

## The History of Collecting and Studying Children's Folklore

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**Abstract:** In this study, the concept, collection, study and classification of children's folklore was studied. It gives a general description of children's folklore, traces the history of collecting and studying children's folklore and considers various classifications of children's folklore.

**Keywords:** children's folklore, scientific directions, mythological theory, a number of genres, children's repertoire, folklore tradition, the concept of children.

The study of children's folklore begins in the middle of the 19th century and goes in different scientific directions. Thus, a supporter of the mythological theory V.A. Popov sought to find traces of mythology in children's folklore, the historian N.I. Kostomarov used works of children's folklore to characterize the ancient life of the Russian people. The connection of children's folklore with folk life was also considered by A.F. Mozharovsky in the book "From the Life of Peasant Children of the Kazan Province". The forms of existence of children's play folklore are considered by V.F. Kudryavtsev in the book mentioned above. Particularly valuable in the description of children's games is the capital work of E.A. Pokrovsky "Children's Games, Mostly Russian" (1878).

P.V. Shein in his "Great Russian" (1898) for the first time undertakes a detailed classification of children's song folklore, distinguishes in it the genres of lullabies and amusing songs, jokes and sentences, draw songs before the start of the game (dragging) and song sentences contained in the games themselves. At the beginning of the XX century. V.N. Kharuzina studies the question of the participation of children in rituals, shows the transition of some calendar songs from the repertoire of adults to children's folklore.

G.S. Vinogradov owns research of a different nature, such as "Children's satirical lyrics", "Folk pedagogy". In them, from the total volume of children's folklore, he singles out "Mother's poetry" or "Poetry of nurturing" as a special area, at the same time constantly noting the presence and role of continuity between the works of this layer and the poetry of children.

Following G.S. Vinogradov and simultaneously with him, O.I. Kapitsa explores children's folklore. In the book "Children's Folklore" (1928), she characterizes numerous genres of children's folklore and provides a large amount of factual material. In 1930, under the editorship of O.I. Kapitsa, the collection "Children's Folklore and Life" was published, the articles of which discuss traditional children's folklore in Soviet conditions. In the postwar years, children's folklore was studied by V.P. Anikin, M.N. Melnikov, V.A. Vasilenko and others.

In the book of V.P. Anikin "Russian folk proverbs, sayings, riddles and children's folklore" (1957), a large chapter is devoted to children's folklore. It defines the concept of "children's folklore", gives a detailed description of its genres, highlights the history of collecting and studying. The peculiarity of the book is that it notes the most ancient features of a number of genres of children's folklore, and talks about the historical changes in these genres. In the work "Russian folk proverbs, sayings, riddles and children's folklore", he identified three productive areas in the study of children's folklore: historical and genetic, philological, functional and pedagogical. The researcher introduces a very important concept for the analysis of the children's repertoire, the concept of the degree of children's assimilation of the folklore tradition: Attributing works to children's folklore is difficult until an analysis is made that establishes the degree of assimilation of the work by children.

V.P. Anikin in his works takes into account the historical and genetic conditionality of the specifics of artistic means in various folklore genres of children's poetry.

Another scientist - V.A. Vasilenko - fruitfully applies the method of grouping children's folklore into genre cycles on the basis of the presence - absence of game actions.

Among researchers of children's folklore, a special place is occupied by K.I. He collected the richest material on children's folklore, resulting in the well-known work "From Two to Five".

Modern understanding of the category of "children's folklore" requires awareness of its specifics. Consider the study of children's folklore at the present time.

The study of performance in children's folklore in the light of information theory led S. Loiter to the conclusion about the peculiarities of contact communication, when the very fact of pronouncing the text takes place not in the situation of the performer / listener, but in various forms of play activity of children repeating the same things from generation to

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generation. In the atmosphere of live, natural communication of children, each act of performance, pronunciation of the text due to "picking up" (V.E. Gusev's term), involvement in the game becomes an act of reproduction and transmission when feedback occurs. And then, on the basis of the traditional model, the birth = execution or re-creation of the text takes place. This is how individual regularities of folklore creativity reveal themselves specifically in children's folklore.

In the formulation and approaches to the problem of specificity, the concept of children as a sub-ethnos, which has been developed in recent years, seems fruitful and important. Children as an independent sub-ethnos within the various ethnic groups of the world turn out to be carriers, keepers and creators of their own subculture, which is determined primarily by the presence of their own "picture of the world". Children's folklore, which is the language of children's subculture, serves as the most important means of forming, preserving and transmitting a picture of the world.

Thus, the most important context for the functioning of children's folklore is childhood as a special socio-cultural phenomenon. The length in time, dynamism and intensity in the development of the child allow researchers to talk about the multi-stage nature of childhood, distinguishing three "epochs" (D.B. Elkonin), three "stages, periods" (M.I. Lisina, Philip Aries), three "phases" (E. Erickson). The fruitfulness of such a differential study makes it possible to trace how the process of development of the child, his thinking, speech, how the system of his ideas develops, what psychological constants, emotional and "cultural" experiences of objects dominate at different times of childhood. And this is directly related to the conditionality of the change of some specific age-specific forms of folklore by others, to the process of formation and existence of genres that belong only to children's folklore.

The earliest infantile, "pre-phonemic" (L.P. Yakubinsky) period of a child's life is associated with the existence of a lullaby - one of the main components of the poetry of nurturing. Lullabies, like other works of maternity lyrics, already at the pre-conscious (for a child) stage, perform a very important task of including him in the process of "cultivation", growing into culture. And it happens with the help of such artistic forms that correspond to the psychological characteristics of each age stage of childhood.

By the end of the third, in the fourth year of life, when the child masters speech, assimilating the grammatical structure of the language, the line between children's speech and poetry is increasingly blurred, poetry comes from children's babble, a period begins when "poetry is the norm of human speech" (K. Chukovsky). This is also the beginning of that period of childhood, which is distinguished by a special manifestation of the imagination, "when fantasy is most developed" (L.S. Vygotsky). It was at this time that children's folklore itself actively existed, created, performed, and transmitted by the children themselves. It turns out to be a form of collective creativity, fixed and implemented in a whole system of stable texts that are passed down from generation to generation of children and are important in regulating their play and communication activities.

In the current system of genres of children's folklore, what is the product of the creativity of the children themselves is a large layer of texts. They were created by a child-artist, a child-poetry/linguist. But an even greater place in the actual children's folklore is occupied by texts that are used by children in a more or less modified form from the folklore of adults. From their traditional culture, children learned, adapted, made "their own" what most corresponded to their needs, age interests and characteristics, "their search for high joy." They did not just mechanically use the ready-made, but transformed, transformed it, introducing a playful principle. Selected from the folklore of adults, assimilated by children, it underwent a long polishing, crystallization of form, obeying the sense of rhythm, speech talent, the need for play and word creation genetically inherent in children.

A characteristic, constitutive context for the functioning of children's folklore is play. Game character, game nature is its fundamental feature. The child is originally a "playing person". Therefore, it seems artificial division into playful and amusing. Semantically, this is the same thing: to play, according to Dahl, "to have fun, spend time with fun, and do something for fun." As a phenomenon of the playful speech behavior of children, playful word creation is considered children's satirical folklore.

It is not uncommon for literature to become a source for children's folklore. This is due to the peculiarities of the functioning of children's folklore, when the carrier of folklore is at the same time a reader/listener of literary texts. There are numerous examples of folklorization of literature, when parts of a poem or individual lines of famous children's poets turn into a counting rhyme or a song-alteration. In the very process of existence, there is a kind of "overflow" of folklore into literature and vice versa.

Thus, the specificity of children's folklore is currently considered in the light of:

- a) folk traditional culture,
- b) childhood culture,
- c) folk pedagogy and maternal school,
- d) modern theory of childhood,
- e) child psychology as a specific area of psychological knowledge,
- f) a general theory of children's speech and speech behavior,
- g) "elemental period" in the life of a child,

- h) theories of communication and communicative behavior,
- i) game theory as one of the universal concepts of anthropology, history and culture;
- j) in the "mirror" of children's, as well as autobiographical, memoir and diary literature.

It is quite obvious that the study of the specifics of children's folklore is associated with the involvement of new objects in the research orbit, which take it (children's folklore) out of the sphere of only traditional culture and folk pedagogy. The connotation of the term, due to belonging to childhood, clarifies the nature of the phenomenon, which has an interdisciplinary character.

Just as children's folklore is not just folklore, but - and this is the main thing - children's, children's literature is not just literature, but children's literature. Their typological commonality is determined by relevant, only inherent properties, explained by belonging to one psycho-socio-cultural phenomenon - childhood.

Unlike children's folklore, the specifics of which have not been studied enough, the study of the specifics of children's literature has its own considerable history. In our justification, the specificity of children's literature is "read" not only within the framework of literary criticism (as the art of the word) and pedagogy, but also in broad relationships with anthropology, psychology, the theory of children's speech, and cultural studies.

Conceptualization, methodologically new substantiation of the specifics of children's folklore and children's literature as related phenomena of an interdisciplinary nature in the main contexts of their functioning is the subject of special study in the works of S.M. Loiter.

One of the important research topics is children's mythology, the mythological component of children's subculture. The study of the ritual and mythological genesis of children's poetic classics made it possible to trace how the poetics of children's folklore was formed as a game par excellence. The search for "beginnings", the prototext of the question-answer structure of children's folklore, was carried out on the material of the joke "Goat, goat, bast eyes" (in its multivariance) and aims to substantiate the self-determination of the game form as a result of long-term transformations, evolution and "desemantization" that the text has undergone before becoming child's play. How did what "before it was a matter of faith, knowledge" become, how one of the main figures of poetics was formed - the personification, which has as its basis typically mythological children's thinking with its "naive humanization" and "universal personalization", can be traced when considering the mythopoetic motifs of water, rain in a children's pestle and a call addressed to the rain. The study of the cumulative form with its diverse and multivariate types of repetitions shows how the rite and myth, preserved only at the glottogenetic level, determined the style, structure and tropic of the existing game text, became the primary source of its poetic imagery. An acoustic image, an acoustic characteristic as one of the components of the general picture of the world in children's folklore is its sound speech, which for the first time is the subject of study. The identified four groups of word sounds (onomatopes, interjectional words, zaum and secret language) allow us to trace the evolutionary antiquity of this figurative layer, testify to the presence of myth as an essential element of poetic language. Varieties of sound speech are studied not only as phenomena of the poetics of children's folklore within the framework of a particular genre, but also as phenomena of its specificity, due to the psychological characteristics of the development of children's thinking and speech.

The basic principles of the poetics of children's poetry are studied not at the level of idiostyle, but at the level of a system with inherited and rooted universals of poetics. They give grounds to speak of children's poetry as a specific area of art and poetry in particular. It should be noted that many poetic techniques are characteristic and are represented in "adult" lyrics, but in children's verse they exist in their concentrated, "condensed" form.

One of the most productive genres of children's folklore, perceived by literary creativity and preserved in the same genre quality in children's poetry, is the traditional lullaby. There are numerous examples of assimilation of the poetics of the foremother, updated and enriched by individual vision. The same type of folklore-literary interaction is the inclusion in the genre of children's poetry of such folklore genres as a rhyme, a riddle, a tongue twister, a fable. More common is a different type of folklore reception - the assimilation, the use of one plan of the poetics of certain genres in children's poetry. The most illustrative example is the rhythm of the counting rhyme, which has become the dominant feature of children's verse.

C.M. Loiter denotes the universals of the poetics of children's verse, dating back to children's folklore and supplementing the well-known "Commandments" by K. Chukovsky. First of all, they relate to one of the distinguishing features of children's verse - its vocabulary, the predominant lexemes of which are substantives that have signs of concreteness. The dictionary of children's poems is his universe, and this is the world of objects, large and "small" things, which are poeticized, freeing themselves from static and inertness, topicality and heaviness, being drawn into the atmosphere of swift movements and actions. Word creation and word play, pronominal poetics, reflecting the egocentrism of children's speech and expressed by "egocentric words", a special function of the demonstrative pronoun "this", dialogism and question-answer form, a special rhythmic organization and intonation structure, sound images - these fundamental principles of children's verse are revealed and interpreted on a large artistic material.

Another synchronous nature of the interaction of children's folklore and children's literature, considered by S.M. Loiter as two communicating vessels with a special "mechanism" of interconnection can be traced in the study of modern children's mythology.

We consider children's folklore as an extensive, specific, multi-component area of verbal folk art, which includes classical children's folklore (this is, first of all, "nurturing poetry", i.e. works created and performed by adults, folklore texts whose carriers are children of preschool age) and basement folklore in its oral and written forms, including speech formations that have become part of the children's tradition. It was the school environment that brought to life texts that existed (existing) in writing, genres and types of "folklore writing" (girls' albums, handwritten stories, "school chronicles", graffiti, etc.), which are characterized by the presence of variants and stereotypes, methods of using a well-established stock of word blocks and formulas.

Thus, dozens of folklorists, ethnographers, teachers, and writers systematically collected and studied children's creativity before and now.

The concept of "children's folklore" includes all types and genres of oral folk art: works created by adults for children, and works by children themselves. Children's folklore is a universal pedagogical system in which millennia of folk experience have selected the most natural and most necessary forms of development of speech, musical abilities, and logical and imaginative thinking, and work skills, ethical and moral ideals. And they didn't just take it away as the sum of certain methodological techniques, but clothed it in an artistic form.

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.

Children's folklore is primarily folklore; it belongs to the culture of tradition, which is based on typological continuity and typological repetition. Children's folklore cannot be considered outside the general theory of folklore, the theory of genres, genesis and mythology, and historical poetics.

At the same time, children's folklore, if we talk about it in the context of folk tradition, has its own characteristics. Children's folklore does not know a storyteller in the sense of the word generally accepted by folklore. Folklore knowledge, which includes not only the performance of the text, but also the situation in which it is reproduced, is determined not by the characteristics of the child's memory, but by his play activity. It is in the play forms of behavior that the experience of many previous generations is reflected, which is combined with the creativity of a particular child.

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