

**ФОЛЬКЛОРНЫЕ ИГРЫ, СОЗДАННЫЕ ТУМАНЯНОМ, И ИХ ПРИМЕНЕНИЕ В РАМКАХ УНИВЕРСИТЕТСКОГО
КУРСА «АРМЯНСКИЙ ФОЛЬКЛОР»**

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Аннотация

В статье рассматриваются фольклорные игры, созданные известным армянским писателем и поэтом Ованнесом Туманяном, их педагогическое значение, функциональность и применение в дидактическом процессе.

Ованнес Туманян (1869-1954) значительную часть своей литературы посвятил детям. В произведениях для детей Туманян особое значение придает фольклорным произведениям и их адаптации для детей.

Понимая важность игр как способа передачи знаний и воспитания детей через развлечение, Туманян создал серию детских настольных игр. Он использовал фольклорные жанры, такие как загадки и пословицы, в настольных играх «Армянские загадки» и «Армянские пословицы», сохраняя народные, диалектные оригинальные тексты. Благодаря усилиям научного персонала Музея Туманяна эти игры в последние годы были переизданы и до сих пор являются одними из любимых игр армянских детей.

Изучение пословиц с помощью игры – кратчайший путь передать ребенку народный жизненный опыт и мудрость. Будучи аллегорическим жанром, загадка требует гибкости ума, чтобы угадать ответ, и обостряет ум детей. Благодаря этой особенности загадка активно использовалась в древних ритуалах и состязаниях.

В данной статье мы представили разнообразные способы и методы, которые применяли для обогащения практических занятий на протяжении многих лет преподавания дисциплины «Армянский фольклор» в Ереванском государственном университете.

В этом плане игра загадок, сделанная Туманяном, стала отличным способом для обработки одного игрового урока, посвященного народным загадкам.

Изучение фольклорных игр, созданных Туманяном, и наш личный опыт их использования в педагогике позволяют сказать, что эти фольклорные жанры до сих пор сохраняют свое огромное воспитательное значение, а использование игровых методов с применением загадок на занятиях делает учебный процесс еще более приятным и эффективным.

Ключевые слова: фольклорные игры, Армения, Оганес Туманян, пословицы, загадки, соревнование, аллегория, педагогика.

**ՀՈՎՃԱՆՆԵՍ ԹՈՒՄԱՆՅԱՆԻ ՍՏԵՂԾԱԾ ԲԱՆԱՀՅՈՒՍԱԿԱՆ ԽԱՂԵՐԸ ԵՎ ԴՐԱՆՑ ԿԻՐԱԾՈՒՄԸ ԲՈՒՀԱԿԱՆ
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Վարդանյան Նվարդ
բան. գիտ. թեկն., դոցենտ
Երևանի պետական համալսարան//
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Ամփոփում

Հովհաննես անդրադարձ է կատարվում հայ անվանի գրող ու բանաստեղծ Հովհաննես Թումանյանի ստեղծած բանահյուսական խաղերին, դրանց մանկավարժական նշանակությանը, գործառականությանը ու դիդակտիկ գործընթացում կիրառմանը:

Հովհաննես Թումանյանը (1869-1954) իր գրականության մեջ մասը նվիրել է երեխաներին: Երեխաների համար ստեղծագործություններում Թումանյանը հատկապես կարևորում է բանահյուսական ստեղծագործությունները և դրանց հարմարեցումը երեխաների համար:

Հասկանալով խաղերի կարևորությունը՝ որպես զվարանքի միջոցով զիտելիքներ փոխանցելու ու երեխաներին կրթելու մեթոդ՝ Թումանյանը ստեղծել է մանկական սեղանի խաղերի շարք: «Հայկական հանելուկներ» և «Հայկական առածներ» սեղանի խաղերում նա գործածել է բանահյուսական ժանրեր՝ հանելուկներ ու ասացվածքներ՝ օգտագործելով վերը նշված ժանրերի ժողովրդական, բարբառային բնագրերը: Թումանյանի թանգարանի զիտական անձնակազմի ջանքերով վերջին տարիներին այս խաղերը վերահրատարակվել են և մինչ օրս հայ մանուկների սիրելի խաղերից են:

Խաղի օգնությամբ ասացվածքներ սովորելը երեխային ժողովրդական կենսափորձն ու իմաստությունը փոխանցելու ամենակարճ ձանապարհն է: Լինելով այլարանական ժանր՝ հանելուկը պահանջում է մտքի ձկունություն

պատասխանը գուշակելու համար և սրում է երեխաների միտքը: Այս հատկության շնորհիվ հանելուկն ակտիվորեն օգտագործվում էր հնագույն ծեսերի ու մրցույթների ժամանակ:

Երկար տարիներ դասավանդելով հայ բանահյուսություն Երևանի պետական համալսարանում՝ փորձել եմ գործնական պարապմունքները հարստացնել տարբեր մեթոդներով, և այս առումով Թումանյանի պատրաստած հանելուկախաղը դարձավ ժողովրդական հանելուկներին նվիրված մեկ խաղայնացված դաս մշակելու հիմանալի միջոց:

Թումանյանի ստեղծած բանահյուսական խաղերի ուսումնասիրությունն ու մանկավարժության մեջ դրանց կիրառման մեր անձնական փորձը բույլ են տալիս ասել, որ այս բանահյուսական ժանրերը դեռևս պահպանում են իրենց դաստիարակչական մեծ արժեքը, և դրանք դասարանում խաղային մեթոդներով օգտագործելը ուսուցման գործընթացը դարձնում է ավելի հաճելի ու արյունավետ:

Բանակի բառեր: Բանահյուսական խաղեր, Հայաստան, Հովհաննես Թումանյան, ասացվածքներ, հանելուկներ, մրցույթ, այլաբանություն, կրթություն:

THE FOLKLORE GAMES BY HOVHANNES TUMANYAN AND THEIR APPLICATION WITHIN THE FRAMEWORK OF THE UNIVERSITY COURSE “ARMENIAN FOLKLORE”

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Introduction. Scientists have frequently spoken about the great role of games in children's education. They have noted that the difficult road to knowledge is made easier, more pleasant and more efficient through games. Games have accompanied humanity since ancient times and were involved in almost all the aspects of men's life. They accompany people in all stages of life – since early childhood to old age. Games have a big developing and educating role especially for children. They help to develop their senses, perception, thinking, memory, attention, emotions and muscles, while group game culture develops sense of responsibility, discipline and respect toward others.

Armenians had a rich game culture, which is partially preserved in our days. Traditional Armenian game culture (ceremonial, sport, logical and other games) has been recorded and published in a renowned three-volume scientific study in the second half of the XX century [1]. This work makes it clear that folkloristic games – logical questions and answers, riddles and tongue-twisters – had a significant part in games.

The first attempt to make folkloristic games in Armenian history was made by great Armenian writer Hovhannes Tumanyan in the beginning of the XX century.

Analysis of current researches and publications related to the problem. The games created by Tumanyan have been loved and widely spread since their creation. They were also highly praised by critics. 1915-16 several articles are published in the press, in which authors talk about the great significance of the patriotic games created by Tumanyan [4, pages 22-23]. Lately, a part of those games has been republished thanks to the efforts of the scientific staff of Tumanyan Museum. This circumstance caused the games to get a second life and gain attention again. Eva Mnatsakanyan made a remarkable study of the games, presenting the history of their creation and how they were highly appreciated by contemporaries [4, pages 22-26].

However, Tumanyan's folklore games have not yet become the subject of discussion in studies. The games dedicated to the knowledge of the native highlands attracted the attention of the researchers.

The main aim. This article will discuss the folklore games made by Tumanyan, the history and ways of creating games, the folklore genres involved in games, the creative principles of games and the way of using folklore sources by Tumanyan. The study has a practical part, where we will present our personal experience of application the folklore games in pedagogical process.

Keywords. Folklore games, Armenian, Hovhannes Tumanyan, proverbs, riddles, competition, allegory, pedagogy.

Tumanyan and Pedagogy. Beloved Armenian poet of the late 19th and early 20th centuries Hovhannes Tumanyan (1869-1954) dedicated a significant part of his literature to children. The folkloristic works created by Tumanyan – the ballads and fairy tales – are some of the priceless jewels of Armenian children's literature, which educate Armenian children even in our days. The education of children was one of Tumanyan's greatest concerns. In his letters and articles, Tumanyan frequently speaks about Armenian schools, the issues arisen before Armenian teachers and his concerns in this regard [8, pages 425-427].

Tumanyan's creative world is largely based on Armenian rich ethnographic and folkloristic materials. Tumanyan was extremely careful in his treatment of folkloristic works if they were addressed to children. While editing the Armenian epic *Daredevils of Sassoun* and fairy tales directed to children, he assigned great importance to their educational roles in children's lives. Tumanyan had the same approach to folkloristic games.

The Games Made by Tumanyan. Folkloristic Games. Considering games an important mean to share knowledge and to educate children, in 1915 Tumanyan founded *Manuk* Publishing House and made a number of children's board games with his own children. During this fateful and cruel time for the Armenians, during the Genocide and massacres of western Armenians, Tumanyan understood the importance of teaching patriotism to Armenian children, in particular through informative games regarding Armenia.

Tumanyan made nine board games. Two of those had two versions, so in general there were seven main games. They have educational and informative value and are aimed at children of varying ages. Informative games about colors and letters are for the youngest. The games dedicated to Armenian rivers, jewels and stars impart a great deal of knowledge. The games of Armenian folk riddles and proverbs have folklore sources. Tumanyan made two of these six games – the proverbs and rivers games – in two versions, big and small [8, pages 206-216].

As is the case of starting any other study, in this case the work was also preceded by the research stage. Tumanyan studied the experience of other nations in children's games. Tumanyan's personal library still preserves the researches and the games of different nations that the author had studied before starting the work [2; 6]. The games stored in Tumanyan's library were geographical and historical. There were no folklore game samples in them.

In parallel with the release of each game, *Manuk* Publishing House also published its explanation in *Azd* along with noteworthy conclusions about the great educational role of games in children's lives [8, pages 206-216]. Here he mentions: "Progressive nations give rather great importance to games. From adults to children, everybody plays. They know well that games are an easy and pleasant method that contributes to the physical, mental, spiritual and moral development of people" [8, page 207].

When Tumanyan was in the process of making these games, Armenian folklore recording and publishing had a history of three decades. Collections of folkloristic materials, the volumes of "Ethnographic Journal" and "Emin Ethnographic Collection" including folkloristic and ethnographic materials had been published. As in the case of reviewing folkloristic materials, during the studying and making of the games Tumanyan used already recorded materials and made his own recordings as evidenced by the archive materials preserved in Tumanyan Museum.

While making the proverb and riddle games, Tumanyan used folkloristic material in its dialectal variations, which only gives more value and significance to the games as they not only trained children's mind, but conveyed knowledge on Armenian popular folklore and dialects.

The proverb game. Proverb is a short genre of folklore, which contains popular wisdom and ancient experience in its brief formula [3, pages IX-XIV]. It has big educational significance. In Tumanyan's game, Armenian proverbs are divided in two groups. The game has two versions. One of these is made to look like a bingo. The first part of the proverbs is on smaller cards, while the second part is on bigger cards, which are placed on the gaming table. In the second version of the game, the two parts of the proverbs are on cards equal in size. A part of those is given to the participants, the rest remains with the game host. The host reads the first part of the proverb out loud, while the participants should listen and find the card with the continuation of the proverb.

Examples:

Talk less // Listen more

Snake's bite will heal // Word's bite will not

Don't leave today's work // For tomorrow

You reap // What you sow

Thus, children have the opportunity to think about the meaning of the proverb, to analyze and to guess the continuation, comprehending the meaning.

The riddle game. Riddles have a unique role in children's education. As an allegorical genre, whose original text allegorically hides the answer, riddles demand mental effort from the listener in order to guess the answer. It is no accident that riddles have had great application in the educational process since ancient times. It was used not only in various ceremonies and competitions to find the cleverest participants [5, page 9-13], but it was also used in the curriculums of medieval Armenian universities – Tatev and Gladzor – to make the students' minds sharper and more flexible.

Answering riddles has been considered evidence of wit and sharp mind since ancient times. Riddles were asked to the groom and the bride during wedding ceremonies to check their maturity. Riddles were used in bard competitions. The winning bard took the rival's tar, while the best was considered a master bard [5, page11]. Solving a riddle is a method of choosing the smartest person in fairy tales too [5, pages 30-32; 9, pages 22-24].

Due to this quality of riddles, riddle games had a great role especially in children's games to sharpen the minds of the children.

In Tumanyan's riddle games, riddles are again divided in two – the original text of the riddle and its answer. The game host reads the riddle, and the child must choose the right answer from the answer cards.

What is it that

Has no eyes, no feet,
Kills people but has no hands
Lays eggs but has no feathers,
Has a shirt but no buttons?
(Snake)

What is it that helps me

Sit here but drink in Baghdad?
(Mind)

The Application of Tumanyan's Riddle Game in Educational Process. Having taught folklore for years at the Armenian Philology Faculty of Yerevan State University, I used various methods to make the subject attractive for students. Lately, trying to enrich the lessons with game elements, I have introduced a folkloristic game of my own making, using Tumanyan's riddle game. We play it during the study of folk riddles and the practical lessons regarding the subject. The purpose is to support the theoretical material regarding the historical role of riddles, the details of their symbolism and the characteristics of their application.

I would like to describe the game here, hoping it may be useful for others. Incidentally, the game can be successfully used for schoolchildren during the classes dedicated to folklore.

The game is as follows:

1. The game has a **story, a precedent**. The lecturer who acts as a game host tells the legend of how Oedipus became a king by answering the riddle of the Sphinx. This is one of the oldest examples of riddles found in ancient Greek tragedies, in *Oedipus the King* of Sophocles. Here Oedipus becomes the King of Thebes by solving the riddle of the Sphinx. The riddle goes as follows: **What being has four legs, then two, and then three?** Oedipus answered, "**Man, who crawls on all fours as a baby, then walks on two legs, and finally needs a cane in old age**". Upon hearing the correct answer, the Sphinx jumped from the cliff to her death. The plague of Thebes was lifted and Oedipus became the King of Thebes [7, pages 61-42].

2. The **offer** is to follow Oedipus's example and to answer the riddles, winning the kingly prize.

3. **The gameplay.** The lecturer has the cards with the original texts of the riddles and reads them to the audience. If there are few students in the auditorium, the cards with the answers are given to them. If not, then the students guess the answer without the cards. The participants receive a point for every right answer.

4. ***The game has also an additional part.*** The audience is offered to submit personal recordings of folk riddles (a few weeks before, the lecturer gave an assignment to the students to record folk riddles). The students who submit their own recordings and the students who answer those riddles receive additional points.

5. ***Ending of the Game.*** Points are calculated at the end of the game.

6. ***Prize.*** The winner receives the royal crown prepared beforehand and is proclaimed king. The two runners-up receive the titles of nazir and vizier and get badges.

The game is lively and dynamic. The following elements of game method are used: a challenge to the participants, logical and emotionally intense competition in healthy competitive atmosphere with a fun fairy tale ending.

My personal experience in the game allows me to say with confidence that it has great success among students and greatly encourages them.

Folklore Games Today. Tumanyan's folklore games, which were unprecedented at least in Armenia, later had their continuation. Today, games dedicated to various folkloristic genres can be found in Armenian bookstores and toy and game stores for children. Most of these are bingos for proverbs, riddles and fairy tales. They are made with the same principle as the games discussed above. In case of fairy tales, adventurous travels are added to the games. The participants are given excerpts from fairy tales as another assignment and have to guess the author and the title. These are successfully used in organizing the entertainment for children and for sharing with them knowledge and wisdom through games.

Conclusions. Armenian writer Hovhannes Tumanyan was the first in Armenian reality to make folkloristic games, understanding the importance and the great educational significance of games. Tumanyan clearly refers to popular folklore and presents the folkloristic materials enriched with folk experience to the children through games in his works and proverb and riddle games.

Tumanyan's games are beloved by many and have served as an example for other similar games. To this day, they are among the favorite board games of Armenian children and even adults.

The educational significance of the folkloristic genres in discussion – riddles and proverbs – is even more applicable when they are not preached to children but instead are presented through games and entertainment.

Modern pedagogy firmly confirms that educational process greatly benefits from the presence of game elements. Such theoretical conclusions are evidenced also by our personal experience of using games in teaching process.

Nowadays, when traditional folkloristic genres are gradually being forgotten, putting the original texts in circulation again and to present them to children is efficient and advisable.

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