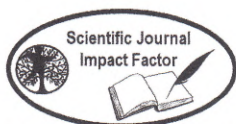
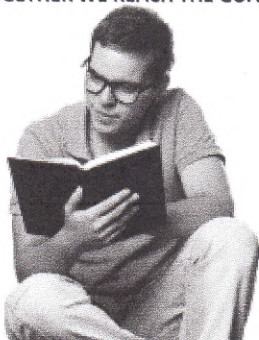


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Genre specifics of children's game folklore

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ABSTRACT

This article presents a special part of oral folk art - children's folklore, which has undergone a long process of transformation and processing in accordance with child psychology. Genre features of works that are part of children's game folklore are considered, in particular, lots, counting, teasers and zaklichka.

Keywords: children's folklore, psychology, memory, game, genre, drawing, sayings, zaklichka, the silence, golosyanka(sounding).

1. INTRODUCTION

Children's folklore is a vast area of folk poetry. This is a special bright world filled with magic and power. Living side by side with the adult world, he lives by his own laws, responding to the world around him with his vision and attitude. Looking into the lives of adults, sometimes copying and borrowing their experience, children reshape and repaint what they have acquired. The idea of children is connected with specific images – this is the key to the secrets of their artistic creativity. The peculiarities of their thinking and psyche directly affect the selection of children's folklore works, which in turn requires careful study of them.

At the present stage, children's folklore is a specific, multi-component area of folk art. It includes “all works of oral folk art that exists among children. The bearers and creators of children's folklore are adults and children” [1]. Responsive to the needs of people, folklore has developed its own system of training and education of a person from birth to the transition to another world. The works addressed to children show a clear understanding of their age characteristics. G. S. Vinogradov wrote: “The people had and still have well-known ideas, views on life, on the education and training of emerging new generations, the goals and objectives of their education and training, known means and ways of influencing the young generations...” [2].

So, the poetry of nurturing – lullabies, pestushki(folk songs for children), nursery rhymes, jokes – is a set of methods of physical education developed by motherhood for centuries, aimed at developing the child's coordination of movements, balance, consolidation of motor skills, familiarization with human speech, familiarity with the surrounding world, instilling the first skills and abilities. Unfortunately, in many ways, the people's experience of raising young children has gone into the past. Many modern young mothers do not know the poetry of nurturing.

Among the problems worth noting is the fact that today children's culture is not studied in its entirety. Its individual aspects remain poorly understood. Studying certain genres of children's folklore (counting books, fairy tales, horror stories, etc.), children's mythology, speech, researchers-folklorists rarely pay attention to what the child lives every day, its main element - games. This is understandable, because games are a fundamentally open genre that includes almost everything else. Game folklore is syncretic: it consists of elements of different codes (action, verbal, subject, etc.). This requires a comprehensive approach, which is a very difficult task

At the same time, there is a lot of material on games, especially sports, it is published, criticized, corrected, “adjusted” for various pedagogical purposes. In connection with pedagogical censorship (for example, the ban on name-calling, teasing, distortion of language, etc.), practitioners (teachers, educators, counselors) often do not see in folk games a rational grain - that deep, moral, cultural, which is hidden in

the allegedly "unacceptable", "rude", without which there is no full-fledged childhood, without which you can not raise a normal adult.

But the appeal to game folklore is fundamentally important, because it is a huge part of the culture of childhood, without it, no child grows. For a child, every game is serious, because playing, he lives. The simplest games that involve young children are a natural extension of the first physical exercises and fun. Only at this stage, children will have to perform the actions suggested by the folklore scenario on their own. And older children are not adults act as leaders.

In children's games, echoes of ancient times, the realities of a long-gone life are preserved. Games with bows and arrows, various games of hide-and-seek-echoes of ancient methods of raising children, when there were original schools of training them for fighting, hunting. For centuries, games have been a means of physical, military, mental, moral, and aesthetic education. Most games are inherited by children from adults, many of them are skoloк(to break away) from labor processes, rites of adults.

But by masterfully mastering what they have acquired, children make their own adjustments to it, improvising and inventing without restraint. This is especially true for lots (collusions) and counting.

Lots and counting precede the game, or rather, open it. By drawing lots, the players are divided into two parties, with the help of counting cards, they divide the roles and set a queue for the start of the game.

The draw in fact, is a riddle or problem that must be solved by the "mothers" - two players selected from among the most dexterous. The Queens toss lots among themselves, which of them gets the right to choose the game and who gets to start the game first. Players approach them in pairs, having previously encrypted their names in a traditional or invented formula, and ask: "Who is matti?" Matke. The uterus, which got the right to choose, is offered a choice of names of different items. For example: "Grass-ants or Golden pins?", "A piece of sugar or a red handkerchief", "A Thread or a needle?"[3, Pp. 146-147]. Plants: "A rose or a Daisy?", "A petal or a stalk?". Fairy-tale items: "Liquid Apple or Golden saucer?"[3, p. 146]. Song characters: "Black Horse or Cossack swashbuckling?". Proverbs parables: "A Breast in crosses, or head in the bushes?". Or characters and actions are not comparable at all. "Uncle Fedya or a polar bear?", "Rope twirl or fly from the sky?", "Drowned in a spoon or got lost on the stove?", "Fell from the bell tower or hanged himself?"- the players ask slyly. "Matke", whose turn it is to choose a player, tries to guess who is "in the spoon" and who is "on the stove", who is "drowned" and who is lost." It is desirable to select the strongest and most dexterous in the party.

Rhymes-short rhymes used to determine the leader or distribution of roles in the game is perhaps the most common genre of children's folklore. Telling and listening to the rhyme gives children great pleasure. Not every child can be a good "Schitalochnik(counting)": he must have a tenacious memory, know as much poetry as possible, to some extent, artistry, be sure to be honest (because it is quite possible to cheat when counting).

All participants in the game, except one, stand in a row, forming a semicircle. The "chosen one" slowly chants a small text. At each stop, touching a finger or palm to each of the participants.

Original version:

Раз, два, три, четыре –
Меня грамоте учили:
Не читать, не писать,
Только по полу скакать.
Я скакала, я скакала,
Себе ноженьку сломала,
Меня маменька ругал
И за доктором послала.
Доктор едет на свинье,
Балалайка на спине;
Балалайка загремит,
Меня доктор забранит;
Балалайка не гремит,
Меня доктор не бранит [3, С.155-156].

Translation:

One, two, three, four –
I was taught to read and write:
Don't read, don't write,
Only jump on the floor.
I rode, I rode,
I broke my leg,
My mother scolded me
And she sent for the doctor.
The doctor rides a pig,
Balalaika on the back;
The balalaika will rattle,
The doctor will pick me up;
The balalaika doesn't rattle,

The doctor does not scold me [3, P. 155-156].

At the heart of most counts is the score, many of them are completely made up of meaningless words and consonances. The senselessness of "cleverness». Schitalok(counting) are explained by the fact that they passed from adult folklore.

Original version:

Эйнс, цвей, драй,
Озер, лизер лай,
Окн, бокн,
Клинген глокэн,
Сурл, пэрл,
Юксэ-буксэ [3, С.159].

Translation:

Eins, zwei, drei,
Ozer, lizer lai,
Okn, bokn,
Klingen glocken,
Surl, perl,
Yukse-buxe [3, P. 159].

In ancient times, people used a "secret" account due to existing prohibitions on the account: it was forbidden, for example, to count killed game, chicken eggs, geese during a flight for fear of failures in hunting and household management. But adults have forgotten about the mysterious account, and children continue to use it in the counting rooms to this day.

In the monograph of G. S. Vinogradov " Russian children's folklore. Game preludes " (1999) a classification of children's folklore, in particular, counting books, which are based on the vocabulary. This classification is well founded, and nothing better has been proposed so far. G. S. Vinogradov attributed verses containing counting words (One, two, three, four, five-a month Went out for a walk), "abstruse" (distorted) counting words (Pervinchiki, drughenchiki-golubenchiki flew) and equivalents of numerals (Azy, dvazy, TRIZ, Riza...) to the counting-numbers. Vinogradov referred to abstruse rhymes that consist entirely or partially of meaningless words; to substitute rhymes, poems that contain neither abstruse nor countable words. Counting, drawing lots, songs and sentences included in the game, and make up the game folklore.

In special group usually allocate nicknames, teasers, all kinds of undergarments. This is a group of satirical folklore. Nicknames usually occur as rhymed additions to the name: "Anton-baton (type of bread); Alyosha-lepyoshka (type of bread)". Adding new verses to the nickname turned it into a teaser intended to offend:

Original version:

Алешка – лепешка,
Мать – картошка,
Отец – огурец [3, С.228].

Translation:

Alyosha - lepyoshka(type of bread),
Mother - potato,
Father- cucumber [3, P. 228].

The works of this group also have roots in the folklore of adults who gave each other nicknames, nicknames, ridiculing real and imaginary shortcomings. In the children's environment, nicknames and nicknames are somewhat softened, but sometimes they are quite caustic. In our time, you can see children selflessly shouting an appeal to the rain to stop pouring or pouring " Pushcha»:

Original version: Дождик, дождик: кап-кап-кап,
Не мочи дорожки.
Все равно пойду гулять
В резиновых сапожках.

Translation:

Rain, rain: cap-cap-cap,
Don't piss the tracks.
I'm going out anyway
In rubber boots.

They are usually chanted in chorus. Before, every peasant child knew the tricks: appeals to the snail, the mouse, the little bugs hiding in the flowers. They are sometimes pronounced by modern children. Calls and sentences addressed to natural phenomena, animals, insects, and plants, as well as ritual songs that accompanied the main holidays of the agricultural calendar, make up children's calendar folklore.

Original version:

Солнышко, солнышко,
Выгляни в окошечко:
Твои дети плачут,
Сыр колушают,
Кошкам бросают,
Нам есть не дают,
Коромыслами бьют [3, С.198].

Translation:

The sun, the sun,
Look out the window:
Your children are crying,
Cheese Kolupaev,
Cats are thrown,
We are not allowed to eat,
Rocker arms are beaten [3, P. 198].

Once, performing a magical function, these works were pronounced in order to cause the desired action on the part of natural phenomena, animals, and plants. The children shared their parents ' concerns, their hopes for a good harvest, and with it, prosperity. They believed that they could make the rain fall with a word or a song, and at the same time fill the earth with the necessary moisture for the growth of barley, wheat, or rye. At this stage, calendar folklore has long since disappeared from children's life. But before that, it existed in the form of songs timed to certain dates and connected with rites. These are the greetings-well-wishes to the owners in the New year, accompanied by "sowing" (scattering on the floor) of bread grains. In case of a reward from the owners, they were additionally sung a thank-you song:

Original version:

Здравствуй, хозяин с хозяйской!
На палице есть пирог –
Ты не режь, не ломай,
Лучше весь отдавай!
Кто подаст пирога,
Тому двор бы скота!

Девяносто бы быков.
Полтора бы коров:
Они бы маслом цедили
И сметаной бы доили [3, С.212].

Translation:

Hello, host and hostess!
There's a pie on the Mace –
Don't cut, don't break,
Better give it all!
Who will serve the pie,
That would be a yard of cattle!
Ninety would be the bulls.
A hundred and fifty cows:
They would have used oil
And sour cream would be milked [3, P. 212].

Songs were sung to greedy owners-threats with a wish for trouble or misery:

Original version:

Не подашь пирога,
Так и нет живота;
Хоть и есть, так не в честь:
Пусть дегтем же доят
И смолой вам цедят! [3, С.212].

Translation:

Will not give a pie,
And no belly;
Although there is, so not in honor:
Let them milk with tar
And pitch you to the company! [3, p. 212].

Christmas carols, performed by children when visiting the homes of villagers, were also widely distributed.

In the celebration of Shrovetide, children took an active part in the rite of burning a straw doll, and singing songs under the Windows of other people's houses. Rites and songs accompanied the arrival of spring (calls of larks), the first pasture of cattle on Yegoryev day, the onset of summer ("Yarilki", the funeral of "Kostroma"), and much more. Once upon a time, both adults and children participated in these rites equally. But at the beginning of the XX century, many rites and customs go from the life of adults to children. Here they were simplified, turned into a game, and then disappeared altogether.

A special group included works closely related to game folklore. Researchers usually call it amusing, including cleavers, tongue twisters, stories Changeling, sometimes silence and holosync.

Sechki-rhymes that accompanied the blows on the tree with some cutting object. On the tree there are notches-sections. The texts of the section contain an encrypted account.

Silence is a poetic agreement to keep silent. But often its content is so comic that the children can not stand the agreement for a long time, and soon one of them is sure to laugh, to the considerable triumph of the others. A similar game is golosyanka, the essence of which is that children, usually boys, compete to see who will last longer without taking a breath.

Fables-shifters-songs or poems in which everything is put "upside down". Piglets fly in them, a hare sits on a birch tree, and flies eat a rooster. Such images cause children's laughter and strengthen the child's understanding of the true, real connections of things and phenomena.

2. CONCLUSION

Thus, we can say that children's own oral poetry, which has undergone a long process of transformation and processing in accordance with child psychology, is characterized by a large variety of genres with its own characteristics.

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