CUMULATIVE MOTIFS IN FAIRY TALES. WORK DONE IN DIFFERENT PERIODS

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Abstract: This article gives a clear concept of cumulative fairy tales, their composition, and examples in different writers' collections with different styles and periods. Moreover, different views on the principles of cumulation have been given.

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The world of the fairy tale is enormously colorful, varied, and mobile. The topic of composition, which we touched upon a little in the framework of this work, is important not only because it brings order and system to the motley world of a fairy tale. It also has a purely educational value. Different types of fairy tales differ not only in external features, the nature of plots, characters, poetics, and ideology, they can turn out to be completely different in their origin in history and require different methods of study. Just as a song is sung, a fairy tale tells. A fairy tale is not intended to be read by the eyes, but to be perceived by ear. A fairy tale is a typical folklore phenomenon.

''A motif is a recurring element or theme within a work of literature and has the power to persist in tradition" [3;415]. Cumulative motifs are those that are repeated and added to as the story progresses, building on each other to create a sense of accumulation. Fairy tales are a rich source of cumulative motifs, which have been identified and analyzed by scholars in different periods. For example, in the early 20th century, Vladimir Propp analyzed Russian fairy tales and identified recurring motifs such as the hero's departure from home, the villain's attempts to deceive the hero, and the hero's acquisition of a magical object. Later, in the mid-20th century, Joseph Campbell developed his theory of the "hero's journey," which identifies common motifs in the stories of heroes from different cultures around the world. These motifs include the hero's call to adventure, the crossing of a threshold into a new world, and the hero's eventual return home. More recently, scholars such as Maria Tatar have continued to explore the motifs and themes of fairy tales, looking at how they reflect the social and cultural values of the time and place in which they were created.

The composition of cumulative fairy tales is extremely simple: the exposition most often consists of some insignificant event or a very ordinary situation in life: a grandfather plants a turnip, a woman bakes a bun, a girl goes to the river to rinse a mop, an egg breaks, a man aims at a hare. This exposition cannot even be called a plot, since it is absolutely not clear from where the action develops. It develops unexpectedly, and in this unexpectedness one of the main artistic effects of the tale. There are a lot of ways to connect a chain with an exposure. In the fairy tale about the turnip, the creation of the chain is caused by the fact that the grandfather cannot pull it out. In the fairy tale "Terem of the Fly" a fly builds a tower or settles in some kind of thrown mitten. But then one after another, usually in increasing order, the animals appear and ask for a hut. The last is the bear, who ends up sitting on this tower. It is interesting to note that this style has been addressed for a long period of time. We can come across cumulative tales in different writers' collections with different styles and periods. As an

example, in an early Jewish Medrash, considered to date from the sixth century AD, Abraham is brought before King Nimrod, who commands him to worship fire. Abraham replies that it would be more reasonable to worship water, which can quench the fire and is, therefore, more powerful. When this premise is granted, he points out that the clouds, as sustainers of water, are more worthy of worship, and then that the wind that disperses them is more powerful still. Finally, he confronts Nimrod with the observation that "man can stand up against the wind or shield himself behind the walls of his house" [Text of the Midrash Rabba version, Wikipedia]

Cumulative fairy tales flourished in the 19th century and they started appearing in print, but until that time, the story was part of the oral folk tradition. The Brothers Grimm set a European example with their collection of German tales in the early 19th century. One of the earliest to collect tales from Scandinavian sources was Just Mathias Thiele, who in 1823 published an early version of the Henny Penny story in the Danish language. The names of the characters there are Kylling Kluk, Høne Pøne, Hane Pane, and Svand, Gaase Paase, and Ræv Skræv. In Thiele's untitled account, a nut falls on Kylling Kluk's back and knocks him over. He then goes to each of the other characters, proclaiming that "I think all the world is falling"[1;319] and set them all running. The fox Ræv Skræv joins in the flight and, when they reach the wood, counts them over from behind and eats them one by one. Eventually, the tale was translated into English by Benjamin Thorpy after several other versions had appeared. 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" [5;358]

V.Ya. Propp divided similar tales into formulas and epics. Formula cumulative tales present 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, and disclosed in more or less detail. He underlines that "Cumulative tales are built not only on the principle of the chain but also on the most varied forms of connection, piling up or growth, which ends in some merry catastrophe" [4;334]. After research, he came to the opinion that the overall structure of cumulative tales consists of exposure, cumulation, and a finale. 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 the English fairy tale "The house that Jack built." 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 highlights four types: 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;

However, there were different views on the principles of cumulation. Now, when even an exact description of cumulative tales has not been made, and often they are not recognized as a special category, the problematics of the cumulative tale cannot yet be resolved with sufficient completeness. The principle of cumulation is felt as a relic. The modern educated reader, it is true, will read or listen to a number of such tales with pleasure, admiring mainly the verbal fabric of these works, but these tales do not correspond to our forms of consciousness and artistic creativity. They are the product of earlier forms of consciousness. We have an arrangement of phenomena in a series, where modern thinking and artistic creativity would no longer enumerate the entire series, but would jump over all the links to the last and decisive one. A detailed study of fairy tales should show exactly what series are present here and what logical processes correspond to them.

In conclusion, since the concept of "fairy tale" has been given, it is considered by various authors and researchers. We have revealed the theme of the fairy tale and modernity, that is, how the fairy tale is considered today, and from what positions and sources it was formed in order to appear before us in its current form. We also analyzed the genre types of cumulative fairy tales on the examples of German fairy tales, as they are presented by the Brothers Grimm. And also on some examples of Russian folk tales.

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