

HISTORICAL AND THEORETICAL ASPECTS OF RUSSIAN FOLK CULTURE-ORAL CREATIVITY ON THE EXAMPLE OF "CHILDREN'S LITERATURE" COURSE

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ABSTRACT

On the basis of the course ("Children's Literature"), the paper examines historical and theoretical features of Russian folk culture - oral creativity. Russian folklore, particularly children's folklore, its types, genres, and connections to national folk pedagogy, are essential for a future teacher to fully comprehend and socio-psychologically perceive the world around children of primary school age, because folklore is the most valuable source for understanding people's culture.

KEYWORDS: *Children's Literature, Folklore, Spiritual Activities, Education.*

INTRODUCTION

Folk art, also known as folklore (English: folk wisdom), is a sort of oral and poetic creativity that includes verbal, musical, theatrical, theatre, and games. Folk art culture (which includes fine, decorative, and applied arts) is a socially conditioned and historically changing artistic activity distinguished by interconnected distinctive qualities. The collective nature of the creative process, traditionality, oral transmission from generation to generation, variability, and relationship to labor, everyday life, and customs are all examples. It has its own distinct place in art history, despite the fact that it cannot be classified as professional art.

Folklore is different, legitimately popular (national), and ubiquitous all at the same time (similar in socio-aesthetic ideals and ideological content). It arose from the practical components of labor songs, conspiracies, and incantations in ancient times. Their functional aspects gradually gave place to artistic ones. Calendar folklore emerges, with ritual calendar poetry, everyday beliefs, epic, proverbs, riddles, and songs mythologizing nature and civilization.

Folklore, according to A.N.Tolstoy, is "the dignity and wisdom of the people." In his words, "study literature became and deepened his moral character, was his historical memory, the festive clothing of his spirit."¹

All folklore is unique to each country, but it is also typologically unified (for example, by historical character, theme, plot, characters, ideological and imaginative content, composition, style). The national-historical distinctiveness, on the other hand, is preserved, as is the traditional iconography and stylistic techniques.

Folklore has the following characteristics and traits. This oral art, also known as folklorization, is based on continuity, tradition, improvisation, variation, enrichment, complementarities, wide interest, poetics, and artistic perfection. Traditional refers to the process of becoming a mass, folk, or folklore.

Main part

Folklore transmits the people's viewpoint and worldview in the forms and traits that have evolved historically. The passage of time passes those pieces of folklore that have piqued the public's interest for generations. Because of the power and range of ideological and creative generalizations, folklore has gained national relevance.

Folklore is woven into the fabric of civilization. Folk art arose from the common existence (during the primitive communal age) and evolved along with society's development. The people served as the creator medium, as well as the bearer of evolved folklore traditions.

Folklore began as a single person's activity based on a long-standing household and poetic tradition, with certain repeats found in other people's oral works. Only the most artistically effective individuals survive. As a result, folklore works without an author are folklore, suiting people's creative sensibilities. Oral folklore has evolved, improved, and spawned new oral-poetic works as a result of it. An oral work can be constructed in a variety of ways: imagery is consistently repeated, the plot evolves in a predictable manner, rules for organizing verse, figurative and stylistic strategies, and so on.

Folklore's creative character is hence collaborative. It contains the people's tastes, hobbies, dreams, and daily lives. It is the most valuable asset of each nation's national culture, as well as a potent educational and training tool.

The following historical periodization applies to Russian folk culture - oral art - folklore:

IX-XIII – Kyiv Russia and feudal fragmentation;

XIV early XVII centuries – the creation of a centralized Moscow state

XVII (first half) - XIX centuries - the crisis of feudalism and the emergence of bourgeois relations, etc.

These periods are divided into smaller ones: for example, the IX-XIII centuries. – Folklore period of strengthening and prosperity of the Old Russian early feudal state (IX-XI) and the epoch of feudal fragmentation (XII-XIII).

All types of folklore have undergone a long period of historical and cultural development. Folklore is inextricably linked to human action, life, and social consciousness. It's a spiritual occurrence, a spiritual activity, and a work of art. The ratio of utilitarian to artistic beginnings varied in it, with the most ancient art coming first, followed by the art of following eras. The periodization represents the evolution of folkloric works and their composition.

Russian folklore in its genre is divided into such types as:

epics, byvalshchik (urban legend), bylichki (dirty but true anecdote), legends and traditions, tales, proverbs, sayings, riddles, songs, ritual folklore; folk culture in various types of artistic creativity, folk theater.

Taking into account historical and theoretical aspects of Russian folk culture, as well as oral, artistic, and pictorial creativity, we can conclude that Russian folklore has made the greatest contribution to the overall culture of the Russian people, capable of causing active cognitive interest in other peoples. It's crucial to emphasize the pedagogical value of Russian folklore:

I. All types of folklore have four main components: labor, magic, ritual, and art.

Especially educationally effective elements of folklore are bylinas (epics), traditions, fairy tales, sayings, proverbs and songs.

- The predominance of utilitarian and domestic functions. Labor Songs. The conspiracies with rhythmic ordered-imperative components. Calendar songs associated with agricultural thoughts and concerns (magical-cursive, fortune-telling, ritual-functional, practical life). Wedding and Funeral.
- Folklore with ideological and aesthetic functionality, along with utilitarian-practical (in labor songs, conspiracies, ceremonial, magical). In the calendar songs of life basis, acquiring a religious and magical interpretation (the same in the wedding).
- The aforementioned components are displaced by ideological and artistic and purely mundane. Calendar songs become a form of creativity with an ideological and artistic and everyday meaning. Wedding songs are an expression of spiritual peace in relation to family members and the new family.
- The ideological and aesthetic character of all the songs.

As a result, all types of folklore have had a long history and stadial evolution. Folklore is inextricably linked to human action, life, and social consciousness. It's a spiritual occurrence. Spiritual pursuits and aesthetic production. The ratio of practical to artistic beginnings shifted in that way. The oldest art is presented first, followed by work from following eras.

Folklore is a valuable source for comprehending the culture of the people. Appendices 2 - 6 discuss the genres of Russian folklore, bylinas (epics), fairy tales, sayings, proverbs, winged words, aphorisms, riddles, songs, traditions - wedding rites, types of ritual folklore.

Unusually rich and varied children's folklore of the Russian people, especially small genres. Its specificity, origin, types, genres, (their essence, themes, content), national basis, functionality, didactic, connection with folk pedagogy, a list of the most striking works, Russian successful folk art for children.

Russian folklore has been preserved through the efforts of scholars and collectors of Russian folklore (mostly from the 17th century to the present day). The visual and artistic reproduction of folklore works was done by famous Russian artists (the names of collectors and researchers of Russian folklore and its illustrators are given in Appendix No. 8).

Folklore is a valuable source of comprehension of the culture of the people.

CONCLUSION

On the basis of the course ("Children's Literature"), the article discusses the historical and theoretical features of Russian folk culture - oral art. Because folklore is the most valuable source for understanding folk culture, future teachers will need to know about Russian folklore,

especially children's folklore, its relationship to species, genres, and folk pedagogy in order to fully understand the world around younger students and social and psychological perception.

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