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Miroslav KOPNICKÝ,
Catholic University in Ružomberok,
Faculty of Theology,
Slovak Republic

ORCID: <https://orcid.org/0000-0002-2320-4335>

SLOVAK FOLKLORE AND FOLK CULTURE IN THE CONDITIONS OF EDUCATION OF PUPILS FROM SOCIALLY DISADVANTAGED ENVIRONMENTS IN SLOVAK SCHOOLS

Abstract. *Our country is characterized by its rich cultural past, national traditions and customs, which will be preserved for future generations only if we continue to spread and pass them on in this modern global world. Folklore is an inseparable component of the identity of a given group, it is the bearer of ethnic characteristics, and nowadays it is understood as an irreplaceable part of the intangible cultural heritage.*

During the preparation and conception of the study, we had the opportunity to look at the richness and diversity of our folk culture, which our country preserves. From a pedagogical point of view, we are offered a lot of topics and inspiration, which we only need to take and adequately give to the youngest generation, as a counterweight of today popular and foreign genres offered by the media. It is only up to us, on our pedagogical approach and feeling, to arouse in students the interest and desire to know and master this kind of art, which has been here since time immemorial, which is closest to our people, is unique and unrepeatably. The study points to the urgency and importance of paying attention to Slovak folklore and the folk culture of our ancestors in the current era, already in education in the pre-primary education of pupils in kindergartens. Appropriate to the age, personality and individual abilities of the children, the teacher knows how to ideally and sensitively integrate nursery rhymes, speech books, folk songs, or music-movement games into educational activities, thereby non-violently and naturally contributing to the preservation and passing on of this heritage.

If we want to preserve the cultural past, national traditions and customs of our ancestors for future generations, let's give them enough attention and space, let's teach them with children already in pre-primary education through educational activities and games, otherwise they will forever be forgotten.

Keywords: *Folk culture, Folk song, Folk literature, Rhyme, Slovak folklore.*

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Мирославе КОПНИЦЬКИЙ,

Католицький університет в Ружомберку,

Теологічний факультет,

Словацька Республіка

ORCID: <https://orcid.org/0000-0002-2320-4335>

СЛОВАЦЬКИЙ ФОЛЬКЛОР І НАРОДНА КУЛЬТУРА В УМОВАХ НАВЧАННЯ УЧНІВ ІЗ СОЦІАЛЬНО НЕЗАХИЩЕНИХ ВЕРСТВ НАСЕЛЕННЯ У СЛОВАЦЬКИХ ШКОЛАХ

***Анотація.** Наша країна характеризується багатим культурним минулим, національними традиціями та звичаями, які збережуться для майбутніх поколінь лише в тому випадку, якщо ми будемо продовжувати їх поширювати і передавати в сучасному глобальному світі. Фольклор є невід'ємною складовою ідентичності певної групи, носієм етнічних особливостей, а в наш час розуміється як незамінна частина нематеріальної культурної спадщини.*

Під час підготовки та задуму дослідження ми мали можливість поглянути на багатство та розмаїття нашої народної культури, яку зберігає наша країна. З педагогічної точки зору, нам пропонується безліч тем та натхнення, які потрібно лише взяти та гідно подати підростаючому поколінню, як протипагу популярним та іноземним жанрам, що пропонуються сьогодні засобами масової інформації. Тільки від нас, від нашого педагогічного підходу і відчуття залежить, як викликати в учнів інтерес і бажання знати і опановувати цей вид мистецтва, який існує тут з незапам'ятних часів, який найближчий нашому народові, є унікальним і неповторним. Дослідження вказує на актуальність і важливість приділення уваги словацькому фольклору і народній культурі наших предків в нинішню епоху, вже в навчально-виховному процесі дошкільного виховання вихованців у дитячих садочках. Відповідно до віку, особистості та індивідуальних здібностей дітей, вихователь знає, як ідеально і делікатно інтегрувати дитячі віршики, лічилки, народні пісні або музично-рухливі ігри в освітню діяльність, тим самим ненасильницьким і природним чином сприяючи збереженню і передачі цієї спадщини.

Якщо ми хочемо зберегти культурне минуле, національні традиції та звичаї наших предків для майбутніх поколінь, давайте приділяти їм достатньо уваги та місця, вчити їх з дітьми вже в дошкільному віці через розвиваючі заняття та ігри, інакше вони будуть назавжди забуті.

Ключові слова: Народна культура, народна пісня, народна література, рима, словацький фольклор.

Introduction. Slovak folklore has a long and rich tradition. The aim of the article is to bring closer the meaning and important place not only in Slovak culture, but also abroad, precisely folklore with all its specificities. We want to apply the rich cultural heritage of our ancestors from an early age, so we want to preserve and pass on folklore traditions to the next generations.

Analysis of researches. A number of prominent composers were also interested in the matter presented, including Juraj Hatrík, Peter Hochel, Gejza Dusík, Eugen Suchoň. Several important personalities such as Ondrej Demo, Aurélie Hanzélyová, Katarína Guziová still leave a deep mark on the territory of Slovakia in the field of folklore.

Results. Folklore can be defined as a collection of folk songs, music, dance, plays and dramatic formations, transmitted between generations through direct contact in communication. It is carried out in small social groups and occurs in many forms. It shows social relations, ethical and aesthetic standards, which represent the image of the collective norm of the given society. Its persistence in the memory of the nation, the people, is mainly related to the various functions it fulfills in the given environment. It is an aesthetic, cognitive, ceremonial, educational, entertaining, but also economic function. Folklore is an inseparable component of the identity of a given group, it is the bearer of ethnic characteristics, and nowadays it is understood as an irreplaceable part of the intangible cultural heritage. If folklore, as a traditional phenomenon, is to remain folklore, it can only spread through direct contact between its bearers – from person to person, from generation to generation. Folklore is a typical area of spiritual and artistic creativity of the people, linked to their traditional way of life. However, it is no coincidence that every region, country is characterized by typical folklore and folk culture, which is the bearer of the most significant ethnic specificities. It developed in a given space in a certain group of people with which it was connected.

All knowledge and experience accumulated by people can be called folklore [Melicherčík, 1959, p. 15].

Folklore represents a summary of creation based on the tradition of a certain group of people belonging to a given cultural environment. This creation is most often represented by a community of people or individuals belonging to a given region. The method of preservation is realized mainly through oral expression or other forms, such as music, customs, crafts, dance, games, architecture.

Slovak folklore belongs to the broader area of Central European folklore, even if it is narrowly national. The geographical fragmentation and diversity of the territory of Slovakia contributed to the preservation of a large number of archaic musical expressions [Demo, 1981, p. 15].

Folk culture is an integral part of cultural life. It is destined by the fact that it originated and was formed directly in the environment of everyday human life. It was created by people of different ages, education, temperament and social status. It depicted and described a person's strong human personality, his feelings,

thinking, the time and environment in which he lived, and also determined his musical skill [Miňová, 2013, p. 181-186].

The concept of folk culture does not only include folk songs and dances, but it is a comprehensive summary of cultural manifestations of social life in all its forms.

We define folk culture as the knowledge and understanding of a certain behavior of material and immaterial phenomena, which passes between people and is inherited from generation to generation. As the definition of the concept of people changed in the past, so did the perspective on the understanding of folk culture. Until the middle of the last century, in ethnography, the term «people» was identified with the population of villages, it consisted mainly of farmers and craftsmen. Nowadays, folk culture is described as the pre-modern traditional culture of a specific stratum of the population. It is clear from the name itself that the creator and bearer of culture are the people.

The variety and diversity of folk culture is influenced by many factors, historical events, the fragmentation of the country and the location. The uniqueness of Slovak traditional folk culture in the context of the domestic and European structure lies in its richness of regional and local forms, ensemble and individual performers and means of expression. At the end of the 20th century, there were tendencies towards the disappearance of the original manifestations of folk culture, but the subsequent development showed its viability and strength to find its place in the daily life of the Slovak nation, national and ethnic minorities living in Slovakia. Every culture contains an ideal towards which all the efforts of not only the individual but also of society are directed, towards which spiritual and social requirements and standards are directed. The supreme specificity of every nation is its traditions and its own culture, which it preserves for centuries by passing it on from generation to generation, trying to maintain its own identity. Folk culture plays an important role in preserving important ethnic characteristics.

Folk culture is made up of verbal, visual and music-dance arts [Horváthová, 2008, p. 7].

However, folk culture creates a complete artistic expression only in the unity of two or all three components. Just as a folk dance in connection with music and singing seems natural and authentic, so also folk literature, the spoken word and dramatic expression stand out best together.

Folk literature is the subject of research in the scientific field of folkloristics, it forms the basis of verbal art with all its forms and genre diversity. Folk literature can be said to be a kind of mirror of the ancient life of our people, their moods, desires and feelings. It preserves customs, traditions, as well as the wisdom of our ancestors, a legacy and precious family silver representing spiritual wealth preserved for future generations. It is a summary of a wide range of people's creations. It spread mainly by word of mouth without a written record, it is characterized by anonymity, variability, collectivity and improvisation [Švábová, 2012b, p. 15].

In the past, it was natural that the author of folk literature was also part of its presentation, its direct bearer, which is very rare nowadays. Folk literature is the

carrier of the creator's views on social and cultural relations in a given time, in a given space. Folk verbal art is made up of folk poetry, epic and drama. In the first group of lyrics, we include folk songs and nursery rhymes. Calendar ceremonial poetry is an integral part of folk poetry. The folk epic consists of ballads, fairy tales, rumours, fables, as well as proverbs and sayings. Ceremonial, carol and children's entertainment games belong to folk drama [Švábová, 2012a, p. 80-82].

Folk customs and traditions, as part of folk literature, have a close connection with man, with his daily life, thus finding a firm place in every season throughout the entire calendar year [Švábová, 2012a, p. 79].

Each region and its people has its own specific musical and dance expression. The folk song was one of the few joys the people had. Since the people themselves created a folk song, interpreted it, and enjoyed it while singing it, they were its interpreter and consumer at the same time. It contained all its life situations. Everyday, mundane and extraordinary, those that come every year, and those that only happen once in a lifetime. A song was the answer to every situation, whether happy or sad. It is the simplest primary manifestation of folklore, it is characterized by its universality and availability for every occasion. It is not common to wear a folk costume and thus express your belonging to the given region, but to sing a folk song is more common and natural. Folk song is clearly the most widespread form of folk literature, it is a manifestation of the entire spectrum of emotions, feelings and life experience. A folk song has been able to span the ages and survive thanks to the only possible method, namely oral transmission. There is beauty in simplicity, that is typical for a folk song. It is easy to remember, understandable, close to people, as it is full of feelings and experiences, it reflects the inside of an ordinary person, his struggle for a better and fairer life. People always had a certain need to express their emotions with a song, which also made them dance.

Folk dances are a unique manifestation of the artistic creation of our people, a movement, musical and cultural legacy of the period in which they were created. They were created together with the song, in which they directly called with their emotion for the movement release of passions, grief, joy. Most of them were created in the countryside, where a significant part of the population lived, therefore their origins belong to the rural strata, such as farmers, miners... Dance performances varied depending on the region [Verešová, 2014, p. 8].

Among the traditional folk dances we can also include those that are taken from other cultures and ethnicities. They gradually settled down and merged with the traditional domestic culture. Dance manifested itself and continues to manifest itself as a collective, social form and way of spending people's free time.

We also encounter the opinion that dance originated as part of primitive art. It was an essential component of magical rites, from which man promised to control nature. For man, dances were a necessity of daily life, they helped him to deal with everyday worries, to ensure his existence [Zálešák, 1964, p. 7].

Each of us has encountered dance in our life, it is first characterized by the swinging and rhythmic movement in the arms of the mother.

We can also see the exceptionality of dance in the fact that it can combine physical movement artistically portraying the musical and poetic elements of a song. In this natural form, a person automatically accepts the good that music and dance have to offer [Ondrejka, 1973, p. 3].

Folk dance belongs to music-movement artistic activities typical for farmers, shepherds and craftsmen, it is characterized as a couple and twisting. It occurs in all areas of Slovakia in a fast or slow rhythm. Characteristic male dances such as «verbunk», «odzemok» or «hajdúch» were based on medieval military dances. «Karička», on the other hand, is a typical East Slovak female wheel dance. The influence of the surrounding countries was also gradually transferred to our territory and appeared in the dance performance. For the survival of folk dances to the present day, we can owe a great deal to folklore groups, ensembles and other enthusiasts for them [Ondrejka, 2003, p. 200].

Nowadays, there are many opportunities where a modern person has the opportunity to meet and become familiar with folk dance. Either as a spectator, to see various performances of folk ensembles, to participate in folklore festivals and the like, or as a member and dancer of one of them. In recent years, we have observed a trend where folk dances and folk music create unconventional connections with other forms of modern art. It is an unmistakable sign of the viability of traditional dance, which has found its place even today. Musical interpretation is closely related to singing and dancing.

Music had an exceptionally important place and status in folk culture, it accompanied the people in their lives and was an integral part of it [Ondrejka, 2003, p. 184].

Children from a socially disadvantaged environment live in an unstimulating environment that negatively affects their personality development, is also characterized by a different mother tongue, different value priorities, which consequently results in their feeling of inferiority, moral and emotional weakness [Guziová, 2008, p. 34].

A socially disadvantaged environment can be characterized as an environment of material need, misery of the family and its members, a very low level of acquired education of the parents, a poorly stimulating environment, absolutely unsuitable housing conditions, a language barrier, but also segregation and exclusion from the majority group on the fringes of society [Rosinský, 2009, p. 96-97].

A pupil from a socially disadvantaged environment perceives the surrounding world in two ways, being in the given community and outside of it. Already in the preschool age, the child adopts patterns and norms of behavior, acquires opinions about life, but often these are the ones that society rejects [Miňová, 2012, p. 212-213].

For every pupil, even the one who comes from a socially disadvantaged environment, the first model of social behavior is his family and its members, it determines and to a large extent influences how he will look and where his education will go.

Free education of children from a socially disadvantaged environment is characterized by spontaneity, therefore it is more difficult for children from this environment to integrate and adapt to the group in kindergarten. In order to get to know and understand the mentality of the Roma ethnic group, in the following lines we will briefly describe and characterize their culture. Since time immemorial, they have been and still are a part of society in our territory, although they live here with us, but as if separately. They were not influenced by any cultural currents that swept through Europe for many centuries. They preserve their inherited cultural wealth, but without the need to write it down and record it through words or sheet music.

It is a culture that has a peculiar and independent history. For long centuries, they existed in parallel with different people in the same territory, sharing the same environment, and managed to maintain their uniqueness in the form of folklore. Despite the nomadic way of life, which was so different from other people with whom they shared the territory, the essentials that they took with them did not only have a material essence, but mainly an intangible one. It did not limit their movement in any way, was not a burden on them, did not burden their limited travel options. They still had with them melodies, music, dances, ancient stories, fairy tales preserved in their own language [Henzélyová, 2005, p. 7].

They have spent their lives on the road, hence their bond with nature and freedom. They were not tied to one place where they would spend a large part of their lives. They kept looking beyond the horizon, looking for a better life. During such a journey, they could not dispose of large property, they concentrated only on the essentials, what was in them. Although we can state that they currently lead a more settled way of life, their nomadic way of life still exists in them, manifests itself, but is hardly understood by the majority of our society. Fantasy is what is so typical of them. They have a different view of the world, of life around them. They see it colorfully, spectrally, freedom is the main force that drives them through life. They are often compared to the wind as its children, or children of nature [Henzélyová, 2005, p. 7].

Talent for art, especially music, is typical for Roma society. This was the prerequisite for survival during the endless wandering. Music is universal, all-encompassing and understandable regardless of language differences. It was music that became the means by which their exceptional ability could be manifested, but also their means of livelihood. For the Roma ethnic group, the song is an important manifestation of their nature. They sang at various family occasions such as weddings, christenings, funerals. In them, they expressed both a personal and a social statement. The difference between Slovak and Roma musical expression lies in the more spirited and emotional expression of feelings, moods and overall emotional state. They sang slow, emotionally experienced songs with an emphasis on the text. In them, the performer often emphasizes his own feelings, love, sorrow or joy. The contrasts between expressions of sadness and joy are great. The opposite of slow songs are dance songs, where the melody is more dominant than the lyrics. The most popular songs literally became popular even among

the majority population. Dance is a natural part of their song and music. It is full of passion, feelings and emotions. Their immediate nature predestined them to always express their whole being through music, dance and singing.

Our country is characterized by its rich cultural past, typical folklore, national traditions and customs, which have to be preserved for future generations.

For preschool pupils from a socially disadvantaged environment, kindergarten is a suitably stimulating environment and a place through which they get to know the world, familiarize themselves with its laws, it provides them with a lot of experiences, personal experiences, not excluding those related to the cultural past, folk traditions, or the customs of our ancestors. Who else, as a teacher, is the one who has the opportunity to create such conditions and educational activities for these children, during which they have a unique opportunity to discover the beauty of Slovak folklore. Appropriate to the age, personality and individual abilities of the children, the teacher knows how to ideally and sensitively integrate nursery rhymes, speech books, folk songs, or music-movement games into educational activities, thereby non-violently and naturally contributing to the preservation and passing on of this heritage.

Conclusions. It is appropriate that we fully use music, dance and singing in the musical education of children and youth. In Slovakia, folklore with all its specificities is widely used. We proudly pass on the cultural heritage of our ancestors to younger generations. It is a phenomenon of which we are rightly proud. In the course of mapping the usability of folklore, we came to the following conclusions:

1. Folklore needs to be taught from the earliest age in kindergartens.
2. We should take into account the diversity and fragmentation of Slovakia, and each region has its important place in the aforementioned mosaic of folklore.
3. Publicly promote and present the richness of our national folklore at home and abroad.

If we want to preserve the cultural past, national traditions and customs of our ancestors for future generations, let's give them enough attention and space, let's teach them with children already in pre-primary education through educational activities and games, otherwise they will forever be forgotten.

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