

COMPARATIVE ANALYSES OF UZBEK AND ENGLISH CUMULATIVE FAIRY TALES		<p style="text-align: center;">Literature</p> <p>Keywords: fairy tale studies, cumulative fairy tales, cumulative issue, approaches, a pure cumulative structure, a decumulative technique, patterns, chain links, Uzbek and English cumulative fairy tales, comparative study.</p>
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Abstract

It would not be an embellishment to say that folklore traditions connect people and nations through invisible lines. One can see the connectivity as the integrity of intimacy, solidarity and mutual understanding among nations of the world. Roaming the fairy tales orally among people entire the world as a form of that solidarity caused them to become an inseparable part of every nation’s folklore traditions. Therefore, studying fairy tales of nations from a theoretical, cultural and philosophical point of view, comparing and identifying the similar and differential lines can be the continuous work of mutual understanding between folks in the world. The author of this article dealing with the issue of cumulative tales intended: - To review the previous theoretical researches about the cumulative issue in the fairy tales; - To identify how the presented approaches of the scholars apply to the Uzbek and English cumulative tales; - To identify and compare the pure cumulative structure in the Uzbek and English fairy tales; It is important to mention that a larger part of researches about cumulative tales belongs to Russian scholars. Accounting lack of researches about Uzbek cumulative tales caused to make the work more perspective and relating it with English cumulative fairy tales can help to understand the issue deeply. Based on the approaches of Archer Taylor, Stith Thompson, V.Propp, I.Kruk, I.Amroyan, A.Kreatov, J.Eshonkulov, and Sh. Turdimov, we analyzed two nations’ cumulative fairy tales and tried to identify the fairy tales among Uzbek and English fairy tale fond which can present a pure cumulative structure. The English cumulative tales “Teeny Tiny”, “The Old Woman and Her Pig”, “Henny-Penny” “How Jack Seeks his Fortune” and the Uzbek cumulative tales “Susambil” “The Egg and The Kidney”, “The Three Goats” can present the reader a good perception about the accumulation in fairy tales. Studying Uzbek and English cumulative tales comparatively is significant for further researches of other nations’ cumulative tales.

Fairy tales as a part of the folk-narrative genre system always serve for the development of literature, cultural exchanges, and importantly play a great role in the good raising of the young generations. Learning fairy tales from the scientific point of view is as important as its spirituality and ethical values. Comparatives studies can give us more access to learn the texts of fairy tales for which Uzbek and English nations, like others, have their own cultural and scientific aspects. Moreover, 21st-century scientists in the folklore field devote much of their time to learn the structural and inner features of folklore texts and their impact on solving the present issues in science branches such as pedagogy, psychology and even in medicine. We can cite many works that had been done by scholars in the fairy tale field. Their works serve as a foundation for further researches. Based on the previous works we decided to explore the general issue by focusing on the comparative analyses of English and Uzbek cumulative fairy tales.

On the other hand, the structure of the English and Uzbek cumulative fairytale is not fully researched, as comparative studies provide more perspective on the topic. Considering these ideas, here we have undertaken a substantiation of the English and Uzbek fairy tales’ cumulative structure based on the analysis of their plot development and text composition which can serve as a theoretical and methodological ground for the study of the fairy tales’ cumulative characteristics.

The term “*cumulative*” is derived from the Latin word “*cumulare*” and its meanings are *to gather, to pile up, to get together, to stack, to increase, to strengthen*. Nowadays the term is applied widely in the literature. However, it was used in folklore studies to clarify the certain structure of the first epic works as well as the particular formation of fairy tales. The history of cumulative fairy tale issue reveals that many scholars including I.Volte and G.Polivka, A.Nikiforov, O.Kapitsa, M.Haavio, A.Taylor, F. Laura, B.Kready, N. Vedernikova, V.Propp, and S.Thompson noted the existence of cumulative tales and gave concrete examples of fairy tales that could be considered as cumulative tales.

In their work, Bolte and Polivka (1915) tried to select a name for works of this type: they used terms such as *Kettenmärchen* (chain tales), *Haufungsmärchen* (tales with piling up) or *Zahlgeschichte* (stories in which something is constantly believed). Not satisfied with them, they continued the search for an adequate name in the English language and for the first time used the term accumulative story (cumulative stories), which has become customary for modern folklorists. Bolte and Polivka (1915), based on the huge amount of fabulous material of many European nations (including Slavic), which they had at their disposal, tried to identify and describe the three main types of cumulative stories most common in Europe. The primary form is exemplified in the type of "No goat with nuts" (AT 2015). In such type tales, there are a series of events bound together by one slender thread and a conversation consists of an increasing number of details. The most interesting development is that every episode is dependent upon the last. “The Old Women and her Pig” and “A Grain of Corn” are a good example of this type. The tales show the standard threats of violence but manage at the end to solve the problematic circumstances or to skirt any actual killings. The situations involve interactions between human and an animal. To the second type, they attributed those plots in which the characters devour each other, for which they are consistently punished by God (AT 2025-2028). For the third, they identified tales and songs like "The House That Jack Built" (AT 2035). The fairy tale text is built like songs and here is important to mention that such tales consist of rhyme based on cumulateness.

According to Laura and Kready-(1916) the accumulative tale is the simplest form of the tale. It may be:

- 1) A tale of simple repetition.
- 2) A tale of repetition with an addition, incremental iteration.
- 3) A tale of repetition, with variation

She argued that repetition and rhythm have grown out of communal conditions. The old stories are measured utterances. At first, there was the spontaneous expression of a little community, with its gesture, action, sound, and dance, and the word, the shout, to help out. There was the group that repeated, which acted as chords, and the leader who added his variation. From these developed the folk-tale with the dialogue in place of the chorus.

Nikiforov (1928) noted the following peculiarity of the text of these fairy tales - the tendency to repeat at the speech level, which he designated as “stereotyped”. He distinguishes four basic types of pattern: repetitive prose dialogue; a short, jerky dialogue, which, thanks to recitative utterance, begins to take on a definite rhythmic warehouse; a verse with a song setting and mixed, when the formula stereotyped includes a combination of prose and poetic dialogue.

American folklorist Archer Taylor first published his article about cumulative issues “*A classification of Formula Tales*” in 1933 in which he noticed certain subgenres of fairy tales with noticeable differences compared with other fairy tales. His initiative interested researchers to select cumulative tales and make them one group. The classification of the chain-like / cumulative tales according to the content principle was proposed in by Taylor. In his study, he used the term “Formelmärchen” - “formula tales,” replacing the terms chain-like fairy tale, a cumulative fairy tale, but, unfortunately, gave no explanation for what he meant by “formula”. Taylor added cumulative tales, catch tales, and other chain tales to the few types of the Formula Tales (AaTh 2000-2399). However, the term “formula” for that type of tales caused many discussions later as in the category of the formula included tedious plots which are not fairy tales, because they were built on the principle of endless repetition of the same situations-sentences. Taylor was not able to identify in the type of fairy tales he defines the features characteristic of these particular forms and went on the way of stating the absence in it of signs characteristic of ordinary fairy tales. The term “formula” was not accepted to this certain type of tales.

Stith Thompson (1946) argued that cumulative tales present the 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 very diverse environments. The telling of folktales is a constant activity all over the world. However, the activity is by no means uniform in the various parts of the world, and as one moves over the continents, one finds extraordinary variability within the uniformity of the general practice. He also pointed out that the enjoyment of telling and hearing such tales is in the successful manipulation of the ever-growing rigmarole.

Vedernikova (1975) in her book “Russian folk tale” also raised the issue of cumulateness. In her opinion, cumulateness is a special form of composition, representing “a consistent, chained connection of plot elements. And each subsequent element is more significant than the previous[one].” Thus, the researcher tried to unite with one which has become customary, the concept of formally similar compositional structures, rightly noting that their similarity is in the chain form. The researcher tried to indicate the connection between the cumulative tales and the concept of formally similar compositions and their similarity is in chain form. The Russian folklorist Propp’s incandescent works such as “*Morphology of the folktale*”(1969), “*Folklore and reality*” *Cumulative fairy tales*”(1976) and “*Russian fairy tales*”(1984) were more influential and they serve as the main scientific foundation for further researches of cumulative fairy tales and folklore research in other nations.

Propp demonstrates that there exist issues of detail in every science that indicate significant meaning. In folklore, one such issue is that of cumulative fairy tales. Even for what we call them cumulative tales, still there are various discussions. Propp gave more structural features of cumulative fairy tales and gave certain formulas of linking chains in cumulative fairy tales. Following Propp (1979), the cumulative fairy tales are built not only on the principle of a chain but also on the most diverse forms of joining, piling up or growth, which ends in some merry catastrophe.

In the 21st century, folklore scholars Amroyan, Kretov, and Akimenko's works are more significant in identifying the chain links in cumulative tales. The monograph "*Typology of chain-like structures*" (2000) by Amroyan is devoted to the problem of repetition as a special method of organizing folklore text in general and its parts in particular. The study was carried out on the material of Russian fairy tales and the adjoining works of children's folklore. As a result of the structural and content analysis, Amroyan determined that the concept of "*chain*" is broader, more generic, and the concept of "*cumulation*" is narrower, specific. According to her, *cumulation* is one of the types of structure-forming repetition and is possible only at the level of the structural organization of the text. The stringing is a universal technique that occurs at all levels of text organization, as well as in various genres of oral folk art. She proved that the basis of the so-called chain-like structures is four types of structure-forming repetition: stringing, cumulation, ring and pendulum repetitions. Amroyan examined the specifics of the formation of a chain-like structure and singled out a specific unit of text — a link that allows being divided into significant components. It is the repeated reproduction of the link (at least three times) that leads to the formation of a chain-like structure. She also notes the existence of a technique called "decumulation technique", in which, unlike cumulation, it is not an increase, but a reduction of the chain of fairy tale characters or objects step by step.

In his article "*Typology and genesis of recursive texts*" (2013), Kretov considers cumulative fairy tales for which he offers the generic name of recursive fairy tales. From Latin "recurso" - to run back, to hurry back, to come back; the term recursive sequence is a return sequence when the solution of any task has to use the preceding elements of the sequence. Discussing foreign terminology available for fairy tales of this type, Propp distinguishes between chain (German term- Kettenmarchen) and cumulative (German term-Haufungsmarchen) structures. Later this distinction is erased and all fairy tales containing some repetition are called cumulative. Therefore Kretov considers the German term "Zahlmarchen" as neutral and an appropriate one. In order to avoid terminological confusion, Kretov suggests using the term recursive tales based on the generic side and keep the term "cumulative tales" as a type of the recursive tales.

In order to prove his view Kretov suggested that differentiating the types of links in the text structures is important. In order to prove his view Kretov suggested that differentiating the types of links in the text structures is important. They are:

- 1) $(a) + (b) + (c) + (d) + (e) + (f) + \dots (n)$ –stair-step links
- 2) $(a) + (a + b) + (b + c) + (c + d) + (d + e) + (e + f) + \dots (n)$ – chained links
- 3) $(a) + (a + b) + (a + b + c) + (a + b + c + d) + (a + b + c + d + e) + (a + b + c + d + e + f) + \dots (n)$ –cumulative links

We can support his classifying the links, but accepting the term recursive is more questionable and need more investigation. Akimenko(2013) researched the linguistic-cultural characteristics of English fairy tales and made discourse analyses of some English cumulative fairy tales.

So far, only a few observations can be found about Uzbek cumulative fairy tales in the work of Uzbek scholars J.Eshonqulov and Sh.Turdimov. Eshonqulov paid more attention to the didactic value of Uzbek cumulative fairy tales in his article as children easily remember the repeated plot of the tales such as Uzbek cumulative tale “Uchechki- The Three Goats” in his article “The flourishing resources of Turkic upbringing” (2016). According to him, most folk tales, dostons were told and folk songs were sung in Uzbek folklore traditions at night by the ancestors to save the people in the house from evil spirits or expel them. “The Three Goats” fairy tale is also told to children before going to sleep, as its plot says that old men and women used to sing a song about their animals every day before going to bed. The stated “decumulation technique” by Amroyan refers to this tale very much. However, Eshonqulov stated the decreasing of the tale characters not paying attention to the technique: the old man and women have three goats, a horse, a cow, a dog, and a cat. When they do not sing a song before going to sleep, the wolf takes the animals one by one. The tale consists of poetic segments and step by step animal characters decrease. According to the collector of this tale AsqarMusaqulov, depending on the state and the mood of the children the fairy tale narrator can make the tale longer or shorter: by increasing the tale characters' numbers such as four goats instead of three or adding any other animal characters. We should mention that when telling such tales the narrator can create a new version of the tale and the narrator can formulate the cumulative tale more enjoyable by making the voice of the animals.

Turdimov (2016) made a philosophical interpretation of some Uzbek cumulative tales. He paid more attention to the detail in the “The Egg and the Kidney” that why the Egg and Kidney went to cut camel thorns, not planting or gathering wheat or not gathering melon or watermelon. Tudimov states that there is no random or coincidental choice in folklore: “Why folk chose that plant? The full meaning of the image had been known by our ancestors sometimes it might not be noticed by our generation. But the power of tradition does not permit to change the image to another one. Based on the symbolic meaning of the fairy tale and mythological logic, the image of the camel thorn is a symbol of the tree of life. It is a perennial plant and its roots go deep inside the ground and resistant to any climate change. At the same time, the symbolic shape of the

camel thorn harmonized with folk applied art. The egg as a seed and the kidney as a living being are in the tree of life, its fruit has seeds and living beings.

They grow on the ground as living beings, become fruits and turns into seeds. The image reflects on the continuity of the tree of life, the continuity of life and perfection.....”

It is accepted by many scholars that *repetition* is one of the most widely used techniques in folklore, as it is so central to cumulative fairy tales. It is important to focus on "the compositional principle" of these fairy tales and their word layers, as well as to the form and style of performance. The repetition, chain links and increasing or amplifying elements in the tale composition are among the features of the cumulative fairy tales. The English cumulative tale "Teeny Tiny" is a good example of the repetition principle. The plot of the tale is simple. It is about the walk of a small woman who found a bone and all the actions which took place were connected with small elements. The word "teeny-tiny" is repeated from the beginning to the end of the tale.

Once upon a time, there was a teeny-tiny woman(1)who lived in a teeny-tiny house (2) in a teeny-tiny village. (3) Now, one day this teeny-tiny woman put on her teeny-tiny bonnet, (4) and went out of her teeny-tiny house to take a teeny-tiny walk. (5)

In the churchyard, the teeny-tiny woman found a small bone on a grave. She wanted to cook soup for her supper.

And when this teeny-tiny woman had got into the teeny-tiny churchyard, (6) she saw a teeny-tiny bone (7) on a teeny-tiny grave, (8) and the teeny-tiny woman said to her teeny-tiny self, (9) "This teeny-tiny bone will make me some teeny-tiny soup(10) for my teeny-tiny supper. (11)" So the teeny-tiny woman put the teeny-tiny bone into her teeny-tiny pocket, (12) and went home to her teeny-tiny house.

When she got home, she felt tired and put the bone into the cupboard. Suddenly she was awakened by a voice from the cupboard.

Now when the teeny-tiny woman got home to her teeny-tiny house she was a teeny-tiny bit tired; (13) so she went up to her teeny-tiny stairs (14) to her teeny-tiny bed, (15) and put the teeny-tiny bone into a teeny-tiny cupboard. (16) And when this teeny-tiny woman had been to sleep a teeny-tiny time, (17) she was awakened by a teeny-tiny voice (18) from the teeny-tiny cupboard, which said: "Give me my bone!" And this teeny-tiny woman was a teeny-tiny frightened, (19) so she hid her teeny-tiny head (20) under the teeny-tiny clothes (21) and went to sleep again. And when she had been to sleep again a teeny-tiny time, the teeny-tiny voice again cried out from the teeny-tiny cupboard a teeny-tiny louder, (22)" Give me my bone!" This made the teeny-tiny woman a teeny-tiny more frightened, so she hid her teeny-tiny head a teeny-tiny further (23) under the teeny-tiny clothes. And when the teeny-tiny woman had been to sleep again a teeny-tiny time, the teeny-tiny voice from the teeny-tiny cupboard said again a teeny-tiny louder. After the third time, she said in her loudest teeny-tiny voice, "TAKE IT!"

We can observe the changing patterns coming with the word *teeny-tiny* and such type of cumulative tale is more characteristic to English than the Uzbek one. The “teeny- tiny” word connects with every object and situations as the main repeated word in the text and the Uzbek fairy tale fond cannot present such style used in tale texts. Such verbal colorfulness in these fairy tales makes them the favorite entertainment of children who so love new, sharp and bright words, tongue twisters. European cumulative fairy tales can rightly be called the children's genre for the most part. We can observe the increasing size, the number of objects which constitutes the cumulateness.

The observations of American folklorist Margaret Mills show that the size of the characters or objects of fairy tales always creates a center of attention for children. As her works related to Afghan Folklore Traditions, the Afghan cumulative tales were considered to be for children-whether told by adults or by other children. Similarly, Haavio, Nikiforov, and Eshonqulov also declared that the cumulative tales focused on more children's auditory. However, in the earliest researches about the issue, Haavio, Kapitsa, Nikiforov, Pomerantseva stated that in folklore traditions of different nations there existed ritual works containing cumulative compositions. And Pomerantseva shows the Hebrew Easter chants as a good example of ritual works with containing cumulative texts.

Nataliia Drozhashchikhin (2017) her article “Cognitive Parameters of Literary Model of Creative Texts” analyzed the “Teeny Tiny” fairy tale and identified that the cumulation was the formulaic repetition of an element which was manifested in the structural stringing of the teeny-tiny attribute to each object (a teeny-tiny bonnet, gate, churchyard, bone, grave, self, soup ...); action (to take a teeny tiny walk, had gone a teeny-tiny way); condition (she was a teeny-tiny bit tired, frightened ...); a sign of action (a teeny-tiny further, louder). In the exposition, cumulation makes up a chain of three to four elements, then it grows up — the solution of a small woman to cook bone soup contains a chain of nine elements; in subsequent parts, the number of chain elements ranges from four to seven. The outcome of the tale consists of eight cumulatively strung elements. The rhythmic organization of the text is associated with the advancement of the plot and the semantic organization of the text. J. Halliwell (1849) explains that the last two words “TAKE IT!” needed to be shouted out to create a dramatic and comic effect and thereby scare the listener.

Stith Thompson declares that several cumulative tales involve the eating of an object, whether as the result of the series of happenings or cause of the series. From Uzbek fairy tale collections, we can find a good example of this approach. The Uzbek tale “Tuxumboylan Buyrakboy – The Egg and the Kidney” (1992) has a pure cumulative structure and follows the increasing principle.

The egg and the kidney went to cut and gather camel thorn. Suddenly they wanted to wrestle. Their rule was that whoever won the contest, he could eat the defeated. The egg won and ate the kidney. He went on, and on his way, he came across ~~with~~ a crow, a goat kid, a horse with

its colt, a camel with its young calf, many girls and many boys, one by one. The egg ate all of them. He came to the hut of an old woman. He told her about all the things he had eaten as a song. (a poetic fragment is given below) He said that if she spoke too much, he would eat her too. He asked her to make him some tea as he was very thirsty. While the old woman was preparing the tea for him, he felt tired and went to sleep. The old woman took the fire-tongs and hit the egg's belly. After the egg broke, all the eaten objects were delivered from the egg's belly one by one. Firstly, many boys went out, then many girls, a camel with its calf, a horse with its colt, a goat kid, a crow and the last the kidney delivered from the Egg' belly. They all stayed with the woman and they lived happily together in that hut.

What is more important is how the size and the number of tale personages are augmented. I.Kruk (1989) in his work "Eastern Slavic tales about animals.Images. Composition "considers that the cumulation is one of the compositional principles characteristic of building East Slavic tales about animals. The scientist sees cumulation as a kind of repetition and defines it as the "principle of increasing repeatability". Kruk's attention is also directed to identify the logical unit of any cumulative conditioning course; existing illogical units such as mixed size objects might be the cause of co-authorship or oral transmission of the tale.

However, the basis of cumulation, according to Kruk (1989), is the principle of natural determination and purely artistic principles of the development of the plot chain: For example, presenting fairy tale characters according to the principle of increasing their **physical strength or intelligence**. In named Russian tales like "Teremok", "Kolobok" the tale personages increase in defined size, small to large.

In the present tale, when they emerge one by one from egg's belly, the eaten characters' chain does break in reverse order, but rather in the same order in which they were eaten, which is a feature of the cumulative tales. The verse segment spoken by the egg is very interesting. In it, all the eaten personages are mentioned. The verse segment repeats with expansion when the egg meets a new personage one by one.

Кетаётса, бирқарға “ғанқ”, “ғанқ” этибди.

While the egg is going, the crow is sawing.

– Ҳойқарға, ганқиллайвермаебқўяман, – дебдиТухумбой.

–Hey, crow, don't saw, I will eat you, said the egg.

– Ейолмайсан, – дебдиқарға:

– You cannot eat me, said the crow

Тухумбой:

– Булқиллаганбуйрак едим,

Сени емайниманиейман, – деб еб қўйибди.

The Egg:

“I ate a fry-able kidney, What should I eat instead of you?”, he said and ate the crow.

He met the goat kid on the way.

The Egg:

- Булқиллаган **буйрак** едим, “I ate a **fry-able kidney**,

Ғанқиллаган **қарға** едим, I ate a **cawing crow**. What should I eat instead of you?”, he said and ate the goat kid.

Here we can also observe the pure cumulative structure in the final complete verse segment of the tale. He recites it to the old woman.

Тухумбой (*The Egg*)

- “Булқиллаган **буйрак** едим, I ate a **fry-able kidney**,

“Ғанқиллаган **қарға** едим, I ate a **cawing crow**,

“Жарбошида **улоқ** едим, I ate a **goat kid** near the ravine,

“Қулунлибия едим, I ate a **horse with its colt**,

“Бўталитуя едим, I ate a **camel with its young calf**,

“Биртўдақизларни едим, I ate a **group of girls**,

“Биртўнўғилларни едим. I ate a **group of boys**,

“Сениемайниманиейман, - дебебқуйибди. What should I eat instead of you?” So he ate them.

The formula of the tale gives a real picture of a pure cumulative structure:

The Egg →

The Egg + **the kidney** →

The Egg + **the kidney** + **a crow** →

The Egg + **the kidney** + **a crow** + **a goat kid** →

The Egg + **the kidney** + **a crow** + **a goat kid** + **a horse with its colt** →

The Egg + **the kidney** + **a crow** + **a goat kid** + **a horse with its colt** + **a camel with its calf** →

The Egg + **the kidney** + **a crow** + **a goat kid** + **a horse with its colt** + **a camel with its calf** + **many girls**

→

The Egg + **the kidney** + **a crow** + **a goat kid** + **a horse with its colt** + **a camel with its calf** + **many girls** + **many boys** →

← *The Egg*

Propp observes that the chain in the reverse order of the cumulative tale should not break or spread. In the tale, the chain does not break in reverse order. All the eaten objects were delivered from the egg’s belly one by one without breaking the chain:

Many boys, ← **many girls** ← **a camel with its calf** ← **a horse with its colt** ← **a goat kid** ← **a crow** ← **the kidney from the Egg**.

Stith Thompson (1946) argues that the cumulative tale reaches its most interesting development when there is not merely an addition with each episode, but every episode is

dependent upon the last. “The Old Woman and Her Pig” tale relates that the pig will not jump over the stile so that the old woman can go home.

She keeps appealing in vain for help, but help always depends upon her getting help from someone else. The woman’s every speech becomes more augmented according to the cumulative principle.

So she[finally] said: "Cat! cat! kill rat ; rat won't gnaw rope ; rope won't hang butcher ; butcher won't kill ox ; ox won't drink water ; water won't quench fire ; fire won't burn stick ; stick won't beat dog ; dog won't bite pig ; piggy won't get over the stile ; and I shan't get home to-night."

But the cat said to her, "If you will go to yonder cow, and fetch me a saucer of milk, I will kill the rat." So away went the old woman to the cow.

She persuades a cow to give her milk. The final threat formula is:

The cow gives milk for the cat;→ cat kills rat;→ rat gnaws rope;→ rope hangs butcher; butcher kills ox; →ox drink water;→ water quench fire;→ fire burn stick;→ stick beat dog; →dog bite pig; →pig jump over a style.

This tale consists of repeated, increasing features and the chain does not break in the reverse order. There are many fairy tales built based on a pure cumulative structure. Propp offered the following formula for the pure structure of the cumulative fairy tales.

$$\mathbf{A+(A+B)+ (A+B+C)+(A+B+C+D)+etc.}$$

However, this formula was presented by O.Kapitsi in 1926, earlier than Propp. She was a collector and researcher of children folklore and she analyzed popular Russian folktales such as "Kolobok". In her opinion, this is “repetition in connection with the growth of action or cumulateness. So, in the fairy tale

“Kolobok ”, repeating the same song listing all from whom he left, Kolobok adds every time that animal, from which he left for the last time". “A special kind of fairy tale, called cumulative,” she continues,“is built entirely on this technique.”She supported that the cumulative type tales should be constructed based on this pattern, “**a + ab+abc+abcd+abcde+”**”.

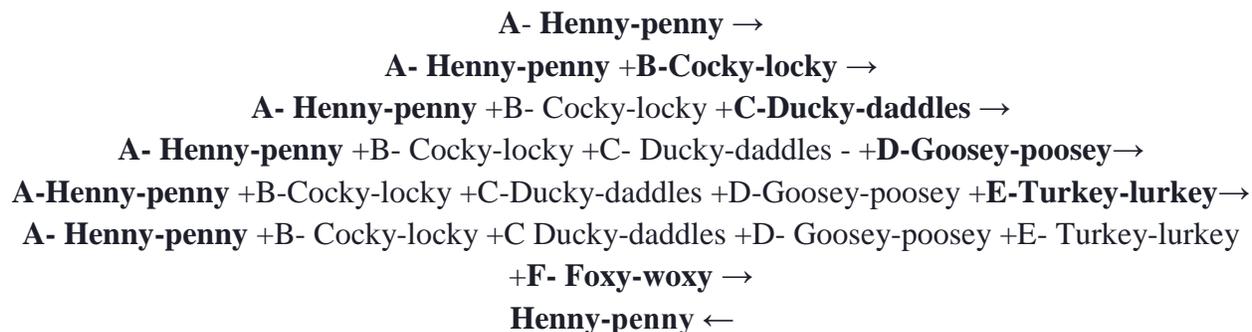
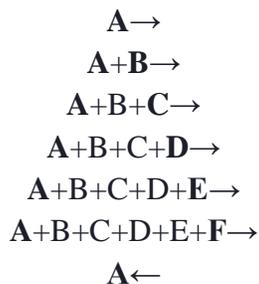
We can say that the English fairy tale “Henny-Penny”collected by Joseph Jacobs (1890) contains repeated word layers and presents a pure cumulative structure. Henny-Penny is a hardworking hen – she is carefully picking up kernels of corn in the courtyard.

When she thinks that the sky is falling, she feels responsible to tell the king and without any hesitation starts on a journey to the king’s palace. On her way, she meets a lot of friends, who

gradually join her. Finally, all the animals meet the fox, who is very cunning and hungry. The fox tells a lie about a shortcut to the king’s palace and the naive animals believe him.

He lures the poor poultry straight into his cave and devours almost all of them. Only Henny-Penny saves her life, runs away and never finishes her journey to the king. The hen is henny-penny; the cock, cocky-locky; the duck, ducky-daddles; the goose , goosey-poosey; the turkey, turkey-lurkey; the fox, foxy-woxy. The tale personages’ size increases one by one as above discussed Kruk’s theory.

We can present our formula to this tale based on Propp, Kapitsi investigations and Kreatov’s link type 3.



Another English fairy tale “How Jack Seeks his Fortune” follows the same structure. One morning Jack started to go and seek his fortune. Not gone very far, he met a cat.

"Where are you going, Jack?" said the cat.
"I am going to seek my fortune."
"May I go with you?"
"Yes," said Jack, "the more the merrier." So on they went, jiggelty-jolt, jiggelty-jolt.

He met a dog, a goat, a bull, a rooster on his way. They all joined him. They went on till it was about dark. They stopped at a house where some robbers were counting over their money. Jack asked the animals to make a noise when he gave a word. The made such dreadful noise that it frightened all the robbers away.

Jack →

Jack + a dog →
 Jack + a dog + a goat →
 Jack + a dog + a goat + a bull →
 Jack + a dog + a goat + a bull + a rooster →

The Uzbek fairy tale “Susambil” - “Dreamland”, is closer to the English fairy tale “How Jack went to seek his fortune” in its logic.

The main plot of the tale “Susambil” is simple: that the rich man had a donkey and a bullock. As the rich man had a lot of lands, the bullock worked hard all day. The man did not give the bullock enough food to eat. The children of the man liked the donkey, therefore the donkey drank juice instead of water, and ate black raisins instead of grass. The donkey’s life was better than the bullock’s. One tiring day bullock asked the donkey to give him some food. The donkey shared the food. The donkey was punished by his owner for his kindness. He made the donkey work harder than the bullock. One day the donkey remembered that his mother told him about a dreamland called Susambil. He decided to go to Susambil and left the rich man’s house. The cock lived in another house, he had not enough corn even for the cock who looked after forty hens. Early one morning the cock woke up, flew over the wall and went straight to the fields. The cock met the donkey and asked him where he was going. He asked to join him and the donkey was agreed. They went on and spoke to each other about their hard past times.

The same dialogue repeated when they met each new personage. Each greeted them, asked where they were going, and joined them.

Хўроз эшаккақараб (The cock stared the donkey :)

— *Ассаломулайкум, эшаквой! — дебди. — Good morning donkey!*

— *Ваалайкумассалом, хўрозвой, — дебди. — Good morning cock!*

Хўроз: (The cock :)

— *Сизгайўлбўлсин? — дебэшакдансўрабди. — Where are you going?*

Эшак: (The donkey :)

— *Сусамбилга, — дебди. — I am going to Susambil.*

Хўроз: (The cock :)

— *Сусамбилқандайжой? — дебди. — What kind of place is it?*

Эшак: (The donkey :)

— *Сусамбил—ўтнингбўлиги, сувнингтиниги, ундаазоб-уқубатийўқ, мазақилибюрасан, дебди.*

— *Susambil is the greenest of the grass, the clearest of the water and no torment. You will live there happily!*

Хўроз: (The cock :)

— *Менҳамборсамбўладими? — дебсўрабди. — May I go with you?*

Эшак: (The donkey :)

— *Ха, биттаэдим, сенбиланиккитабўламыз, юравер!* — *дебди.*
Икковибошиданўтганларинибир-биригагапирибкетаверибди.

–Well, I was alone. Now, we are together, come along with me!
They talked to each other about their hard past times and went ahead.

The bullock also decided to leave the house after the man's ill-treatment even though he worked hard to win in the bull contests. He left the house and on his way, he met the donkey and the cock. They went on together. When they came to the desert, they met two rats who suffered from a lack of food there. Then they met the wasps. The wasps also wanted to go with them. After a long way, they came to the land of Susambil.

The pack of wolves living in the mountains wanted to hunt them. The fight with wolves was hard but the wolves did run away. When the king of wolves heard about them, the wolves decided to go away from that place. The donkey, the cock, the bullock, two rats and the wasps lived happily in Susambil together.

The difference between the two tales is that the leading character is the human Jack in English fairy tale, the animal donkey in the Uzbek fairy tale "Susambil". The action and the motif are the same. The personages join together for one purpose and their cooperative actions helped them to escape from dangers.

The formula of the Uzbek tale "Susambil" is the following:

The donkey→
 The donkey + **the cock**→
 The donkey + the cock + **the bullock**→
 The donkey + the cock + the bullock+ **the two rats**→
 The donkey + the cock + the bullock+ the two rats+ **the wasps**→

We can observe the repetitive elements and principles of an increase in the tale. The analyses of the tales demonstrate that there is a pattern not in size but in location/space, because in that the animals' home places move farther and farther from the human living space – the cock from the yard, the bullock from the fields, the rats who invade human areas but are not tame animals, the wasps who live outside and may attack humans with their stingers. Then, of course, the wolves, who break the pattern of joining and cooperating, are the most serious predators of people and animals and they are chased farther away. The personages who break the patterns are also important: the wolf in "The Goats", the old woman in "The Egg and the Kidney", the cat in "The old woman and the Pig", the fox in "Henny Penny", the robbers in "How Jack Seeks his Fortune".

In conclusion, we can say, that reviewing the previous researches about the cumulative issue assisted us to identify the cumulative structure in English and Uzbek fairy tales properly. In order to give the reader a good understanding we present the fairy tales based on their repeated pattern (“Teeny Tiny”), chain links (“The Old Woman and Her Pig”), cumulative links (“Henny-Penny” “How Jack Seeks his Fortune”, “The Egg and The Kidney”, “Susambil”) and the decumulative technique (“The Three Goats”).

From investigations, we can say that the tales in cumulative group confirm that they build with the help of repeated patterns, chain and cumulative links. Comparative analyses indicate that the animal characters are widely used in both English and Uzbek cumulative tales. The most important aspect of the English cumulative fairy tales is the description of the events in short, clear, and very straightforward ways.

In some tale texts, the pure cumulative structure can be found in the poetic parts. One of the characteristic features of Uzbek cumulative tales is poetic segments build on the cumulative structure as “The Goats”, “The Egg and the Kidney”. The study of the cumulative issue in the case of fairy tales requires different approaches to the cumulative fairy tales of each nation. The technique, content, motif, and events of the fairy tales may arise from the cultural exchange between the nations. We can say that English and Uzbek folklore have their own precious, significant works that are original and peculiar to themselves and they serve for the educative, ethical and spiritual development of the young generations in the world. At the same time, the comparative study includes respect for other nations’ folklore treasures. Marilyn Peterson (2000) in her book about Uzbek folklore stated: “Folklore, which permeates every part of our civilization, is the tie that binds our cultures together. As we grow and develop from infancy, the world around us, and the way we perceive ourselves is influenced by our folklore and traditions. As they pass from one generation to the next, they become so familiar that we adapt them into our very personalities.”

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