.1_God as helper.
C:D_4_D714_Disenchantment by rubbing	C:D_13_N819.0_Supernatural helpers--miscellaneous.
C:D_4_D721.3_Disenchantment by destroying skin (covering)	C:D_13_N819.2.0_Transformed person as helper
C:D_4_D742_Disenchantment by promise to marry	C:D_13_N819.4_Supernatural medicine-man as helper
C:D_4_D760_Disenchantment by miscellaneous means	C:D_13_N820_Human helpers.
C:D_4_D766.0_Disenchantment by liquid	C:D_13_N825.0_Old person as helper.
C:D_4_D771.0_Disenchantment by use of magic object	C:D_13_N825.2_Old man helper
C:D_4_D772.0_Disenchantment by naming	C:D_13_N825.3.0_Old woman helper
C:D_4_D786.0_Disenchantment by music	C:D_13_N825.3.2_Old woman by spring as helper
C:D_4_D786.1_Disenchantment by song	C:D_13_N827_Child as helper.
C:D_4_D789.0_Other means of disenchantment	C:D_13_N828_Wise woman as helper
C:D_4_D789.6.0_Disenchantment by repeating magic formula	C:D_13_N831.0_Girl as helper.
C:D_4_D789.6.1_Disenchantment by speaking proper words	C:D_13_N831.1.0_Mysterious housekeeper. Men find their house mysteriously put in order. Discover that it is done by a girl (frequently an animal transformed into a girl).
C:D_4_D790_Attendant circumstances of disenchantment	C:D_13_N832.0_Boy as helper
C:D_4_D791.2.0_Discenchantment by only one person	C:D_13_N832.2_Sons as helpers
C:D_4_D791.2.1_Disenchantment of girl only by lover	C:D_13_N835_Wealthy (powerful) man as helper.
C:D_4_D793.2_Disenchantment made permanent by burning cast-off skin	C:D_13_N836.0_King as helper
C:D_4_D794.0_Enchanted person attracts attention of rescuer	C:D_13_N838_Hero (culture hero) as helper
C:D_4_D800.0.0_Magic Objects: D800-D1699	C:D_13_N843_Hermit as helper.

C:D_4_D800.0_Ownership of magic objects: D800-D899	C:D_13_N845_Magician as helper
C:D_4_D800_ Magic object	C:D_13_N847_Prophet as helper.
C:D_4_D801.0_Ownership of magic object	C:D_13_N848.0.0_Saint (pious man) as helper.
C:D_4_D803.0_Magic objects created by deity	C:D_13_N851_Merchant as helper.
C:D_4_D806.0_Magic object effective only when exact instructions for its use are followed	C:D_13_N852_Soldier as helper
C:D_4_D810.0_Acquisition Of Magic Object: D810-D859	C:D_13_N854.0_Peasant as helper.
C:D_4_D810_Magic object a gift	C:D_13_N855.0_Helpful smith.
C:D_4_D812.0_Magic object received from supernatural being	C:D_13_N884.0_Robber as helper
C:D_4_D812.15_Magic object received from maiden-spirit	**Class P: Society**
C:D_4_D812.5.0_Magic object received from genie	C:D_14_P0.0.0_Society
C:D_4_D812.8.2_Magic object received from man in dream	C:D_14_P0.0_Royalty and nobility: P0-P99
C:D_4_D813.0_Magic object received from fairy	C:D_14_P0_Royalty and nobility
C:D_4_D815.0_Magic object received from relative	C:D_14_P10.0_Kings.
C:D_4_D815.1_Magic object received from mother	C:D_14_P12.0_Character of kings
C:D_4_D817.0_Magic object received from grateful person	C:D_14_P12.13.0_King quick to anger.
C:D_4_D822_Magic object received from old man	C:D_14_P12.2.0_Injustice deadliest of monarch's sins
C:D_4_D825.0_Magic object received from maiden	C:D_14_P12.2.1_Tyrannical king.
C:D_4_D840_Magic object found	C:D_14_P12.5.0.0_Good king never retreats in battle
C:D_4_D841_Magic object accidentally found	C:D_14_P12.6.0_Just king brings good fortune upon people.
C:D_4_D850_Magic object otherwise obtained	C:D_14_P12.7_Clever king knows everything in advance
C:D_4_D855.0_Magic object acquired as reward	C:D_14_P16.0_End of king's reign.
C:D_4_D855.5_Magic object as reward for good deeds	C:D_14_P17.0.0_Succession to the throne
C:D_4_D859.8_Magic object as ransom of captive	C:D_14_P17.0.2.0_Son succeeds father as king
C:D_4_D860.0.0_Loss of magic object	C:D_14_P18.0_Marriage of kings.
C:D_4_D861.0.0_Magic object stolen	C:D_14_P19.0_Other motifs connected with kings.
C:D_4_D861.3_Magic object stolen by	C:D_14_P19.2.1_King abducts woman to be

brothers	his paramour
C:D_4_D861.5.1_Magic object stolen by owner's fiancée	C:D_14_P19.4.0.0_Kingly powers (rights).
C:D_4_D866.0_Magic object destroyed	C:D_14_P20.0_Queens.
C:D_4_D880.0.0_Recovery of magic object	C:D_14_P20.1_Clever queen
C:D_4_D882.0_Magic object stolen back	C:D_14_P28.0_Marriage of queen
C:D_4_D882.1.0_Stolen magic object stolen back by helpful animals	C:D_14_P29.0_Queens--miscellaneous.
C:D_4_D885.1_Magic object recovered with witch's help	C:D_14_P30.0_Princes.
C:D_4_D900.0.0.0_Kinds of magic objects: D900-D1299	C:D_14_P30.1_King's sons called kings
C:D_4_D900.0.0_Magic weather phenomena	C:D_14_P32.0_Friendship of prince and commoner.
C:D_4_D901_Magic cloud	C:D_14_P40_Princesses
C:D_4_D902.0_Magic rain	C:D_14_P100_Other social orders: P100-P199
C:D_4_D906_Magic wind	C:D_14_P110_Royal ministers.
C:D_4_D921.0_Magic lake (pond)	C:D_14_P150_Rich men.
C:D_4_D930_Magic land features	C:D_14_P160_Beggars
C:D_4_D931.0.0_Magic rock (stone)	C:D_14_P192.0_Madmen (fools, professional fools)
C:D_4_D931.0.1_Stone produced by magic	C:D_14_P200.0_The family: P200-P299
C:D_4_D931.0.4_Magic stone as amulet	C:D_14_P200_The family.
C:D_4_D935.1_Magic sand	C:D_14_P210_Husband and wife.
C:D_4_D950.0.0_Magic tree	C:D_14_P214.1_Wife commits suicide (dies) on death of husband.
C:D_4_D950.15_Magic bamboo tree	C:D_14_P216_Wife only one able to persuade her husband.
C:D_4_D952_Magic tree-bark	C:D_14_P230.0_Parents and children.
C:D_4_D953.0_Magic twig	C:D_14_P231.0_Mother and son.
C:D_4_D955_Magic leaf	C:D_14_P231.3_Mother-love.
C:D_4_D956_Magic stick of wood	C:D_14_P232.0_Mother and daughter.
C:D_4_D965.0.0_Magic plant	C:D_14_P233.0_Father and son
C:D_4_D965.12_Magic grass	C:D_14_P233.6_Son avenges father
C:D_4_D973.0_Magic grains	C:D_14_P234.0_Father and daughter
C:D_4_D973.1.0_Magic rice-grains	C:D_14_P236.0_Undutiful children
C:D_4_D975.0_Magic flower	C:D_14_P250.0_Brothers and sisters
C:D_4_D980_Magic fruits and vegetables	C:D_14_P250.1_Elder children to protect younger.
C:D_4_D981.0.0_Magic fruit	C:D_14_P251.0_Brothers
C:D_4_D985.1_Magic coconut-shell	C:D_14_P251.3.0_Brothers follow each other in exile.
C:D_4_D990.0_Magic Bodily Members: D990-D1029	C:D_14_P251.5.0_Two brothers.
C:D_4_D1003.0_Magic blood - human	C:D_14_P251.5.1_Two brothers follow and help each other on piracy, etc.
C:D_4_D1004_Magic tears	C:D_14_P251.5.3_Hostile brothers

C:D_4_D1005_Magic breath	C:D_14_P251.5.4_Two brothers as contrasts
C:D_4_D1009.3_Magic breast of woman	C:D_14_P251.6.1_Three brothers.
C:D_4_D1010_Magic bodily members - animal	C:D_14_P251.6.3_Six or seven brothers.
C:D_4_D1013.0_Magic bone of animal	C:D_14_P252.0_Sisters.
C:D_4_D1015.0_Magic internal organs of animal	C:D_14_P252.1.0_Two sisters.
C:D_4_D1015.1.0_Magic heart of animal	C:D_14_P252.2_Three sisters
C:D_4_D1018_Magic milk of animal	C:D_14_P252.3_Seven sisters
C:D_4_D1021.0_Magic feather	C:D_14_P252.3_Seven sisters
C:D_4_D1022.0.0_Magic wings	C:D_14_P253.0.0_Sister and brother.
C:D_4_D1024_Magic egg	C:D_14_P253.6_Sister warns brothers
C:D_4_D1025.0_Magic skin of animal	C:D_14_P253.8_Clever sister saves life of brother.
C:D_4_D1030.0_Magic food	C:D_14_P260_Relations by law
C:D_4_D1033.1_Magic rice	C:D_14_P261_Father-in-law.
C:D_4_D1035.2_Magic coconut (as food)	C:D_14_P264_Sister-in-law
C:D_4_D1050.0_Magic clothes	C:D_14_P265.0_Son-in-law
C:D_4_D1050.1_Clothes produced by magic	C:D_14_P271.0_Foster father.
C:D_4_D1051_Magic cloth	C:D_14_P271.2_Fisherman as foster father.
C:D_4_D1052.0_Magic garment	C:D_14_P271.5_Foster father as constant helper.
C:D_4_D1067.4_Magic mask	C:D_14_P272.0_Foster mother
C:D_4_D1069.0_Magic clothes - miscellaneous	C:D_14_P275.0_Foster son
C:D_4_D1069.2_Magic feather dress	C:D_14_P280_Steprelatives.
C:D_4_D1070_Magic ornaments	C:D_14_P282.0_Stepmother.
C:D_4_D1071.0.0_Magic jewel (jewels)	C:D_14_P284_Stepsister
C:D_4_D1071.0.1_Jewels produced by magic	C:D_14_P290_Other relatives.
C:D_4_D1076_Magic ring	C:D_14_P291.0_Grandfather.
C:D_4_D1078.0_Magic chain (ornament)	C:D_14_P292.0_Grandmother.
C:D_4_D1079.0_Magic ornaments - miscellaneous	C:D_14_P293.0_Uncle.
C:D_4_D1080_Magic weapons	C:D_14_P300_Other social relationships: P300-P399
C:D_4_D1083.0_Magic knife	C:D_14_P310.0_Friendship
C:D_4_D1083.1_Magic poignard (dagger)	C:D_14_P310.2_Friends avenge each other
C:D_4_D1084.0_Magic spear	C:D_14_P311.0.0_Sworn brethren. Friends take an oath of lasting brotherhood.
C:D_4_D1121.0.0_Magic boat	C:D_14_P311.5_Covenant of friendship
C:D_4_D1130_Magic buildings and parts	C:D_14_P319.0_Deeds of friendship--miscellaneous.
C:D_4_D1131.0_Magic castle	C:D_14_P340.0.0_Teacher and pupil
C:D_4_D1131.1_Castle produced by magic	C:D_14_P360_Master and servant.
C:D_4_D1132.0_Magic palace	C:D_14_P361.0_Faithful servant.
C:D_4_D1132.1_Palace produced by	C:D_14_P400.0_Trades and professions:

magic	P400-P499
C:D_4_D1150_Magic furniture	C:D_14_P400_Trades and professions
C:D_4_D1154.3.0_Magic hammock	C:D_14_P410_Laborers
C:D_4_D1154.3.1_Magic swing	C:D_14_P411.0_Peasant.
C:D_4_D1170_Magic utensils and implements	C:D_14_P414_Hunter.
C:D_4_D1171.0_Magic vessel	C:D_14_P420_Learned professions.
C:D_4_D1171.1.0_Magic pot	C:D_14_P421.0_Judge.
C:D_4_D1171.10_Magic bucket	C:D_14_P424.0_Physician
C:D_4_D1171.11_Magic basket	C:D_14_P426.2_Hermit
C:D_4_D1171.7.1_Magic jar	C:D_14_P431.0_Merchant
C:D_4_D1171.8.0_Magic bottle	C:D_14_P447.0.0_Smith
C:D_4_D1174.0_Magic box	C:D_14_P447.6_Rivaling smiths.
C:D_4_D1181_Magic needle	C:D_14_P456_Carpenter.
C:D_4_D1193.0_Magic bag (sack)	C:D_14_P458_Woodsman
C:D_4_D1195_Magic soap	C:D_14_P459.0_Other artisans.
C:D_4_D1196_Magic net	C:D_14_P475.0_Robber
C:D_4_D1206.0_Magic axe	C:D_14_P475.2_Robbers defeated and killed
C:D_4_D1210_Magic musical instruments	C:D_14_P500.0_Government: P500-P599
C:D_4_D1211_Magic drum	C:D_14_P550_Military affairs.
C:D_4_D1213.0_Magic bell	C:D_14_P553.0_Weapons
C:D_4_D1213.1_Magic gong	C:D_14_P553.1_Poisoned weapons.
C:D_4_D1223.1_Magic flute	C:D_14_P555.0_Defeat in battle.
C:D_4_D1240_Magic waters and medicines	C:D_14_P556.0_Challenge to battle
C:D_4_D1241_Magic medicine (= charm)	C:D_14_P600.0_Customs: P600-699
C:D_4_D1242.1.0_Magic water	C:D_14_P600_Customs.
C:D_4_D1242.4_Magic oil	C:D_14_P633_Young not to precede old.
C:D_4_D1246_Magic powder	C:D_14_P634.0.1_Customs connected with eating and food.
C:D_4_D1250_Miscellaneous magic object	**Class Q: Rewards and Punishments**
C:D_4_D1251.0_Magic chain (iron)	C:D_15_Q0.0_Rewards And Punishments
C:D_4_D1252.0_Magic metal	C:D_15_Q0_Rewards and punishments
C:D_4_D1252.1.2_Magic nails	C:D_15_Q1.0_ Hospitality rewarded--opposite punished
C:D_4_D1252.3_Magic gold	C:D_15_Q2_Kind and unkind. Churlish person disregards requests of old person (animal) and is punished. Courteous person (often youngest brother or sister) complies and is rewarded.
C:D_4_D1254.0_Magic staff	C:D_15_Q3.1_Woodsman and the gold axe. A woodsman lets his axe fall into the water. Hermes comes to his rescue. Takes out a gold axe but the woodsman says that it is not his. The same with a silver axe. Finally he is given his own axe and rewarded for his modes
C:D_4_D1254.2_Magic rod	C:D_15_Q4_Humble rewarded, haughty punished.
C:D_4_D1258.0_Magic bridge	C:D_15_Q5.0_Laziness punished; industry

	rewarded.
C:D_4_D1258.1_Bridge made by magic	C:D_15_Q10.0_Deeds rewarded: Q10-Q99
C:D_4_D1266.3_Magic story	C:D_15_Q10_Deeds rewarded
C:D_4_D1273.0.0_Magic formula (charm)	C:D_15_Q33_Reward for saying of prayers.
C:D_4_D1273.1.0.0_Magic numbers	C:D_15_Q36.0_Reward for repentance
C:D_4_D1273.1.3.0_Seven as magic number	C:D_15_Q40_Kindness rewarded.
C:D_4_D1275.0_Magic song	C:D_15_Q41.0_Politeness rewarded
C:D_4_D1275.4_Magic poem (satire)	C:D_15_Q42.0_Generosity rewarded.
C:D_4_D1293.0_Magic color	C:D_15_Q45.0_Hospitality rewarded
C:D_4_D1293.3_White as magic color	C:D_15_Q51.0_Kindness to animals rewarded.
C:D_4_D1295_Magic incense	C:D_15_Q53.0_Reward for rescue.
C:D_4_D1299.0_Other magic objects	C:D_15_Q57.0_Attendance on the sick rewarded.
C:D_4_D1299.1_Magic sign (symbol, insignia)	C:D_15_Q60_Other good qualities rewarded.
C:D_4_D1300.0.0.0_Function of magic object: D1300-D1599	C:D_15_Q64_Patience rewarded
C:D_4_D1300.0.0_Magic Objects Effect Changes In Persons: D1300-D1379	C:D_15_Q66.0_Humility rewarded
C:D_4_D1300.0_Magic object gives supernatural wisdom	C:D_15_Q68.0_Integrity rewarded.
C:D_4_D1305.0_Magic object gives power of prophecy	C:D_15_Q68.2_Honesty rewarded.
C:D_4_D131.0_Transformation: man to horse.	C:D_15_Q72.0_Loyalty rewarded
C:D_4_D1310.0_Magic object gives supernatural information	C:D_15_Q72.1_Reward for loyalty to king.
C:D_4_D1311.0_Magic object used for divination	C:D_15_Q80_Rewards for other causes.
C:D_4_D1313.0_Magic object points out road	C:D_15_Q81.0_Reward for perseverance
C:D_4_D1316.0_Magic object reveals truth	C:D_15_Q86.0_Reward for industry
C:D_4_D1317.0.0_Magic object warns of danger	C:D_15_Q86.0_Reward for industry
C:D_4_D1327.0_Magic object locates fish (game)	C:D_15_Q86.1_Reward to ant for industry. Ant has food all winter because she keeps it safe and dry by airing it in the sun
C:D_4_D1330_Magic object works physical change	C:D_15_Q88.0_Reward for proficiency
C:D_4_D1335.0_Object gives magic strength	C:D_15_Q91.0_Reward for cleverness
C:D_4_D1335.1.0_Magic strength-giving food	C:D_15_Q94_Reward for cure.
C:D_4_D1335.12_Magic song gives strength	C:D_15_Q100.0_Nature of rewards: Q100-Q199
C:D_4_D1338.0._Magic object rejuvenates	C:D_15_Q100_Nature of rewards.

C:D_4_D1342.0_Magic object gives health	C:D_15_Q101.0_Reward fitting to deed
C:D_4_D1350_Magic object changes person's disposition	C:D_15_Q110_Material rewards.
C:D_4_D1355.0.0_Love-producing magic object	C:D_15_Q111.0_Riches as reward
C:D_4_D1355.1.1_Love-producing song	C:D_15_Q111.1_Hero made business partner of rich man
C:D_4_D1355.18.0_Love charm (words)	C:D_15_Q111.2_Riches as reward (for hospitality).
C:D_4_D1360_Magic object effects temporary change in person	C:D_15_Q111.3_Riches as reward for help against robbers
C:D_4_D1364.23_Song causes magic sleep	C:D_15_Q111.6_Treasure as reward.
C:D_4_D1377.0_Magic object changes person's size	C:D_15_Q111.7_Jewels as reward
C:D_4_D1380.0.0_Magic object protects	C:D_15_Q111.8_Large quantity of land as reward.
C:D_4_D1380.2.0_Tree (plant) protects	C:D_15_Q112.0.1.0_Kingdom as reward.
C:D_4_D1380.23_Magic ring protects	C:D_15_Q112.0.2_Half of property as reward
C:D_4_D1381.7_Magic ring protects from attack	C:D_15_Q112.1_Chieftainship as reward.
C:D_4_D1384.5_Song as protection on journey	C:D_15_Q112.3_Reward: seat next to king
C:D_4_D1385.0_Magic object protects from evil spirits	C:D_15_Q114.0.0_Gifts as reward.
C:D_4_D1394.0_Magic object helps hero in trial	C:D_15_Q121.0_Freedom as reward.
C:D_4_D1400.0_Magic Object Gives Power Over Other Persons: D1400-D1439:	C:D_15_Q140_Miraculous or magic rewards.
C:D_4_D1402.7.0_Magic weapon kills	C:D_15_Q142_Magic treasure as reward for humility
C:D_4_D1410.0_Magic object renders person helpless	C:D_15_Q146_Reward: end of plague.
C:D_4_D1412.3_Flames draw person into them	C:D_15_Q190_Rewards--miscellaneous.
C:D_4_D1415.0_Magic object compels person to dance	C:D_15_Q195_Blessings
C:D_4_D1415.2.0_Magic musical instrument causes person to dance	C:D_15_Q200.0_Deeds punished: Q200-Q399
C:D_4_D142.0_Transformation: man to cat.	C:D_15_Q200_Deeds punished.
C:D_4_D1420.0_Magic object draws person (thing) to it	C:D_15_Q210.0_Crimes punished
C:D_4_D1420.1_Person drawn by magic spell	C:D_15_Q210.1_Criminal intent punished.
C:D_4_D1420.4_Helper summoned by calling his name	C:D_15_Q211.0.0_Murder punished.
C:D_4_D1421.0.0_Magic object summons	C:D_15_Q211.1_Parricide punished.

helper	
C:D_4_D1426.0.0_Magic object draws woman to man	C:D_15_Q211.6.0_Killing an animal revenged.
C:D_4_D1426.0.1_Magic objects help hero win princess	C:D_15_Q212.0_Theft punished.
C:D_4_D1440.0_Magic object gives power over animals	C:D_15_Q215_Cannibalism punished
C:D_4_D1444.0_Magic object catches animal	C:D_15_Q260_Deceptions punished.
C:D_4_D1444.1.0_Magic object catches fish	C:D_15_Q261.0_Treachery punished
C:D_4_D1450_Magic object furnishes treasure	C:D_15_Q261.1_Intended treachery punished.
C:D_4_D1454.0_Parts of human body furnish treasure	C:D_15_Q262_Impostor punished
C:D_4_D1454.2.0_Treasure falls from mouth	C:D_15_Q263.0_Lying (perjury) punished
C:D_4_D1454.2.1_Flowers fall from lips	C:D_15_Q265.0.0_False judging punished
C:D_4_D1470.0_Magic object as provider	C:D_15_Q266.0_Punishment for breaking promise.
C:D_4_D1470.1.0_Magic wishing-object. Object causes wishes to be fulfilled	C:D_15_Q267.0_Hypocrisy punished
C:D_4_D1470.1.1_Magic wishing-stone	C:D_15_Q272.0_Avarice punished.
C:D_4_D1472.0_Food and drink from magic object	C:D_15_Q276_Stinginess punished.
C:D_4_D1472.1.9_Magic pot supplies food and drink	C:D_15_Q280_Unkindness punished.
C:D_4_D1472.2.0_Magic object causes food and drink to be furnished	C:D_15_Q281.0_Ingratitude punished
C:D_4_D1472.2.5_Magic song produces food	C:D_15_Q281.1.0_Ungrateful children punished
C:D_4_D1500.0.0_Magic object controls disease	C:D_15_Q281.2_Ungrateful ruler is deposed
C:D_4_D1500.1.0_Magic object heals diseases	C:D_15_Q285.0_Cruelty punished.
C:D_4_D1500.1.23_Magic healing charm (spell)	C:D_15_Q285.1.0.0_Cruelty to animals punished.
C:D_4_D1500.1.24_Magic healing song	C:D_15_Q285.3_Cruel mutilation punished.
C:D_4_D1500.1.33.0_Parts or products of animal cure disease	C:D_15_Q286.0_Uncharitableness punished.
C:D_4_D1500.2.2_Charm against sickness	C:D_15_Q288_Punishment for mockery
C:D_4_D1500.4.0_Magic object causes disease	C:D_15_Q291.0_Hard-heartedness punished.
C:D_4_D1502.0_Magic object cures particular diseases	C:D_15_Q292.0_Inhospitality punished.
C:D_4_D1503.0_Magic object heals wound	C:D_15_Q292.3_Abuse of hospitality punished
C:D_4_D1503.1_Magic song heals wound	C:D_15_Q296.0_Injustice punished.
C:D_4_D1515.1_Remedies for poison	C:D_15_Q297_Slander punished.

C:D_4_D1519.0_Magic object control disease - miscellaneous	C:D_15_Q300_Contentiousness punished
C:D_4_D1519.1.0_Magic object restores strength	C:D_15_Q301_Jealousy punished
C:D_4_D1520.0_Magic object affords miraculous transportation	C:D_15_Q302.0_Envy punished.
C:D_4_D1520.18.0_Magic transportation by hammock	C:D_15_Q312.0_Fault-finding punished
C:D_4_D1520.18.1_Transportation on magic swing	C:D_15_Q313_Bad temper punished
C:D_4_D1520.2_Magic transportation by cloud	C:D_15_Q320_Evil personal habits punished
C:D_4_D1531.0_Magic object gives power of flying	C:D_15_Q321.0_Laziness punished
C:D_4_D1532.0_Magic object bears person aloft	C:D_15_Q325_Disobedience punished.
C:D_4_D1532.6_Magic robe bears person aloft	C:D_15_Q326_Impudence punished.
C:D_4_D1540.0_Magic object controls the elements	C:D_15_Q327_Discourtesy punished
C:D_4_D1543.0_Magic object controls wind	C:D_15_Q330_Overweening punished
C:D_4_D1560_Magic object performs other services for owner	C:D_15_Q331.0_Pride punished
C:D_4_D1561.0_Magic object confers miraculous powers (luck)	C:D_15_Q331.2.0_Vanity punished.
C:D_4_D1561.1.11_Magic song brings luck	C:D_15_Q341_Curiosity punished.
C:D_4_D1581_Tasks performed by use of magic object	C:D_15_Q380_Deeds punished--miscellaneous.
C:D_4_D1586.0_Magic object relieves from plague	C:D_15_Q385_Captured animals avenge themselves
C:D_4_D1599.0_Magic object performs services - miscellaneous	C:D_15_Q393.0_Evil speech punished.
C:D_4_D1599.2_Air made fragrant with odours of flowers by spell	C:D_15_Q395_Disrespect punished.
C:D_4_D1600.0.0_Characteristics of magic objects: D1600-D1699	C:D_15_Q400.0_Kinds of punishment: Q400-Q599
C:D_4_D1600.0_Automatic Magic Objects: D1600-1649	C:D_15_Q410_Capital punishment
C:D_4_D1610.0.0_Magic speaking objects	C:D_15_Q411.0.0_Death as punishment.
C:D_4_D1610.2.0.0_Speaking tree	C:D_15_Q411.4.0_Death as punishment for treachery
C:D_4_D1610.3.0_Speaking plant	C:D_15_Q411.6_Death as punishment for murder.
C:D_4_D1610.4.0_Speaking flower	C:D_15_Q414.0.0_Punishment: burning alive
C:D_4_D1619.0_Miscellaneous speaking objects	C:D_15_Q414.0.12.0_Burning as punishment for murder.
C:D_4_D1652.3.0_Inexhaustible milk	C:D_15_Q424.0.0_Punishment: strangling

C:D_4_D1662.1.0_Magic ring works by being stroked	C:D_15_Q428.0_Punishment: drowning.
C:D_4_D1700.0_Magic Powers And Manifestations: D1700-D2199	C:D_15_Q430.0_Abridgment of freedom as punishment.
C:D_4_D1700_Magic powers	C:D_15_Q431.0.0_Punishment: banishment (exile)
C:D_4_D1710.0_Possession and means of employment of magic powers: D1710-1799	C:D_15_Q431.19_Banishment for laziness.
C:D_4_D1710_Possession of magic powers	C:D_15_Q431.2.0_Banishment for treachery
C:D_4_D1711.0.0_Magician	C:D_15_Q431.9.0_Banishment for murder
C:D_4_D1711.0.1_Magician's apprentice	C:D_15_Q431.9.2_Exile as punishment for parricide.
C:D_4_D1711.1.1_Solomon as master of magicians	C:D_15_Q433.0_Punishment: imprisonment
C:D_4_D1711.11.0_Family of magicians	C:D_15_Q433.7_Imprisonment for treachery
C:D_4_D1711.5_Fairy as magician	C:D_15_Q434.0_Punishment: fettering.
C:D_4_D1711.7.0_King as magician	C:D_15_Q434.3_Fettering to oak.
C:D_4_D1711.8_Strong man as magician	C:D_15_Q437.0_Sale into slavery as punishment.
C:D_4_D1712.0.0_Soothsayer (divine, oracle, etc.)	C:D_15_Q450.0_Cruel punishments.
C:D_4_D1713_Magic power of hermit (saint, yogi)	C:D_15_Q450.1.0_Torture as punishment
C:D_4_D1715.0_Magic power of dying man's words	C:D_15_Q450.1.1_Torture as punishment for murder
C:D_4_D1719.0_Possession of magic powers-miscellaneous	C:D_15_Q451.0.0_Mutilation as punishment
C:D_4_D1719.4_Magic wisdom possessed by extraordinary companion	C:D_15_Q451.0.1_Hands and feet cut off as punishment
C:D_4_D1719.5_Magic power of fairy	C:D_15_Q451.4.5_Tongue cut out as punishment for murder
C:D_4_D1720.0_Acquisition of magic powers	C:D_15_Q451.7.0.0_Blinding as punishment
C:D_4_D1721.0.0_Magic power from magician	C:D_15_Q451.7.0.1_Loss of one eye as punishment
C:D_4_D1731.2.0_Marvels seen in dreams	C:D_15_Q451.7.0.2.0_Miraculous blindness as punishment
C:D_4_D1733.0_Acts producing magic power	C:D_15_Q451.7.0.2.3_Miraculous blindness as punishment for disobedience.
C:D_4_D1733.6_Magic power by magic songs	C:D_15_Q453.0_Punishment: being bitten by animal
C:D_4_D1760_Means of producing magic power	C:D_15_Q453.1_Punishment: being bitten by ants
C:D_4_D1761.0.0_Magic results produced by wishing	C:D_15_Q453.2_Punishment: being bitten by scorpion
C:D_4_D1761.0.2.0_Limited number of wishes granted	C:D_15_Q461.0_Impalement as punishment.

C:D_4_D1761.0.2.2_One wish granted	C:D_15_Q467.0_Punishment by drowning
C:D_4_D1766.1.0_Magic result produced by prayer	C:D_15_Q467.3.0_Punishment: drowning in swamp.
C:D_4_D1781_Magic results from singing	C:D_15_Q469.9.2_Punishment: piercing with needles
C:D_4_D1787_Magic results from burning	C:D_15_Q478.0_Frightful meal as punishment.
C:D_4_D1792.0_Magic results from curse	C:D_15_Q494.0_Loss of social position as punishment.
C:D_4_D1799.5_Magic results from chewing	C:D_15_Q512.0.0_Punishment: performing impossible task
C:D_4_D1800.0.0_Manifestations of magic power: D1800-D2199	C:D_15_Q520.0.0_Penances
C:D_4_D1800.0_Lasting Magic Qualities: D1800-D1949	C:D_15_Q520.2_Robber does penance.
C:D_4_D1810.0.0_Magic knowledge	C:D_15_Q524.0_Fearful penances
C:D_4_D1810.0.10_Magic knowledge (wisdom) of Solomon	C:D_15_Q53.0_Reward for rescue.
C:D_4_D1810.0.4_Magic knowledge of fairies	C:D_15_Q550.0_Miraculous punishments.
C:D_4_D1810.13_Magic knowledge from the dead	C:D_15_Q551.3.0_Punishment: transformation
C:D_4_D1810.4_Magic knowledge learned from magician teacher	C:D_15_Q551.3.2.0_Punishment: transformation into animal
C:D_4_D1810.8.0_Magic knowledge from dream	C:D_15_Q551.3.2.3_Punishment: transformation into frog.
C:D_4_D1810.8.2.0_Information received through dream	C:D_15_Q552.3.5_Punishment for greed: streams of sugar, molasses, and milk from anchorite's tomb dry up and petrify because of townspeople's greed
C:D_4_D1810.8.4_Solution to problem is discovered in dream	C:D_15_Q554.0_Mysterious visitation as punishment
C:D_4_D1812.0.0_Magic power of prophecy	C:D_15_Q556.0.0_Curse as punishment.
C:D_4_D1812.1.0_Power of prophecy a gift	C:D_15_Q556.10.0_Curse for murder.
C:D_4_D1812.5.1.0_Bad omens	C:D_15_Q556.11_Curse for uncharitableness
C:D_4_D1814.0_Magic advice	C:D_15_Q556.12.0_Curse for stealing
C:D_4_D1814.1.0_Advice from magician (fortune-teller,etc.)	C:D_15_Q556.7.0_Curse for inhospitality
C:D_4_D1814.2_Advice from dream	C:D_15_Q556.7.1_Curse for enforced hospitality
C:D_4_D1830.0_Magic strength	C:D_15_Q556.8_Curse for mockery
C:D_4_D1835.6_Magic strength from demon	C:D_15_Q557.0_Miraculous punishment through animals
C:D_4_D1837.0_Magic weakness	C:D_15_Q584.0_Transformation as fitting punishment.
C:D_4_D1841.9_Invulnerability from demons	C:D_15_Q584.2_Transformation of a man to animal as fitting punishment.

C:D_4_D1867.1_Hut becomes mansion	C:D_15_Q589.3_Punishment for stinginess: amends made by being generous and liberal.
C:D_4_D1872.0_Man made hideous	C:D_15_Q590_Miscellaneous punishments
C:D_4_D1872.1_Handsome man magically made ugly	C:D_15_Q595.0_Loss or destruction of property as punishment.
C:D_4_D1950_Temporary Magic Characteristics: D1950-2049	C:D_15_Q595.4.0_Loss of money as punishment
C:D_4_D1962.4.1_Lulling to sleep by "sleepy" stories (songs)	C:D_15_Q599.0_Other punishments.
C:D_4_D1980_Magic invisibility	**Class R: Captives and Fugitives**
C:D_4_D1981.0_Certain persons invisible	C:D_16_R0.0.0_Captives And Fugitives
C:D_4_D2021.1_Dumbness as curse	C:D_16_R0.0_Captivity: R0-R99
C:D_4_D2030_Other temporary magic characteristics	C:D_16_R10.0_Abduction.
C:D_4_D2031.0.0_Magic illusion	C:D_16_R10.1.0_Princess (maiden) abducted.
C:D_4_D2050.0_Destructive Magic Powers: D2050-2099	C:D_16_R10.3_Children abducted
C:D_4_D2050_Destructive magic power	C:D_16_R11.0_Abduction by monster (ogre)
C:D_4_D2060_Death or bodily injury by magic	C:D_16_R11.2.0_Abduction by devil.
C:D_4_D2064.0.0_Magic sickness	C:D_16_R11.2.2.0_Abduction by demon.
C:D_4_D2064.0.3_Magic pestilence	C:D_16_R12.0_Abduction by pirates.
C:D_4_D2064.5_Magic sickness from curse	C:D_16_R12.2.0_Man abducted by pirates
C:D_4_D2070.0_Bewitching	C:D_16_R13.0.0_Abduction by animal
C:D_4_D2074.0_Attracting by magic	C:D_16_R13.1.0_Abduction by wild beast.
C:D_4_D2074.1.0_Animals magically called	C:D_16_R13.1.11_Abduction by fox.
C:D_4_D2074.1.2.0_Fish or sea animal magically called	C:D_16_R13.3.0_Person carried off by bird
C:D_4_D2074.2.4.2_Animals summoned by pronouncing their names	C:D_16_R13.3.2_Eagle carries off youth
C:D_4_D2074.2.5.0_Summoning by prayer	C:D_16_R16.0_Abduction by transformed person.
C:D_4_D2099.0_Miscellaneous destructive magic powers	C:D_16_R16.1_Maiden abducted by transformed hero
C:D_4_D2100.0.0_Other Manifestations Of Magic Power: D2100-D2199	C:D_16_R39.1_Abduction by magician.
C:D_4_D2120_Magic transportation	C:D_16_R50_Conditions of captivity.
C:D_4_D2125.0.0_Magic journey over water	C:D_16_R61_Person sold into slavery
C:D_4_D2125.1.1.0_Magic transportation by waves	C:D_16_R100.0.0_Rescues: R100-R199
C:D_4_D2135.0.0_Magic air journey	C:D_16_R100.0_Rescues.
C:D_4_D2135.0.3_Magic ability to fly	C:D_16_R110.0_Rescue of captive
C:D_4_D2140.0_Magic control of the elements	C:D_16_R111.0.0_Rescue of captive maiden
C:D_4_D2140.1.0_Control of weather by saint's prayers	C:D_16_R111.2.0_Princess rescued from place of captivity

C:D_4_D2142.0.0_Winds controlled by magic	C:D_16_R111.2.5_Girl rescued from tree
C:D_4_D2142.0.1.0_Magician (witch) controls wind	C:D_16_R111.3.0_Means of rescuing princess
C:D_4_D2149.7_Magic control of rainbow	C:D_16_R122.0_Miraculous rescue.
C:D_4_D2150_Miscellaneous magic manifestations	C:D_16_R130_Rescue of abandoned or lost persons
C:D_4_D2161.0_Magic healing power	C:D_16_R131.0.0_Exposed or abandoned child rescued.
C:D_4_D2161.1.0_Magic cure for specific diseases	C:D_16_R131.11.3_Prince rescues abandoned child
C:D_4_D2161.3.0_Magic cure of physical defect	C:D_16_R131.14_Sailors rescue abandoned child.
C:D_4_D2161.3.1.0_Blindness magically cured	C:D_16_R131.4_Fisher rescues abandoned child
C:D_4_D2161.3.1.1_Eyes torn out magically replaced	C:D_16_R131.5_Servant rescues abandoned child.
C:D_4_D2161.3.7.0_Lameness magically cured	C:D_16_R131.8.0_Other workmen rescue abandoned child
C:D_4_D2161.3.9_Bad breath magically cured	C:D_16_R150_Rescuers.
C:D_4_D2161.4.0.0_Methods of magic cure	C:D_16_R151.0_Husband rescues wife
C:D_4_D2161.5.0_Magic cure by certain person	C:D_16_R153.0_Parents rescues child
C:D_4_D2165.0_Escapes by magic	C:D_16_R153.1.0_Parents rescue son.
C:D_4_D2165.1_Escape by flying through the air	C:D_16_R153.3.0_Father rescues son(s)
C:D_4_D2173_Magic singing	C:D_16_R153.5_Father rescues daughter
C:D_4_D2175.0_Cursing by magic	C:D_16_R154.0.0_Children rescue parents
C:D_4_D2175.3_Magic satire (magic song) as curse	C:D_16_R154.1.0_Son rescues mother.
C:D_4_D2175.5_Curse magically changed to blessing	C:D_16_R154.2.0_Son rescues father
C:D_4_D2178.0_Objects produced by magic	C:D_16_R155.0_Brothers rescue brothers
C:D_4_D2178.9_Flower produced by magic	C:D_16_R155.1_Youngest brother rescues his elder brothers
Class E: The Dead	C:D_16_R155.2_Elder brother rescues younger
C:D_5_E0.0.0_The Dead	C:D_16_R158_Sister rescues brother(s)
C:D_5_E64.11_Resuscitation by magic robe (blanket)	C:D_16_R164.0_Rescue by giant
C:D_5_E64.3.0_Resuscitation by magic bell	C:D_16_R164.1_Giant rescues maiden
C:D_5_E64.8.1_Resuscitation by heavenly fragrance	C:D_16_R169.0_Other rescuers.
C:D_5_E73_Resuscitation by incantation	C:D_16_R169.10.0_Unpromising hero as

	rescuer
C:D_5_E265.0_Meeting ghost causes misfortune	C:D_16_R169.12_Hero rescued by sailors
C:D_5_E276_Ghosts haunt tree	C:D_16_R169.15_Rescue by stranger.
C:D_5_E293.0_Ghosts frighten people (deliberately)	C:D_16_R169.4.0_Hero rescued by servant.
C:D_5_E300_Friendly return from dead	C:D_16_R169.5.0_Hero rescued by friend.
C:D_5_E320_Dead relative's friendly return	C:D_16_R169.5.1_Hero's wife rescued by his faithful friend.
C:D_5_E322.2.0_Dead wife returns to wake husband	C:D_16_R169.8_Predestined rescuer.
C:D_5_E322.2.1_Dead wife returns and asks husband to go with her to spirit world	C:D_16_R170_Rescue--miscellaneous motifs
C:D_5_E323.0_Dead mother's friendly return	C:D_16_R191_King (prince) returns home (from exile) and rescues his native country.
C:D_5_E323.4_Advice from dead mother	C:D_16_R200.0_Escapes and pursuits: R200-R299
C:D_5_E373.0_Ghosts bestow gifts on living	C:D_16_R200_Escapes and pursuits
C:D_5_E400_Ghosts and revenants - miscellaneous	C:D_16_R210_Escapes.
C:D_5_E420_Appearance of revenant	C:D_16_R211.4_Escape from slavery (pirates).
C:D_5_E421.0_Spectral ghosts	C:D_16_R213.0_Escape from home.
C:D_5_E421.1.1.0.0_Ghost visible to one person alone	C:D_16_R215.0_Escape from execution.
C:D_5_E422.3.0_Size of revenant	C:D_16_R219.0_Escapes--miscellaneous
C:D_5_E422.3.2_Revenant as a very large man (giant)	C:D_16_R312.0_Forest as refuge.
C:D_5_E436.0_Ghost detected	C:D_16_R326_Escape to fairyland
C:D_5_E495.2_Marriage (ceremony) to a ghost	**Class S: Unnatural Cruelty**
C:D_5_E593.5_Ghost steals food and treasure	C:D_17_S0.0.0_Unnatural Cruelty
C:D_5_E700.0_The soul: E700-E799	C:D_17_S0.0_Cruel relatives: S0-S99
C:D_5_E711.2.6_Soul in bamboo	C:D_17_S0_Cruel relatives
C:D_5_E743.0_Soul as shadow	C:D_17_S10_Cruel parents
C:D_5_E780.0_Vital bodily members. They possess life independent of the rest of the body	C:D_17_S11.0_Cruel father
C:D_5_E781.0_Eyes successfully replaced	C:D_17_S11.3.0_Father kills child
Class F: Marvels	C:D_17_S11.4.0_Father plans child's death.
C:D_6_F_Marvels	C:D_17_S11.4.3_Cruel fathers threaten to kill their children if they are of undesirable sex
C:D_6_F0.0_Journey to other world	C:D_17_S12.0_Cruel mother
C:D_6_F110.0.0_Miscellaneous Otherworlds: F110-F199	C:D_17_S12.5.0_Cruel mother expels (drives away) child
C:D_6_F125_Journey to otherworld where people are made whole (cured)	C:D_17_S30_Cruel step- and foster relatives.

C:D_6_F149.1_Stone barrier to otherworld	C:D_17_S31.0_Cruel stepmother.
C:D_6_F152.1.1_Rainbow bridge to otherworld	C:D_17_S31.2_Children enchanted by stepmother
C:D_6_F156.0_Door to otherworld	C:D_17_S34_Cruel stepsister(s)
C:D_6_F160.0.0_Nature of the otherworld	C:D_17_S62.0_Cruel husband.
C:D_6_F166.0.0_Furniture and objects in the otherworld	C:D_17_S70_Other cruel relatives.
C:D_6_F166.3.0_Extraordinary clothes in otherworld	C:D_17_S73.2_Person banishes brother (sister)
C:D_6_F169.9_Pleasant fragrance in otherworld	C:D_17_S100.0_Revolting murders or mutilations: S100-S199
C:D_6_F200.0.0.0_Marvelous Creatures: F200-F699	C:D_17_S100_Revolting murders or mutilations.
C:D_6_F200.0.0_Fairies And Elves: F200-F399	C:D_17_S110.0_Murders
C:D_6_F200.0_Fairies (elves)	C:D_17_S112.0.0_Burning to death
C:D_6_F210.0_Fairyland	C:D_17_S139.0_Miscellaneous cruel murders.
C:D_6_F210.1_Tabu: fighting battle in fairyland	C:D_17_S139.6_Murder by tearing out heart.
C:D_6_F212.0.1_Water fairies	C:D_17_S140.0_Cruel abandonments and exposures
C:D_6_F216.0_Fairies live in forest	C:D_17_S142_Person thrown into the water and abandoned
C:D_6_F216.2_Bonga lives in tree	C:D_17_S143.0_Abandonment in forest.
C:D_6_F230_Appearance of fairies	C:D_17_S145_Abandonment on an island. (Marooning.)
C:D_6_F234.0.0_Transformed fairy	C:D_17_S160.0_Mutilations
C:D_6_F234.0.1_Fairy transforms self	C:D_17_S161.0.0_Mutilation: cutting off hands (arms).
C:D_6_F234.0.2_Fairy as shape-shifter	C:D_17_S162.0_Mutilation: cutting off legs (feet).
C:D_6_F234.1.0.0_Fairy in form of an animal	C:D_17_S164_Mutilation: knocking out teeth.
C:D_6_F234.1.15.0_Fairy in form of bird	C:D_17_S165.0_Mutilation: putting out eyes
C:D_6_F234.1.15.1_Fairy as swan	C:D_17_S183.0.0_Frightful meal
C:D_6_F234.1.15.2_Fairy in form of dove	C:D_17_S183.2_Person forced to eat loathsome animal.
C:D_6_F234.1.7_Fairy in form of worm (snake, serpent)	C:D_17_S200.0_Cruel sacrifices: S200-S299
C:D_6_F234.2.0_Fairy in form of person	C:D_17_S200_Cruel sacrifices
C:D_6_F234.2.1_Fairy in form of hag	C:D_17_S260.0_Sacrifices
C:D_6_F234.2.2_Fairy in hideous form	C:D_17_S264.0_Sacrifice to rivers and seas
C:D_6_F234.2.5_Fairy in form of beautiful young woman	C:D_17_S265.0_Sacrifice of strangers.
C:D_6_F234.2.7_Fairy as guide to fairyland	C:D_17_S300_Abandoned or murdered children
C:D_6_F235.0_Visibility of fairies	C:D_17_S301_Children abandoned (exposed)
C:D_6_F235.1_Fairies invisible	C:D_17_S310_Reasons for abandonment of children.

C:D_6_F235.2.0_Fairies visible only at certain times	C:D_17_S311.0_Undesirable children exposed, desirable preserved
C:D_6_F235.2.1_Fairies visible only at night	C:D_17_S326.0_Disobedient children cast forth
C:D_6_F235.3_Fairies visible to one person alone	C:D_17_S329.0_Reasons for abandonment of children--miscellaneous
C:D_6_F235.4.0_Fairies made visible through use of magic object	C:D_17_S329.1_Child exposed so as to avoid death decree.
C:D_6_F235.4.2_Fairies made visible through use of magic soap	C:D_17_S350.0_Fate of abandoned child
C:D_6_F235.8.0_Fairies lose power of invisibility	C:D_17_S351.0.0_Abandoned child cared for by mother secretly
C:D_6_F236.0.0_Dress of fairies	C:D_17_S352.0_Animal aids abandoned child(ren)
C:D_6_F236.1.0_Color of fairy's clothes	C:D_17_S353.0_Abandoned child reared by supernatural beings
C:D_6_F236.1.7_Fairy wears multi-colored dress	C:D_17_S365.1_Maltreated children transformed to doves
C:D_6_F236.2_Fairies in long robes	C:D_17_S400.0_Cruel persecutions: S400-S499
C:D_6_F237_Fairies in disguise	C:D_17_S400_Cruel persecutions.
C:D_6_F250_Other characteristics of fairies	C:D_17_S460_Other cruel persecutions
C:D_6_F252.0_Government of fairies	C:D_17_S481_Cruelty to animals.
C:D_6_F252.1.0.0_Fairy king	**Class T: Sex**
C:D_6_F252.2_Fairy queen	C:D_18_T0.0.0.0_Sex
C:D_6_F252.4.0_Fairies banished from fairyland	C:D_18_T0.0.0_Love: T0-T99
C:D_6_F253.0_Extraordinary powers of fairies	C:D_18_T0.0_Love
C:D_6_F254.0_Mortal characteristics of fairies	C:D_18_T10.0_Falling in love.
C:D_6_F254.4_Fairies can be wounded	C:D_18_T15.0_Love at first sight.
C:D_6_F259.1.0_Mortality of fairies	C:D_18_T16.0.0_Man falls in love with woman he sees bathing
C:D_6_F259.1.2_Fairy becomes mortal	C:D_18_T30_Lovers' meeting.
C:D_6_F260_Behavior of fairies	C:D_18_T31.0_Lovers' meeting: hero in service of heroine. As page, or the like.
C:D_6_F262.0_Fairies make music	C:D_18_T31.1_Lovers' meeting: hero in service of lady's father.
C:D_6_F262.1_Fairies sing	C:D_18_T35.0.0_Lovers' rendezvous
C:D_6_F264_Fairy wedding	C:D_18_T50.0_Wooing.
C:D_6_F265.0_Fairy bathes	C:D_18_T50.1.0_Girl carefully guarded from suitors
C:D_6_F271.4.0_Fairies work on cloth	C:D_18_T50.1.2_Girl carefully guarded by father
C:D_6_F271.4.2_Faries skilful as weavers	C:D_18_T52.4.0_Dowry given at marriage of daughter.
C:D_6_F271.4.3_Fairies spin	C:D_18_T52.4.1_Amount of dowry fixed by

	custom in bride's family
C:D_6_F274_Fairy physician	C:D_18_T53.0.0_Matchmakers
C:D_6_F277.0.0_Battle of fairies and gods	C:D_18_T55.0.0_Girl as wooer. Forth putting woman
C:D_6_F282.0_Fairies travel through air	C:D_18_T55.1.0_Princess declares her love for lowly hero
C:D_6_F282.2_Formulas for fairies' travel through air	C:D_18_T57.0_Declaration of love
C:D_6_F300.0.0_Fairies And Mortals: F300-F399	C:D_18_T61.0_Betrothal.
C:D_6_F300.0_Marriage or liaison with fairy	C:D_18_T68.0_Princess offered as prize
C:D_6_F300.2_Husband pursues fairy wife to heaven	C:D_18_T68.1_Princess offered as prize to rescuer
C:D_6_F301.0_Fairy lover	C:D_18_T75.0.1_Suitors ill-treated.
C:D_6_F302.0.0_Fairy mistress. Mortal man marries or lives with fairy woman	C:D_18_T75.2.1_Rejected suitors' revenge
C:D_6_F302.2.0_Man marries fairy and takes her to his home	C:D_18_T90_Love--miscellaneous motifs.
C:D_6_F302.3.0.0_Fairy woos mortal man	C:D_18_T91.0_Unequals in love.
C:D_6_F302.4.0_Man obtains power over fairy mistress	C:D_18_T91.3.0_Love of mortal and supernatural person.
C:D_6_F302.4.2.0_Fairy comes into man's power when he steals her wings (clothes). She leaves when she find them	C:D_18_T91.6.0_Noble and lowly in love.
C:D_6_F302.4.2.1_Fairy comes into man's power when he steals her clothes. She leaves when she find them	C:D_18_T91.6.2.0.0_King (prince) in love with a lowly girl.
C:D_6_F302.4.4_Man binds fairy and forces her to marry him	C:D_18_T91.6.4.0_Princess falls in love with lowly boy
C:D_6_F303.0_Wedding of mortal and fairy	C:D_18_T92.1.2_Would-be unfaithful wife.
C:D_6_F305.0_Offspring of fairy and mortal	C:D_18_T92.8_Sisters in love with same man
C:D_6_F310_Fairies and human children	C:D_18_T96_Lovers reunited after many adventures
C:D_6_F329.0_Other fairy abductions	C:D_18_T97_Father opposed to daughter's marriage
C:D_6_F329.4.0_Fairies who stay with mortals	C:D_18_T100.0_Marriage: T100-T199
C:D_6_F330_Grateful fairies	C:D_18_T100_Marriage
C:D_6_F332.0.0_Fairy grateful for hospitality	C:D_18_T110_Unusual marriage
C:D_6_F334_Fairy grateful to mortal for healing	C:D_18_T111.0.0_Marriage of mortal and supernatural being
C:D_6_F337.0_Fairy grateful to mortal for saving his life	C:D_18_T111.0.1_Marriage to supernatural wives who disappear.
C:D_6_F340.0_Gifts from fairies	C:D_18_T115_Man marries ogre's daughter.
C:D_6_F341.0_Fairies give fulfilment of	C:D_18_T121.0_Unequal marriage

wishes	
C:D_6_F343.0.0_Other presents from fairies	C:D_18_T121.3.1_Princess marries lowly man.
C:D_6_F343.5.0_Fairies give beautiful clothes	C:D_18_T130_Marriage customs
C:D_6_F344.0_Fairies heal mortals	C:D_18_T131.0.0_Marriage restrictions.
C:D_6_F345.0_Fairies instructs mortals	C:D_18_T131.0.1.0_Princess has unrestricted choice of husband
C:D_6_F347.0_Fairy adviser	C:D_18_T131.0.1.1_Father promises that girl may wed only man of her choice.
C:D_6_F348.0.0_Tabus connected with fairy gifts	C:D_18_T131.1.2.1_Girl must marry father's choice
C:D_6_F350_Theft from fairies	C:D_18_T132.0_Preparation for wedding.
C:D_6_F355_King's crown stolen from fairyland	C:D_18_T133.0_Travel to wedding.
C:D_6_F359.0_Theft from fairies - miscellaneous	C:D_18_T133.5_Mounting upon horse to fetch bride.
C:D_6_F360.0.0_Malevolent or destructive fairies (= pixies)	C:D_18_T135.0_Wedding ceremony.
C:D_6_F361.0_Fairy's revenge	C:D_18_T137.0_Customs following wedding.
C:D_6_F361.1.0_Fairy takes revenge for being slighted	C:D_18_T150_Happenings at weddings.
C:D_6_F361.17.0_Other punishment by fairies	C:D_18_T153_Bridegroom slain on way to bride
C:D_6_F369.0_Malevolent fairies - miscellaneous	C:D_18_T165.4_Bride and groom separated on wedding night
C:D_6_F369.4.0_Fairy tricks mortal	C:D_18_T173.0_Murderous bride
C:D_6_F379.1.0_Return from fairyland	C:D_18_T200.0_Married life: T200-T299
C:D_6_F379.1.1_No return from fairyland	C:D_18_T210.0_Faithfulness in marriage
C:D_6_F380_Defeating or ridding oneself of fairies	C:D_18_T210.1_Faithful wife
C:D_6_F381.0_Getting rid of fairies	C:D_18_T210.2_Faithful husband
C:D_6_F381.10_Fairies leave when person watches them at work	C:D_18_T252.0_The overbearing wife.
C:D_6_F387_Fairy captured	C:D_18_T255.0_The obstinate wife or husband
C:D_6_F388.0_Fairies depart	C:D_18_T257.2.0_Jealousy of rival wives
C:D_6_F390_Fairies - miscellaneous motifs	C:D_18_T271.0_The neglected wife.
C:D_6_F393.0.0_Fairy visits among mortals	C:D_18_T500.0_Conception and birth: T500-T599
C:D_6_F394.0_Mortals help fairies	C:D_18_T500_Conception and birth
C:D_6_F400.0.0_Spirits and demons: F400-F499	C:D_18_T510_Miraculous conception
C:D_6_F400.0_Spirits and demon (general)	C:D_18_T512.0_Conception from drinking.
C:D_6_F401.0_Appearance of spirits	C:D_18_T550.0_Monstrous births.
C:D_6_F401.3.0.0_Spirit in animal form	C:D_18_T554.0.0_Woman gives birth to animal.

C:D_6_F401.3.7.0_Spirit in form of a bird	C:D_18_T554.7_Woman gives birth to a snake
C:D_6_F401.3.8_Spirits in form of snake	C:D_18_T571_Unreasonable demands of pregnant women.
C:D_6_F401.6_Spirit in human form	C:D_18_T580.0_Childbirth
C:D_6_F402.0_Evil spirits. Demons	C:D_18_T583.2_Calamities at birth of hero
C:D_6_F402.1.0_Deeds of evil spirits	C:D_18_T587.0_Birth of twins.
C:D_6_F402.1.11.0_Spirit causes death	C:D_18_T589.6.2_Children brought by midwife
C:D_6_F402.1.6_Spirit causes weakness	C:D_18_T600.0_Care of children: T600-T699
C:D_6_F402.6.1.0_Demon lives in tree	C:D_18_T600_Care of children
C:D_6_F402.6.1.0_Demon lives in tree	C:D_18_T680_Care of children-- miscellaneous motifs.
C:D_6_F403.0_Good spirits	C:D_18_T685.0_Twins.
C:D_6_F403.2.0_Spirits help mortal	**Class U: The Nature of Life**
C:D_6_F403.2.3.2_Spirit gives warning	C:D_19_U0.0.0_The Nature Of Life
C:D_6_F403.2.3.6_Spirit gives counsel	C:D_19_U0.0_Life's inequalities: U0-U99
C:D_6_F404.0_Means of summoning spirits	C:D_19_U10_Justice and injustice.
C:D_6_F408.0_Habitation of spirit	C:D_19_U60_Wealth and poverty.
C:D_6_F412.0_Visibility of spirits	C:D_19_U65.0_Wealth is relative: beggar with horse, wife, or dog considered rich by poorer beggar
C:D_6_F412.1.1_Spirits visible to only one person	C:D_19_U66.1.0_Every woman has her price.
C:D_6_F413_Origin of spirits	C:D_19_U100_The nature of life-- miscellaneous motifs: U100-U299
C:D_6_F420.0_Water-spirits	C:D_19_U110_Appearances deceive.
C:D_6_F420.1.2.0_Water-spirit as woman (water-nymph, water-nix)	C:D_19_U119.0_Other ways in which appearances deceive.
C:D_6_F420.5.2.0_Malevolent water-spirits	C:D_19_U120_Nature will show itself.
C:D_6_F420.6.0_Marriage of water-spirits	C:D_19_U121.0_Like parent, like child.
C:D_6_F420.6.1.0_Marriage or liaison of mortals and water-spirits	C:D_19_U170_Behavior of the blind.
C:D_6_F430_Weather-spirits	C:D_19_U210_Bad ruler, bad subject.
C:D_6_F431_Cloud-spirit	C:D_19_U212_To have good servants a lord must be good.
C:D_6_F432_Wind-spirit	C:D_19_U235.0_Lying is incurable. A father asks about his son. When he hears that he lies, he gives the son up as hopeless. Other sins may be outgrown.
C:D_6_F440.0_Vegetation spirits	C:D_19_U240_Power of mind over body.
C:D_6_F441.0_Wood-spirit	C:D_19_U243_Courage conquers all and impossible is made possible.
C:D_6_F441.2.0.0_Tree-spirit	**Class W: Traits of Character**
C:D_6_F441.2.1.0_Wood-nymph	C:D_21_W0.0.0_Traits Of Character
C:D_6_F441.2.2_Dryad. Female spirit dwelling among trees	C:D_21_W0.0_Favorable traits of character: W0-W99
C:D_6_F441.2.3.0_Hamadryad. Female	C:D_21_W0_Favorable traits of character

spirit of a particular tree	
C:D_6_F441.2.3.1.0_Man marries tree maiden	C:D_21_W10.0_Kindness.
C:D_6_F441.4.0_Form of wood spirit	C:D_21_W11.0_Generosity
C:D_6_F441.5.0_Size of wood-spirit	C:D_21_W11.5.0_Generosity toward enemy
C:D_6_F441.5.1_Wood-spirit tiny	C:D_21_W11.5.1.0_Ruler pardons his enemies
C:D_6_F441.6.0_Deeds of wood-spirits	C:D_21_W12.0_Hospitality as a virtue.
C:D_6_F447_Flower-spirits	C:D_21_W20_Other favorable traits of character.
C:D_6_F490_Other spirits and demons	C:D_21_W26_Patience
C:D_6_F494.1.1_Swamp spirit guards buried treasure	C:D_21_W27.0_Gratitude.
C:D_6_F495_Stone-spirit	C:D_21_W28.0_Self-sacrifice
C:D_6_F499.3.0_Jinns	C:D_21_W31_Obedience.
C:D_6_F500.0_Remarkable persons: F500-F599	C:D_21_W32.0_Bravery
C:D_6_F500_Remarkable persons. Extraordinary size, form, appearance, or habits	C:D_21_W33.0_Heroism
C:D_6_F510.0_Monstrous persons	C:D_21_W34.0_Loyalty.
C:D_6_F511.1.1_Two-faced person	C:D_21_W35.0_Justice
C:D_6_F512.0_Person unusual as to his eyes	C:D_21_W37.0.0_Conscientiousness
C:D_6_F514.1_Noseless person	C:D_21_W37.0.1_Man never breaks his word.
C:D_6_F529.8_Monkey-like little people	C:D_21_W43_Peacefulness
C:D_6_F530_Exceptionally large or small men	C:D_21_W45.0_Honor
C:D_6_F531.0.0_Giant. A person of enormous size.	C:D_21_W100.0_Unfavorable traits of character: W100-W199
C:D_6_F531.1.0.0_Appearance of giant	C:D_21_W100_Unfavorable traits of character
C:D_6_F531.1.2.0.1_Gigantic head	C:D_21_W110_Unfavorable traits of character--personal.
C:D_6_F531.1.7.1_Green giant	C:D_21_W111.0_Laziness
C:D_6_F531.2.0_Size of giant	C:D_21_W111.3.0_The lazy wife.
C:D_6_F531.2.1.0_Extremely tall giant	C:D_21_W111.4_Lazy husband.
C:D_6_F531.2.5.0_Extremely fat giant	C:D_21_W111.5.0_Other lazy persons.
C:D_6_F531.5.0_Giants and men	C:D_21_W115.0_Slovenliness.
C:D_6_F531.6.0_Other giant motifs	C:D_21_W116.0_Vanity
C:D_6_F531.6.12.1.2_Giant cursed	C:D_21_W117.0_Boastfulness.
C:D_6_F531.6.12.6.0_Giant slain by man	C:D_21_W121.0_Cowardice
C:D_6_F531.6.17.7_Giants are wise	C:D_21_W121.2.0_Coward boasts when there is no danger
C:D_6_F531.6.2.0.0_Haunts of giants	C:D_21_W123.0_Indecision.
C:D_6_F531.6.2.2.0_Giants live under water	C:D_21_W125.0_Gluttony.
C:D_6_F531.6.2.2.1_Giants live under sea	C:D_21_W126.0_Disobedience
C:D_6_F531.6.5.0_Giants as magicians	C:D_21_W127_Petulance.
C:D_6_F531.6.7.0_Giant's treasure	C:D_21_W128.0_Dissatisfaction
C:D_6_F531.6.8.6_Giants have children	C:D_21_W137_Curiosity.

C:D_6_F535.0.0_Pygmy. Remarkably small man. Also called "dwarf". To be distinguished from the dwarfs who live in the woods and inhabit underground places	C:D_21_W150_Unfavorable traits of character--social.
C:D_6_F540_Remarkable physical organs	C:D_21_W151.0.0_Greed.
C:D_6_F541.0_Remarkable eyes	C:D_21_W152.0_Stinginess
C:D_6_F543.0_Remarkable nose	C:D_21_W153.0_Miserliness.
C:D_6_F544.0.0_Remarkable mouth	C:D_21_W154.0_Ingratitude.
C:D_6_F551.4_Remarkably ugly feet (and hands)	C:D_21_W154.2.0_Monster ungrateful for rescue
C:D_6_F559.6.0_Extraordinary stomach	C:D_21_W154.23_Ingratitude from ignorance
C:D_6_F570_Other extraordinary human beings	C:D_21_W154.8_Grateful animals; ungrateful man.
C:D_6_F571.0_Extremely old person	C:D_21_W155.0_Hardness of heart
C:D_6_F571.3.0_Very old woman	C:D_21_W157.0_Dishonesty
C:D_6_F575.0_Remarkable beauty	C:D_21_W158_Inhospitality
C:D_6_F575.1.0_Remarkably beautiful woman	C:D_21_W167.0_Stubbornness
C:D_6_F575.2.0_Handsome man	C:D_21_W171.0_Two-facedness.
C:D_6_F575.3_Remarkably beautiful child	C:D_21_W175.0_Changeableness.
C:D_6_F596_Extraordinarily slow person	C:D_21_W181.0_Jealousy
C:D_6_F600.0_Persons with extraordinary powers: F600-F699	C:D_21_W185.0_Violence of temper
C:D_6_F600_Persons with extraordinary powers	C:D_21_W187_Insolence
C:D_6_F601.0.0_Extraordinary companions. A group of men with extraordinary powers travel together	C:D_21_W193.0_Extortion.
C:D_6_F601.0.1_Skillful companions	C:D_21_W195.0_Envy
C:D_6_F601.1_Extraordinary companions perform hero's tasks	C:D_21_W196_Lack of patience.
C:D_6_F601.2_Extraordinary companions help hero in suitor tests	C:D_21_W200.0_ Traits of character--miscellaneous: W200-W299
C:D_6_F601.3_Extraordinary companions betray hero	C:D_21_W200_Traits of character--miscellaneous
C:D_6_F601.4.0_Extraordinary companions rescue hero	C:D_21_W215.0_Extreme prudence
C:D_6_F601.4.2_Extraordinary companion saves hero from death	**Class X: Humor**
C:D_6_F601.5_Extraordinary companions are brothers (twins, triplets)	C:D_22_X0.0.0_Humor
C:D_6_F601.6_Extraordinary companions are transformed animals	C:D_22_X0_Humor of discomfiture
C:D_6_F601.7_Animals as extraordinary companions	C:D_22_X100_Humor of disability. Besides the motifs which follow, the entire series of motifs concerning fools (†J1700--†J2799) properly belongs here as well as where it is given.

C:D_6_F610.0.0_Remarkably strong man	C:D_22_X120_Humor of bad eyesight.
C:D_6_F610.4.0_Man with strength of many men	C:D_22_X143.0_Humor of lameness
C:D_6_F611.3.0.0_Strong hero acquires his strength	C:D_22_X300_Humor dealing with professions.
C:D_6_F614.0_Strong man's labors	C:D_22_X460_Humor concerning other professions.
C:D_6_F624.0.0_Mighty lifter	C:D_22_X461.0_Jokes on fortune-tellers.
C:D_6_F636.0_Remarkable thrower	C:D_22_X500_Humor concerning other social classes.
C:D_6_F638.0_Mighty archer	C:D_22_X530_Jokes concerning beggars
C:D_6_F639.0_Extraordinary powers - miscellaneous	C:D_22_X900_Humor of lies and exaggeration
C:D_6_F640_Extraordinary powers of perception	C:D_22_X903_Lie used as catch tale
C:D_6_F645.0_Marvelously wise man	C:D_22_X905.0_Lying contests
C:D_6_F645.1_Wise man answers all questions	C:D_22_X905.1_Master brought to say, "You lie!"
C:D_6_F648_Extraordinary sympathy (telepathic) with wild animals	C:D_22_X905.3_Claim of property based on unusual lie.
C:D_6_F660.0_Remarkable skill	C:D_22_X909.0_Other stories about liars
C:D_6_F663.0.0_Skillful smith	C:D_22_X909.1.0_The incorrigible liar.
C:D_6_F668.0.1_Skillful physician	C:D_22_X910.0.0_Lie: the remarkable man: X910-X1099
C:D_6_F676.0_Skillful thief	C:D_22_X910.0_Lie: The Remarkable Man -- His Birth, Growth, Death, Physical Powers, Strength: X910-X959
C:D_6_F679.0_Remarkable skill-miscellaneous	C:D_22_X930_Lie: remarkable person's physical powers and habits.
C:D_6_F679.5.0_Skillful hunter	C:D_22_X939_Lie: other motifs pertaining to extraordinary senses or bodily powers
C:D_6_F679.8_Skills at chess-playing	C:D_22_X960.0_Lie: Remarkable Person's Skills: X960-X1019
C:D_6_F680_Other marvellous powers	C:D_22_X960_Lie: remarkable person's skills.
C:D_6_F684.0_Marvelous jumper	C:D_22_X961_Lie: extraordinary bodily skills
C:D_6_F684.1_Marvelous climber	C:D_22_X964_Lie: remarkable swimmer
C:D_6_F687_Remarkable fragrance (odour) of person	C:D_22_X1005_Lie: remarkable cook
C:D_6_F696_Marvelous swimmer	C:D_22_X1200.0_Lies About Animals: X1200-X1399
C:D_6_F700.0_Extraordinary places and things: F700-F899	C:D_22_X1200_Lie: remarkable animals
C:D_6_F700_Extraordinary places	C:D_22_X1204.0_Lie: animals eat one another up.
C:D_6_F707.0_Extraordinary kingdom	C:D_22_X1210_Lies about mammals.
C:D_6_F715.2.3_River of milk	C:D_22_X1244.0_Lies about goats.
C:D_6_F717.0_Extraordinary pool	C:D_22_X1244.3_The great he-goat
C:D_6_F717.2_Poison pool	C:D_22_X1250_Lies about birds.
C:D_6_F770_Extraordinary buildings and	C:D_22_X1267.0_Remarkable hawk.

furnishings	
C:D_6_F771.0_Extraordinary castle (house, palace)	C:D_22_X1455.0_Lies about corn (maize).
C:D_6_F795.0_Extraordinary cloud	C:D_22_X1700.0_Lies: Logical Absurdities: X1700-X1799
C:D_6_F810_Extraordinary trees, plants, fruit,etc	C:D_22_X1720_Absurd disregard of anatomy
C:D_6_F811.0_Extraordinary tree	C:D_22_X1723.1.0_Swallowed person is discovered in animal's stomach still alive
C:D_6_F811.1.1_Golden tree	C:D_22_X1731.0_Lies about falling
C:D_6_F811.1.2_Silver tree	C:D_22_X1731.1_Person falls from great height without injury
C:D_6_F811.4.0_Extraordinary location of tree	C:D_22_X1750_Absurd disregard of the nature of objects.
C:D_6_F811.5.0_Food-producing trees	C:D_22_X1780_Absurdity based on the nature of the object
C:D_6_F811.7.0_Tree with extraordinary fruit	C:D_22_X1810_Tall tales about miscellaneous objects
C:D_6_F813.0.0_Extraordinary fruits	C:D_22_X1813_Lie: the great egg.
C:D_6_F813.0.4_Fruits always sweet	C:D_22_X1850_Other tall tales.
C:D_6_F813.5.0_Extraordinary gourd	**Class Z: Miscellaneous Groups of Motifs**
C:D_6_F813.6.0_Extraordinary banana	C:D_23_Z0.0.0_Miscellaneous Groups Of Motifs
C:D_6_F814.0_Extraordinary flower	C:D_23_Z0.0_Formulas: Z0-Z99
C:D_6_F815.0_Extraordinary plants	C:D_23_Z0_Formulas
C:D_6_F815.2.0_Extraordinary grain	C:D_23_Z10.0_Formulistic framework for tales
C:D_6_F818.0_Extraordinary garden	C:D_23_Z11.0_Endless tales. Hundreds of sheep to be carried over stream one at a time, etc. The wording of the tale so arranged as to continue indefinitely.
C:D_6_F820_Extraordinary clothing and ornaments	C:D_23_Z13.0_Catch tales. The manner of the telling forces the hearer to ask a particular question, to which the teller returns a ridiculous answer
C:D_6_F821.0_Extraordinary dress (clothes, robe, etc.)	C:D_23_Z18.0_Formulistic conversations
C:D_6_F821.1.0_Dress of extraordinary material	C:D_23_Z19.0_Formulistic frameworks-- miscellaneous
C:D_6_F821.1.6_Dress of feathers	C:D_23_Z19.2_Tales filled with contradictions.
C:D_6_F824.0_Extraordinary armour	C:D_23_Z20.0_ Cumulative Tales: Z20-Z59
C:D_6_F826.0_Extraordinary jewels	C:D_23_Z20.0_Cumulative tales.†1 Tales arranged in chains.
C:D_6_F827.0_Extraordinary ornaments	C:D_23_Z20.1_Cumulative nonsense tales.
C:D_6_F828.0_Extraordinary crown	C:D_23_Z30_Chains involving a single scene or event without interdependence among the individual actors.
C:D_6_F830.0_Extraordinary weapons	C:D_23_Z39.0_Chains involving other events

	without interrelation of members.
C:D_6_F831.0_Extraordinary arrow	C:D_23_Z40_Chains with interdependent members.
C:D_6_F831.3_Poisoned arrows	C:D_23_Z47.0_Series of trick exchanges
C:D_6_F840_Other extraordinary objects and places	C:D_23_Z49.0_Miscellaneous interdependent chains.
C:D_6_F841.0_Extraordinary boat (ship)	C:D_23_Z49.11.0_Who is guilty of the accident. (One person blames another who blames another, etc.)
C:D_6_F841.1.0_Ship of extraordinary material	C:D_23_Z49.6.0_Trial among the animals.
C:D_6_F841.1.11_Boat made of a tree trunk	C:D_23_Z60_Other formulistic motifs.
C:D_6_F841.1.9_Silver boat	C:D_23_Z71.0.0_Formulistic numbers
C:D_6_F842.0_Extraordinary bridge	C:D_23_Z71.1.0.0_Formulistic number: three
C:D_6_F842.1.4_Golden bridge	C:D_23_Z71.1.0.1_Triads
C:D_6_F844_Extraordinary nail	C:D_23_Z71.2.0.0_Formulistic number: four.
C:D_6_F851_Extraordinary food	C:D_23_Z71.4.0.0_Formulistic number: six.
C:D_6_F855.3.1_Peacocks of gold	C:D_23_Z71.5.0.0_Formulistic number: seven.
C:D_6_F864.0_Extraordinary fetter	C:D_23_Z71.16.2.0_Formulistic number: ten.
C:D_6_F872.0_Extraordinary bath	C:D_23_Z100.0.0_Symbolism: Z100-Z199
C:D_6_F881.1.0_Extraordinaty large vessel	C:D_23_Z100.0_Symbolism
C:D_6_F883.0_Extraordinary writings (book, letter)	C:D_23_Z128.0_Wisdom personified
C:D_6_F887.0_Extraordinary implements	C:D_23_Z140.0_Color symbolism
C:D_6_F895_Golden swing	C:D_23_Z141.0_Symbolic color: red.
C:D_6_F900.0.0_Extraordinary occurrences: F900-F1099	C:D_23_Z142.0_Symbolic color: white
C:D_6_F913.0_Victims rescued from swallower's belly	C:D_23_Z143.0_Symbolic color: black
C:D_6_F930.0_Extraordinary occurrences concerning seas or waters	C:D_23_Z200.0_Heroes: Z200-Z299
C:D_6_F931.0_Extraordinary occurrence connected with sea	C:D_23_Z200_Heroes.
C:D_6_F931.4.0_Extraordinary behavior of waves	C:D_23_Z210.0.0_Brothers as heroes
C:D_6_F950.0_Marvelous cures	C:D_23_Z230_Extraordinary exploits of hero.
C:D_6_F950.2.0_Extreme anger as cure for sickness	C:D_23_Z231_Boyish exploits of hero.
C:D_6_F952.0.0_Blindness miraculously cured	C:D_23_Z235_Hero with extraordinary animal companions (cock, goat, cow, horse).
C:D_6_F959.0_Marvelous cures-miscellaneous	C:D_23_Z251_Boy hero.
C:D_6_F959.6.0_Marvelous cure for poison	C:D_23_Z253_Fool as hero.
C:D_6_F960.0_Extraordinary nature phenomena-elements and weather	C:D_23_Z254_Destined hero.
C:D_6_F961.1.0_Extraordinary behavior	C:D_23_Z292_Death of hero

of sun	
C:D_6_F961.1.3.1_Two suns shine in sky	C:D_23_Z293_Return of the hero.
C:D_6_F963.0_Extraordinary behavior of wind	C:D_23_Z312.3_Unique source of weakness
C:D_6_F963.0_Extraordinary behavior of wind	C:D_23_Z312.4_Unique bait for fish.

Third Level: Type-Based Classification

Animal Tales	C:E_2_650A.0_Supernatural Power Or Knowledge: 650-699
C:E_1_1.0.0.0_Animals Tales	C:E_2_650A_Strong John
C:E_1_1.0.0_Wild Animals: 1-99	C:E_2_700.0_Other Tales Of The Supernatural: 700-749
C:E_1_1.0_The Clever Fox (Other Animal): 1-69	C:E_2_708_The Wonder Child
C:E_1_2_The Tail-Fisher	C:E_2_709_Snow White
C:E_1_2A_Torn-Off Tails	C:E_2_711_The Beautiful and the Ugly Twin sisters
C:E_1_3()_Simulated Injury	C:E_2_715A_The Wonderful Rooster
C:E_1_8()_False Beauty Treatment	C:E_2_729_The Merman's Golden Axe
C:E_1_9_The Unjust Partner	**Realistic Tales (Novelle)**
C:E_1_15*_The Fox Entices the Wolf Away from His Booty	C:E_4_850.0.0_Realistic Tales (Novelle)
C:E_1_20C_The Animals flee in Fear of the End of the World	C:E_4_850.0_The Man Marries The Princess: 850-869
C:E_1_21_Eating His Own Entrails	C:E_4_850_The Birthmarks of the Princess
C:E_1_23*_The Fox (Man) Induces the Wolf (Bear) to Impale Himself	C:E_4_851_The Princess Who Cannot Solve the Riddle
C:E_1_30_The Fox Tricks the Wolf into Falling into a Pit	C:E_4_852_Lying Contest
C:E_1_31_The Fox Climbs from the Pit on the Wolf's Back	C:E_4_853_The Hero Catches the Princess with Her Own Words
C:E_1_33_The Fox Plays Dead and is Thrown out of the Pit and Escapes	C:E_4_862_"He that Asketh Shall Receive."
C:E_1_47D_The Dog Wants to Imitate the Wolf	C:E_4_872*_Brother and Sister
C:E_1_49_The Bear and the Honey	C:E_4_875()B_The Clever Girl and the King
C:E_1_49A_The Wasp Nest as King's Drum	C:E_4_880().0_Proofs Of Fidelity And Innocence: 880-899
C:E_1_50_The Sick Lion	C:E_4_888_The Faithful Wife
C:E_1_53()_The Fox at Court	C:E_4_893_The Unreliable Friends
C:E_1_56()_The Fox through Sleight Steals the Young Magpies	C:E_4_897_The Orphan Girl and Her Cruel Sisters-in-Law
C:E_1_58_The Crocodile Carries the Jackal	C:E_4_910().0_Good Precepts:910-919
C:E_1_59*_The Jackal as Trouble Maker	C:E_4_910()_The Clever Precepts
C:E_1_60_Fox and Crane Invite Each Other	C:E_4_910()A_The Father's Precepts Disregarded
C:E_1_68*_The Fox Jeers at the Fox trap	C:E_4_910()B_The Observance of the Master's Precepts
C:E_1_70.0_Other Wild Animals: 70-99	C:E_4_910()E_"Find the Treasure in Our Vineyard!"
C:E_1_72*_The Hare Emancipates Her Children	C:E_4_910()N_The Magic Box
C:E_1_72D*_Tales about Hares (Rabbits)	C:E_4_915_All Depends on How You Take

	It
C:E_1_75()_The Help of the Weak	C:E_4_920().0_Clever Acts And Words: 920-929
C:E_1_78_Animal Tied to Another for Safety	C:E_4_920()B_The Birds Chosen by the Sons of the King
C:E_1_91_Heart of Monkey as Medicine	C:E_4_920()C_Shooting at the Father's Corpse as a Test of Paternity
C:E_1_92_The Lion Dives for His Own Reflection	C:E_4_920C*_The Choice of a Wife
C:E_1_100.0_Wild Animals And Domestic Animals: 100 -149	C:E_4_921()_The King and the Farmer's Son
C:E_1_100_The Wolf is Caught Because of His Singing	C:E_4_921A*_The Frank Thief
C:E_1_103_War between Wild Animals and Domestic Animals	C:E_4_921D*_Witty Answers
C:E_1_103C*_An Old Donkey Meets the Bear	C:E_4_921E*_The Potter
C:E_1_105()_The Cat's Only Trick	C:E_4_921F*_Plucking Geese
C:E_1_106()_Animals' Conversation	C:E_4_922A_Achiqar
C:E_1_119B*_Horse's Defense against Wolves	C:E_4_922B_The King's Face on the Coin
C:E_1_122()_Animal Loses His Prey Because His Victim Can Escape by False Plea	C:E_4_926()_Judgment of Solomon
C:E_1_122()Z_Other Tricks to Escape being Eaten	C:E_4_926()A_The Clever Judge and the Demon in the Pot
C:E_1_122K*_The Wolf as Judge	C:E_4_926()C_Cases Solved in a Manner Worthy of Solomon
C:E_1_123_The Wolf and the Kids	C:E_4_926()D_The Judge Appropriates the Object of Dispute
C:E_1_126_The Sheep Chases the Wolf	C:E_4_929()_Clever Defenses
C:E_1_130C_Animals in Company of a Man	C:E_4_930().0_Tales Of Fate: 930-949
C:E_1_150.0_Wild Animals And Humans: 150-199	C:E_4_930()_The Prophecy
C:E_1_150_The Three Teachings of the Bird	C:E_4_934_Tales of the Predestined Death
C:E_1_155_The Ungrateful Snake Returned to Captivity	C:E_4_934G_The False Prophecy
C:E_1_156_Androcles and the Lion	C:E_4_939_The Offended Deity
C:E_1_156A_The Faith of the Lion	C:E_4_944*_"Easy Come, Easy Go!"
C:E_1_156B*_The Grateful Snake	C:E_4_947_The Man Followed by Bad Luck
C:E_1_160()_Grateful Animals, Ungrateful Man	C:E_4_950.0_Robbers And Murderers: 950-969
C:E_1_169*_Miscellaneous Tales of Wolves and Men	C:E_4_951()A_The King and the Robber
C:E_1_177_The Thief and the Tiger	C:E_4_958_The Shepherd Youth in the Robber's Power
C:E_1_178_The Faithful Animal Rashly Killed	C:E_4_960B_Late Revenge
C:E_1_178A_The Innocent Dog	C:E_4_962**_The Girl Who Played with

	the Bread
C:E_1_178C_The Thirsty King Kills His Faithful Falcon	C:E_4_968_Miscellaneous Robber and Murder Stories
C:E_1_179*_Tales about Men and Bears	C:E_4_970.0_Other Realistic Tales: 970-999
C:E_1_200.0_Domestic Animals: 200-219	C:E_4_974_The Homecoming Husband
C:E_1_207()_Rebellion of the Work Animals	C:E_4_980()*_The Ungrateful Son
C:E_1_207A*_The Lazy Horse	C:E_4_986_The Lazy Husband
C:E_1_220.0_Other Animals And Objects: 220-229	**Tales of the Stupid Ogre (Giant, Devil)**
C:E_1_221_The Election of King of Birds	C:E_5_1000.0.0_Tales Of The Stupid Ogre (Giant Devil)
C:E_1_222A_The Bat in War between Birds and Quadrupeds	C:E_5_1000.0_Labor Contract: 1000-1029
C:E_1_225A_The Tortoise Lets Itself be Carried by Birds	C:E_5_1012_Cleaning the Child
C:E_1_231()_The Heron and the Fish	C:E_5_1115.0_Man Kills (Injures) Ogre: 1115-1144
C:E_1_231*()_Animals Eat Each Other	C:E_5_1117_The Ogre's Pitfall
C:E_1_231**_The Falcon and the Doves	C:E_5_1060.0_Contest Between Man And Ogre: 1060-1114
C:E_1_234_The Nightingale and the Blindworm	C:E_5_1060_Squeezing the (Supposed) Stone
C:E_1_237_The Talking Parrot	C:E_5_1074_Race Won by Deception: Relatives as Helpers
C:E_1_241_The Officious Bird and the Monkey	C:E_5_1135_Eye-Remedy
C:E_1_248A_The Elephant and the Lark	C:E_5_1137_The Blinded Ogre
C:E_1_253_The Fish in the Net	C:E_5_1143_Ogre Otherwise Injured
C:E_1_275_The Race between Two Animals	C:E_5_1145.0_Ogre Frightened By Man: 1145-1154
C:E_1_275C()_The Race between Hare and Hedgehog	C:E_5_1145_Afraid of Strange Noise
C:E_1_277A_The Frog Tries in Vain to be as Big as the Ox	C:E_5_1151_Big Shoes
C:E_1_280A_The Ant and the Cricket	C:E_5_1157.0_Man Outwits The Devil: 115-1169
C:E_1_288B**_Festina Lente (Haste Makes Waste)	C:E_5_1168_Various Ways of Exorcising Devils
C:E_1_293B*_The Mushroom Reviles the Young Oak	**Anecdotes and Jokes**
C:E_1_293D*_The Hops and the Turnips Quarrel	C:E_6_1200.0.0_Anecdotes And Jokes
C:E_1_293E*_The Grains Talk with One Another	C:E_6_1200.0_Stories About A Fool: 1200-1349
C:E_1_295_The Bean (Mouse), the Straw, and the Coal	C:E_6_1214()_The Persuasive Auctioneer
C:E_1_298_The Contest of Wind and Sun	C:E_6_1272*_Drying Snow on the Stove
C:E_1_298C*_The Reeds Bend before Wind	C:E_6_1275()_Sledges Turned

(Flood)	
Tales of Magic	C:E_6_1275*_Travelers Lose Their Way
C:E_2_300.0.0_Tales Of Magic	C:E_6_1287_Numskulls Unable to Count Their Own Number
C:E_2_300.0_Supernatural Adversaries: 300-399	C:E_6_1296_Fool's Errand
C:E_2_302C*_The Magic Horse	C:E_6_1305_The Miser and His Gold
C:E_2_303_The Twins or Blood-Brothers	C:E_6_1310()_Drowning the Crayfish as Punishment
C:E_2_307_The Princess in the Coffin	C:E_6_1316_Mistaking One Animal for Another
C:E_2_310_The Maiden in the Tower	C:E_6_1317_The Blind Men and the Elephant
C:E_2_312D_Rescue by the Brother	C:E_6_1319*_Other Mistaken Identities
C:E_2_313_The Magic Flight	C:E_6_1333_The Shepherd Who cried "Wolf!" Too Often
C:E_2_314_Goldener	C:E_6_1339_Strange Foods
C:E_2_314A*_Animal as Helper in the Flight	C:E_6_1339B_Fool is Unacquainted with Bananas (Watermelon, Plums)
C:E_2_315A_The Cannibal Sister	C:E_6_1349*_Miscellaneous Numskulls Tales
C:E_2_325()_The Magician and His Pupil	C:E_6_1350.0_Stories About Married Couples: 1350-1439
C:E_2_325**_Sorcerer Punished	C:E_6_1352A_The Tale-Telling Parrot
C:E_2_327_The Children and the Ogre	C:E_6_1405().0_The Foolish Husband and His Wife: 1405-1429
C:E_2_327A_Hansel and Gretel	C:E_6_1407()_The Miser
C:E_2_327B_The Brothers and the Ogre	C:E_6_1407A*_Dream and Reality
C:E_2_328()_The Boy Steals the Ogre's Treasure. (Corvetto)	C:E_6_1430.0_The Foolish Couple: 1430-1439
C:E_2_328()A_Jack and the Beanstalk	C:E_6_1430_The Man and His Wife Build Air Castles
C:E_2_400.0.0_Supernatural Or Enchanted Wife (Husband) Or Other Relatives: 400-459	C:E_6_1450.0_Looking for a Wife: 1450-1474
C:E_2_400.0_Wife: 400-424	C:E_6_1450_Clever Elsie
C:E_2_400_The Man on a Quest for His Lost Wife	C:E_6_1470_Miscellaneous Bride Tests
C:E_2_401A*_The Soldiers in the Enchanted Castle	C:E_6_1525().0.0_Stories About A Man: 1525-1724
C:E_2_402()_The Animal Bride	C:E_6_1525().0_The Clever Man: 1525-1639
C:E_2_402*_The Princess Who Scorned an Unloved Suitor	C:E_6_1525()D_Theft by Distracting Attention
C:E_2_402A*_The Princess Transformed into a Toad	C:E_6_1525Z*_Other Tales of Thefts
C:E_2_403_The Black and the White Bride	C:E_6_1534_Series of Clever Unjust Decisions
C:E_2_403C_The Substituted Bride	C:E_6_1534Z*_Other Absurd Decisions
C:E_2_404_The Blinded Bride	C:E_6_1539_Cleverness and Gullibility

C:E_2_407_The Girl as Flower	C:E_6_1542()_The Clever Boy
C:E_2_409_The Girl as Wolf	C:E_6_1543()_Not One Penny Less
C:E_2_409A()_The Girl as Goat	C:E_6_1543()A_The Greedy Dreamer
C:E_2_409A*_The Girl as Snake	C:E_6_1562()_"Think Thrice before You Speak"
C:E_2_410()_Sleeping Beauty	C:E_6_1562C*_Miser Eats at Night
C:E_2_413_The Stolen Clothing	C:E_6_1572N*_Cure for Constipation
C:E_2_425()()_Husband: 425-449	C:E_6_1612_The Contest in Swimming
C:E_2_425()_The Search for the Lost Husband	C:E_6_1620*_The conversation of Two Handicapped Persons
C:E_2_425()A_The Animal as bridegroom	C:E_6_1636_The Repentant Thief
C:E_2_425()C_Beauty and the Beast	C:E_6_1675.0_The Stupid Man: 1675-1724
C:E_2_425()D_The Vanished Husband	C:E_6_1692_The Stupid Thief
C:E_2_425()M_The Snake as Bridegroom	C:E_6_1693_The Literal Fool
C:E_2_430_The Donkey	C:E_6_1696_"What Should I Have Said (Done)?"
C:E_2_432_The Prince as Bird	C:E_6_1704()_Anecdotes about Absurdly Stingy Persons
C:E_2_441_Hans My Hedgehog	C:E_6_1800.0_Other Jokes about Religious Figures: 1800-1849
C:E_2_444*_Enchanted Prince Disenchanted	C:E_6_1804()B_Payment with the Clink of Money
C:E_2_450.0_Brother or Sister: 450-459	C:E_6_1851.0_Anecdotes About Other Groups Of People: 1850-1874
C:E_2_450_Little Brother and Little Sister	C:E_6_1861()_Anecdotes about Judges
C:E_2_460.0_Supernatural Tasks: 460-499	C:E_6_1862_Anecdotes about Doctors (Physicians)
C:E_2_460B_The Journey in Search of Fortune	C:E_6_1865_Anecdotes about Foreigners
C:E_2_465_The Man Persecuted Because of His Beautiful Wife	C:E_6_1875.0_Tall Tales: 1875-1999
C:E_2_467_The Quest for the Wonderful Flower (Jewel)	C:E_6_1881()_The Man Carried through the Air by Geese
C:E_2_471_The Bridge to the Otherworld	C:E_6_1881*_Parrots Fly Away with Tree
C:E_2_476()_Coal Turns into Gold	C:E_6_1889()_Munchhausen Tales
C:E_2_480_The Kind and the Unkind Girls	C:E_6_1920()_Contest in Lying
C:E_2_480D*_Tales of Kind and Unkind Girls	C:E_6_1920()C_"That is a Lie!"
C:E_2_500()()_Supernatural Helpers: 500-559	C:E_6_1920J*_Various Tales of Lying
C:E_2_503_The Gifts of the Little People	C:E_6_1960_The Great Animal or Great Object
C:E_2_510A_Cinderella	C:E_6_1960B_The Great Fish
C:E_2_510B*_The Princess in the Chest	C:E_6_1960M_The Great Insect
C:E_2_511_One-Eye, Two-Eyes, Three-Eyes	**Formula Tales**
C:E_2_513_The Extraordinary Companions	C:E_7_2009.0.0.0.0_Formula Tales
C:E_2_531_The Clever Horse	C:E_7_2009.0.0.0_Cumulative Tales: 2000-2100
C:E_2_533_The Speaking Horsehead	C:E_7_2009.0.0_Chains Based on

	Numbers, Objects, Animals, or Names: 2000-2020
C:E_2_535_The Boy Adopted by Tigers (Animals)	C:E_7_2010_Ehod mi yodea (One; Who Knows?)
C:E_2_546_The Clever Parrot	C:E_7_2015_The Goat Who Would Not Go Home
C:E_2_551_Water of Life	C:E_7_2030.0_Chains Involving Other Events: 2029-2075
C:E_2_554_The Grateful Animals	C:E_7_2031_Stronger and Strongest
C:E_2_555_The Fisherman and His Wife	C:E_7_2042_Chain of Accidents
C:E_2_560.0_Magic Object: 560-649	C:E_7_2042A*_Trial among the Animals
C:E_2_560_The Magic Ring	C:E_7_2200.0_Catch Tales: 2200-2299
C:E_2_561_Aladdin	C:E_7_2200_Catch Tales
C:E_2_564_The Magic Providing Purse	C:E_7_2250_Unfinished Tales
C:E_2_577_The King's Tasks	C:E_7_2300.0_Other Formula Tales: 2300-2399
C:E_2_610_The Healing Fruits	C:E_7_2300_Endless Tales

Appendix H

The Quotations of Analysis: Main

All (16) quotations from primary document: P44: A Bridge of Rainbow.pdf

_____
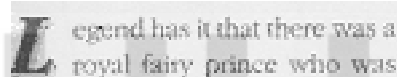
HU: MainC1.2
File: [D:\PilotClassification\PD\PilotClassification\MainC1.2.hpr7]
Edited by: Super
Date/Time: 2015-08-11 15:42:20

_____

P44: A Bridge of Rainbow.pdf - 44:1 [] (@304-@271)   (Super)
Codes: [A_5_Dispatcher - Families (2): 0_Principal Narrative Roles, 1_Function] [A_6_Hero - Families (2): 0_Principal
Narrative Roles, 1_Function]
No memos

P44: A Bridge of Rainbow.pdf - 44:2 [] (@238-@205)   (Super)
Codes: [A_3_Helper - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

P44: A Bridge of Rainbow.pdf - 44:3 [] (@55-@25)   (Super)
Codes: [A_4_Princess (a sought-for person) and/or her Father - Families (2): 0_Principal Narrative Roles,
1_Function]
No memos
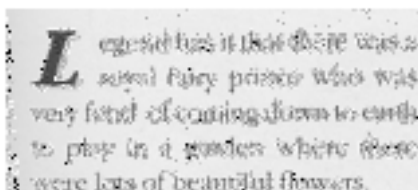
P44: A Bridge of Rainbow.pdf - 44:4 [] (@306-@235)   (Super)
Codes: [B_1_Initial situation - Family: 1_Function]
No memos

P44: A Bridge of Rainbow.pdf - 44:5 [] (@235-@26) (Super)
Codes: [B_11.0_Mediation, the connective incident - Family: 1_Function]
No memos
Hyper-Links:
    <continued by> 44:6

> He came down on a horse accompanied by his escorts. Whenever he came, he brought with him a golden bucket.
>
> When he was tired he would bathe at a well nearby. He would use the golden bucket to fetch the water which most very much. Every time after his bath, he felt refreshed.
>
> One day, while bathing, he [unreadable]
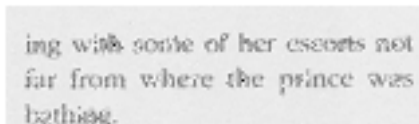
P44: A Bridge of Rainbow.pdf - 44:6 [] (@268-@222) (Super)
Codes: [B_11.0_Mediation, the connective incident - Family: 1_Function]
No memos
Hyper-Links:
    44:5 <continued by>
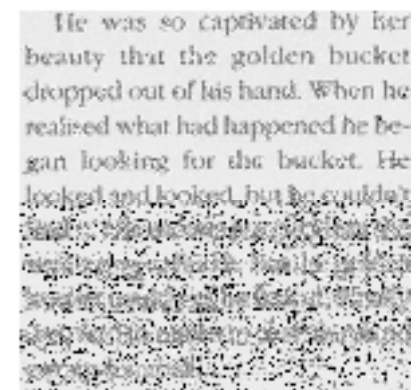
> ing with some of her escorts not far from where the prince was bathing.

P44: A Bridge of Rainbow.pdf - 44:7 [] (@219-@75) (Super)
Codes: [B_10.0_Lack, Insufficiency - Family: 1_Function]
No memos

> He was so captivated by her beauty that the golden bucket dropped out of his hand. When he realised what had happened he began looking for the bucket. He looked and looked but he couldn't [unreadable]

P44: A Bridge of Rainbow.pdf - 44:8 [] (@77-@21) (Super)
Codes: [B_32.0_Punishment - Family: 1_Function]
No memos
Hyper-Links:
    <continued by> 44:9

> Ever since that day, whenever he thought of the golden bucket, he would come down into the world to look for it. The prince

P44: A Bridge of Rainbow.pdf - 44:9 [] (@241-@20) (Super)
Codes: [B_32.0_Punishment - Family: 1_Function]
No memos
Hyper-Links:
    44:8 <continued by>

> would come alone. There were no more royal escorts.
>
> The people on earth knew the time when the prince would come down. There would appear a wonderful sign from the clouds to the earth. It was a bridge of rainbow with the most beautiful colours. It is said that even the clouds were sad about the missing bucket so they sent a drizzle. While it was drizzling, the bridge of rainbow would be formed. Then the fairy prince would descend into the world to look for the missing golden bucket.

P44: A Bridge of Rainbow.pdf - 44:10 [] (@303-@258) (Super)
Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_6_F200.0_Fairies (elves) - Family: 2_Motif] [D_6_F234.2.0_Fairy in form of person - Family: 2_Motif] [D_14_P30.0_Princes. - Family: 2_Motif] [D_23_Z200_Heroes. - Family: 2_Motif]
No memos

> *L* egend has it that there was a royal fairy prince who was very fond of coming down to earth

P44: A Bridge of Rainbow.pdf - 44:11 [] (@55-@18) (Super)
Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_6_F575.0_Remarkable beauty - Family: 2_Motif] [D_6_F575.1.0_Remarkably beautiful woman - Family: 2_Motif] [D_10_K2200_Villains and traitors - Family: 2_Motif] [D_14_P40_Princesses - Family: 2_Motif]
No memos

Suddenly he saw a very beauti-
ful princess. The princess was play-
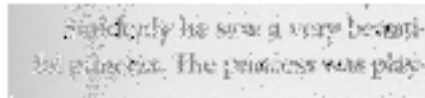
P44: A Bridge of Rainbow.pdf - 44:12 [] (@238-@207) (Super)
Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_13_N800_Helpers. - Family: 2_Motif] [D_13_N810.0_Supernatural helpers - Family: 2_Motif]
No memos

would come alone. There were no
more royal escorts.

P44: A Bridge of Rainbow.pdf - 44:13 [] (@210-@182) (Super)
Codes: [C_2_Items in the background of the action - Families (2): 2_Motif, Elements of Motif Division] [D_4_D_MAGIC - Family: 2_Motif] [D_4_D800_ Magic object - Family: 2_Motif] [D_4_D801.0_Ownership of magic object - Family: 2_Motif] [D_4_D900.0.0.0_Kinds of magic objects: D900-D1299 - Family: 2_Motif] [D_4_D1170_Magic utensils and implements - Family: 2_Motif] [D_4_D1171.0_Magic vessel - Family: 2_Motif] [D_4_D1171.10_Magic bucket - Family: 2_Motif]
No memos

used because he forgot it on the
big golden Bucket.

P44: A Bridge of Rainbow.pdf - 44:14 [] (@132-@74) (Super)
Codes: [C_2_Items in the background of the action - Families (2): 2_Motif, Elements of Motif Division] [D_1_A705.2_Nature of clouds (covered with skin) - Family: 2_Motif] [D_1_A1131.1.0_Rain from tears - Family: 2_Motif] [D_4_D901_Magic cloud - Family: 2_Motif] [D_4_D902.0_Magic rain - Family: 2_Motif] [D_4_D1520.2_Magic transportation by cloud - Family: 2_Motif] [D_4_D2149.7_Magic control of rainbow - Family: 2_Motif] [D_6_F152.1.1_Rainbow bridge to otherworld - Family: 2_Motif] [D_6_F431_Cloud-spirit - Family: 2_Motif] [D_6_F795.0_Extraordinary cloud - Family: 2_Motif] [D_6_F967.0_Extraordinary behavior of clouds - Family: 2_Motif] [D_8_H1233.0_Helpers on quest - Family: 2_Motif] [D_8_H1233.4.0_Supernatural creature as helper on quest - Family: 2_Motif] [D_13_N800_Helpers. - Family: 2_Motif] [D_13_N810.0_Supernatural helpers - Family: 2_Motif]
No memos
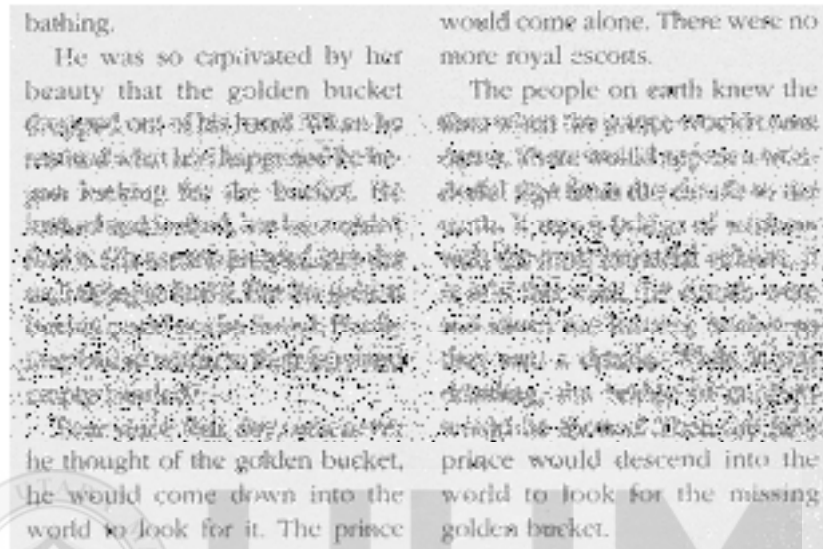
is said that even the clouds were
sad about the missing bucket so
they sent a drizzle. While it was
drizzling, the bridge of rainbow
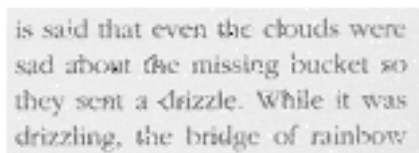
P44: A Bridge of Rainbow.pdf - 44:15 [] (@235-@22)   (Super)
Codes: [C_3_Single incidents - Families (2): 2_Motif, Elements of Motif Division] [D_1_A791.0_Origin of the Rainbow - Family: 2_Motif] [D_8_H1386.0_Quest for lost object - Family: 2_Motif]
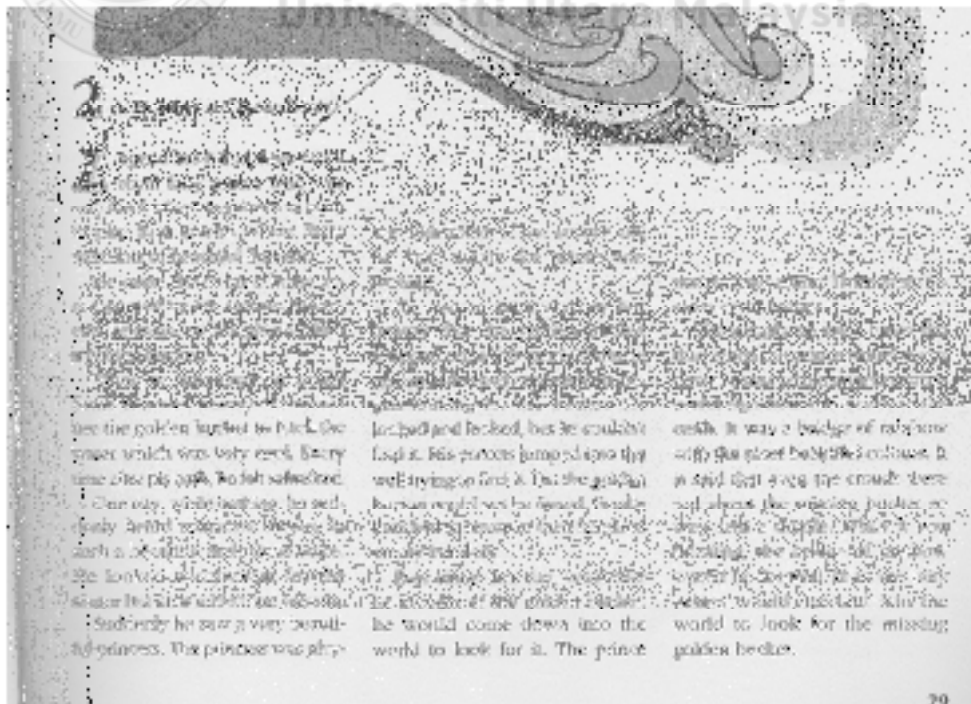No memos

P44: A Bridge of Rainbow.pdf - 44:16 [] (@669-@0)   (Super)
Codes: [E_2_300.0.0_TALES OF MAGIC - Family: 3_Type] [E_2_460.0_SUPERNATURAL TASKS: 460-499 - Family: 3_Type] [E_2_471_The Bridge to the Otherworld - Family: 3_Type]
No memos

Appendix I

The Codes of Analysis: Main

Hierarchy Report on PD: P44: A Bridge of Rainbow.pdf

_____

_____

44
    44:1
        C:A_5_Dispatcher
        C:A_6_Hero
    44:2
        C:A_3_Helper
    44:3
        C:A_4_Princess (a sought-for person) and/or her Father
    44:4
        C:B_1_Initial situation
    44:5
        C:B_11.0_Mediation, the connective incident
        44:6
    44:7
        C:B_10.0_Lack, Insufficiency
    44:8
        C:B_32.0_Punishment
        44:9
    44:10
        C:C_1_Actor in the tale
        C:D_6_F200.0_Fairies (elves)
        C:D_6_F234.2.0_Fairy in form of person
        C:D_14_P30.0_Princes.
        C:D_23_Z200_Heroes.
    44:11
        C:D_6_F575.0_Remarkable beauty
        C:D_6_F575.1.0_Remarkably beautiful woman
        C:D_10_K2200_Villains and traitors
        C:D_14_P40_Princesses
    44:12
        C:D_13_N800_Helpers.
        C:D_13_N810.0_Supernatural helpers
    44:13
        C:C_2_Items in the background of the action
        C:D_4_D_MAGIC
            C:E_1_1.0.0.0_ANIMALS TALES
            C:E_2_300.0.0_TALES OF MAGIC
            C:E_4_850.0.0_REALISTIC TALES (NOVELLE)
            C:E_6_1200.0.0_ANECDOTES AND JOKES

C:E_7_2009.0.0.0.0_FORMULA TALES

C:E_5_1000.0.0_TALES OF THE STUPID OGRE (GIANT DEVIL)

C:D_4_D800_ Magic object

C:D_4_D801.0_Ownership of magic object

C:D_4_D900.0.0.0_Kinds of magic objects: D900-D1299

C:D_4_D1170_Magic utensils and implements

C:D_4_D1171.0_Magic vessel

C:D_4_D1171.10_Magic bucket

44:14

C:D_1_A705.2_Nature of clouds (covered with skin)

C:D_1_A1131.1.0_Rain from tears

C:D_4_D901_Magic cloud

C:D_4_D902.0_Magic rain

C:D_4_D1520.2_Magic transportation by cloud

C:D_4_D2149.7_Magic control of rainbow

C:D_6_F152.1.1_Rainbow bridge to otherworld

C:D_6_F431_Cloud-spirit

C:D_6_F795.0_Extraordinary cloud

C:D_6_F967.0_Extraordinary behavior of clouds

C:D_8_H1233.0_Helpers on quest

C:D_8_H1233.4.0_Supernatural creature as helper on quest

44:15

C:C_3_Single incidents

C:D_1_A791.0_Origin of the Rainbow

C:D_8_H1386.0_Quest for lost object

44:16

C:E_2_460.0_SUPERNATURAL TASKS: 460-499

C:E_2_471_The Bridge to the Otherworld

Appendix J

The Quotations of Analysis: Verification

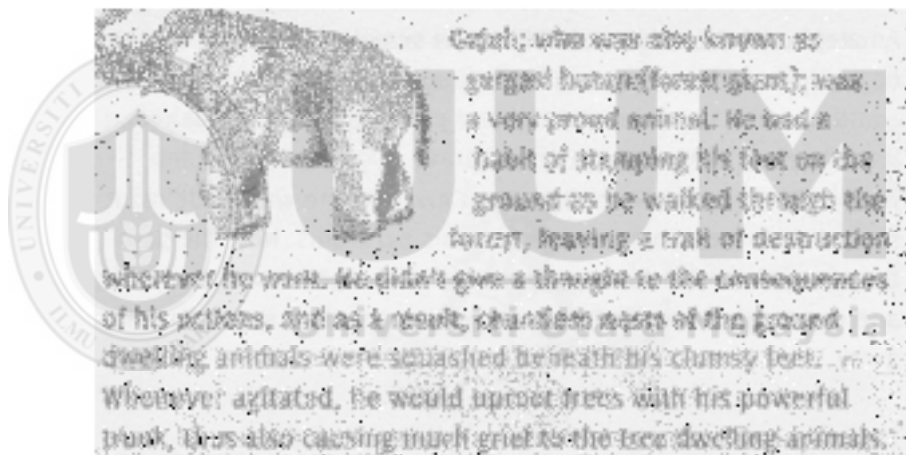**All (16) quotations from primary document: P270: Elephant.pdf**

_____

_____

P270: Elephant.pdf - 270:1 [] (@385-@218) (Super)
Codes: [A_1_Villain - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

P270: Elephant.pdf - 270:2 [] (@102-@68) (Super)
Codes: [A_6_Hero - Families (2): 0_Principal Narrative Roles, 1_Function]
No memos

P270: Elephant.pdf - 270:3 [] (@387-@334) (Super)
Codes: [B_1_Initial situation - Family: 1_Function]
No memos

P270: Elephant.pdf - 270:4 [] (@208-@65) (Super)
Codes: [B_11.0_Mediation, the connective incident - Family: 1_Function]
No memos

When these animals asked Gajah to try to be more careful, he
just fanned his great ears and stamped his huge feet, bringing
an end to more unfortunate insects and small animals that
happened to be in the way. The elephant was so bad tempered
and unreasonable that no one dared confront him after that.

indifference, it was the ground dwelling mice who suffered the
most. One day, the mice decided to teach the big bully a lesson.

P270: Elephant.pdf - 270:5 [] (@490-@71) (Super)
Codes: [B_18.0_Struggle - Family: 1_Function] [B_20.0_Victory - Family: 1_Function]
No memos
Hyper-Links:
    <continued by> 270:6

They waited until Gajah fell asleep. Then, they climbed up his
legs and made their way towards his ears. It took a great deal of
effort to scale the elephant's enormous body, and only one mouse
managed to make is into each ear. When the elephant awoke from
his nap, he began to stomp again, and the two mice in his ears
began to chew on his eardrums.

An elephant's eardrums are extremely sensitive, and this elephant
began to experience a great deal of pain. He ran as fast as he
could towards the nearest pond and plunged in. Water gushed
into his ears, submerging the two brave mice that lay hidden

and ran amok through the forest, coming to a halt some distance
away, where he dropped to the ground and rolled about in agony.

The mice in his ears were thrown off balance, and released their

sharp claws to scratch as well, and the elephant was forced back
on the ground.

After a few hours of excruciating pain, the elephant cried out for

P270: Elephant.pdf - 270:6 [] (@487-@335) (Super)
Codes: [B_18.0_Struggle - Family: 1_Function] [B_20.0_Victory - Family: 1_Function]
No memos
Hyper-Links:
270:5 <continued by>

pain and suffering that the animals had endured through the
years. They promised that they would not hurt him anymore,
as long as he respected the law of nature—respect all living
creatures, both big and small.

Since that day, the mighty elephant walks in the jungle slowly
and carefully, without making a sound. It also takes care to
ensure that its great ears are held safely against its head, so
that it would not harm any unfortunate creature that might
happen be in the way.

P270: Elephant.pdf - 270:7 [] (@414-@328) (Super)
Codes: [B_21.0_Liquidation - Family: 1_Function]
No memos

Since that day, the mighty elephant walks in the jungle slowly
and carefully, without making a sound. It also takes care to
ensure that its great ears are held safely against its head, so
that it would not harm any unfortunate creature that might
happen be in the way.

P270: Elephant.pdf - 270:8 [] (@386-@349) (Super)
Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_2_B16.2.6_Devastating
elephant - Family: 2_Motif] [D_2_B801_Elephants in folktales - Family: 2_Motif] [D_10_K2200.0_Villains and traitors:
K2200-K2299 - Family: 2_Motif] [D_10_K2200_Villains and traitors - Family: 2_Motif] [D_21_W185.0_Violence of
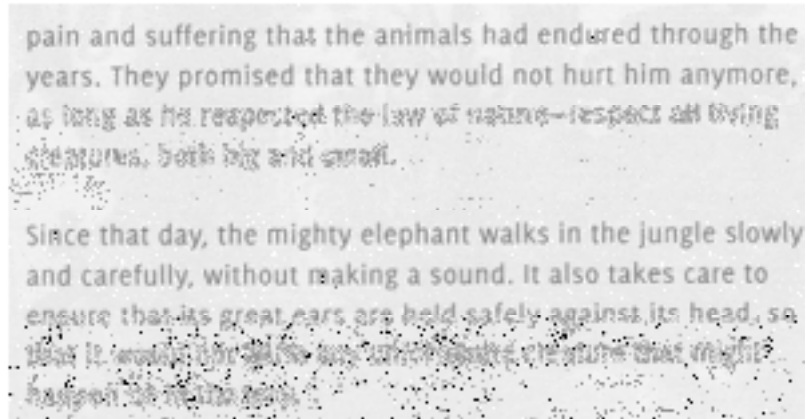temper - Family: 2_Motif]
No memos

Gajah, who was also known as
gergasi hutan (forest giant), was

400

P270: Elephant.pdf - 270:9 [] (@489-@334) (Super)
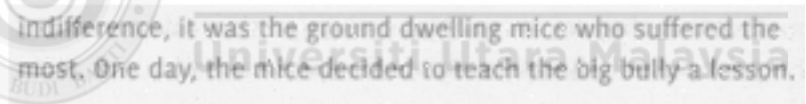Codes: [D_1_A2441.1.7_Cause of elephant's walk - Family: 2_Motif]
No memos

pain and suffering that the animals had endured through the
years. They promised that they would not hurt him anymore,
as long as he respected the law of nature – respect all living
creatures, both big and small.

Since that day, the mighty elephant walks in the jungle slowly
and carefully, without making a sound. It also takes care to
ensure that its great ears are held safely against its head, so

P270: Elephant.pdf - 270:10 [] (@102-@63) (Super)
Codes: [C_1_Actor in the tale - Families (2): 2_Motif, Elements of Motif Division] [D_1_A2494.11.0_The elephant's
enemies - Family: 2_Motif] [D_2_B437.2_Helpful mouse - Family: 2_Motif] [D_8_H960_Tasks performed through
cleverness or intelligence - Family: 2_Motif] [D_8_H961_Tasks performed by cleverness - Family: 2_Motif]
[D_9_J1100_Cleverness - Family: 2_Motif] [D_9_J1110_Clever persons - Family: 2_Motif] [D_11_L112.2_Very small hero
- Family: 2_Motif] [D_11_L315.0_Small animal overcomes large - Family: 2_Motif] [D_21_W32.0_Bravery - Family:
2_Motif] [D_21_W33.0_Heroism - Family: 2_Motif]
No memos

indifference, it was the ground dwelling mice who suffered the
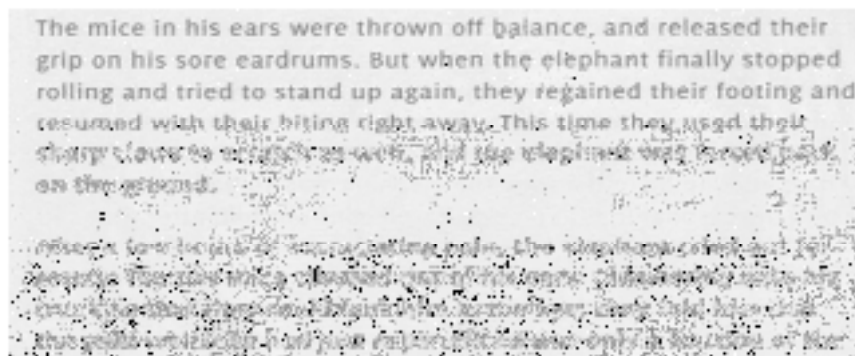most. One day, the mice decided to teach the big bully a lesson.

P270: Elephant.pdf - 270:11 [] (@239-@70) (Super)
Codes: [C_3_Single incidents - Families (2): 2_Motif, Elements of Motif Division] [D_1_A2461.0_Animal's means of
defense - Family: 2_Motif] [D_1_A2463.0_Animal's means of attack - Family: 2_Motif] [D_1_A2531.3.0_Why elephant is
peaceable - Family: 2_Motif] [D_8_H1161.3.0_Task: overcoming elephant - Family: 2_Motif] [D_15_Q285.0_Cruelty
punished. - Family: 2_Motif]
No memos
Hyper-Links:
    <continued by> 270:13

The mice in his ears were thrown off balance, and released their
grip on his sore eardrums. But when the elephant finally stopped
rolling and tried to stand up again, they regained their footing and
resumed with their biting right away. This time they used their

P270: Elephant.pdf - 270:12 [] (@430-@398) (Super)
Codes: [C_2_Items in the background of the action - Families (2): 2_Motif, Elements of Motif Division]
[D_15_Q450.0_Cruel punishments. - Family: 2_Motif] [D_15_Q450.1.0_Torture as punishment - Family: 2_Motif]
[D_15_Q450.1.1_Torture as punishment for murder - Family: 2_Motif]
No memos

his nap, he began to stomp again, and the two mice in his ears
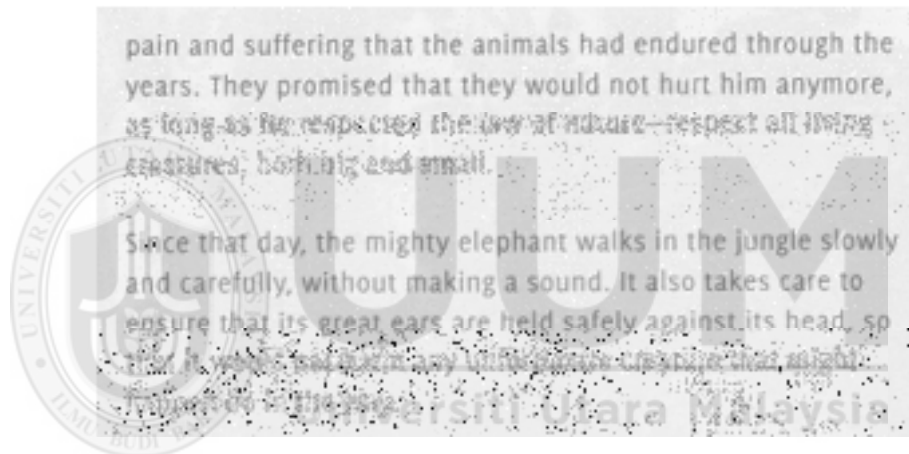began to chew on his eardrums.

P270: Elephant.pdf - 270:13 [] (@491-@330) (Super)
Codes: [C_3_Single incidents - Families (2): 2_Motif, Elements of Motif Division]
No memos
Hyper-Links:
   270:11 <continued by>

pain and suffering that the animals had endured through the
years. They promised that they would not hurt him anymore,
as long as he respected the law of nature—respect all living
creatures, both big and small.

Since that day, the mighty elephant walks in the jungle slowly
and carefully, without making a sound. It also takes care to
ensure that its great ears are held safely against its head, so
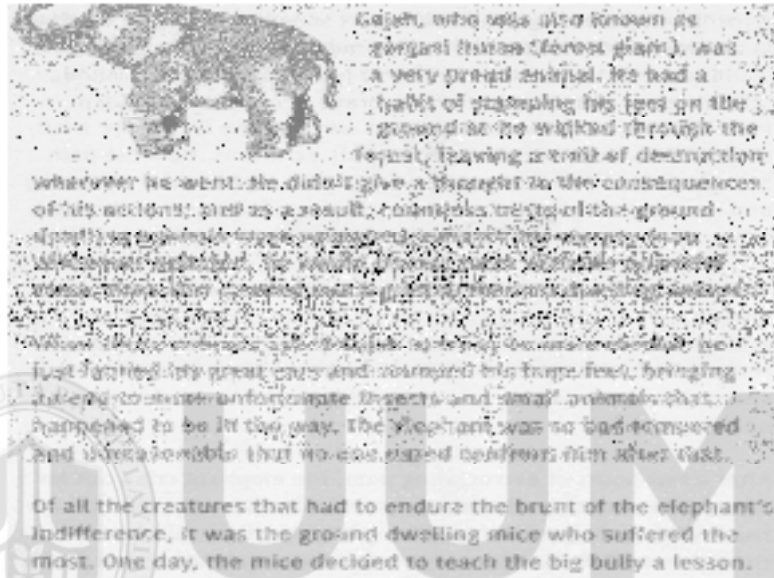
P270: Elephant.pdf - 270:14 [] (@536-@0) (Super)

Codes: [E_1_1.0.0.0_ANIMALS TALES - Family: 3_Type] [E_1_220.0_OTHER ANIMALS AND OBJECTS: 220-229 - Family: 3_Type] [E_1_248A_The Elephant and the Lark - Family: 3_Type]

No memos

Hyper-Links:

P270: Elephant.pdf - 270:15 [] (@555-@0)   (Super)
No codes
No memos
Hyper-Links:

They waited until Gajah fell asleep. Then, they climbed up his legs and made their way towards his ears. It took a great deal of effort to scale the elephant's enormous body, and only one mouse managed to make it into each ear. When the elephant awoke from his nap, he began to stomp again, and the two mice in his ears began to chew on his eardrums.

An elephant's eardrums are extremely sensitive, and this elephant began to experience a great deal of pain. He ran as fast as he could towards the nearest pond and plunged in. Water gushed into his ears, submerging the two mice mice that lay hidden inside. To prevent from being swept away by the water, the mice

on the ground.

After a few hours of excruciating pain, the elephant cried out for mercy. The two mice climbed out of his ears. Clambering onto his trunk so that they could look him in the eye, they told him that the pain which he had just experienced was only a fraction of the

P270: Elephant.pdf - 270:16 [] (@551-@0) (Super)
No codes
No memos
Hyper-Links:
　　270:14 <continued by>

pain and suffering that the animals had endured through the years. They promised that they would not hurt him anymore, as long as he respected the law of nature—respect all living creatures, both big and small.

Since that day, the mighty elephant walks in the jungle slowly and carefully, without making a sound. It also takes years to ensure that its great ears are held safely against its head, so that it would not harm any unfortunate creature that might happen be in the way.

Appendix K

The Codes of Analysis: Verification

Hierarchy Report on PD: P270: Elephant.pdf

_____

HU: Verification
File: [D:\PilotClassification\PD\PilotClassification\Verification.hpr7]
Edited by: Super
Date/Time: 2015-08-12 09:53:05

_____

270
    270:1
        C:A_1_Villain
    270:2
        C:A_6_Hero
    270:3
        C:B_1_Initial situation
    270:4
        C:B_11.0_Mediation, the connective incident
    270:5
        C:B_18.0_Struggle
        C:B_20.0_Victory
        270:6
    270:7
        C:B_21.0_Liquidation
    270:8
        C:C_1_Actor in the tale
        C:D_2_B16.2.6_Devastating elephant
        C:D_2_B801_Elephants in folktales
        C:D_10_K2200.0_Villains and traitors: K2200-K2299
        C:D_10_K2200_Villains and traitors
        C:D_21_W185.0_Violence of temper
    270:9
        C:D_1_A2441.1.7_Cause of elephant's walk
    270:10
        C:D_1_A2494.11.0_The elephant's enemies
        C:D_2_B437.2_Helpful mouse
        C:D_8_H960_Tasks performed through cleverness or intelligence
        C:D_8_H961_Tasks performed by cleverness
        C:D_9_J1100_Cleverness
        C:D_9_J1110_Clever persons
        C:D_11_L112.2_Very small hero
        C:D_11_L315.0_Small animal overcomes large
        C:D_21_W32.0_Bravery
        C:D_21_W33.0_Heroism
    270:11
        C:C_3_Single incidents
        C:D_1_A2461.0_Animal's means of defense
        C:D_1_A2463.0_Animal's means of attack

C:D_1_A2531.3.0_Why elephant is peaceable
C:D_8_H1161.3.0_Task: overcoming elephant
C:D_15_Q285.0_Cruelty punished.
270:13
270:12
C:C_2_Items in the background of the action
C:D_15_Q450.0_Cruel punishments.
C:D_15_Q450.1.0_Torture as punishment
C:D_15_Q450.1.1_Torture as punishment for murder
270:14
C:E_1_1.0.0.0_ANIMALS TALES
C:E_1_220.0_OTHER ANIMALS AND OBJECTS: 220-229
C:E_1_248A_The Elephant and the Lark
270:15
270:16