



Preservation of the National Identity of the English Language, Literature and Culture in the Complex Combination of Folklore and Literary Techniques

Mingazova Liailia Ihsanovna¹, Garifullina Elvina Flarisovna², Sayfulina Flera Sagitovna³, Gelyusya Faridovna Kayumova⁴

¹Department of Tatar Literature, Kazan Federal University, Kazan, Russia; Leila69@inbox.ru

²Department of Tatar Literature, Kazan Federal University, Kazan, Russia; ilvina1996@rambler.ru

³Department of Tatar Literature, Kazan Federal University, Kazan, Russia; fsaifulina@mail.ru

⁴Department of Tatar Literature, Kazan Federal University, Kazan, Russia; gulfar21@mail.ru

Abstract

Poetry of today obviously leans toward folk traditions. Trying to use them more extensively to produce fictional works helps to explain this phenomenon. Notwithstanding national differences, people are brought together by shared objectives and passions, cultural values, and the desire to uphold and advance national customs, which are primarily reflected in a variety of artistic mediums. Simultaneously, they provide a solution to a problem that all people have: maintaining the cohesiveness of the literary multicultural space while also safeguarding the national identity of the English language, literature, and culture that are discussed. It is also a fixed and unavoidable fact that English-speaking nations had a major influence on the emergence and growth of national intellectuals, poets, and writers at the start of the 20th century. Similar historical periods and environmental factors have shaped these people's oral literature, customs, religion, and daily lives over the ages. Images, patterns, and happenings progressively seep into the literature. Modern poetry reflects, quite clearly, the shared historical fate.

Keywords: Literature; Poetry; English Language; Folklore.

1. Introduction

Folklore, the poetic creativity of the people, expresses their shared historical fate through recurring themes and designs found in a wide range of genres. Works that describe historical events, social transformations, etc. frequently contain these parallels. Because of this, the morality in these folklore works is consistent and interchangeable with the plot point of view. The reader can only learn the historical characteristics of a country's identity and mentality through specific details. It is evident that intriguing patterns and unique imagery that originate in oral folk poetry eventually find their way into written literature. Through these pictures, the reader is frequently introduced to national life and existential philosophy. Literature, for instance, frequently employs folklore imagery to depict significant occurrences, particularly in the past. They serve a purpose, highlight the struggle between good and evil, and nudge the reader to consider the past. The way that characters and folklore motifs are portrayed in English language poetry is steeped in artistic tradition. Additionally, contemporary writers employ novel symbols. Here, particular poetic thinking stylistic elements are combined. It should be mentioned that the updated philosophical and moral foundations also take the folk worldview into account.

2. Literature Review

Thus, we must regard the folklore word in the same utilitarian sense as we regard many scientific terms derived from Greek or Latin, which have the added benefit of being globally applicable. Examples of these terms are psychology and astronomy. In actuality, folklore, folklorist, and folkloric have become widely used, with the exception of Germany and Austria, where people still favor *Volkskunde*, with its derivative *volksündlich*. However, there is no native term for those who work in this field; instead, we refer to them as *Volklorists* or *Folklorists*. Similar to this, the late Pitré attempted to establish a *tradizionista* in Italy; near the end of his life, he substituted a *demosychologist*; however, his students and followers thought this term was extremely barbaric, and they all now use *folklore*, etc., just like us. Two publications by

Paul Sébillot, *Le Folklore de France* (Guilmoto) and *Le Folklore* (Doin), as well as the most recent publication of a brief treatise by Raffaele Corso *Folklore* (Rome, Leonardo da Vinci editions), served as markers for the term's consecration at home and among our neighbors (Rasulov & Saidov, 2022). We shouldn't assume that just because a term is relatively new, the science it refers to is also new. The systematic constitution of our science can be traced back to Thomas Brown's 1646 *Inquiries into vulgar and common errors in England* and Jean-Baptiste Thiers' 1667 *Treatise on Superstitions in France*, if we exclude certain writers like Montaigne who are interested in popular ways of thinking, reasoning, feeling, and acting (Akramov, 2022).

Both of these works served as the foundation for later research and theories in their respective countries, including those of us Dulaure and our neighbors Brandt. About 150 years passed before "the study of the people" became autonomous, but a few artists and countless scholars—like Olivier Perrin, whose 1838 work *Breiz-gel or Vie des Bretons dans L'Armorique*—were able to make it happen. Regarding a particular area of folklore, which is the gathering and analysis of folktales, France is well-represented by the well-known Perrault *Histoires ou Contes du temps passé* collection, published in Paris by Barbin in 1697 (Akramov, 2022). It was, however, only the beginning of a literary school that was later reinforced and revitalized by the translation of the *Thousand and One Nights*, rather than the beginning of direct research among the rural populations (Istamovna & Saidaxmedovna, 2023).

3. Methodology

An article that summarizes the historical context of a scientific subject is called a review article. Review articles provide an overview and assessment of the findings reported in scientific articles pertaining to a particular subject. This kind of article can look at anything and is meant to compile, dissect, and assess previously published data. New and experimental findings are rarely reported in such articles. Review articles should offer theoretical and developing interpretations, have a clear narrative, and are typically critical. Review articles play a crucial role in providing guidance for original scientific writing. It is crucial that the citations supplied are precise and comprehensive because of this.

4. Results

Using folklore characters and motifs is a rich artistic tradition in English literature. Poets who frequently use folklore include Minulin (2012), Saifulina, and others (2020). The appeal of oral tradition and the intimate interaction with it are what have raised the caliber of their work to such a great degree. Further examples of this concept can be found in the work of (Adel, 2000). She recreates popular culture's portrayals of Alip heroes in the poem *The Fairy Tales You Tell* by using stylized figures, Akhmetova et al. (2022) (*Birds - Simraghans opened their wings / flew over the country / Idqis, Alip, Chura Batyrs / saddled fast horses*). In an effort to increase people's optimism and camaraderie, the poet composed a hyperbolic poem in honor of the bogatirs. Adel (2000) uses the image of a folk hero to express his philosophical thoughts about injustice, betrayal, and love in a poem dedicated to the well-known writer Urazbek Bedikov. The reader is given a meaningful thought plan by Adel. I am Alpamsha—son of victory and truth!—small things, please don't touch me, he tells himself. Remember this: "I am Alpamsha. I am alone in the legend. I am people in my life." So, remember this: "people."

The poet also highlights that Alpamsha is the son of his people and that Alpamsha and the people are inseparable while comparing the justice and strength of the people. Elpamsha and the people are correct, he concludes. The Mari poet Uzikain conjures up images of the Mari people's heroes and the heroes of Hungary in the poem *Where the Sun Rises and Sets*. He commends Marie Onard-Batier and Julian for their friendship and bravery. The author emphasizes the fact that these people are related while calling attention to the historical fate of the people! Fuat and associates (2016) Julian, Unar's messenger... / If he could speak: / Far away, where the sun rises / Where rivers flow like time / Kama and Balayya and Vitka / Our ancient homeland It is possible to cite numerous poets' works as evidence for the ideas. Renat Kharis, for instance, writes, "Every nation has its hero. / He is the strongest, he is the wisest in the world./ Alip standing shoulder to shoulder with Ilya – / From a land, from the children of the homeland! ", expressing friendship, equality, and people's responsibility towards the fate of the world. In the passage that follows, R. Kharis uses folk epic imagery to exalt friendship and emphasize the necessity of batir unity and, by extension, batir unity and the people (not their fault, but their misfortune, / with whom they were at war. Another).

In this regard, the poetry of Minnullin (2012) is clearly distinguished by a positive attitude. The poet believes that national heroes will control the destiny of the country. We can use the poems "Today we are having a Sabantuy,"

"Forgotten about the Sabantuy," and "Sabantuy is a joyful holiday" as examples. According to Karabulatova et al. (2013), Batyr Sabantuy is portrayed in these verses as a symbol of pride in the country, its future, hope, and confidence in the future: "If necessary, they will fight, and when they grow up, they will become Ayp-batyr." The poet's dream is this. A dream that everyone is certain will come true and believes in. Thus, "Brothers," another poem by Minnullin (2012), ought to be used as an illustration. One of us is Feng! Rim is the other! Kim comes in third. Let's celebrate, brothers—who are we worse than? The author commends his brothers, comparing and identifying them to batyrs (Amineva et al., 2014), moving on from the folk perspective on blood ties (...Salsal-batyr, Kamyrbatyr, Ayp-batyr / In the struggle of enemies / Will win!). The fundamental prerequisites for life in Time and Space are cohesion and unity. The poem expresses the Minnullin (2012) family's realization of the ethnos' stability in a straightforward manner.

Poetry has always used the humanization of nature to express inner feelings more vividly. Several poets still employ this technique today, including Faizullin (The Song of Fluttering Underwear, After a cold winter in warm May I will have cut down a dead cherry tree), Rakhman (2022), S. Anak (Talking Trees, A Complaint by a Cat), Timakov, a Chuvash (Yumanzar), Mari V. Kolumb (The Bucket Monologue), and others. Readers should not be surprised by authors who employ symbolic imagery, of course. Bird references and depictions of nature in literature have evolved over the ages from folklore. Poetry has opened our eyes to a new way of seeing it. These symbolic images, which serve to better reveal reality and embody a stable archetype (they can be conditionally divided into two groups: beneficial (divine – bee, worm, bee, etc.) or harmful to man – worm, locust, etc. An intriguing image of an insect is one of these that can be found in R. Rahman's poems. For instance, "I'll Be Your Friend," "Emptying My Stomach," and "A Just-Born Insect Is Strolling on a Leaf,"

Be my new acquaintance / Come in the mornings to have tea together.

I have a lot of illnesses and desires, but not many friends...

The unexpected realization that the insect is a poetic representation of the hero's inner monologue contributes to a deeper understanding of the philosophy of feeling, being, and life-death. Consequently, a feeling of inconsistency emerges. The image of the insect stimulates faster development, and resistance is a sign of psychological analysis. A strong desire for conciseness, metaphor, and small forms can also be found in R. Faizullin's poetry. He attempts to use the fewest possible strokes in each poem, using just a few details to create the impression of vast space:

The wings of black birds // Have covered the sky of the soul... Or,

The dark-skinned dzhigit sang, "Here the water is hardly alive, Shurale will run away," as he left his home country. The gray-haired old man sang, "Here the cobwebs caress, the spring feeds the nightingale," as he made his way back to his homeland.

The style of short poems developed by Amineva et al. (2014) is unquestionably derived from folklore, specifically from proverbs, sayings, and folk signs.

5. Discussion

In summary, the development of oral folk art has become more versatile in the second half of the 20th and early 21st centuries, and poets have started to delve deeper into the national perception of the world. This is firmly grounded in the rich history of classical literature. It is well known that comparative literary studies—whose founder is (Gabidullina et al., 2019)—cover the interplay of national literatures. Comparative literary studies take many forms, including historical-genetic, historical-typological, comparative-historical, etc., which enable us to follow the artistic values' continuity processes across various national literatures, as well as identify the relationships and influences between them. We can also identify typological convergences that were later made concrete in the writings of comparative literary studies theorists. Galimullina et al. (2019), literary scholars, linguists, and culturologists have been able to examine the linguistic and literary interrelations within the context of integration studies of various disciplines and fields thanks to this kind of research. Therefore, comparative-historical, thematic-mythological, comparative-functional, and comparative-typological methods—which offer a comparative and comparative analysis of lyrical works—formed the basis of our study of the interaction of the literatures of the peoples.

6. Conclusion

Therefore, contemporary poets approach the use of folklore characters in a creative way. They may utilize just single images or inventively apply genre forms of folk poetry; occasionally, literary devices are added to folklore techniques. (Rakhman, 2022). The deep application of folklore is also prevalent; this includes the intricate blending of folklore with literary devices, the capacity to draw from the moral and philosophical underpinnings of folklore, etc. (2016) Ibragimov et al. The development of new traits and preservation of the national flavor of literature are facilitated by folklore, which also reinforces the persuasiveness of fictional works. We can conclude, then, that folklore has not reached the end of its possibilities. Even now, tales and pictures can provide inspiration for more colorful artwork in the future. A significant amount of creative experience has been accumulated along with a vast amount of folklore material.

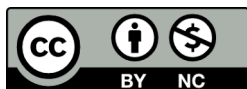
Acknowledgements

This paper is performed as a part of the implementation of the Kazan Federal University Strategic Academic Leadership Program.

References

- Adel, A. (2000). *Star Crossroads*. Kazan: Tatar Book Publisher, 145, p. 2 c.
- Akhmetova, E., Gumar, F., Dautov, S., & Hajrullina, F. (2022). The Concepts of Statehood and the Ideal Ruler in the Golden Horde Literature: The Husraw and Shirin of Qutb. *Journal of Islamic Thought and Civilization (JITC)*, 12(2), Fall 2022.
- Akramov, I. I. (2022). Linguistic Simplicity of Aphorisms in English and Uzbek. *Central Asian Journal of Literature, Philosophy and Culture*, 3(12).
- Akramov, I. I. (2022). The special the special characteristics of the aphorisms of the aphorisms. *Center for Scientific Publications (buxdu.Uz)*, 12(12).
- Amineva, V. R., Ibragimov, E. F., Nagumanova, A. Z., & Khabibullina, A. (2014). Motif as a concept of comparative poetics. *Journal of Language and Literature*, 5(3), 17 – 21
- Foat, G., Galimullin, F., Galimullina, L., Mingazova, I. (2016). Common roots, common spirituality: literary relationships of the Tatar and Azerbaijani literature in the context of the dialogue of cultures. *The Social Sciences*, 11(16), 3940-3945.
- Gabidullina, F. I., Korganbekov, B. S., Makarova, V. F., Zakirov, R. A., & Kayumova, G. F. (2019). Concept «teacher» in language consciousness of students of philological faculty. *XLinguaethis link is disabled*, 12(3), 45–54.
- Galimullina, A. F., Gainullina, G. R., Galimullin, F. G., Faezova, L. R., & Gilmutdinova, A. R. (2019). Peculiarity of implementation of the national cultural code in tatar poetry and prose of the second half of the XX century. *International Journal of Engineering and Advanced Technologythis link is disabled*, 9(1), 7421–7424.
- Ibragimov, B. K., Yusupova, N. M., & Zakirzyanov, A. M. (2016). Ideological myth and archetypes intatar poetry of years 1920-50s. *Journal of Language and Literature*, 7(3), 228-231.
- Istamovna, A., & Saidaxmedovna, O. (2023). Folklore in the Context of Modern Culture. *Scientific reports of Bukhara state university*.
- Karabulatova, I. S., Polivara, Z. V., & Zamaletdinov, R. R. (2013). Ethno-Linguistic Peculiarities of Semantic Perception of Language Competence of Tatar Bilingual Children. *World Applied Sciences Journal*, 27 (Education, Law, Economics, Language and Communication), 141 – 145. ISSN 1818 – 4952.
- Minnullin, R. (2012). *My Tatars*. Kazan: Tatar Book Publisher. 264 p.
- Rakhman, R. (2022). *Looking into Your Soul... (If I look into your soul...)* – Kazan: Tatar Book Publisher, 286 c.
- Rasulov, Z. I., & Saidov, K. S. (2022, January). Linguistic Economy as an Inseparable Law of Language Evolution. *In Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes* (pp. 8-12).

Sayfulina, F. S., Gafiyatova, E. V., & Husnutdinov, D. H. (2020). Ecology problem updating in tatar literature of the 2nd-half of the 20th-century. *Utopia y Praxis Latinoamericana*, 25(6), 454-465.



© 2023 by the authors. Licensee Shahid Chamran University of Ahvaz, Iran. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution–NonCommercial 4.0 International (CC BY-NC 4.0 license). (<http://creativecommons.org/licenses/by-nc/4.0/>).