

Children's Folklore and its Types

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ABSTRACT

The article considers about children's folklore and its types. As folklore as an important means of shaping the personality of the child and the development of speech, a means of aesthetic and moral education of children. Folklore influences the formation of moral feelings and assessments, norms of behavior, the education of aesthetic perception and aesthetic feelings, promotes the development of speech, gives examples of the literary language, enriches the vocabulary with new words, poetic vocabulary, figurative expressions, helps the child to express his attitude to what he heard, using ready-made language forms.

KEYWORDS: *children's folklore, shaping the personality, moral feelings, norms of behavior, types of folklore, tales, epics, historical songs.*

To date, the problem of developing the creative abilities of primary school students continues to excite teachers and parents. It is in the initial period of training that it is important to create the prerequisites for the formation and development of a creative personality capable of thinking independently and finding non-standard solutions to the tasks facing it. Including students in the process of learning English, the teacher can activate the creative resources of the individual. The rich material of English children's folklore, in particular, its small forms, such as Nursery Rhymes, can serve as an effective means for this. To ensure the development of creative abilities of younger students, a number of interrelated tasks should be solved.

Firstly, on the basis of a theoretical analysis of scientific and methodological literature, to clarify the essence and classification of creative abilities, secondly, to study their structural and content characteristics, and also to consider the concept of children's folklore and small forms of English children's folklore, and thirdly, to identify the potential of English children's folklore in the development of creative abilities in children.

Children's folklore. This concept fully applies to those works that are created by adults for children. In addition, this includes works composed by the children themselves, as well as passed on to children from the oral creativity of adults.

By studying children's folklore, one can understand a lot in the psychology of children of a particular age, as well as reveal their artistic preferences and level of creative abilities. Many genres are associated with the game, in which the life and work of the elders are reproduced, therefore, the moral attitudes of the people, their national traits, and the peculiarities of economic activity are reflected here.

Creativity is the individual characteristics, qualities of a person that determine the success of his performance of creative activities of various kinds. Psychologists associate the features of creative activity, first of all, with the features of thinking. In Soviet psychology, S.L. Rubinshtein tried to classify the concepts of "ability", "giftedness" and "talent" on one basis - successful activity. Abilities are considered by him as "individual psychological characteristics that distinguish one person from another, on which the possibility of success in activity depends", and giftedness is

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considered as “a qualitatively unique combination of individual psychological characteristics of abilities, on which the possibility of success in activity also depends” [5, p.400].

In ordinary consciousness, creativity is compared with the ability to engage in various types of artistic activity, with the ability to draw beautifully, compose poetry, write music, etc. it is an object of the external world or a construction of thinking that leads to new knowledge about the world, or a feeling that reflects a new attitude to reality. In addition, it is known that in creative activity an important role is played by such factors as the ability to quickly assimilate and generate ideas, features of temperament; in particular, it is known that creative solutions come at the moment of relaxation, distraction of attention. Researcher D.B. Bogoyavlenskaya considers “intellectual activity, which combines two components: cognitive and motivational” as the main indicator of creative abilities [2].

The criterion for the manifestation of creativity is the nature of the person's performance of the mental tasks or questions offered to him. I.V. Lvov [4, p.21–26] believes that “creativity is not a surge of emotions; it is inseparable from knowledge and skills. Emotions accompany creativity, spiritualize human activity, increase its tone, and give it strength. A creative act is awakened only by strict, proven knowledge and skills. The well-known American psychologist Guilford, who dealt with the problems of human intelligence, revealed that creative individuals are characterized by the so-called divergent thinking. The divergent way of thinking underlies creative thinking and is characterized by the following main features:

- Speed - the ability to express the maximum number of ideas (what matters here is not their quality, but their quantity);
- Flexibility - the ability to express a wide variety of ideas;
- Originality - the ability to create new non-standard ideas (this can be reflected in answers, decisions that do not coincide with generally accepted ones);
- Completeness - the ability to improve your "product" or give it a finished look. Creativity develops in the process of using children's folklore in English lessons. Consider children's folklore as an effective means of developing creative abilities.

Such researchers as G. S. Vinogradov, V. P. Anikin, K. D. Ushinsky, K. I. Chukovsky, O.I. Kapitsa were engaged in the study of folklore and the disclosure of its pedagogical and didactic potential. From a number of researchers of English folklore, J.O. Helliwell and Alice Bertha Gomm should be singled out. Folklore is understood as "a set of traditional ideas and statements of the people about their inner and outer life, enshrined in oral tradition." V.P. Anikin refers to children's folklore "the creativity of adults for children, the creativity of adults, which eventually became children's, and children's creativity in the proper sense of the word." [1, p. 20]

Small forms of children's folklore, such as nursery rhymes, lullabies, rhymes, riddles, jokes, ditties well reflect the identity of the people who created them. In addition, they are close in spirit to a younger student who is just starting to get acquainted with a foreign language. The works of children's folklore make it possible to involve the child in playing activities mediated by a foreign language. The use of children's folklore in the learning process creates favorable conditions for the development of speech skills, for mastering the methods of activity and communication that are characteristic of native speakers.

Folklore, as a system, has age differentiation. So, tales, epics, historical songs are performed by the older generation. Lyrical songs, round dances - a youth genre.

What is the meaning of the term "children's folklore"?

On this issue, scientists have not come to a consensus. This inconsistency arises primarily due to the

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fact that children's folklore is penetrated by the works of adults.

Secondly, certain genres die out at a certain stage in the folklore of adults and pass to children. Thus, children's folklore is a mobile phenomenon.

That is, we can say that children's folklore includes:

1. works created by the children themselves;
2. works borrowed from adults, but reworked by children in accordance with their age;
3. Children's folklore, created on the basis of adult works (rhymes) and children's forms (lots, rhymes, chants).

a) Children's play folklore. Rhythm as a genre of children's game folklore.

Playing folklore occupies a leading place among children of all countries, including Britain.

Play holds a special place in children's lives. If for adults the game is relaxation, then for children it is an occupation, a way of learning. It is in the game that children's folklore is created. The most common genres of children's creativity are counting rhymes, chants, riddles and draws.

In this paper, such a genre as a counting rhyme is analyzed.

A rhyme is a rhyming work consisting of 6-10 lines.

Numerals or letters of the alphabet are often used in counting rhymes. For example:

A B C D E F G

John is far from me.

Looking here, looking there

I can't see him anywhere.

or

One potato, two potatoes,

Three potatoes, four.

Five potatoes, six potatoes,

seven potato more,

bad one.

Rhythms provide full rights in the game.

For example:

Penny on the water

two pennies on the sea,

three pennies on the railway,

Out goes he (or she).

But the rhyme not only establishes the order in the game, but has a certain poetic meaning.

It may include various funny stories.

For example:

-Barber, barber, shave a pig.

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How many hairs will make a wig?

-Four and twenty that's enough.

Give the barber a pinch of snuff.

or

One, two, three, four, five.

Once I caught a fish alive.

Six, seven, eight, nine, ten.

Then I let it go again.

Features of the language of the counting rhyme. A distinctive feature of the rhyme is the use of the so-called abstruse language.

Numerals and other parts of speech can appear in distorted forms. The use of abstruse language is explained by the prohibition in ancient times to count things or people. But in children's counting rhymes, the use of such a language is explained by the desire of children to have fun.

The word in many counting rhymes expresses not so much the meaning as it is the expression of rhythm and rhyme. Numerals and other parts of speech can appear in a distorted form.

For example:

See-saw, see-saw

Up and down, up and down.

This is the way to London town.

Before us is a game with a word, various rhythmic and sound repetitions: see-saw up and down.

b) Non-game folklore.

Children use folklore of different genres not only in the game, but also in everyday life. But in this case, it is in the nature of entertainment.

In non-game folklore, you can find sentences, tongue twisters, incantations, teasers. Here is a sentence that is performed while bathing:

Wash, hands, wash,

Daddy's gone to plow.

Splash, hands, splash,

They're all washed now.

Wash your hands, wash your hands

Father went to plow.

Splash, splash -

You are clean again.

And here are the sentences performed by children when they find a snail or a ladybug.

Moreover, it is believed that the ladybird (lady-bird) brings good luck if she sits on her hand. They make a wish on her and ask her to fulfill it.

For example:

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Often in rhymes there are paired phrases and paired rhymes:

Hey diddle-diddle! The cat and the fiddle!

The language of folklore is distinguished by its great originality. It expressed the love of children for word creation.

For example: *Dickery, dickery, dare. Higglety, pigglety, pop.*

This feature of folklore was noticed by the authors of nonsense poetry and used by them in their work. This is especially noticeable in the works of Lewis Carroll and Edward Lear.

In the article "Alice in Wonderland and Through the Looking Glass", Natatyia Demurova writes that "Carroll turns to song folk art, subjecting it to rethinking. » There are a lot of direct folklore borrowings in the texts of both fairy tales. This is the famous rhyme "The Lady of Hearts baked pretzels." It was also used by L.F. Baum in the book "Mother Goose in prose" (1897)

This is a popular Victorian-era game called "My love is called A...", which was a hit during the Carroll era. A variant of this game is given in James Halliwell's English Poems and Songs.

We should also recall the heroes of the folklore of Humpty Dumpty, the Lion and the Unicorn, Tweedledum and Tweedledum, whose images were borrowed by the author of "Alice" and rethought in accordance with the plot of fairy tales.

The image of the Ladybug from the children's rhyme was also transferred by Carroll to the poem "The King-fisher Song", where it is used in the literal and figurative sense, i.e. as a pun (see p.163 "Where the island is").

In the course of working with him, children can be offered to "collect" the scattered words into a whole poem from memory and read the result. The guys read one line at a time, trying to show their classmates the action from this line. The most artistic participant is entitled to a prize. Thus, it is possible to facilitate the stimulation of the development of creativity and thinking. In tasks of this kind, the development of creative abilities is combined with the improvement of speech skills and abilities. You can organize the work in this way: repetition in parts after the teacher, then checking understanding - translation, reading again, and then performing creative tasks. It is necessary to ensure the preliminary removal of difficulties of a linguistic nature. The experience of using English children's folklore in foreign language lessons shows that its small forms fully contribute to the development of creative abilities in children, as divergent thinking, imagination, and quick wits develop in the process of working with them. In addition, the bright, kind images of Nursery Rhymes allow you to remove barriers in communication in a foreign language, overcome shyness and stiffness inherent in many children.

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