

The Formation of Russian Children's Folklore: National and Cultural Specifics

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Abstract: The humanization of the modern educational process is aimed at developing the general cultural component of the content of education and involves focusing on the child's personality, developing his individuality, creative abilities and nurturing spiritual culture. In the formation of a person's spiritual culture and moral beliefs, a significant role belongs to ethnopedagogy, national culture, history, native language and folklore. Folklore, which has gone through centuries of development, is a unique treasury of the cultural heritage of our ancestors and has great educational potential, which is not sufficiently taken into account in the education of schoolchildren.

Keywords: folklore, children's folklore, national and cultural specifics, cultural code, linguistic picture of the world.

Children's folklore is an interesting, diverse and little-studied area of folklore. The term "children's folklore" was introduced by scientists at the beginning of the 20th century; it meant "works of oral folk literature intended for children and performed by adults and children." Researcher of children's folklore A.F. Kamaev wrote: "It is hardly possible to find material that is closer, touching on the interests and needs of children, and therefore the most entertaining, than that which is associated with children's everyday life, with everyday children's life, which arose, grew and developed from the search for the high joy of children's folk masses. This is children's folklore" [1].

The life of children is closely connected with the life of adults, but the child has his own vision of the world, determined by age-related mental characteristics. O.I. Kapitsa wrote that adults think "in words, verbal formulas, and small children think in things, objects of the objective world" [2]. The entire composition of children's folklore is determined by the characteristics of the child's psyche.

When studying children's folklore, it is necessary to take into account some aspects of the problem. Firstly, most scientists classify children's folklore as nurture poetry, that is, folklore performed by adults for children. Secondly, folklore performed by children is not always children's creativity; often these works are borrowed from adult folklore or literature. Thirdly, children's folklore is a natural necessity due to its pedagogical capabilities.

At the beginning of the 19th century, many researchers turned to the folklore heritage of the people. In 1837, in "Tales of the Russian People" I.P. Sakharov publishes children's games and nurturing poetry. In the same year, E.A. Avdeeva in "Notes and Notes on Siberia" gave lively sketches of children's life, play sentences and ritual races, and later published a collection of children's fairy tales. In the 30s, many writers understood the pedagogical value of folklore and wrote that games are "the alphabet of all knowledge; they are the first step of the great ladder of science and education!"

In the 60s, interest in folklore intensified. Pedagogical magazines are beginning to be published - "Education", "Russian Pedagogical Bulletin", "Yasnaya Polyana", "Teacher", in which works of children's folklore are published.

An important step in the development of “folkloristics of childhood” (the term of S.N. Durylin) was the collection “Children’s Songs” by P.A. Bessonov, published in 1868, in which almost all genres of children's folklore were presented for the first time. Researcher P.V. Shane, in the collection “Russian Folk Songs,” singled out children's songs in a special section, which included 122 songs.

In the 70-80s. Interest in children's folklore has increased. Of scientific value are: “Children's songs in Russian and Little Russian tunes” by M.A. Mamontova (1872), “Collection of children's one-voice songs and round dance games, set mainly to folk melodies with piano accompaniment” by F. Focht (1873-1874), “Guselki” by N.Kh. Wessel and E.K. Albrecht (1876), as well as collections by V.F. Kudryavtsev, K. Ryabinsky and P.S. Efimenko, A.F. Mozharovsky and E.A. Pokrovsky. Particular attention should be paid to the works of E.A. Pokrovsky - “Children’s games are predominantly Russian”, 1887; “Physical education of children among different peoples, mainly Russia,” 1884; “Children's outdoor games”, 1892. Pokrovsky considered children's games as an indispensable school of physical, mental and moral education.

In pre-revolutionary Russia, extensive material on children's folk art was accumulated, but it did not receive theoretical understanding. Unfortunately, the well-known collections of children's folklore researchers of that time had a number of shortcomings: the melodies of the songs were recorded not from children, but from adults; the nature of the tune often did not coincide with the genre of the song; most of the songs were processed and remade; the rhythmic structure of the chant did not coincide with the text; There were no recordings made using a phonograph, i.e. they are not fully scientifically reliable.

The material of children's folklore is extremely diverse and heterogeneous, which necessitates its systematization. This task is not easy, due to the large volume and diversity of the works included in it.

The first attempt to systematize children's folklore was made by the ethnographer-collector of children's folklore of the late nineteenth century P.V. Shane. He singled out children's folklore into a special department and pointed out the diversity of its types. The researcher divided children's folklore into two large sections: songs for the little ones, performed by adults (lullabies, nursery rhymes, jokes) and songs of the children themselves.

Widespread study of children's folklore began after 1917. Raising children was recognized as a state matter, which was associated with an increase in interest in folk art. Works of children's folklore are beginning to be included in school textbooks. In terms of the scientific level of publications and research, the works of K.I. Chukovsky, O.I. Kapitsa, G.S. Vinogradova.

K.I. Chukovsky collected a wealth of material for studying the poetic creativity of children. His research, later compiled in the book “From Two to Five,” contains material of great scientific value. He developed a theory of the shifter genre.

During these years, a major ethnographer, professor at Irkutsk University S.M. Loiter was thoroughly involved in developing issues of children's creativity. Over twenty years, he collected a huge amount of material on children's folklore, preparing it for publication with scientific justification for its artistic value [3]. Since 1922, his works “Towards the Study of Children’s Folk Games among the Buryats”, “Children’s Folk Calendar”, “Children’s Satirical Lyrics”, “Children’s Folklore and Life”, “Folk Pedagogy”, “Russian Children’s Folklore: Game Preludes” have been published. , "Chops". M.N. Melnikov believed that works intended for children in the first years of life and performed by adults do not belong to children's folklore. He included them in the work of the woman-mother and nurturer [5].

A major role in collecting and summarizing children's folklore belongs to folklorist O.I. Kapitsa. Personally and with the help of students, she collected more than eight thousand texts, organized a commission on children's folklore, and published a number of popular collections, articles, and bibliographic reviews of literature on Russian and foreign folklore. The result of her many years of work was the book “Children's Folklore” (1928). This is one of the most profound and complete works on children's folklore.

Researcher G.M. has been collecting children's folklore for many years. Naumenko. He studied musical children's folklore quite deeply. The subject of his research is only material performed by children. The collector published several collections with a large number of works of children's musical folklore. In his collections, he divides children's musical folklore into three large sections - calendar, funny, game.

At the end of the 50s, the work of V.P. was published. Anikin “Russian folk proverbs, sayings, riddles and children's folklore”, written at a high theoretical level. It predetermined three productive directions in the study of children's folklore: historical-genetic, philological and functional-pedagogical.

In the works of folklorists, ethnographers, and teachers, all the directions indicated by V.P. were developed. Anikin, however, a number of theoretical problems still remain unresolved, the main one of which is the lack of a generally accepted classification. Each researcher puts forward his own classification.

O.I. Kapitsa theoretically substantiated what was laid down in the work of P.A. Bessonov's division of children's folklore according to the age gradation of children. Its classification also takes into account the genesis of poetry. She also included mother's poetry as children's folklore. G.S. Vinogradov resolutely opposed the inclusion of nurturing poetry in children's folklore. He considered it a special area of adult folklore. Vinogradov classified only fairy tales created by children as children's folklore, and fairy tales created by adults as adult folklore. Regarding the fairy tales of O.I. Kapitsa has a completely opposite opinion: she believes that fairy tales created by children cannot be the subject of folklore research at all.

The classification is based on G.S. Vinogradov has a domestic purpose. He identified five main sections of children's folk poetry: play folklore, amusing folklore, satirical lyrics, everyday folklore and calendar folklore.

Researcher of children's folklore M.N. Melnikov, in his book “Russian Children's Folklore,” published in 1987, offers a classification that is based on the principles of G.S. Vinogradov and takes into account the principle of age gradation and some other provisions of the work of O.I. Kapitsa.

“According to the purpose and nature of existence,” four main groups of children's folklore are identified, and according to the commonality of poetics, musical structure and everyday function, independent genres are distinguished within each group.

The name of the songs that are used to lull a child to sleep - lullabies - comes from the base “kolybat” (to sway, oscillate, swing, and sway). From him came the cradle, the stroller. In popular usage there was also the word “baika” - from the verb “baikat” (to lull, rock, put to sleep). A lullaby is necessary for painlessly transferring a child from a state of wakefulness to sleep, at the same time it promotes the accumulation of sensory impressions, provides a primary vocabulary, and introduces him to the world around him. (“Dream and Dream”, “Bayu, bayushki, bayu”).

The pestushki contains knowledge on the physical education of children, developed by centuries of pedagogical practice of the people. “Nurture,” according to V.I.'s dictionary. Dalia, - (from

feeding? Or is it not from the metacarpus, from wearing on your hands?), to nurse, to carry, to bear a child in your arms, to educate, to raise, to groom, to follow him, to be a uncle, to be a uncle..." Pestushki are short and do not always rhyme. ("Potyagushenki", "Water off a duck's back").

Nursery rhymes are usually called special games for adults with small children, in which various parts of the body of the child and the adult are used. Many nursery rhymes are close to lullabies, but the nature of their performance and everyday purpose are completely different. If the motive of a lullaby calms a child, then a nursery rhyme should amuse, amuse, amuse the child. The nursery rhyme is accompanied by game actions and carries the necessary information ("Magpie", "Ladushki").

Jokes usually mean "a funny story or a funny expression that gives the speech a humorous character." In children's folklore, rhymes and songs that entertained or amused children were combined under this name. Jokes differ from nursery rhymes in that they are not accompanied by playful actions ("The goat went to get nuts," "The cat in the basket," "A widow had eight daughters").

Pestunians often use boring fairy tales. This term was introduced into scientific use by V.I. Dahl in 1862. The term "boring fairy tale" is used to combine jokes of a fairy-tale nature, with which storytellers entertain children or try to discourage them from excessive interest in fairy tales. Boring fairy tales contribute to the development of self-control, moderation in desires, and a sense of humor ("Once upon a time there were two geese, that's the whole story!", "A dog was walking in the garden," "The priest had a dog").

All researchers highlight gaming folklore. Children's play must be considered as a form of dramatic reflection of reality, as "the embryo of children's folk drama" (Melnikov M.N.). He includes all formal role-playing games among them: without poetic text, with playful refrains, with playful sentences, as well as improvisational games, drawing lots and counting rhymes.

The next section of children's folklore is amusing folklore, or fun that is not associated with dramatic action. It includes word games, silences, little voices, jokes, jokes, tongue twisters, upside-down tales, and riddles.

Children's folklore contains the key to understanding developmental psychology, children's artistic tastes, and children's creative potential.

But this problem has a number of other aspects, without which it is impossible to study the functionality of children's folklore, its content and artistic specifics.

Firstly, most scientists consider children's folklore not only what exists in children's environment, but also the poetry of nurturing, that is, the poetry of adults intended for children, which significantly changes the specificity and scope of the concept of "children's folklore".

Secondly, what exists in the children's environment, is included in the oral and poetic repertoire of children, is not always the actual children's creativity. The role of borrowings from adult folklore, literature and other forms of art is great. Of course, this is not a mechanical process. Everything borrowed adapts to the children's environment, is rebuilt according to the laws of children's aesthetics, and nevertheless cannot be called children's creativity itself without appropriate reservations.

Finally, despite the apparent difference between children's folklore and the folklore of adults, there is no clear boundary between them and many works can equally be classified as both. For example, a number of popular round dance songs ("And we sowed millet", "Princesses, we came for you", "We were in the round dance", "Stop, my grove", etc.) without visible changes in texts and tunes

were recorded as in adults, and in children's environment. Many plots are typical for both children's fairy tales and adults. But in this case, as a rule, the artistic style changes significantly.

Thirdly, all children's folklore is brought to life “almost exclusively by the pedagogical needs of the people” (G. S. Vinogradov). Even if we limit the tasks only to the study of artistic form, we should remember that in children's folklore the formative role of non-aesthetic, primarily pedagogical, functions is clearly visible. Consequently, the study of children's folklore without connection with folk pedagogy is unproductive and unlawful.

Thus, children's folklore is a specific area of folk art that unites the world of children and the world of adults, including a whole system of poetic and musical-poetic genres of folklore.

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