Beyond the Narrative in the Arabian Nights-A Reading of Implicit Cultural Patterns in the Tale of the Three Appeles

ما وراء السّرد في اللّيالي العربي –قراءة في الأنساق الثّقافية المضمرة في حكاية التّفاحات الثّلاث

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Abstract:

This research aims to analyze the cultural systems embedded in the story "The Three Apples" from "One Thousand and One Nights", to reveal the deep intellectual and value structures that shape social consciousness in that period.

The results confirm the importance of studying these systems for a deeper understanding of culture and opening the way for its criticism and development, which contributes to raising critical awareness of the cultural self and reconsidering social relations based on absolute power and discrimination.

Keywords: The Three Apples; Implicit cultural Patterns; One Thousand and One Nights; Absolute power; Marginalization of women.

ملخص:

يهدف هذا البحث إلى تحليل الأنساق الثّقافية المضمرة في قصّة "التّفاحات الثلاث" من "ألف ليلة وليلة"، لكشف البنى الفكريّة والقيميّة العميقة التّي تشكّل الوعي الاجتماعي في تلك الفترة. وقد كشف التّحليل عن أنساق مضمرة رئيسة، تشمل الفحولة، السلطة

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المطلقة، تهميش المرأة، والعبودية، والتي تعمل معًا لتبرير العنف والظلم وترسيخ التراتبية الاجتماعية والعرقية.

وتؤكّد النتائج أهمية دراسة هذه الأنساق لفهم أعمق للثقافة وفتح المجال لنقدها وتطويرها، ممّا يسهم في رفع الوعي النقدي بالذّات الثقافية، وإعادة النظر في العلاقات الاجتماعية القائمة على السلطة المطلقة والتّمييز.

كلمات مفتاحية: التفاحات الثلاث؛ الأنساق الثقافية المضمرة؛ ألف ليلة وليلة؛ السلطة المطلقة؛ تهميش المرأة.

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1. INTRODUCTION

The book One Thousand and One Nights considered as one of the most important heritage blogs, because it contains rich and inspiring narrative material that reflects some aspects of social and cultural life the Abbasid era.

"The Tale of the Three Apples" stands out as one of the most important stories in it. When reading it and following the course of events in it, we explore implicit cultural systems that distinguish the characters relationships and reveal the dynamics of power and the prevailing values in that era.

Accordingly, this research aims to reveal the cultural patterns implicit in "The Tale of the Three Apples"; starting from a main problem: How does the Tale of the Three Apples reflect the relations of power and social and cultural values in the Abbasid era.

The importance of this research lies in its attempt to uncover the hidden cultural and social systems of the ancient Arabic literary text, which may contribute to a deeper understanding of Arab society in that historical period. Therefore, the research seeks to deconstruct the cultural systems in the story, analyze their social and cultural connotations, and not open new horizons for understanding the relationship between literature and society in the Arab heritage.

To achieve this goal, we will rely on the powerful analytical tools provided by the potential of cultural criticism, and a safe space to explore the cultural systems included in literary texts, in order to reach the deep semantic layers that constitute the cultural fabric of the story.

2. One Thousand and One Nights -Origins Translation- and Narrative Structure

One Thousand and One Nights, more commonly Known in English as "Arabic Nights (The Arabian Nights, 1990, p. 7)", is not a single book, but rather a broad and sophisticated collection of stories compiled over many centuries (Abu Jweid, 2021). Its Arabic title is كتاب ألف ليلة وليلة (Kitāb Alf Laylā wa-Layla). It is a composite work of folk tales, legends, parables, romances, and historical anecdotes (The Arabian Nights, 1990); collected from a wide range of different sources (throughout the Middle East and South Asia).

2.1 The origin of the book

Due to the presence of several influences from other civilizations (Al-Shuwali, 2000, p. 10) -other than the Arab ones- in the book, many Arab and European researchers tried to know

its origin and determine the time of its birth, and opinions were divided into groups.

a) The first group: Among them is Joseph von Hammer, who saw that the origin of the book is Persian (Ashry Zayed, 2006, p. 153), and they cite as evidence the Persian names included in the book (Hatoum, 2008).

b) The second group: Among them is Sylvester de Sacy, who confirms that the book is Arabic in meat and wrap (Ashry Zayed, 2006, p. 153).

c) The third group: The proponents of this trend believe that it is originally from India (Hatoum, 2008, p. 2).

d) The fourth group: Its authors confirm that Scheherazade herself is the author of the book, and they infer this from what was stated in the story entitled; "King Shahryar and Shah Zaman" in the same book.

Which says: «…The great (i.e. Scheherazade) had read books, histories, biographies of ancient kings, and news of the nations present, so it was said that she had collected a thousand history books related to previous nations, empty kings, and poets…» (Hatoum, 2008, p. 2).

2.2 Translation of the book "One Thousand and One Nights"

The first Arabic edition of the Egyptian manuscript was in the year (1251 AH/ 1835 AD) and the second edition (1271 AH), which are the two original editions, and the rest of the Eastern editions were published from them. Then the Jesuit Fathers Press reprinted the book "The Nights" after refining it and deleting some passages, between the years (1880-1890 AD) One of the original copies of the Egyptian manuscript was sent to India and printed

between the years (1839 AD/1842 AD) (Hatoum, 2008, p. 2). **In the West**, The Nights was introduced to Europe by the French scholar and diplomat Antoine Galland (Chaouch, 2010-2011, p. 48), who published his translation, "**Les Mille Et Une Nuits**", **The European Introduction and the "Orphan Tales"** between 1704 and 1717. His version based on a 14th-century Syrian manuscript but was incomplete.

Critically, Gallan also added several stories that were not in his Arabic manuscript but were told to him orally by a Syrian storyteller named Hanna Diab. Know these as the "orphan tales" and are now the most famous stories associated with The Arabian Nights in the West, including:

- "**Aladin and the Wonderful Lamp**"
- "**Ali Baba and the Forty Thieves**"
- "**The Seven Voyages of Sinbad the Sailor**" (though Sinbad existed in other Arabic sources)

These "orphan tales" we're not part of the original Arabic manuscript tradition but have been inseparable from the collection in the Western imagination ever since then the rest of the twelve volumes of the translation continued to appear over a period of thirteen years. Then European translations followed, and they depended on the translation of the orientalist Galland until they discovered the Arabic origin itself, translated it, and presented it with introductions that were the beginning of scientific interest in the book (Ashry Zayed, 2006, pp. 152-153). Here is a table summarizing the historical milestones and versions of "The Thousand and One Nights (Academic Dictionaries and Encyclopedia: One Thousand and One Nights)"

Table 1. The historical milestones and versions of "The Thousand and One Nights" Characteristics and Different Objectives

Period	Event / Version-Translator	Characteristics and Objectives
12nd century	Document from Cairo refers to a Jewish bookseller lending a copy of The Thousand and One Nights	First appearance of the final form of the title
14th century	Existing Syrian manuscript in Bibliothèque Nationale, Paris	Contains about 300 tales
1704	Antoine Galland's French translation	First European version; later volumes attributed to Galland but written by unknown authors
1706	Anonymous English translation ("Grub Street" version)	Called The Arabian Nights' Entertainment; first known use of common English title
1775	Egyptian version called "ZER" (Hermann Zotenberg's Egyptian Recension)	Contained 200 tales; no surviving edition exists
1814	Calcutta I Arabic printed version published by British East India Company	100 tales per volume; second volume in 1818
Early 19th c.	Modern Persian translations under titles	Illustrated version by Sani al-Molk for Mohammad Shah Qajar

	like Alf leile va leile, Hezār-o yek šab	
1825–1838	Breslau/Habicht edition in Arabic (8 volumes)	Collaboration between Habicht and Murad Al-Najjar; contains 1001 stories from various sources
1842–1843	Four additional volumes by Habicht	Expansion of the Breslau/Habicht edition
1835	Bulaq version printed by Egyptian government	Oldest printed Arabic version by a non-European; mainly reprint of ZER text
1839–1842	Calcutta II (4 volumes)	Based on an older Egyptian manuscript (lost); includes many stories from Habicht edition
1838	Torrens English version	Early English translation
1838–1840	Edward William Lane English translation	Excluded "immoral" content; included anthropological notes on Arab customs
1882–1884	John Payne English translation	Based mainly on Calcutta II; added tales from Calcutta I and Breslau editions
1885–1888	Sir Richard Francis Burton English translation	Based on multiple sources; emphasized sexuality omitted by Lane

1889–1904	J. C. Mardrus French version	Used Bulaq and Calcutta II editions
1984	Muhsin Mahdi Arabic edition	Claimed faithfulness to oldest Arabic versions, mainly Syrian manuscript
1990	Husain Haddawy English translation of Mahdi's edition	Modern English translation based on Mahdi's Arabic edition
2008	Penguin Classics new translation by Malcolm C. Lyons and Ursula Lyons	Three-volume translation based on Calcutta II edition

Source: author's achievement

2.3. The structure of the book

In this text the popular storyteller collected dozens of stories that were based mainly on one story, with which they opened, which is the story of King Shahryar, who sentences half of society, "women", to death, because of his wife's betrayal of him, as is the case with King Shah Zaman.

Moreover, this story called the opening, and the other stories branch out from it. We can divide it into.

a) The opening story: As I mentioned, it is the first story – Shahryar and Shah Zaman.

b) The frame story: These are the stories that branch off from the opening story and combine another type of story (Wahba & Al-Muhandis, 1984, p. 290). The story begins with the Sassanian king Shahryar, who, after discovering his wife's infidelity, develops a deep hatred and mistrust towards all women.

He devises a brutal routine: he marries a new virgin every evening and executes her the next morning. After this situation continued for three years, the Kingdom began to suffer from a shortage of qualified women. The minister's brilliant and brave daughter, Scheherazade, devises a plan to end bloodshed. She volunteers to marry the king, and on their wedding night, she begins telling him a captivating story. As dawn approaches, you deliberately stop at a point of intense suspense. This aroused King Shahryar's curiosity, so he postponed her execution for one day to hear the conclusion of the story. Scheherazade repeats this strategy for 1,001 consecutive nights, weaving stories within stories (a technique known as embedded narrative or mise an abyme). During this time, her tales -full of wisdom, morality, adventure, and wonder- gradually heal the king's wounded psyche. Eventually, he transforms, regains his trust in women, and makes Scheherazade his permanent queen.

c) Tales of inclusion: These are the stories that came within the stories of the framework, and they have something that explains the reason for their occurrence, as they link the story, the framework and the general content, the relationship of causality, entertainment, symbolism…

d) Tales outside the context: These are the stories that generated within the stories of inclusion, and the general content of the frame stories does not benefit anything except the stories of inclusion from them.

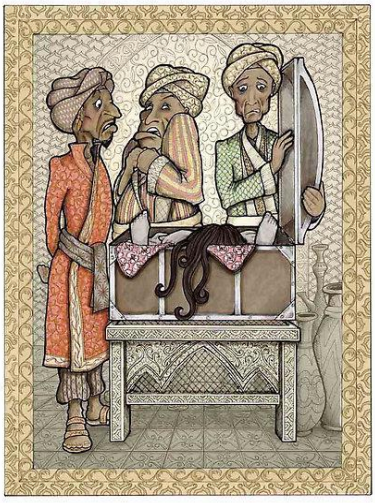
The last two types, inclusion stories/ out-of- context stories, play a role:

- Entertainment about one of the characters in the story.

- The lesson.
- To ward off harm from people.
- Various other reasons.

3. The summary of "The Tale of the Three Apples"

The Tale of the Three Apples (The book One Thousand and One Nights- A Plain and Literal Translation of the Arabian Nights Entertainment, n.d.) , is an exciting tale from One Thousand and One Nights that blends mystery, justice, and human emotions. The story begins when Caliph Harun al-Rashid disquises himself to wander the streets of Baghdad, where a fisherman discovers a box containing the dismembered body of a young woman. The Caliph orders his minister (Jaafer to find the killer within three days otherwise, Jaffar" will be executed.



Picture1. A picture that reflects the story of the three apples
http://khanlearning.weebly.com

After fruitless research, two young men confess to committing the crime. The sheikh reveals a tragic story of jealousy: he killed his wife after mistakenly believing her to be

unfaithful, based on a false story told by a slave. The Caliph pardons the husband but asks Jaafar to find the deceitful slave, who eventually turns out to be Jaafar's servant. Jaafar asks for mercy by sharing a wonderful story "Nur al-Din Ali and his brother Shams al-Din Muhammad", and the Caliph forgives everyone and honors the husband.

4. Cultural systems implicit in concept and importance

The concept of implicit cultural systems arose in the context of intellectual transformations in the humanities in the second half of the twentieth century. Its roots can be trace back to the works of structuralist and poststructuralist thinkers, such as Claude Levi-Strauss, Roland Barthes, and Michel Foucault.

Those who's their ideas have contributed to directing attention towards the deep structures that govern cultural and social phenomena.

The concept of the implicit system in cultural criticism comes as a central concept, and what does mean here is that culture has its own systems; that are dominant systems, and begs for this dominance by hiding behind masks. Moreover, the most important, and dangerous of these masks; is the mask of aesthetics, meaning that the aesthetic rhetorical discourse hides something other than aesthetics from under it; Al-Jamaal works to blind culture so that systems remain effective, influential and sustainable from under the mask (Al-Khalil, 2014, p. 293).

The implicit patterns are the set of unspoken cultural values, beliefs, and practices that form the deep structure of a society and indirectly influence the behavior and thinking of its members. Although not clearly visible, these systems play a crucial role in shaping cultural identity and guiding social interactions.

We can determine the importance of studying harmful cultural system in:

- The study of implicit systems allows for a deeper understanding of culture, going beyond superficial manifestations to the deeper structures that make up cultural identity.
- Helps reveal contradictions between stated values and actual practices in society.
- Provides a framework for explaining social behaviors and phenomena that may seem illogical or apparently contradictory.
- Contributes to enhancing critical awareness of the cultural self, which opens the way for the development and renewal of culture.
- Helps understand the causes of misunderstandings and conflicts between different cultures.

5. The cultural patterns implicit in the story of the three apples

The story "The Three Apples" is a rich model for analyzing implicit cultural systems. While on the surface it appears to be an exciting detective story about crime, investigation, and justice, it hides beneath it a set of deep intellectual and value structures that shaped the consciousness of society at that time. Through the story, we can discover many implicit cultural- including, but not limited- to:

5.1. The virility and male authority system (the patriarchal system)

This system is the most dominant and clear in the story. This system based on the idea that a man's "honor" is directly linked to a woman's behavior (his wife, sister, and daughter), and that a man has absolute authority over her, to the point of ending her life

based on suspicion alone. Jealousy here is not just a feeling, but also a cultural engine that justifies deadly violence.

His manifestations in the story

a. The husband's reaction: The central character of the young husband is the embodiment of this system. When he sees a black slave carrying an apple that he claims is from his mistress, he does not think to check or ask his wife calmly. Rather, he immediately assumes betrayal, and his jealousy turns into blind anger that prompts him to kill her immediately. Culturally, his action was not entirely reprehensible, but he seen as an "expected" reaction from a man "jealous" of his honor.

b. The absence of a woman's voice: Silence and cancellation are effective strategies used to keep the body away from discourse, either directly or indirectly. Silence here is not limited to refraining from speaking only, but goes beyond that to include not referring to the body as an entity of importance and significance, or ignoring its presence in the text.

Silence and deletion are not just the absence of language, but rather two powerful cultural tools that exercise the power of concealment and ignoring, creating a gap in discourse that deprives the body of existence.

This absence makes the body a silent subject or a taboo that is afraid to be talked about, which cultural criticism analyzes as a cultural pun that hides the true meaning, or as an implicit system that works to exclude the body from cultural presence (Tamim).

The victim (wife) is the most negative party in the story. We do not hear her defense; we do not see her point of view. Men (her brother) only prove even her innocence. This forced silence is characteristic of the patriarchal system, which does not give women a voice or effectiveness.

c. Pity for the killer: Despite his heinous crime, the Caliph and everyone sympathize with the husband after he tells his story. He seen as a victim of his jealousy and the slave's deception, not as a violent murderer. This sympathy reveals that culture justifies his action and considers his motive (honor) to be "noble", even if the result is tragic.

5.2. The system of absolute authority and superior justice

This system consists of the existence of an absolute central authority (Caliph) that is not subject to accountability, and is the source of law, justice, and pardon. This authority does not follow clear legal procedures, but rather acts based on the mood of the ruler and his personal desire to achieve the "right".

His manifestations in the story:

a. Harun al-Rashid's orders: When Harun al-Rashid discovers the body; he does not order an organized judicial investigation. Rather, he places full responsibility on his minister, Jaafar al-Barmaki, and threatens to kill him and his family if he does not find the killer within three days. This decision reveals an individual and temperamental authority, as the minister's life depends on his success in an almost impossible task.

b. Justice as a grant: In the end, justice achieved not through a judicial system, but as a grant from the Caliph. He is the one who decides to pardon the murderous husband, then thinks about killing the slave, and then pardons everyone in the end out of admiration for the strangeness of the story. Thus, it becomes clear that justice (in this story) is not a right, but rather a gift from the supreme ruler, which reinforces the culture of submitting to authority and waiting for its mercy.

5.3. The system of absence of rational investigation and the dominance of chance and confession

Although the story seems detective, the truth does not reveal through logical thinking and gathering evidence (inference), but rather occurs because of chance and sudden confessions. Reflecting a cultural structure that may not trust rational procedures much and believe more in fate and recognition as a means of revealing the truth.

His manifestations in the story

a. Failure of the investigation: The investigation failed because Jaafar Al-Barmaki, the state representative, was unable to find any evidence within three days. He would have been killed had it not been for the appearance of the two young men who confessed to the crime.

b. The confession is the evidence: so that the facts revealed through a series of confessions. Not single physical evidence been found, but the whole truth is based on words and testimonies.

c. The role of chance: Chance plays a pivotal role: Starting with the coincidence that the fisherman found the box, then the coincidence that the husband saw the slave with the apple, then the coincidence that the slave who caused the tragedy was a slave in the house of Minister Jaafar himself.... Etc, and there is no doubt that this reliance on chance diminishes the importance of organized human effectiveness.

5.5. Women's system as an "object" rather than a "subject"

In this system, women not treated as an active figure with their own being and desires (subject), but rather as a symbol or subject around which men's actions revolve. It is either a symbol of honor, a cause of tragedy, or a reward.

His manifestations in the story:

a. The murdered wife: As we mentioned, she is the focus of the story, but she has no role. It is just a body, a symbol of wasted innocence.

b. Jaafar's daughter: Even Jaafar's daughter, who plays a crucial role in revealing the truth, her role remains confined to the private domestic space. She is the one who reveals the servant's secret, but she does not present it herself to the Caliph, but rather tells her father so that he can act. Which indicates that its effectiveness is limited and restricted by the social structure.

5.6. The Slavery System

It is one of the deep and dangerous cultural systems that permeates the story of "The Three Apples", and works alongside the system of virility and patriarchy to form the full meaning of the story.

On the surface, the character of the "black slave" appears to be merely a secondary motive for events, but an analysis of his role reveals an integrated cultural system that entrenches the inferior view of the slave, and exploits him as a tool to justify the actions of the masters.

5.6.1. The slave as an instigator of strife and a scapegoat: In many cultural structures, the lower party in the social hierarchy (such as the slave, stranger, or marginalized) blamed for causing misfortunes, thus relieving the stronger parties (masters) of full responsibility.

Its manifestations in the story:

a. The direct cause of the tragedy: If it were not for the slave's lie and his theft of the apple, the crime would not have occurred, which puts him in the role of the "corruptor" who destroyed the family.

b. Scapegoat: When the truth is revealed, the slave bears all the blame, so the murderous husband appears as a victim of the "slave's cunning", and the Caliph Finds justification for his anger in the "slave's action". Thus, the servant absorbs all evil, and the masters come out with a noble or excused appearance, without be held accountable for the husband's violence and cruelty.

5.6.2. Abstraction from human identity (objectification): The system of slavery based on stripping the slave of his humanity and transforming him into a tool or thing that he owns and is not considered a self with full feelings and motives.

"Objectification is the transformation of man into a mere material thing viewed only as a commodity or purpose, without recognizing his full humanity (Abdel Wahed)". This means treating a person as if he were a body used to achieve certain purposes, ignoring his feelings and true value as a living person.

When we focus only on the body without taking into account the human personality and humanity, we lose respect for it and turn it into just a "thing" with no real value.

Its manifestations in the story:

a) Absence of name: The slave is nameless, known only by his social status and color, which strips him of his individuality and identity and strips him of a "pattern".

b) Superficial motives: His motive for stealing and lying was only to show off, without psychological depth, which made it easy to condemn him without sympathy, so that he became merely a tool for causing chaos.

5.6.3. The slave as a symbol of moral decadence: The implicit system of slavery links low social status with moral decadence, where the slave assumed to be by nature a liar, a deceiver, and a corrupt person.

Its manifestations in the story:

a) Laying and theft: The slave combines two sins and presented as the source of evil in the story.

b) The association of slavery with racism: Describing him as a "black slave" reflects a racial system that links the black race, slavery, and negative behaviors, invoking stereotypes prevalent at that time.

6. CONCLUSION:

Perhaps the research, having reached its end, has been able to reach a number of results, the most important of which are:

1. The story reveals an implicit pattern of virility and patriarchy, where men were given absolute power over women, including the right to kill on suspicion, reflecting a deep cultural structure that justifies violence in the name of honor.

2. The story highlights an implicit system of absolute power, where the ruler (successor) appears as the sole source of justice and forgiveness, which establishes a culture of submission to authority and waiting for its mercy, rather than relying on a just judicial system.

3. The story relies on an implicit system of knowledge and truth, where chance and confession are relied to uncover the truth, rather than logical investigation, reflecting a culture that has little confidence in rational procedures.

4. The narrative reveals an implicit pattern of marginalization of women, depriving them of their voice and effectiveness, and turning them into objects of conflict between men, revealing a cultural structure that denies women's subjectivity.

5. The tale reflects an implicit system of slavery that dehumanizes the slave and turns him into a tool, highlighting a social and ethnic hierarchy embedded in the culture.

6. The story shows an implicit scapegoat system, using the slave as a driver of strife and a scapegoat, justifying the actions of the masters and absolving them of full responsibility.

7. The story reveals an implicit of objectification, where the slave treated as something without identity or psychological depth, highlighting a culture that denies the humanity of certain groups.

8. The narrative highlights an implicit system that links social status and morality, depicting the slave as a symbol of moral decadence, reflecting a culture that links social status with moral value.

Finally, we can say that these implicit systems, work together to form the deep cultural structure of the society depicted in the story, revealing the implicit values and beliefs that govern social relationships and behaviors between individuals in a particular environment. Nevertheless, at the same time, it opens a conscious discussion about topics that still require a lot of boldness and neutrality in approach.

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