

**CHILDLORE AND CHILDREN'S FOLKLORE
IN THE UK AND IN ARMENIA
(Historical and Current Perspective)**

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This paper provides a retrospective view of Childlore and Children's Folklore, the major themes in its history, developments and concludes with reflections on the current environment in the UK and Armenia. The survey provides a guide for future research on aspects of childlore outlined in this paper. The first part of the paper is presented by Robert McDowall, former president of the Folklore Society (UK). Hasmik Matikyan, researcher at Shirak Center for Armenological Studies of NAS RA, studies Children's Folklore in Armenia.

Introduction: Childlore is an aspect of folklore. Childlore is the culture of children and young people (sometimes over rigorously defined as those between the ages of 6 and 15 years of age.) The repertoire of Childlore has expanded since the inception of the notion in 17th/18th Century. The repertoire includes games, riddles, rhymes, jokes, pranks, superstitions, magical practices, wit, lyrics, guile, epithets, nicknames, torments, parody, oral legislation, seasonal customs, tortures, obscenities, codes, as well as individual activities such as solitary play, daydreaming, fantasies, imaginary and heroes, collections, scrapbooks, model worlds, comic reading, mass media interests, dramatizations, stories, art. Childlore examines the activities which are learned and passed on by children to other children. The stories and games taught by adults to children are not considered Childlore, except insofar as the children adapt and make them their own. In western culture most folklorists are concerned with children after they join elementary school or kindergarten. The traditions of childhood are considered to cease when the child enters intermediate school, which, theoretically at least, coincides with puberty and adolescence.

The brief history of the development of Childlore in the UK

Childlore is a distinct branch of folklore that deals with activities passed on by children to other children, away from the influence or supervision of an adult. Children's folklore contains artifacts from all the standard folklore genres of verbal, material and customary lore. Children teach, learn and share their own traditions, flourishing in a street culture outside the view of adults. The social group of children is studied on its own terms. The culture of children is quite distinctive; it is generally unnoticed by the sophisticated world of adults, and not really affected by it. Songs, rhymes, poems, games and other children's pursuits have existed since Roman and Greek times—they appear in the plays of the Roman playwright, Terence for example. Playwrights, Ben Jonson, in *Masque of Oberon* and William Shakespeare in *Midsummer Night's Dream* continued that tradition. However, the first documented compilation in modern times appears to be the publication by Newsberry Publishing of "Mother Goose's Melody" and "Sonnets for the Cradle," the first known publication of the collection of Mother Goose rhymes in 1780. The publication was described as a compilation of traditional English nonsense nursery rhymes and songs. Each had its own black and white illustration and came from a variety of sources. The term 'Mother Goose' has been linked with traditional children's nursery rhymes and songs in the English speaking world ever since. The term 'Mother Goose rhymes' is interchangeable with nursery rhymes. The term originates from the early 1600s in relation to a collection of stories in a monthly periodical from a French critic, Jean Loret's "*La Muse Historique*." This periodical contains the earliest reference to Mother Goose in the line "Comme un conte de la Mere Oye" translated into "Like a Mother Goose story."

Recording/collecting and consolidating Childlore gathered pace in the 19th Century. In the early 19th century printed collections of rhymes began to spread to other countries, including Chambers *Popular Rhymes of Scotland* (1826) and *Mother Goose's Melodies*. This period is the origins and authors of rhymes. "Twinkle" which combines the melody of an 18th-century French tune "*Ah vous dirai-je, Maman*" with a 19th-century English poem by Jane Taylor, entitled "The Star" used as lyrics.

Early folk song collectors also often collected (what are now known as) nursery rhymes. They include Scotland's Sir Walter Scott. The first, important academic collection to focus on Childlore was James Orchard Halliwell's *The Nursery Rhymes of England* (1842) and *Popular Rhymes and Tales* in 1849. He divided rhymes into antiquities (historical), fireside stories, game-rhymes, alphabet-rhymes, riddles, nature-rhymes. By the time of the publication of Sabine Baring-Gould's *A Book of Nursery Songs* in 1895) containing places and families, proverbs, superstitions, customs, and nursery songs (lullabies). Folklore was an academic study, full of comments and footnotes. A professional anthropologist, Andrew Lang (1844–1912) produced *The Nursery Rhyme Book* in 1897.

Childlore collections were compiled through observation, capture and documentation of Childhood activities and games by: a) *Direct communication* – the communication of the players/participants in the game is direct, 'face to face', by verbal and nonverbal means. Direct communication enables spreading of the game via individual players or the whole group; b) *Anonymous authors* – individual authors of the children's group games are unknown, but it can be concluded that several generations have participated in creating these games. The exact time of creation of the so called original game forms cannot be precisely determined; c) *Oral communication* – the players communicate none verbally by gesturing and performing the game physically and verbally. The game spreads by participation, imitation and verbal communication; d) *Mutual communication* – mutual communication among the players is a prerequisite for the

game to take place. One player quits the game if communication with the other players ceases; e) *Informal distribution* – the games are not distributed by a body or collective. They are created and distributed spontaneously. Some elements of the children's folklore can be copied and distributed by the adults, usually teachers, but those elements can be lost in the spontaneous communication of the children; f) *Performance*– the whole way of conducting games, from the preparation activities to the playing itself, with or without props, are a form of performance; g) *Public aspect* – the majority of the games are conducted in the open spaces, which are usually parks and playgrounds in their neighbourhoods, school fields, beaches, streets; h) *Collectivist* - the games represent the collective property of the small children's groups and forms a part of their culture. Children's games are a representation of the collective identity of the children.

The forms and contents of children's games have been established by cultural and social patterns. The content itself may be construed as symbolic communication between society and the participants in the games. Contents of the games, as with most games, do not represent a medium only between the society and its members, but also among the members themselves. Through their communication process transmission of the games occurs through the same generation group and intergenerationally. During the transmission the contents do change as new elements are introduced, which transform or reduce the content. The qualities of the games and their creation define children's games as a folklore form.

Preschool education is one of the most important stages in personal development. It is the period when children find their place in the world. They start to play different social roles at a time of development of their identity and self-concept. The children learn to evaluate themselves from different positions and opinions as friends, as persons, as son, daughter, brother and sister and so on. Self-perception and perception of other is more and more meaningfully. Preschool education is the time of arbitrary and mediate memory development which is the foundation for developing eye-mindedness. Preschool education is also a starting point for further development of speaking skills. Children of preschool education begin to use language in their cognitive activity. The development of preschool children speaking skills occurs under the influence of adult through parents, nursery teachers, grandparents. It is very important how people speak around a child and what he or she listen to. In this situation it is not necessary to reinvent the wheel; something new in methods to develop children's speaking skills. It is simply to take into account the experience of generations.

Major contributors to development of collections of Childlore in the UK

Historically, the major contributors to the development of the study of Childlore were Alice Gomme and Iona and Peter Opie. More recently, there have been contributors, whose work we acknowledge, below. There have also been wider contributions to Childlore on a contemporary basis from the USA but as this paper is focussed on UK contributions we have not elaborated on overseas contributions.

Alice Gomme (1852-1938)

“Alice Bertha Gomme was a founder member of the Folk-Lore Society and a member of its Council from 1912 to her death at the age of 86 in 1938. From 1883 to 1936, she contributed articles and notes on topics ranging from material culture to aetiological legends, custom to folk medicine, in the pages of *The Folk-lore Journal* and *Folk-Lore*, and lectured widely. She was a founding and Committee member of the Folk-Song Society and also the author of a number of popular books on children's games, some of which are still in print today. With her husband, Laurence Gomme, she wrote an accessible but academically uncompromising introduction to the study of British folklore, folksongs and singing. The Gommess thought that folklore was a science:

rigorous academic standards should be applied within it. The study's intellectual basis determined that cultures evolved like biological species, carrying traditions, 'survivals in culture'. Using comparative methodology associated with cultural evolution, the studies used evidence of practices and beliefs derived from historical and contemporary cultures at 'lower stages of the cultural progression'. The evidence and practices and beliefs determined the 'original' form and function of contemporary traditions in 'advanced', European societies. The founders of the Folklore Society believed that through the application of this theory and method, uniquely among academic disciplines, folklore could provide scientifically based evidence of the psychology of early man, in the study of philosophy, religion, science and medicine, in social organization and ceremonial, or in the more strictly intellectual regions of history, poetry and other literature. Fortunately these hubristic notion of folklore have failed to stand the test of time!

Iona Opie CBE(1923 –2017) and Peter Opie(1918 – 1982)

Iona and Peter Opie were a husband-and-wife team of English folklorists. They are best known for the numerous books they published on children's culture, including nursery rhymes and songs (1951, 1997b), school-aged children's language, verbal play, custom and belief (1959), outdoor games (1969), musical play (1985), and outdoor games with playthings (1997). Iona Opie published a selection of the notes she made during weekly observations of playtimes at her local school in Hampshire (1993). Through their work, the Opies helped to establish childhood culture as a serious field of study. Meticulously researched and accessibly written, these books have become classics, widely read by scholars, teachers, students and the general public.

The Opies were enthusiastic collectors. Over their lives they built one of the world's largest collections of children's books and printed ephemera, which comprise children's literature from the 16th to the 20th century. The Opie Collection of Children's Literature was left to the Bodleian Library in 1988. But for their research in children's culture the Opies not only relied on books published for children. They also wanted to collect the oral traditions of childhood – the rhymes, songs and games, the language and customs of the playground – and, quite a new approach at the time, they wanted to collect these *from the children themselves*.

Steve Roud (born 1949)

Steve Roud is best known as the creator of the Roud Folksong Index. He is Honorary Librarian of the Folklore Society. His book "The Lore of the *Playground*" looks at the games children have enjoyed, the rhymes they have chanted, and the rituals and traditions they have observed over the past hundred years and more." "From conkers to marbles, from British Bulldog to tag, not forgetting "one potato, two potato" and "eeny, meeny, miny, mo, each generation has had its own favourites. Some pastimes, such as skipping, have proved remarkably resilient, their complicated rules carefully handed down from one class to the next. Many are now the stuff of distant memory, and some traditions have proved to be strongly regional, loved by children in one part of the country, unknown to those elsewhere.

Sheffield University

The **Childhoods and Play** project undertakes research into the Opies and the collection and supports projects which involve the Opie materials. **Childhoods and Play** is a long-term project publicise and improve the accessibility of the Iona and Peter Opie archival collection by making the research materials contained in it freely accessible for research and public engagement. Established in 2012, the project is a collaboration between the University of Sheffield, University College London, the Bodleian Libraries, the Folklore Society and the British Library. It has the status of a British Academy Research Project, a kite mark of academic excellence for major infrastructural projects and research facilities. It will result in a digital

resource which brings the distributed elements of the Opie Archive together via a common search interface and allows them to be browsed and searched to item level, such as an individual rhyme, song, game, belief, custom or saying. The resource will serve a diverse audience, including academics across a range of disciplines, schools, community groups, reminiscence groups and the general public. It will include search and browse facilities, user guides, bibliography, information on the historical context of the collections, a crowdsourcing interface for transcription. Professor Jack Marsh of the University of Sheffield and Professor Andrew Burn of University College, London established the project but have now retired. Dr Yinka Olusoga at the University of Sheffield and Professor John Potter take the project forward, joining Dr Julia Bishop who continues in her role as joint Co-Director.

Major themes in the development of Childlore in the UK including regional variations

This table provides a useful but not exclusive analysis of Childlore by age and activity categorisation

<i>Early Childhood Lore</i>	<i>School-Age Lore</i>	<i>Games</i>
<i>Bogey Warnings and Moralistic Stories</i>	<i>Calls, Cheers, Chants, and Yells</i>	<i>Ball-Bouncing, Hopscotch, and Rope-Skipping</i>
<i>Nursery Chants</i>	<i>Defiance and Retorts</i>	<i>Choosing and Counting-Out</i>
<i>Nursery Games</i>	<i>Humorous Narratives, Modern Topical Verses, and Songs</i>	<i>Jacks, Marbles, and Mumble Peg</i>
<i>Nursery Jingles</i>	<i>Jeers, Taunts, and Reproofs</i>	<i>Marching Chants</i>
<i>Nursery Lullabies</i>	<i>Mockery of School, Teachers, Subjects, etc.</i>	<i>Clapping Games</i>
<i>Nursery Rhymes</i>	<i>Parodies, Mock Speeches, and Backwards and Nonsense Verses</i>	<i>Singing Games</i>
<i>Parental Evasion and Put-Off Answers</i>	<i>Rhymes to Upset, Shock, and Tease</i>	<i>Technological Games</i>

Traditional children's games exclude commercial products such as board games but do include games which require props such as hopscotch or marbles unless the toys are used in multiple games or the single game played is named after the toy So, "jump rope" is a game. "Jacob's ladder" is a toy. Despite being transmitted primarily word of mouth because they were not considered suitable for academic study or adult attention, traditional games have not disappeared but have also evolved over time into new versions. Traditional children's games are defined, "as those that are played informally with minimal equipment that children learn by example from other children, and that can be played without reference to written rules. These games are usually played by children between the ages of 6 and 12, with some latitude on both ends of the age range. Children's traditional games (also called folk games) are passed from child to child, generation to generation, informally by word of mouth. "Most children's games include as few as two but as many as six features of the following features in different proportions: physical skill, strategy, and chance, repetition of patterns, creativity, and vertigo!!

Regional variations in Childlore reflect all the normal aspects of regionalism: accent, the desire for individualism and distinction, location rural, industrial, urban, and suburban. Coastal, mountain, maritime and ancestry. Regionalism is very well illustrated in Steve Roud's *The Lore of the Playground*.

Reflections on the current environment for development of Childlore

Are we breaking with the historical antecedents of Childlore? This is a very fruitful area for more detailed research as technology, social legislation, corporate parenting, moral and educational changes are having a continual impact on the notions of Childlore exemplified in 20th Century.

• Transition from childhood to adulthood

The notion that Childlore activities are confined to the ages of 6-15 years of age was a peculiarly British notion which reflected the years of compulsory education according to legislation. Compulsory years of education has varied from country to country and still does. Legislation has in some respects extended childhood to the age of 18 but substituted child rights in the form of State and more extensive institutional intrusion in a children's lives. Some child rights eliminate elements of protestation, jeers, taunts, school protests. Research on this area of the impact of social media and technology is very vibrant, especially in the USA. Big tech companies and telcos have become more anxious to portray the benign impact of their technologies on the education and welfare and leisure pursuits of young people at a time when agnosticism of their social benefits is growing.

• Changes in leisure and play

Major changes in leisure and play of children have featured over the past 40 years. Safeguarding measures which have restricted the malign influences of adults over children. Safeguarding has curtailed the feature of children at play in public places and spaces, where the expressions of children at play were observed and documented. Recorded public demonstration of children at play has been severely curtailed by regulation arising from safeguarding measures. Playground and playtime activities are more closely supervised. Supervision curtails the more spontaneous exploits of the playground in a more puritanical age. Technology in the form of mobile phones, laptops and tablets and electronic games have radically changed the leisure and play activities of children. The activities are more "solo" and introspective. Communications with other children are remote by social media or other form of electronic communication. What aspects of Childlore engagement are lost or gained is a matter of analysis and opinion, which focuses on the importance of otherwise of the face-to-face experience and transmission of Childlore expression and narrative.

• "Equality and diversity"

Some of the substance of Childlore does not resonate with current notions of "equality and diversity" amongst those who drive these agendas in academic and govern institutions. By way of example Childlore in school years is a source redolent of jeers, taunts, and reproofs, mockery of schools, teachers, school subjects would offend school codes of behaviour as would rhymes to upset, shock and tease. Whether such record and documents will be quietly secreted away for the sight of serious scholars A matter of conjecture.

• Covid -19

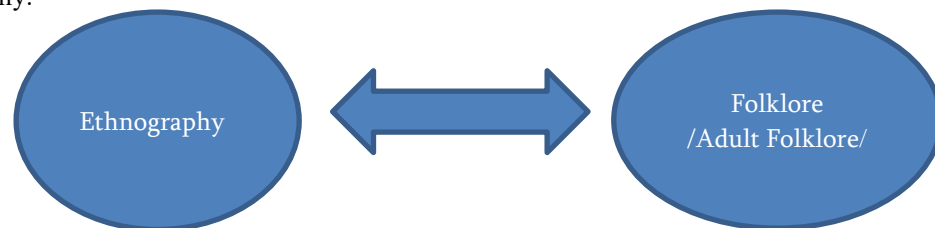
Covid 19 has impacted the social life and habits of all ages. 'A National Observatory of Children's Play Experiences ("NOCPE") during COVID-19' has been established as research project Funded by the Economic & Social Research Council (ESRC), running from November 2020 to January 2022, bringing together researchers from University College London's ("UCL")Institute of Education, the School of Education at the University of Sheffield, and the Bartlett Centre at UCL.

The coronavirus pandemic has had a huge impact on children and young people, affecting where, when, how and with whom they can socialise and play. We would like to find out more

about their experiences of play and games during this time and how these differ from - or continue - their earlier practices. Young people and adults to share examples of play and expressive culture, through descriptions, photos, drawings, sound recordings and video clips contributed to an online survey and in-depth case studies. The Play Observatory will preserve these contributions and make them publicly available, providing insights into the experiences of children and young people at this unique time in history and informing future generations' understandings of young people's lives: *How have children and young people been playing during the pandemic, from the outbreak of the virus, through lockdowns and school closures, and during ongoing social distancing? How has the COVID-19 pandemic featured in play and expressive culture (including language, humour, festivals and rituals, beliefs, stories, and making) and what insights does this give into children's unique experiences of it? How does this play and culture compare with that of the past, and between different communities? How can different scholarly approaches (such as history, folklore, multimodality, education and cultural studies) help us better understand the significance of play and expressive culture for well-being during times of crisis, struggle and change?*

There are assertions that the social, welfare and educational requirements of those under the age of 18 have been assigned lower priority in the drive to halt the higher mortality and health requirements of the elderly. How the impact feeds through into "Childlore" in terms of child narrative such as "rhymes to upset, shock and tease" or "mockery of schools, teachers and subjects" is intriguing- certainly a subject for detailed research.

This section of the paper is based on two fundamental precepts: Folklore for Children and Childlore or Children's Folklore. In the Armenian these precepts are vital and in the process of "living". Childlore is the logical continuation of Folklore for Children. Armenia has a rich heritage of folklore materials transferred from Armenian ethnographers and folklorists. These facets of Childlore or Children's Folklore are fruitfully manifested in two fields which we set out graphically:



Children's rituals are the subject of Ethnography but during the ceremony folk songs or formulas are uttered which are in the domain of folklore.

In the context of Folklore for Children reference should be made to R. Grigoryan's collective work entitled "Armenian Folk Lullabies and Nursery Songs"(1970). In the book the author presents various traditional lullaby and swimming texts, nursery rhymes (count-out rhymes, etc); most of them have deep roots and go back to Historical Armenia. Childlore and Lore for Children are presented in a number of volumes of "Armenian Ethnography and Folklore"(first tooth appearance ceremony, baptism, lullabies, swimming songs, count-out rhymes, etc).

Individual researchers are also drawn to child lore study. A. Sargsyan (from the Institute of Archaeology and Ethnography of NAS RA) carries out field work and collects funny quotes from children, funny stories, count-out rhymes, etc.

The fairy tale as a unique genre of folklore resides in two environments: adults and children.

The scientific study of folk fairy tales is widespread in the Republic of Armenia. Petrosyan's series of articles give new breath and multi-layer study of children's folklore. He studies other folklore specimen by comparing with Armenian child lore texts.

The transmission of Folklore for Children is vividly conveyed through acting and drama in Armenia: Komitas Museum-Institute as an "heir" of traditional songs has carried out educational programs for passing the heritage from generation to generation. In this sense the educational project "Traditional Lullabies for Mothers" (2015) is unique. During the meeting the participants experience general overview of the genre lullaby and study traditional lullaby songs.

The tendency of studying child lore is evident: in educational establishments (from junior to senior level/ children's folklore specimens are kept in suspense and deserve great attention.

Major contributors to development of collections of Children's Folklore in the RA Garegin Srvandztyants - (1842-1892)

Garegin Srvandztyants was an Armenian philologist, folklorist, ethnographer, and ecclesiastic.

It is impossible to imagine the Armenian traditional life introduction of the second half of the 19th century without his contribution. In the collective works his eyes caught also the attention of child care, child rearing. It is worth mentioning the books the great author has passed to us concerning children's life: *Uwluwluuy, <uwini-hnuni>*- here we can find some valuable sources of nursery rhymes, names of children's games with their definitions, the general picture of mother's work and the child's rocking; the expressiveness of nature gives specific colour to the folk culture.

Yervand Lalayan (1864-1931)

Yervand Lalayan was an Armenian ethnographer, archaeologist and folklorist. Lalayan's works were regularly published in "Azgagrakan Handes" in 1897-1916. They included: "Javakhk", "Varanda", "The Province of Zanguezur", "The Province of Gandzak", "The Province of Borchalu", "Vayots Dzor", "Ritual Rites among the Armenians", etc. In some of his books the author presents the birth of children (accompanied by folklore specimen) of different ethnographical regions of Armenia.

Thanks to the folk and ethnographical heritage of Lalayan, we have folklore interwoven for Children, especially during childbirth, baptism. In this sense we can mention Y. Lalayan's Works with Five Volumes (the part of *Տղայրիք* and *Կնուկք*). The main presented themes are:

Pregnancy, Childbirth, Charming formulas of passing away bad look, evil from the newborn child and the expectant woman, Baptism and accompanying blessings, wishes, Child's First Tooth appearing and falling out rhymes, etc.

Stepan Lisicyan (1865-1947)

In the book "The Armenians of Zangezur" (1969) we can find information on the Family life and child protection powers, evil powers, and charming utterances:

Vard Bdoyan (1910-1970)

Armenian Folk Games (1963) part 1

Armenian Folk Games (1983) part 2

In the mentioned books we can find childlore- games played among children and teenagers.

Sargis Harutyunyan (1928-2019)

Armenian Folk Riddles (1965)

Essays on Folklore Studies (2010)

The scope of scholarly interests of S. Harutyunyan was extremely wide and includes different aspects of folkloristics and religion (blessing, curse, folk-prayers, divination, mythology,

national epos, pantheon, etc.). The comprehensive study of his books sheds a light on the investigation of children's folklore. He is a great master of folklore studies.

Collecting children's folklore is considered an important contemporary activity because it reflects the thoughts, feelings and behaviors of children and their caregivers.

In recent years, the Hovhannes Tumanyan Museum and Yerevan State University have been collaborating on a very noteworthy project: they publish the "Hasker" annual – articles that are dedicated to the study of children's literature and folklore. The author of the project is Alvard Jivanyan, Doctor of Philology, head of the Department for the Study of Fairy Tales at the Hovhannes Tumanyan Museum, editor-in-chief at the Department of Children's Literature, Zangak Publishing House. A. Jivanyan organizes international conferences on fairy tale studies: different aspects of folklore and literary heritage. One more important annual journal is "Voske Divan" Fairy-Tale Studies.

Institute of Archaeology and Ethnography NAS RA has Department of Folklore Theory and History and Department of Armenian Folklore Textology. The researchers working there carry out field work, by implementing registration method. In ethnographical and folklore archives you can find **materials** on children's folklore as well.

Shirak Center for Armenological Studies NAS RA is known for its Folklore Studies. The researchers in this branch are also involved in childlore material field work activities. H. Matikyan's monograph entitled "*Let me Sing a Sweet Lullaby*" makes a contribution to the study of children's folklore in two linguo-cultures: English and Armenian.

In the context of Early Childhood Lore in Armenia we can mention: *Early Rituals of childhood (for example: rhymes accompanying first tooth appearance); Lullabies; Nursery Rhymes; Nursery Chants; Riddles, etc.* As far as school-age Lore is concerned, outside games, anecdotes, Mockery of School, Teachers, Subjects, Technological Games are dominant.

Children studying at schools were adapted to Covid-19 situation-online classes, online games. They had various online contacts with schoolmates (viber, whatsapp, telegramm) and the games were mainly inside ones-via internet games. In rural environments the situation is somehow different. Outside games are also played and "alive": *hide-and seek, football, volleyball, etc.*

It is worth mentioning that outside games still involve counting and have physical active elements to them.

In the course of the field work we had the chance to have face-to-face engagement with child narrators. One of the important questions addressed to children that interested us was- *What can you say about team games in a constraint environment? Are you scared of Coronavirus or do you feel Coronavirus?* We were surprised by the optimistic answer-it was semi-humorous, semi-serious: *Let virus fear us... No virus can come close to us. The air in the villages is fresh, it combats Coronavirus. Virus doesn't touch the virus (by laughing).*

On August 16, 2020 H. Matikyan was interviewed on Covid -19 and Child lore in the framework of the project Lockdown Lore Collection of the Elphinstone Institute Archives, University of Aberdeen.

Having analysed the sources of folklore, we can firmly state that the Armenian culture has abundant childlore and themes on children's folklore. Naturally it is impossible to present the bulk of the background materials in a comprehensive way, but our study shows that children's folklore as a unique type of folklore is stable, fixed and (like an oak) stands aside the adult folklore. This is supposing one of the reasons why children's folklore materials are mainly included in collective works of Ethnography and Folklore Volumes, books. Children's folklore or Childlore should be viewed as a complete unit of folklore.

Conclusion: Having analyzed the materials on Childlore and Children's Folklore in UK and Armenian environments, we can firmly state that in both cultures childlore has deep and wide ranging themes. These themes will perpetuate as society and children change.

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(պատմական և արդի ամատեքստերում)**

ՄաքՂուել Ռ. Ռ., Մատիկյան Հ. Հ.

Բանալի բառեր՝ մանկական բանահյուսություն, հաղորդակցում, հավաքածու, մանկանոց, մանկական թեմա, ավանդույթ, խաղ, կորոնավիրուս, ազգագրություն:

Աշխատանքում ներկայացնում ենք մանկական բանահյուսությունը, նրա պատմության, զարգացման հիմնական թեմաները, որոնք առկա են երկու միջավայրերում՝ Մեծ Բրիտանիայում և Հայաստանում: Նշյալ ուսումնասիրությունը կարող է ուղեցույց ծառայել մանկական համեմատական բանահյուսությամբ զբաղվողներին: Համատեղ աշխատանքի առաջին մասը ներկայացնում է Բանահյուսական ընկերակցության (Մեծ Բրիտանիա) նախկին նախագահ, անդամ Ռոբերտ ՄաքՂուելը, երկրորդը՝ Հասմիկ Մատիկյանը (Հայաստան):

Մեծ Բրիտանիայի և Հայաստանի մանկական բանահյուսությանն առնչվող նյութերի զուգադրական վերլուծությունը փաստում է, որ երկու մշակույթներում էլ երեխաներն ունեն մեծ դերակատարում, և տարողունակ թեմաներ կարող են վերագրվել նրանց:

**ДЕТСКИЙ ФОЛЬКЛОР В ВЕЛИКОБРИТАНИИ И АРМЕНИИ:
(историческая и современная перспектива)**

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Ключевые слова: детский фольклор, общение, коллекция, ясли, детские темы, традиции, игра, ковид, этнография.

Эта работа представляет собой ретроспективный взгляд на детский фольклор, основные темы его истории, развития и завершается размышлениями о нынешней обстановке в Великобритании и Армении. Опрос представляет собой руководство для будущих исследований по аспектам детства, изложенным в этой статье. Первая часть статьи представлена Робертом МакДауэллом, бывшим президентом Фольклорного общества (Великобритания). Асмик Матикян, научный сотрудник Ширакского центра арменоведения НАН РА, изучает детский фольклор в Армении.

Проанализировав материалы по детскому фольклору в Великобритании и Армении, мы можем заявить, что в обеих культурах у детей есть глубокие и обширные темы. Эти темы будут сохраняться по мере изменения общества и детей.

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