



Use of English Language and Image in People's Artistic creations and its Effect on Self-Knowledge and Ethnic Identity

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Abstract

With a focus on the examination of particular works, this article offers insight into the function and significance of English language instruction as well as national and popular motivations in the fine arts of the 1960s to 1980s. It emphasizes how crucial self-awareness and originality are to creative work. This study also looks at the ways in which the artists in question use language and ethnic customs in their creations. As a result, this study affirms the significance of these artists' creative legacies and underscores their vital contribution to the fine arts of their community. This study highlights the significant contributions these artists made to the local art scene as well as their distinctive creative legacies, and it also shows the value of the English language, self-awareness, and originality in artistic practice.

Keywords: English Language; Self-Identification; Artistic Creation; Folklore.

1. Introduction

We explore the influence of mythology and folklore on modern art in this article. We'll examine their significance in artists' creations from the 1960s through the 1980s. Understanding its aesthetic value allows us to show how it promotes spiritual and cultural ties within and between a given country and other countries. We'll talk about how artists create new and original compositions by reinterpreting traditional and modern art forms, as well as how they use mythology and folklore to fortify ethnic kinship. The resurgence of people's ethnic heritage worldwide is currently the most prominent trend in modern art. In their professional work, artists are reinterpreting and reimagining traditional themes through the use of mythology and folklore. They are able to connect with their cultural roots and express their distinct artistic vision in this way. Research on the influence of national motives on artistic representations has been underway since the 1960s. The 'thaw' period of the 1960s to 1980s brought about profound changes in political, social, and cultural life.

We can concentrate on the 1960s to 1980s in particular, as this was a time of significant political, social, and cultural transformation. With the use of innovative tools and methods, artists were able to produce original takes on classic subjects. As a result, they were better able to establish a connection with their cultural heritage and produce popular art. We can also talk about how mythology and folklore are used by artists to investigate individual and societal identity. Students can broaden their understanding of culture and improve their English language proficiency by studying about these artistic endeavors. The resurgence of traditional mythology and folklore has been the biggest trend in the art world in recent times. Using these components, artists reinterpret and produce original works based on historical customs and cultural icons. During the 1960s and 1980s, a period of profound change in political, social, and cultural life, this practice gained popularity. For the purpose of producing art that honors their ethnic background, artists have embraced new technologies and methods. Their ability to connect with their cultural heritage and produce popular art has been aided by this.

Right now, the resurgence of people's ethnic heritage and the unrestricted interpretation of artists' motivations in their professional work are the two main trends in modern art. The merits of examining national motivations in artists' creations from the 1960s to the 1980s. This material's intrinsic high potential and recognized aesthetic value determine its significance in the people's spiritual culture. Artists contribute to the strengthening of spiritual and cultural ties within their country as well as between people by incorporating a rich layer of fictional-cultural materials into their works that

delve deeply into the mythological and poetic thinking of ancient ancestors. The artistic creations of the 20th century reflect the search among various peoples for the ancestral origins of ethnic kinship. The second half of the 20th century is of interest for research because of the significant changes in politics, science, and culture that occurred during the "thaw" period in the 1960s and 1980s, which sparked the emergence of new trends. This was a time of fundamental cultural and artistic revisionism, with the elimination of both traditional classical and modernist compositional designs and figurative structures. They were replaced with new themes, compositional strategies, and ways to arrange the workspace. Young artists endeavored to engage in a dialogue with past art history, seeking a fresh perspective on past experiences. Many artists, particularly younger ones like Valeeva (2016) and older ones like Urmanche et al. (2017), used new folklore and mythological themes deftly within the prevailing style.

2. Literature Review

Strong arguments are made by Arnold et al. (2007) for using imagery in language instruction. They believe that imagery exercises can make a big difference in our students' language learning, whether it is through direct or indirect instruction. They can improve students' cognitive abilities and creativity, give them ideas for what to write about, motivate them more, and help them focus. The students' initial mental images are then captured in a picture design created using seeds, which anyone can see, but especially the writers who will use it as a source of inspiration for their compositions. According to neurologist Antonio Damasio, the true composition of the "mind" is images. He continues by saying that the capacity of the mind to present images through the process of thought is a necessary condition for the mind. Arnold et al. (2007), Douglas (2019). Because the composition and picture design are closely related, the mental images that gradually emerge on a canvas through the use of seeds also inspire ideas for a written work. Encouraging students' intrinsic motivation in the language classroom through tactile materials like seeds will help them discover their inner, hidden artistic talent. Dornyei introduces the idea of the ideal language self in his talk on motivation and self-motivation. According to Arnold et al. (2007), if possessing the L2 is a component of your ideal self-image, this can serve as a powerful source of motivation. Instructors must show their pupils that learning English can be appealing and feasible for them when they envision themselves as proficient speakers and writers of the language. The pictures they make assist their students in achieving this objective because they can transport them to any destination they choose (Kaplan, 2019).

Issues of the national component in 20th-century artists' works are the focus of the research of several modern scholars. As a result, Nigmatulina (2011) views 20th-century fine arts as belonging to "middle culture." The stylistic choices made by the republic's postmodern artists at the close of the 20th century are the main subject of Kazan art historian Akhmetova's (2014) work. The qualities of the post-Soviet era in fine arts are examined by Chervonnaya (1999), who also takes religious perspectives into account. The postmodern trends in the fine arts during that time are the focus of Fizarakhmanova's 2007 thesis research. Chervonnaya (1999), Gellner (2009), and Smith (1991) conducted analyses of the works of a few artists from the designated period. Nevertheless, no independent study has yet been conducted on how artists themselves were identified through the lens of creativity or how national culture and folklore were reflected in fine arts during the 1960s–1980s.

3. Methodology

The paintings and graphics by Beketovna & Ilesovich (2022), which were housed in the State Museum of Fine Arts, National Museum, and scientific sciences archive materials, served as the foundation for this investigation. Private collections and pieces from the artist's studio are displayed alongside archives of the State Museum of Fine Arts. Value theory, art criticism, and cultural-historical approaches were applied in this study to determine the characteristics of the artist's creations and assess their originality. The ethnic principles of futurism were revealed and the innovative approach of artists in interpreting national motives in late art was highlighted thanks to the cultural-historical method. The stylistic elements of the pieces as well as the artists' toolkit for expression can be discovered through the analysis of art criticism. The value method offers the ability to assess a work's position and function within the field of art development while accounting for the historical context.

4. Results

The oral and spoken folk arts, language, customs, beliefs, handicrafts, and daily life comprise the national component of folk culture. Humans have combined their diverse national artistic expressions with their worldview to create a rich spiritual culture. Fine arts placed a high value on the effective mastery of folklore traditions and national

culture. To be convinced of the significance of the role that folklore, folk motifs, and various elements of folk art play in the system of modernity's artistic understanding, one only needs to consult the works of national masters. Urmanche and colleagues (2017), the founder of fine arts, is renowned for being a professor who was exceptionally skilled in teaching, painting, sculpture, and graphics, including book graphics. He also designed stage costumes and worked on theatrical decorations for shows featuring national themes. It should be mentioned that Urmanche et al. (2017) exhibit a highly professional level and behave as masters in all genres of fine arts. Thus, a special place in his works is given to the graphic collections that represent the most significant folklore-based literary works. For instance, we can recall the illustrations for a collection of stories about the Muslim folklore figure Sharq Khoja, as well as a collection of poems spanning tens or hundreds of pages. Working on these illustrations allows the artist to experiment with new methods. Ulmenova points out that Ormanche et al. (2017)'s artificial talent was fully displayed in these collections, combining "traditional Chinese painting, Arabic calligraphy, and polychrome" in an organic way.

A separate review is warranted for Urmanche et al.'s (2017) illustration for the folk ballad "Sak Sok," which tells the story of two brothers who are cursed by their mother to take the form of legendary birds. The artist uses the flat transfer of space, which is typical of Eastern laws, in an allegorical-philosophical image. The avant-garde artists of the first half of the 20th century frequently used this method of representing space. Modernist trends have always existed in Urmanche et al. (2017)'s work as a possibility, as a "shadow system" of future art, as Nigmatullina (2002) notes. Urmanche et al. (2017) conditionally divide this composition into two parts: day, home, parents praying (Muslim prayer); and night, sky, and cursed children, watching their parents with pain and humility. They do this by using the contrasting local colors of azure and yellow. The creation of national costume designs for the stage, in which Urmanche et al. (2017) worked for a considerable amount of time (1939 to 1970), as well as a collection of songs with ornamental themes dubbed "fantasy" by Urmanche et al. (2017), both demonstrated the character and attitude of the country. Musical, rhythmic, and stylistic elements that reflect culture and It reflects the uniqueness of the populace and the national art's Bulgarian roots. Using well-known, serene color scales—green that can change to emerald, azure, yellow, and so on—Urmanche et al. (2017) Personality and Psychology communicates with people. Freehand watercolor searches that feature easel sheets' unity and independence.

Urmanche et al. (2017)'s sculptures, some of which can be safely attributed to avant-garde qualities, are proof of his versatility. These are wooden representations of the mythical Shurale creature. The sculpting set of the cherished character from the stories is very flexible and has a lot of texture. Shurale intentionally exaggerates certain facial features, such as the mouth, nose, and legs, giving her photos a cunning and whimsical appearance. The noble tree appears to assist the sculptor in manipulating the spirit of the forest by bestowing upon it a variety of traits and characteristics, and in doing so, it becomes flexible. Because of his extraordinary talent, this artist was outside the purview of the official ideological guidelines that governed the Soviet era. He was able to employ new techniques and artistic mediums, evoke historical memory, and develop national motives in his work without aligning himself with the "left" or "right" in art. Urmanche et al. (2017)'s works have always been in demand and will continue to be so due to the completeness of national identity, people's psychology, and their excellent performance; their modernity and value only grow with time.

Kildybkov's monumental artwork is part of a rich layer of national culture. His early folk-themed paintings are realistic in style. Later, the artist starts to emphasize reverse perspective, intentional form simplification, and the beauty of craftsmanship and folk crafts. His stunning paintings "Arsk Still Life" (1974), "There Will Be a Carpet," "Kukmor Boots," and others serve as proof of this. "In the 1970s, Kildybkov's art flourished when he fully utilized the possibilities of naïve art," claims Akhmetova (2014). All of his creations have symbolism, though, even though the designs are straightforward and commonplace. Kildybkov's illustrations feature folklore motifs drawn from national epic monuments, folk tales, legends, and oral traditions. Kildybkov employs black and silver tempers for artistic expression in his depictions of girls, which together produce the print's effect. With thin silver lines on a black background, the artist seems to be purposefully constrained by the medium. The game of contrasts personifies the ideal of a modest, beautiful, and modest woman by briefly but delicately highlighting the romantic and emotional images of women. Three forest dwellers start dancing wildly and whimsically in the 1967 picture "Dancing Shurales," which features the well-known folkloric figure Shurale. This is an odd way to use the same material. The national decorations that adorn their faces add to the images' poetic quality. The artist infuses vibrant colors and passion into the 1979 watercolor rendition of "Merry Shurale." Kildybkov turns to a sort of game, comparing his illustration to that of a child, purposefully simplifying the picture of a legendary creature, spreading his arms and legs in a frivolous and joyful manner, and possibly even dancing.

Researchers point out that "decoratism and retrospect, antiquity" are present in Valeeva's (2016) work. Released from preconceived notions, he was able to develop his own, highly symbolic, spiritual style. Kildybkov was a "formalist" for a long time, but his artistic explorations led to the creation of primitivism, a new art form that still harmoniously and romantically captures the desires and motives of the general public. Zaripov is a national artist whose works stand out for their distinct originality and talent. His paintings transport us back to the folk art's inception. Declaring unambiguously that he is in the "stagnation" phase, the painter starts quickly looking for his technique. "Excellent - remarkable drawing style, inventive technical execution, distinct style that defies the conventional framework of pictorial rules." A relatively recent development in the fine arts has given harmonious expression to libertarian viewpoints. I.K. Zaripov remained true to the path he had chosen, which is found in the national foundation of his works, throughout his creative life. Her designs are all quite straightforward but brimming with fantasy romance. Let's move on to the 1969 piece "Compatriot Women," in which two women dressed in traditional national attire are portrayed behind rotating wheels, symbolizing broader perceptions of the country's character. This is a typical folk way of life, and it is real life. A sense of coziness and warmth is created by the image's use of a variety of warm hues.

The portraits "Bayram" ("Celebration"), "Akhat Abi Oil Tanker" ("Hero"), and "Batir" ("Hero") are rife with passion and closeness. Because Zaripov tackles the issue of this genre in a rather peculiar way—imagining and fantasizing about the appearance of the characters—it is challenging to classify these pieces as portraits. He commends the workers' strength and beauty and admires their way of life. Festive energy and joy are created by combining all of this with a light background, decorative smoothness and brightness of colors, and rough and embossed texture. "Zaripov has a "carpet" texture, his works resemble a bright decorative carpet with a dense colorful background," notes Nigmatullina (2011), pointing out precisely this characteristic. Actually, it looks like they're making a geometric mosaic. According to the artist, painting has reached its pinnacle when it comes to decoration. Conversely, the paintings "Kirlai Melody" and "Remembrance" convey melancholy. In the mist of grass and hay, images of ordinary Ghanaian women in red dresses, full of sadness and longing, stand out like a bright spot. These pieces have a calm, blurry texture with less vibrant coloring. I.K.'s artistic language is characterized by both conventional elements and decorative expression. In keeping with the folkloric roots of folk culture, Zaripov's style is characterized by a certain naivete.

5. Discussion

In his work, Polyhedral Urmanche et al. (2017) deftly blended national and European traditions. He produced masterpieces in a variety of media, infusing them with national themes such as the people's mentality, spirituality, and aesthetic aspirations. "The supporter of artistic liberty" Hutchinson (1987) created new guidelines and methods for artistic expression based on the fantasies and imagery of the general public. Many of his works, which are reflections of people's lives, convey attitudes that still hold true today. In the annals of painting history, Minlebaev (2000) was a remarkable innovator. He was largely responsible for the development of art's decorative direction. Thus, we see a desire for national self-identification in the portfolios of well-known artists from the 1960s to the 1980s. The expressive potential of art increased during this time, despite the socialist realist trend's dominance in the fine arts. The works' content is revealed through the image form, and stylistics, decorations, and designs are based on national customs and culture.

6. Conclusion

The limits of the socialist realist paradigm were already clearly visible during the early stages of the political "thaw" at the end of the 1950s. Some artists wanted to break free from ideological constraints, and they found inspiration in national traditions. Prominent artists from the 1960s to 1980s relied on national culture and folklore if it was still not possible to invoke Islam, which was one of the primary tenets of the country prior to the revolution. Customs from different countries, an enduring connection they experienced, expressing the national poetry and the essence of the populace.

Acknowledgement

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

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