
CHILDREN'S FOLK ART AND MOVEMENT RHYTHMIC GAMES AS A REGIONAL FEATURE FOR THE DEVELOPMENT OF TOURISM POTENTIAL

Kristina Planjanin-Simic

Preschool Teachers Training College Kikinda, Serbia, kristina.planjanin.simic@gmail.com

Mihaela Lazovic

The College of Hotel Management, Belgrade, Serbia, laz_13@yahoo.com

Abstract: Children's traditional creativity as an inexhaustible inspiration, but also an alternative form of musical education, represents the biological human need. It is also an "extraordinary means of stimulating intelligence and a way of connecting and bonding people of the world" (Habermeyer, 2001). Our region features a large number of songs for pre-school children, as well as a large number of rhythmic games, which also belong to the field of physical and musical education, as well as domains of learning traditional games. More and more research suggests that children "possess the least knowledge of rhythmic games in general" (Dopudja, 1977). Although there has always existed a tradition of nurturing traditional games / dances that have been transferred to younger generations, both within families and in institutions for pre-school children, it can also be transferred through a well-organized and planned regional tourist offer if its contents are adapted and presented in one of the world languages. Every country in which tourism is one of the most important branches of the economy, naturally turns to its own traditional values and potentials. Furthermore, folklore heritage has proven to be an inexhaustible source of inspiration for both artists and lay people. One should bear in mind the important fact that tourism can be defined as "a correlation of services and other benefits used by tourists created from the need for temporary displacement of people. Having in mind the distinctiveness of tourism from the aspect of its heterogeneity, where the tourist aggregate is constituted of important elements" (Cuervo S. 1967) which also include folklore art as well as various forms of entertainment and leisure time (Stavric, Baros, 2005). If we are familiar with the fact that children primarily learn by listening, watching, doing or their combination, then it is clear that children's folk art and movement rhythmic games, music and art combine these three ways of learning, and at the same time, enhance the development of intelligence in children. All the elements, as well as the inevitable factors that accompany children's folk art, influence the psychophysical, intellectual and emotional development of a child (Planjanin-Simic, 2016). Such potentially offered cultural and educational content certainly leads to better understanding among people from different countries and regions. On the other hand, today, the English language has indubitably become the language of world communication, a contemporary "lingua franca". What is more, the English language entered almost all spheres of life: music, entertainment, mass media, traveling, tourism... To that note, with the intention of bringing people who speak different languages closer together, this paper will offer the English translation of famous children folk songs, games and dances from our region, especially Montenegrin traditional rhythmic games, with the aim to present regional culture to foreigners and transcend the language barrier.

Keywords: children's folk art, tradition, intelligence, tourism, English language

1. INTRODUCTION

Cultural tourism is considered to be the fastest growing segment of the tourist market. Culture and especially cultural heritage represent a promotional strategy aiming to attract tourists by offering a rich authentic tourist offer.

The movement of people inspired by cultural attractions, with the aim to collect new information and experiences to meet their cultural needs, is one of the definitions of cultural tourism. (Du Cros and McKercher, 2015; Mihic et al., 2014). Cultural heritage is a creative part of a dynamic environment that is gaining increasing importance for the economic development of a society. In addition to sustainability and accessibility, cultural heritage represents a significant potential for creating tourist experiences.

The comparative advantage of cultural tourism is reflected in the unique tourist experience that is offered. Folklore and music are recognized as a powerful instrument in the development of tourism, and in particular in the promotion of cultural heritage. The strategic aspect of the development of cultural tourism should be supported by music and local folklore that would enable the development of innovative tourist services. To that note, this paper provides a new insight into how the English translation of famous children folk songs, games and dances from our region, especially Montenegrin traditional rhythmic games can bring people of different cultural and linguistic backgrounds closed together and overcome the language barrier. The English language has become the "lingua franca" of the modern world and as such it entered almost all spheres of life: leisure time, mass media, entertainment, traveling,

tourism, hospitality. English is the language of world communication and ergo the language of globalization. Thus, it can be argued that globalization itself exists hand in hand with a linguistic globalization.

Every country, in which tourism is one of the main branches of the economy, naturally turns to its own traditional values and the potentials of folklore heritage and that has proven to be an inexhaustible source of inspiration, both to artists and lay people. Continuous prominence and understanding of the uniqueness of traditional folklore practice in relation to other customs and tradition, in cultural, geographical and historical sense, has always played a very important role in the processes of creating individual ethnic and cultural identities on the multiconfessional soil of the Balkans. Consequently, different peoples who are in permanent contact with their compatriots, formed their unique recognizable folklore and dance style. Nevertheless, one should emphasize the eternal challenge that arises from studying the tradition or any of its segments: it is subject to constant changes (Vasic, 2011) and it is permanently in a process of selection and variation.

2. TOURISM, CULTURAL HERITAGE AND LANGUAGE

Cultural heritage represents a significant potential for creating tourist experiences. In order to attract tourists, it is necessary to implement new concepts with the aim to provide a high quality tourist offer.

Due to synergy of cultural heritage, local folklore, music, modern tourists are additionally motivated to visit new destinations in order to get to know different cultures. The basic means for attracting tourists is language. Namely, the tourist's first encounter with a destination is through language, written or spoken. For that reason, the role of language and communication in cultural tourism is crucial. The language barrier is one of the most common pitfalls in the success and prosperity of tourist destinations. To that note, with the intention of bringing people who speak different languages closer together, this paper will offer the English translation of famous children folk songs, games and dances from our region, especially Montenegrin traditional rhythmic games, with the aim to present regional culture to foreigners and transcend the language barrier.

Moreover, during a visit to a destination, tourists estimate the extent to which the local population and the city itself, by their offer, paint and transmit a cultural image. Music festivals, as well as children folk songs, rhythmic games and dances, tasting of local food, handicrafts as well as other forms of intangible culture of a destination are good arguments for deeper linking and understanding of local culture. (DuCros and McKercher, 2015, Nosrati et al., 2018).

Furthermore, tourism and culture are intertwined in the sense that every touristic experience, every voyage has some elements of a local culture. Local culture is a vital element of every touristic destination. The term culture has been defined many times in the relevant literature. In this paper the term culture will entail all human creativity, both material and spiritual. In the broad sense, culture comprises people's beliefs, ideas and values, their behaviour and lifestyle, customs, history and heritage as well as everything people create: works of art and objects, cultural products, gastronomy, architecture... Thus, there is a logical and natural connection between culture and tourism. Needless to say that cultural tourism is focused on cultural attractions which are the basic reason for traveling. It is interesting to point out that, today, tourists are not simply interested in cultural heritage, history and sightseeing, they are interested in modern elements of culture which entail contemporary arts, visual arts, contemporary architecture, literature, music festivals, film, sports. What is more, nowadays, tourists want to actively participate in the cultural activities of regions and countries they visit. In other words, a contemporary tourist wants to actively and interactively engage in culture with the aim to acquire new educational, creative and entertaining experiences. This is why local folklore and music should be a part of the tourist offer of any region. To that note, this paper attempts to point out the importance of local music in providing a unique tourist experience. The notion of translating the famous children folk songs, rhythmic games and dances from our region into the English language is aiming at bringing the tourists closer to the local as well as regional culture, transcending in such a way, the language barrier. Since, language and languages sit at the very core of the tourist experience, its representation and its realization, its enculturation and its enactment.

Today, the English language has indubitably become the language of world communication, a "lingua franca" for economic, scientific, and political exchange of information. The fast-growing technological prosperity, the computer revolution and invention of the internet brought upon the absolute domination of the English language.

Globalization has been viewed primarily as an economic phenomenon, involving the increasing interaction, or integration of national economic systems through the growth in international trade, investment, and capital flow. However, the definition has expended to include also cross-border social, cultural, political, and technological exchanges between nations and in particular, between people. In many cases, the increased growth in the use of the English language can be attributed to educational, economic, or cultural globalization.

In order to be successful in the hospitality business, hotel managers should be up to date with the global nature of the hospitality industry. Having that in mind, it should be pointed out that culture-oriented managerial practices are very important in creating competitive advantages based on different cultural backgrounds of the guests.

Globalization affected the Balkans as well. There are more and more foreign tourists visiting our region, our cities as well as rural areas. Furthermore, given the growth of the hotel industry, more and more hotel chains are expanding their business in our region, which consequently brings more foreign tourists to our region. Therefore, our hospitality professionals have to be prepared for communicating and collaborating with foreigners i.e. people from different cultural background.

First of all, one of the basic reasons for traveling is to experience different cultures and far lands. In time, tourism has developed into one of the fastest growing economic sectors on the planet.

Tourists have different nationalities and socio-cultural backgrounds. Since the number of foreign tourist arrivals is constantly growing, it is evident that interpersonal communication between people of different nationalities and cultures will be more frequent.

Due to the global i.e. international nature of the hospitality industry, cultural awareness and intercultural communication have become crucial when it comes to interaction with the hotel guests.

As a result of globalization, the hospitality industry and tourism are no longer considered domestic, but rather global, international or cross-border.

3. CHILDREN'S FOLK ART AND MOVEMENT RHYTHMIC GAMES

Children's traditional creativity as an inexhaustible inspiration, but also an alternative form of musical education, represents the biological human need. It is also an "extraordinary means of stimulating intelligence and a way of connecting and bonding people of the world" (Habermeyer, 2001). Our region features a large number of songs for pre-school children, as well as a large number of rhythmic games, which also belong to the field of physical and musical education, as well as domains of learning traditional games. This paper largely points to the findings from the latest field research in the domain of children's folklore (Planjanin-Simic, 2016), with a special emphasis on the need to preserve traditional forms through their systematic learning by acquiring skills and knowledge, and by transferring such knowledge to the younger generation, both in the region and beyond through the tourist offer. This paper presents two practical examples of folk dances / games and traditional songs translated into English, which illustrate one of the possibilities of presenting, transmitting and preserving our regional folklore heritage. More and more research suggests that children "possess the least knowledge of rhythmic games in general" (Dopudja, 1977).

The findings and results that emerged from the latest field research in the domain of children's folklore (Planjanin-Simic, 2016) suggest that there is no unique classification system of vocal musical tradition, and the classification of folklore material objectively differs in various monographs. Also, as far as dances and games with signing are concerned, there is no unique classification, however it depends on the author. Thus, for example, in the professional literature (Dopudja, 1977: 13), there is a classification of "games / dances with singing":

- a) our folk games / dances
- b) the games / dances of other nations that have contributed to our region
- c) games / dances that have been compiled by our children's kindergarten teachers
- d) games / dances created by the people of other nations, and the kindergarten teachers translated them, or found them in the literature
- e) there are authors of these games / dances, who create movements to someone else's text and melody
- f) in other cases, the authors create a game / dance without a melody, but using an already existing text
- g) sometimes the kindergarten teachers or other people who work with the children compose the words and the melody, as well as the songs and the game. "According to Dopudja, distinctions should be made between folk games or dances that are traditional, which were transmitted from the generation to generation, whose author is unknown, thus it can be defined as collective creativity, and those other games / dances whose authors are known (Dopudja, 1977: 13). "

It should be pointed out that traditional games / dances in the pre-school as well as early-school age represent rhythmic games in the broader sense of the word. What makes the rhythmic games specific is the fact that they comprise of exercises typical for pre-school physical education, aiming at developing: body health, rhythm in a narrow sense - metric, dynamics, or aiming at developing strength of the performance of games / dances, orientation in space, expressiveness-emotionality in movements, sense of correlation between tones and movements, as well as child's creativity. They are dominated by various steps, moving in place, and moving forward and to the side, jumping in one place, simple body movements, movements in free imitation or improvisation of something that children saw in its natural form. These movements can be accompanied by words, styles, scans, whistling,

whispering, etc., but also by playing some of the instruments from Orf's instrumental. We want to show one such example:

UNDER THAT MOUNTAIN OF GREEN

UN - DER THAT, UN- DER THAT HIGH—MOUN - TAIN OF GREEN
 SOME LI - TTLE, SOME LI - TTLE VI - LLAGE CAN BE SEEN.
 IN VI - LLAGE, IN VI - LLAGE A DAN - CE OF WHEEL.
 IN THAT DANCE, IN THAT DANCE MY LOVE - LY SU - GAR DEAR.

4. TRADITIONAL GAMES / DANCES

In the past, as well as today, all traditional games / dances had "a representative function of marking, constituting and renewing of ethnically different, ethno-coreological and musical dance practices" (Rakocevic, 2012: 75) of certain peoples and ethnic communities in the Balkans. According to our contemporary ethno-coreologists, even though, in these last decades, they have existed and are mostly practiced by folklore and cultural-artistic societies, which certainly strengthened and increased their role in creating an ethnically different cultural identity of many nations, their performing knowledge and the theoretical knowledge about them, which is recorded, certainly enables further analytical, critical and comparative analysis of dance practice in our area through a historical point of view (Rakocevic, 2012: 75) In fact, when we consider it more closely, only a combination of theoretical knowledge from traditional music and games / dances as well as pedagogical music practice would enable practical applications of certain knowledge of traditional music and games / dances (Bajic, 2007: 303). As the young author remarks: "The importance of reviving traditional forms involves primarily drawing attention to traditional music and dances / games, giving importance and place in the activities and education of young people, and also creating professional staff for improvement, as amateur activities requiring expertise" (Bajic, 2007: 297), which would also be incorporated in the field of our tourism potential. This is an example of traditional game / dance:

Game / dance description: Zeta dance

ZETSKO KOLO

ON - LY ZE - TA BE - ARS_ FAI - RIES, ON - LY ZE - TA BE - ARS FAI - RIES.
 FAI - RIES SPREAD THEIR FI - SHING NETS, FAI - RIES SPREAD THEIR FI SHING NETS.
 THEY ARE HUN - TING DOWN YOUNG LADS THEY ARE HUN - TING DOWN YOUNG LADS.
 HUN - TING DOWN LADS AND LA - SSIES HUN - TING DOWN LADS AND LA - SSIES.

According to the relevant professional literature (Jablanov, 2006, 78) this dance is one of the most widespread in Montenegro, which served as an invitation to the dance and was performed at the beginning of a dance. The game / dance is calm and dignified, while the dancer's body is turned slightly to the right. The dance wheel can be closed or open. When a dance wheel is open, the male dancers put their arms on the other male dancer's muscles, and the female dancers are holding hands which are lowered down the body. Male dancers sing first, and then the female dancers repeat. Steps: two crossed steps to the left / the right leg is lifted forward, then moved to the right in the air / the left leg is lowered next to the right and then the support is shifted to it / the right leg is thrown backward and then leftward in the air. The female dancers repeat the same movements as the male dancers with less force in the leg movement, in fact the feet do not go up in the air, but only touch the ground with fingers. In this game / dance, there is the so-called hetero rhythmia i.e. disagreement between with dancing and music.

5. CONCLUSION

Culture viewed as the social heritage of a particular group of people, communities or societies has a strong impact on the development of tourism in many destinations, and new information and market trends dictate new ways of communication between the market and the target group. Cultural awareness and understanding of cultural differences is vital for a successful hotel business.

In this era of globalization and interculturalism, the English language has found its way into almost all languages of the world. And in such a way it has indubitably become the language of world communication, moreover its worldwide use is generally considered a consequence of globalization. For this reason, the authors translated the famous children folk songs, games and dances from our region, especially Montenegrin traditional rhythmic games, into the English language.

This paper has offered a new concept of tourist attraction by means of teaching guests, especially children guests famous folk songs, rhyme games of the region and familiarizing them in such a way with the local culture. Furthermore, the children are actively and interactively engaged in cultural heritage of the region with the aim to acquire new educational, creative and entertaining experiences.

All the elements and the inevitable factors that accompany children's creativity influence the psychophysical, intellectual and emotional development of the child, as well as the intelligence of children. Within the peer group, the child is naturally directed to learn in a free and relaxed environment among other children. In such a way children simultaneously learn one from another. Furthermore, they linguistically and vocally improve themselves on daily basis. Contemporary scientific research has revealed that music activates both the left and right, front and back part of the brain, which additionally explains the fact that people and children can learn and retain information more easily when it is connected to music (Habermeyer, 2001). "Our children's folklore with its great abundance and diversity represents a fertile grounds for a variety of patterns for creating both physical and spiritual human activities" (Knezevic, 1958,51). If we know about the fact that children learn primarily by listening, watching, doing or their combination, the importance and value of their day-to-day performance is immeasurable with any other human activity during childhood.

REFERENCES

- Boudreau, A., & White, C. (2004). Turning the tide in Acadian Nova Scotia: how heritage tourism is changing language practices and representations of language. *Canadian Journal of Linguistics/Revue canadienne de linguistique*, 49(3/4): 327–351.
- Bajic, V.(2007). Primena etnomuzikologije i etnokoreologije u pedagoskom radu, (osvrst na novoosnovani odsek za vaspitace tradicionalne igre u Kikindi), *11.Zbornik radova : Naucni skup Dani Vlade S. Milosevica. Banja Luka, 24-25. april 2007. – Banja Luka : Akademija umjetnosti : Muzikolosko drustvo Republike srpske* , ur. Dimitrije O. Golemovic: 297-305.
- Cohen, E., & Cooper, R.L. (1986). Language and tourism. *Annals of Tourism Research*, 13: 533– 563.
- Cos, J.P. (2006). *Language, Culture and Tourism: Perspectives in Barcelona and Catalonia*. Barcelona: Turisme de Barcelona.
- Coupland, N. (2003). Sociolinguistic authenticities. *Journal of Sociolinguistics*, 7(4): 417–431.
- Cuervo, S.R. (1967). *El Turismo como medio de Communication Humana*. Mexico City: Turismo del Gobierno de Mexico.
- Dopudja, J. (1977). *Ritmicke igre kao osnov estetke kulture pokreta za djecu predškolskog uzrasta, prirucnik za nastavnike, vaspitace i roditelje*. Sarajevo: IGKRO „Svjetlost“, OOUR Zavod za udzbenike.
- Du Cros, H. & McKercher, B. (2015). *Cultural Tourism*, secong edition. New York: Routledge Taylor & Francis Group.

-
- Golemovic, O. D. et.al. (2011). *Srbija, muzicki i igracki dijalekti*, Beograd: Fakultet muzicke umetnosti, Beograd.
- Habermeyer S. (2001.) *Prava muzika za vase dete*. Čačak: Inter Gradex Trade.
- Heller, M. (2003). Globalization, the new economy and the commodification of language and identity. *Journal of Sociolinguistics*, 7: 473–498.
- Jablanov, N. (2006). *Zaigrjmo veselo, narodne igre s pevanjem*, Beograd: Kreativni centar.
- Jaworski, A. (2009). Greetings in tourist-host encounters. In *The New Sociolinguistics Reader*, N. Coupland and A. Jaworski (eds), pp. 662–679. Houndmills: Palgrave Macmillan.
- Jaworski, A., & Pritchard, A. (2005). *Discourse, Communication and Tourism*. Clevedon: Channel View.
- Knezevic, M. (1958). O nasem decjem folkloru, Cetinje: *Zbornik radova 3. Kongresa SUFJ odrzan 1-9.9. 1958. U Crnoj Gori*, 37-54.
- McCamley, C., & Gilmore, A. (2016). Strategic marketing planning for heritage tourism: a conceptual model and empirical findings from two emerging heritage regions. *Journal of Strategic Marketing*, 26(2), 1-18. DOI:10.1080/0965254X.2016.1195859
- McKercher, B. & Du Cros, H. (2012). *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*. London: Routledge, Taylor & Francis Group.
- Planjanin Simic, K.(2016). *Tipologia folclorului Romanesc al copiilor din Banatul sarbesc. Numaratorile*. Doktorske disertacije/knjiga 15. Novi Sad: Vojvodjanska akademija nauka i umetnosti.
- Rakocecic, S. (2012). *Tradicionalni plesovi Srba u Banatu*. Pancevo: Kulturni centar Panceva, Gradska biblioteka Pancevo.
- Stavric, i Baros, Z. (2005). *Menadzment*. Banja Luka: PIM.
- Thurlow, C., & Jaworski, A. (2010). *Tourism Discourse: The Language of Global Mobility*. Basingstoke: Palgrave Macmillan.
- Thurlow, C., & Jaworski, A. (2011). Tourism Discourse: Languages and Banal Globalization. *Applied Linguistics Review*, 2: 285–312.
- Zivkovic, Z., and Panajotovic, L. (1991). *Skolica za muzicki (Orfov) instrumentarijum sa aranzmanima za decu predškolskog uzrasta i ucenike osnovne skole*, Novi Sad: Zavod za izdavanje udzbenika, Novi Sad i Muzicko-izdavacko preduzece „Nota“ Knjazevac.