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Cumulative Fairy Tales Classification and Classifying Practice at English-Uzbek Fairy Tale Field

Key words: *fairy tale classification, type and motif, formula type, cumulative fairy tales, genre of folklore, structural analyses of fairy tales, chain connection, repetition, special executive interpretation.*

Annotation: *the article deals with the classification of English and Uzbek fairy tales and the history of classification such as the practical purpose of arranging and assorting narrative materials. In the process the author analyzed the scientists' views about classification and the role of motif and type. Addressed to the fairy tale researches of scholars such as Archer Taylor, Antti Aarne, Stith Thompson, Kaarle Krohn, Joseph Jacobs, Komiljon Imomov and Vladimir Propp. The researches of European, English, Russian and Uzbek scholars about the special composition form, interpreting the duration of plot elements, chain links, executive interpretation and continual connection between images in cumulative tales were investigated by the author.*

Fairy tales played the main function for the development of cultural art form which we call now literature. The reason of it is that growing with oral folk tales inspired people to write artistic works in literature. While working on my research about fairy tales I came across the ideas that childhood memories of fairy tales led many literature members to write wonderful literary works. It would not be amplification that English ballads also came to the world with the inspiration of fairy tales. I can say that fairy tales are more than we know. Every nation is rich in their own folktales which more often remain some similarities and parallel lines of different nation's fairy tales. Africa-American educator Gertrude Nelson stated: ***"Fairytale speak the colorful language of the soul of people. They teach us about our culture and they return to us essential psychic facts about ourselves."*** Additionally, to her words they teach us courage and decisiveness, the importance of honesty and caring for others. This is the most spread and mysterious genre in literature.

Listening or reading fairy tales are interesting, importantly working on fairy tale science gives more views to their history and development. Fairy tales as the main part of folklore play a great role both in culture and literature. At the same time, they connect many characteristics of cultural traditions both past and present among people in the world. English people have to proud not only for the language which is popular now, but also they have valuable folklore that has been passing from generation to generation. As it is clearly stated that "English folk tales as its folklore has colorful history of development. The British Isles and Ireland have a rich diversity of folklore, arising from the mix of cultural identity from region to region. Their history is full of events. There were invaders and settlers who brought with them their own beliefs and lore, which were combined into older traditions. Some stories seem to be well-known, such as the tradition of sleeping warriors under hollow hills and the wild hunt, often

uniting local heroes” (5). Early folk tales were oral. With precious work of folklorists of different countries’ folk tales were collected, classified and presented to the literature audience. Fortunately, the work on fairy tales is going on. Why did scientists need to classify the fairy tales? The classification is for the practical purpose of arranging and assorting narrative material so that it can be easily found. The fairy tale classification of the scientists helps further and deep researches in folklore sphere. Such difficult and precious work was done by famous scholars Antti Aarne and Stith Thompson. Their work serves as a foundation for further researches in fairy tale field. Antti Aarne and Stith Thompson’s *The Types of the Folktale* (1928), revised by Hans-Jürg Uther in 2004. The Aarne classification plays the main role in classifying various folktales of different nations in the world and it is very useful in the fairy tale research field.

According to UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore, classification practice is considered as one of the endeavors towards folktale preservation (12). Antti Aarne specialized in folktale classification, sorting the various types of tales into categories. Aarne’s most important writings—particularly his best known work, *Verzeichnis der Mörchentypen (The Types of the Folktale)*, first published in 1910— are valuable catalogs of tale types and story summaries. Aarne’s work *The Types of the Folktale* was revised and enlarged by American folklorist Stith Thompson in 1928 as *The Types of the Folktale: A Classification and Bibliography*. Thompson published another revision in 1961. Following a numeric system, his catalog is divided into categories based on the traditional genres of folklore:

- I. Animal tales (No. 1-299)
- II. Ordinary tales (No. 300-1199)
- III. Anecdotes and jests (No. 1200-1999).

This is made clear Thompson's preface: "these tales are divided for the purpose of classification into three principal groups: animal tales, regular folk-tales, and humorous tales". Amplifying the type catalog up to the numbers 2000 Thompson accepted most propositions made by the north American folklorist Archer Taylor (3) and added the *Cumulative Tales, Catch Tales, and Other Formula Tales* to the few types of the *Formula Tales* (AaTh 2000-2399). The type numbers 2400-2499 called *Unclassified Tales* were represented by four heterogeneous new tale types.

- IV. Formula tales (No. 2000-2399)
- V. Unclassified Tales (No. 2400-2499)

Stith Thompson declared in his book “The Folktale” that “Collecting, classifying, cataloguing, studying by comparative method, and synthesizing all the results –such is now the goal of all folklorists, whether or not they have come under the direct influence of Kaarle Krohn” (11, p. 406). Kaarle Krohn (1863-1933) firstly used historical geographical method to the study of folktale. He investigated a group of animal tales. The investigations made him to be acquainted with folktales from all parts of the world and he came to conclusion that an adequate investigation of tales must have a world-wide scope. At that time, he realized how important to collect tales and they must be arranged and made available. An adequate technique was developed with the initiative of Kaarle Krohn, all the scholars tried to collect and analyze the hundreds of tales types and they wanted to synthesized the studies into adequate generalizations.

Stith Thompson also critiqued the works of Joseph Jacobs. “A serious attempt to construct a comprehensive list of catchwords –naturally from the point of view of the English language– was made by Joseph Jacobs, and presented at the International Folklore Congress in London in 1891. It marked no real progress toward a classification, for it was merely an alphabetical list of motifs and types indiscriminately mixed. The terms, many of them in general use, were perhaps given a wider currency by Jacobs’ work, but that is all” (11, p. 414-415) Joseph Jacobs played important role to collect English fairy tales. He collected and published the most of the English oral folktales.

From Stith Tompson’s point of view that for a systematic classification of folk narrative a clear differentiation between *type* and *motif* is necessary.

According to his view, *a type* is a traditional tale that has an independent existence. It may tell as a complete narrative and does not depend for its meaning on any other tale. It may indeed happen to be told with another tale, but the fact that it may appear alone attests its independence. It may consist of one motif or of many. Most animal tales and jokes and anecdotes are types of one motif. The ordinary Marchen (tales like Cinderella or Snow White) are types consisting of many of them.

He marks that *a motif* is the smallest element in a tale having a power to persist in tradition. Stith Thompson categorized the *motif* into three classes. First are the actors in a tale-gods, unusual animals, and marvelous creatures like witches, ogres, fairies or even conventionalized human characters like the favorite youngest child or cruel stepmother. The second class includes certain items in the background of action – magic objects, unusual customs, strange beliefs, and the like. The third consists of single incidents. It can have a n independent existence and that may serve as true tale types. The largest number of traditional types consists of these single motifs. Stith Thompson retains the following information: “At the time of his book appearance the Verzeichnis der Marchentypen gained no practical notice among field scholars. It was only after Aarne had given an object lesson of its use in his catalogue of Finnish tale and Oskar Hackman in his index of the Finnish-Swedish types that students of the folktale realized its value” (11).

Russian folklorist and philologist Vladimir Propp made a new classification of fairy tales called *Morphology of the Folktale*. It was published in 1928. In his book he gave more attention to a structural analysis and fundamental work on the theory of narrative. Propp intended to reduce all folktales into one structure. In some cases, he was unsatisfied with the classification system of Aarne-Thompson Tale Type.

According to Uzbek scholar and folklorist Komiljon Imomov, oral stories carried didactic ideas and based on fantastic and vital fantasies are called fairy tales (8).

They classified uzbek fairy tales according to the following criteria: interpretation of images, ideological content and conflict, plot and composition, the role of the fantastic fantasy and its function, language and style. The classification divided into three groups of Uzbek fairy tales.

- I. Animal fairy tales
- II. Magic fairy tales
- III. Ordinary fairy tales (based on real life events) includes satirical and non satirical based on their form and content.

The fourth group of Aarne classification are called differently in different languages, in English *formula-tales, cumulative or accumulative fairy tales*, in Uzbek “*kumulyativ, zanjirli ertaklar*”, in French, *randonnees* (‘circling around one place’), in German they are called *Kettenmärchen* (‘chained fairy tales’), *Haufungsmärchen* (‘pile-up tales’) or *Zahlmärchen* (‘enumerating tales’) and in Russian material we can observe such tales as “*цепочная сказка, кумулятивная сказка, рекурсивная сказка, цепевидная сказка*”.

Cumulative fairy tales are not fully researched by scholars in Uzbek fairy tale field. However we can see certain articles about Uzbek cumulative tales and the analyses of them. I am as a researcher also intend to analyze Uzbek and English cumulative fairy tales comparatively. Uzbek scholar Sh. Turdimov gives the following statement about cumulative fairy tales in his book “Hikmat xazinasi- Treasury of wisdom”: “In the logical-symbolic expression of the most cumulative (expression method chain) fairy tales lies the esoteric, philosophical knowledge, information, the puzzles of human minds, and their folk solutions have symbolic expression meaning“ (10). He paid attention to the artistic philosophical interpretation, symbolic meanings of the images of the Uzbek cumulative folk tales such as "Tuxumboy and Buyrakboy" and "Cho'loq Bo'ri".

N.P. Andreev when he translated the catalog of A. Aarne into Russian, where some of these tales were recognized as a separate subtype. However, the first work, in which an attempt was made to clearly define the formulas of the narrative structure and to pre-classify such fairy tales, was undertaken in V. Y. Propp’s article “Cumulative Fairy Tale”, published in 1976. The basic principle of constructing the structure of narration in cumulative fairy tales, as the researcher notes, “consists in some repeated repetition of the same actions or elements until the chain created is broken or broken in the reverse order” (14).

V.Ya. Propp divided similar tales into *formulas* and *epics*. *Formula cumulative tales* presents a pure formula, a pure scheme. They are divided into equally shaped repeating syntactic links. *Epic cumulative fairy tales* also consist of identical links, but each of them can be syntactically shaped differently, disclosed in more or less detail. He underlines that “Cumulative tales are built not only on the principle of chain, but also on the most varied forms of connection, piling up or growth, which ends in some merry catastrophe”. After researches he came to the opinion that the overall structure of cumulative tales consists of exposure, cumulation, and finale.

I.Volte and G. Polivka on the basis of the analysis of the European fairy-tale material identified three main types of cumulative stories:

- 1) The type “No goat with nuts”;
- 2) The characters devour each other, for which they are consistently punished by God;
- 3) Fairy tales and songs like English fairy tale "The house that Jack built."

A.I. Nikiforov singled out a combination of structural features of the text and specific performance elements, calling it a “theatrical tale.” In this connection, A.I. Nikiforov highlighting four types (9):

- 1) Literally repetitive prose dialogue;

- 2) A short, jerky dialogue, which, thanks to recitative pronunciation, begins to take on a definitely rhythmic repository;
- 3) Rhyme with a song installation;
- 4) A mixed verse, in which the pattern-formula includes a combination of prose and rhyme dialogue.

The Finnish researcher M. Haavio identified several types of chains: illogical primitive, logical primitive, rhymic, question-answer, etc (6). He drew attention to the fact that there are chains in which only one word is repeated, but there are also those where the coupling is carried out with the help of whole sentences and even their groups. What is important for us is that fairy tales with a chain-like structure can be formed either by pure cumulation or chains of sentences, or by a combination of both techniques. And this allows the unity of their origin and use. It is also valuable that this researcher, moving away from the formal side of cumulative and chain-like fairy tales, admits the possibility of classifying chain fairy tales by content, and without this it is impossible to analyze the functional purpose of the fairy tale and the purpose of its appearance.

American folklorist A. Taylor introduced us to the classification of formula tales, highlighting five major types: chain tales (the most numerous); fairy tale with questions (AT 2200); fairy tales without end (AT 2250); endless tales (AT 2300); ring tales (AT 2350) (15). Stith Thompson states that the cumulative tales holds a nature of a game, since the accumulating repetitions' must be recited exactly, but in the central situation many of these tales maintain their form unchanged over long periods of history and in very diverse environments. Such tales as *The House that Jack Built* or *The Old Woman and Her Pig* are so well known that no reader of the English language needs to have explained to him the way in which a simple phrase or a clause is repeated over and over again, always new addition (11, p. 230).

It is accepted by many scholars that *repetition* is one of the most widely used techniques in the folklore tradition. I.F. Amroyan emphasizes that it is the universal nature of this phenomenon, the origins of which we can find in the properties of speech as an act of communication makes it necessary to study it not only by folklore studies, but also by the theory of text and linguistics, stylistics. She singled out four main types of repeatability, on the basis of which the chain-like structures of the texts of fairy-tale and children's folklore are created: stringing, cumulation, ring repeat, pendulum repeat. I. F. Amroyan in the study "Typology of chain-like structures" revealed the following subtypes (4):

- 1) Purely structural
- 2) Plot-compositional
- 3) Verbal-textual

At the plot and compositional level, stringing appears in the following forms:

- 1) Stringing motifs (in the general textual context of episodes)
- 2) Stock stringing:
 - a) One character performs the same action; at the same time, the object on which it is directed changes.
 - b) Different characters alternately perform the same action; while the object to which it is directed does not change.
 - c) If a fairy tale is important not for the recurring action itself, but for the number and type of characters, then as a result of such a shift in accent another type of second subtype action is created - stringing characters - for example, the fairy tales "Repka", "Teremok", etc. In this

century, we can present the works of I. F. Amroyan as new researches of cumulative issue in the field.

As a conclusion, I can say that Aarne classification still remain its importance and value. Later the adding formula tales particularly cumulative stories by Thompson Stith made the classification more significant work. He stated that a remarkable enhancement had been made by Archer Taylor.

Archer Taylor delineates his historical significant work as followings: “The preparation of an article on formula tales for the *Handwörterbuch des deutschen Marchens* has called my attention to the classification of this material in Aarne-Thompson. Certain very simple additions and extensions of the present headings provide a logical and effective method of arranging these tales. A number of new types can be inserted easily under these headings”.

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