

## CRITERIA FOR CLASSIFYING SAMPLES OF CHILDREN'S FOLKLORE

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**ANNOTATION:** *During the twentieth century, mass culture replaced folk traditions in the cultural space. Despite this, in the last years of the last century certain events occurred that gave rise to interest in the phenomenon known as the “ethnic paradox of modernity.” Globalization has led to similarities in spiritual and social culture, which neutralizes differences, and people actively try to preserve their ethnic identity. Their search for their “national identity” was very active. Childhood presents a significant challenge to understanding the origins of cultural values and norms. Children accept and respect human cultural norms and attributes. The natural response of society is inculturation, which is associated with the development of ethnocultural norms. Information, including folklore, contributes to the formation of ideas about the world in any culture. Primary inculturation involves the integration of various genres and styles of expression, with special emphasis on children's folklore. The transmission of cultural values and traditions through this is a crucial aspect. In a modern multicultural society, the culture of childhood is an important factor in the formation of self-identity. Consequently, it gives people the opportunity to more confidently identify their ethnicity and become a conduit of ethnic identity in the era of globalization. The study of childhood and its relationship to culture and identity is especially important in the context of contemporary cultural changes.*

**Keywords:** *ethnic paradox, cultural values, children's folklore, national culture.*

### Introduction

The book tradition played a special role in organizing children's folklore and highlighting it as an independent part of oral folk art. In the 19th century, in connection with the general interest in national culture, a process began that led to the gradual development of methods for adapting original works of folklore for children. Children's folklore is a phenomenon of national culture. Recognizing its uniqueness and originality, researchers are working to accurately determine the uniqueness of this type of folklore, highlight it as an independent field of knowledge, and effectively and harmoniously integrate it into modern classes in preschool educational institutions (preschool educational institutions), in a school lesson, in a lecture in higher education. educational institution, to justify the need for the use of folklore texts as an important source of the formation of a spiritually rich and comprehensively developed personality of a pupil, pupil and student.

Children's folklore is one of the types of oral folk art. There are many texts and works that circulate among both adults and children. However, the manner of performance, the use of words and the stylistic characterization differ significantly. Moving to the children's environment, most borrowed texts are

rearranged in accordance with the characteristics of the child's psyche. They perform both informative, pedagogical and entertainment functions.

The transformation process is complex. Many works of children's folklore passed to children so long ago that the memory of it was wasted; other works passed into children's folklore recently.

Therefore, it is necessary to study genres taking into account their historical origins.

## Materials and methods

Reviewing children's folklore along with folklore for adults, certain differences are highlighted, but their boundaries are designated in the course of the historical and functional study of individual genres. For example, some researchers consider lullabies to be children's folklore, while others regard them as folklore for adults, adapted for use in a children's environment. And yet, there are those genres that can be classified as folklore for adults and children's folklore on equal terms: songs, fairy tales, riddles. Some works of children's folklore have been preserved for so long that their ancient origins can no longer be remembered, while others have appeared in children's folklore quite recently. It is therefore important to study these genres, taking into account their historical origins. Two directions of replenishment of children's folklore, indicated by folklore researchers, are especially noted. Firstly, folklore for adults is brought into the children's environment; secondly, children themselves create works that reflect children's specific perceptions (scary stories, cruel poems); and, in the end, adults create works specifically for children (poetry about nurturing, lullabies). Children's folklore is a complex fusion of three main elements: creativity of adults for children, works of traditional folklore for adults who have passed into the children's environment, and unique children's creativity. The first third of the 20th century was a time of searching for something new in Russian literature and in children's poetry, in particular: it was assigned a new role in the education of the younger generation and each individual individual. It is safe to say that the best Soviet poems for children were written precisely in the 20-30s of the 20th century. They still occupy a worthy place in the list of children's literature, and the names of the authors are loved by many generations of readers. It was at this time that Samuil Marshak, Korney Chukovsky, Agnia Barto, and Daniil Kharms came up with their wonderful poems for children. Children's poetry is a genre that seems to be specially created to emphasize the intrinsic value of the personality of each child and childhood in general, to appeal to the feelings, thoughts, and inner world of a little person. Poets at that time wrote a variety of children's poems: humorous and even satirical, lyrical, paradoxical, but all these poems have a number of common features.

When studying children's folklore, it involves two aspects: determining the boundaries of the idea and identifying genre types. Various specialists involved in the study of children's mythology undertake it according to its specific needs. Education, folklore, ethnography and pedagogy intersect with developmental psychology in the study of children's folklore, which means these areas can be applied in work. However, the origins of individual genres of children's creativity, their poetics and general principles of text classification remain unclear. The lack of classification can be explained by the lack of consistent vocabulary. "Fairy tales" was a common name for lullabies, with rhymes such as recounts and horses being used. The researchers used the names of the people who compiled the records. Uncertain content was present in the terms themselves. Different works used different interpretations of "jokes, sayings." Research on children's folklore in Russia begins in the 17th century, but until the middle of the 19th century it was characterized mainly by the collection of material [T.V. Zueva; 1998: 116]. This period provided the largest volume of sources on Russian traditional culture and children's folklore, in particular, it prepared a powerful basis for analytical research [M.V. Azadovsky; 1963: 97]. The most significant works of the second half of the 19th century include the works of V.I. Dahl (Monthology, superstitions, omens, quirks, poems and proverbs of the Russian people; About beliefs, superstitions and prejudices of the Russian people; Proverbs of the Russian people), P. Bessonova ("Children's songs"), A.N. Afanasyev ("Russian folk tales ", "Poetic views of the Slavs on nature"); P.V. Sheina ("Russian folk songs") and others. From

this time on, research began on the theory and history of folklore. In publications and scientific research, O. I. Kapitsa wrote that when recording children's folklore, it is extremely important to use consistent terminology. This was done by using only relevant regional names.

The first attempts to classify children's folklore were first made in the works of G.S. Vinogradov and O.I. Kapitsa at the beginning of the twentieth century.

Developing the proposal proposed by P.A. Bessonov's classification of children's folklore according to the child's age, O.I. Kapitsa points out the existence of two groups of text performers. The first group is adults who care for children under five or six years old. The works they tell are perceived and understood by children. The second group is the children themselves aged five to six years. However, all works represent a single whole - children's folklore. Modern researchers also consider it necessary to highlight adult poetry of children, especially fables (lullabies, pesters, jokes, boring fairy tales) as part of children's folklore.

## Research results

Bessonov includes children's folklore and "mother's" poetry. G.S. Vinogradov considered maternal poetry a special area of folklore for adults. He identified five main divisions of children's folk poetry:

- 1) play folk tales;
- 2) entertaining folk tales;
- 3) satirical lyrics,
- 4) everyday tales,
- 5) calendar tales.

It is based on the findings of G.S. Vinogradov, but takes into account the child's age group and a number of other principles. The classification of M.N. Melnikov is the most universal and is based on the results of research by G.S. Vinogradova.

M.N. Melnikov describes the commonality of poetics, musical structures and everyday functions and lists independent genres (play poetry, everyday folklore, entertaining folklore and folklore songs). folklore, entertainment folklore and gaming folklore).

Using an example, let us consider the specificity of poetry for children, which lies in its didacticity and moralizing: with soft hints, or in plain text, poets explained to young readers "what is good and what is bad." In addition, one can also highlight a specific selection of characters: these are either guys who are peers (like, for example, A. Barto), or animals, like Chukovsky. The choice of characters makes Russian poetry entertaining and attractive for children. And at the same time, in this way, a pedagogical component is introduced into the poems: children can associate themselves with the characters, comprehending both their behavior and their own actions. In addition, there are magical or partially magical characters in poetry, the same Doctor Aibolit.

As mentioned above, animals also become characters in poems: the Stupid Mouse, the Tsokotuha Fly and many, many others. All of them are endowed with human characters, their images are as close as possible to the child's consciousness, and therefore it is easier for the child to perceive information.

As for the plot, the oppositions "positive hero - negative hero" or "child - adult" are often encountered. In the first version, good traditionally defeats evil, in the second, the heroes find a compromise that is necessary to solve some common problem.

Firstly, in these verses there are no "direct" teachings, all didactics are contained in humor or irony, it turns into a fun game. In general, the playful principle is a striking feature of children's poetry of that time, but it manifests itself differently in different poets. For example, a children's game can form the basis of the plot, as in Agnia Barto's poem "I Forgot My Mittens."

There is a snow fight on the boulevard.  
Here I am, of course!

Oh, what happened!  
Oh, what happened!  
There was so much laughter!  
I forgot my mittens  
That's what was bad!

A poem can not only outline some kind of game situation, but also recreate a special game rhythm, as, for example, in S. Marshak's poem "Ball":

My  
Funny,  
Voiced  
Ball,  
Where are you going  
rushed  
Jump?

And paradoxical poetry - for example, the poetry of Kharms - uses a play on words and sound:

Do you know what is ON?  
Do you know what NOT?  
Do you know what BE is?  
What's in the sky  
Instead of the sun  
Will there be a wheel soon?

Or the "picture, basket, cardboard and little dog" that everyone knows from childhood, which one cannot help but fall in love with: the situation is comical precisely thanks to the composition of the poem and the means of expression - the discovery of Samuil Yakovlevich Marshak. Poets of that time drew the attention of young readers to different aspects of life: some poems carry new, entertaining information about the world around them, others teach reasonable, kind, eternal things, while others develop imagination and creative thinking. Thanks to the playful form, the distance between the poem and the reader is reduced, and an artistic space is created in which the child literally feels like a fish in water.

Children's poets try to look at the world around them through the eyes of the children themselves, express themselves in their language, worry like children, touch on children's problems, such as Agnia Barto:

I put the cat out the door  
I said I won't let you in.  
I've been looking for her all day now  
I'm looking for her everywhere.  
Because of her  
Second night  
All repeats,  
Exactly the same,  
In a dream, as in reality:  
I chase the cat away  
I chase the cat away  
Then I call again.

Special mention should also be made of works on the theme of the Great Patriotic War, such as, for example, “Zvenigorod” by Barto or “Military Post” by Marshak. The authors remind young readers that life is not just a game, there are more serious things, and one should never forget about friendship, devotion, honesty, love for loved ones and for the homeland.

## Conclusion

To conclude, We can say that children's poetry in the first third of the 20th century opened a new page in the history of literature for Russian children - a golden time when the best poems for children were created. The literature of the second half of the 20th century continued these traditions.

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