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## NATIONAL TRADITIONS OF ENGLISH FOLKLORE IN THE WORK OF ROBERT BURNS

### ABSTRACT

This article illustrates the analysis of Robert Burns' works as national traditions of English folklore. The most extraordinary of people and "the most brilliant poet of Scotland" called Robert Burns, a poor peasant who became an outstanding artist of the word. His country was a country of heroic and tragic fate: in 1707, after a difficult centuries-old struggle, full of the most difficult ups and downs, it was united with England and experienced its strongest influence. As a result of the rapid growth of bourgeois relations, fencing and the industrial revolution, ancient clan traditions began to disappear, and free farmers and small artisans were impoverished on a massive scale. From a young age, a heightened sense of national pride in Scotland's past and a mournful sense of the tragedy of its present intertwined in his mind. The main research method is interpretive analysis. The relevance of the work is determined by the need for further study of the genre of English folklore in literature elements in Robert Burns' novels.

**Key words:** Robert Burns. Folklore. Tradition. English, Poetry, Works, Genre, Analysis, Scotland, National.

### INTRODUCTION

As a person and as a poet, Burns was shaped by the cross-influence of two national cultures, Scottish and English. Their interaction has developed for a long time, but after the union, English became the national language, and Scottish was reduced to the level of a dialect. The ruling classes of England tried to plant their own culture, which could not but give rise to a stubborn desire in the defeated, but not broken people to preserve national traditions, to preserve their native language. Robert Burns, who worked under these conditions, managed to rise both above the slavish admiration for English culture and above national narrow-mindedness, managed to absorb all the best from both literary traditions into his poetry, comprehending and synthesizing them in his own way.

Robert Burns - folk poet; he wrote for the people. In a concise and simple form, the poet conveyed great feelings and deep thoughts; in his poetry the soul of the people, the dignity of the worker, his dream of a free and happy life were revealed. The heroes of Burns' poems are ordinary people: a plowman, a blacksmith, a coal miner, a shepherd, a soldier. His hero is kind and brave, he treats his beloved tenderly and boldly goes to fight for freedom.

The poetic heritage of Burns is distinguished by its genre diversity. The poet created friendly messages, drinking songs, civil poems, satirical poems, epigrams, love songs. His poems were based on folklore genres of folk songs, ballads, legends. Their musical rhythm reproduces the rhythm of folk dances and folk songs. Burns' poems are written in both English and Scottish.

Burns achieved fame during his lifetime, immediately after the publication of his first collection, *Poems Written Chiefly in the Scottish Dialect*, 1786; however, fame did not bring the poet any material well-being: he lived all his life in need and died in poverty.

### MAIN PART

Burns' poetic talent manifested itself early. The first poem about bright adolescent love ("Beautiful Nelly") was composed at the age of 15. Other songs followed. They were picked up, remembered by Burns' friends - rural youth, local intellectuals. By subscription of such admirers in a provincial town in 1786, for the first time, a modest little book of his poems ("Kilmarnock

Volume") was published. Neither she, nor the Edinburgh edition of a more voluminous book of poems and lyrics (The Edinburgh Volume, 1787), nor even the "fashion" for the poet-plowman in the salons of Edinburgh, changed the fate of Burns. He spent about two years in this city, visited the "high society", where he aroused only condescending curiosity and gossip, but still lived in the grip of need and lack of money, in anxiety for his relatives, without any confidence in the future. In Stanzas for Nothing, he boldly called the nonentities of those whom he encountered in Edinburgh - the miserly usurer, the courtier who climbed into the peerage, the priest, eager for the highest rank, the flattering poet laureate, the haughty and depraved society lady. They are indifferent to the poet, to the troubles of the workers.

In the early poetic experiments of Burns, traces of acquaintance with the poetry of Pope, Johnson and other representatives of enlightenment classicism are clearly visible. And later in the poetry of Burns it is not difficult to find echoes with many English and Scottish poets. But Burns never followed the traditions literally, he rethought them and created his own.

Love for life, sincerity of feelings - all this lives in Burns's poetry, along with the power of the intellect, which singles out the main thing from the mass of impressions. Already the early poems of Burns are full of deep reflections about time, life and people, about themselves and others, just like him, destitute. Along with songs about love, separation, sadness, songs written on popular folk motifs, such poetic discoveries arose as "A field mouse whose nest I destroyed with a plow", "My father was an honest farmer", "John Barleycorn", "Friendship of the Former Days", "Mountain Daisy", "Honest Poverty", the already named cantata "Merry Beggars", "New Year's greetings of the old farmer to his decrepit mare", as well as many of the satires.

Walter Scott, defending Burns from accusations of "rudeness", "ill manners", very correctly assessed the nature of his talent, in which lyricism and satire merged, extremely accurately defined the poet's civil position: "Self-esteem, way of thinking, and even Burns' indignation itself were plebeian, however, such as a plebeian with a proud soul, an Athenian or Roman citizen has.

The second half of the 1980s was full of anxiety for him and his contemporaries in connection with the revolution in North America, the pre-revolutionary crisis in France, and political unrest in England. They were joined by personal hardships and changes in the life of the poet.

Burns did not leave, but was forced to accept the position of excise officer offered to him, and to the end of his days he carried the yoke of this boring and poorly paid position. The authorities strictly controlled the reliability of the freethinker-poet. He was not supposed to be interested in politics. A lot of bitter impromptu arises from Burns on this topic: "Inscription with a diamond on a window glass", the epigram "Church and state excise" (1793), etc.

Burns' first writings opened the door for him to Edinburgh society and made him a local landmark, while at the same time giving him a reputation as a rural ignoramus, which he himself maintained. He was not a "child" of the Revolution, he was rather a spectator of the first row of stalls in a revolutionary action, and his best works were written before the French Revolution. He must be judged not against the backdrop of a broad expansion of European politics, but against the backdrop of his own complex Scottish origins. He rebelled against the hypocrisy and hypocrisy of religion and against the social barriers that separate people. Such a philosophy of equality, not read in a textbook, but obtained as a result of his own observations, he successfully, albeit boldly, expressed in one of his greatest poems, The Merry Beggars. Interestingly, he was attracted to taverns, which were, among other things, an institution of equality more than a church, in Burns's time.

Burns's poetry is in the Scottish dialect; many of them are based on folk songs and have themselves become the songs that Scotland sings to this day. Renewal and democratization of themes, language, artistic means went hand in hand with the restructuring of the traditional system of lyrical genres, its enrichment. Amazing energy, sharpness and richness of judgment, many rhythms and intonations, amazing flexibility and colorfulness of the folk language - these are the characteristics of Burns's best poems that brought him worldwide fame.

Robert Burns -- folk poet; he wrote for the people. In a concise and simple form, the poet conveyed great feelings and deep thoughts; in his poetry the soul of the people, the dignity of the worker, his dream of a free and happy life were revealed. The heroes of Burns' poems are ordinary people: a plowman, a blacksmith, a coal miner, a shepherd, a soldier. His hero is kind and brave, he treats his beloved tenderly and boldly goes to fight for freedom.

Burns' lyrics are patriotic. The poem *My Heart's in the Highlands*, 1790, is permeated with a burning feeling of love for native Scotland. In the poem "Bruce to the Scots" (Scots, wha hae wi' Wallace Bled. Bruce's Address to His Army, 1794), Burns sings of the heroism of the patriotic struggle. The poem became, in essence, the national anthem of the Scots. It is distinguished by the spirit of freedom and tyranny. Burns glorifies the feat of the heroes of the past, Bruce and Wallace, who fought for the national independence of Scotland. Turning to the heroic past in order to set an example of valor for his contemporaries, Burns anticipates the themes characteristic of romanticism.

Robert Burns also created satirical works imbued with the element of folk laughter. Many of Burns' poems are based on the contrast between wealth and poverty. Those who are in power and strive for profit are spiritually poor. The common people, the peasants, are a hundred times richer in their spiritual life than the lords who live in luxury and idleness. The arrows of Burns' satire are aimed at the king himself and his prime minister, William Pitt. In the poem "Dream" (*The Dream*, 1786), the poet says that the king is not smart enough to lead the nation. The poet expresses indignation at the cruel taxes from which the people suffer, theft, in which those who are in power are guilty. Burns' poetry is notable for its folk humour. In the cantata poem *The Jolly Beggars* (*The Jolly Beggars*, 1785), humor sometimes takes on a satirical poignancy. The mocking song of the clown aims at both the official and the priest:

I am a wandering clown, juggler, acrobat,  
I can dance on a tightrope.  
But in London I have, they say  
Happy opponent in the ward!  
And our preacher! What a grimace he sometimes makes from the pulpit!  
I swear to you, he steals our bread,  
Although he wears a cassock.  
(Translated by S. Marshak)

Burns resolutely opposes social inequality, against slavery. His poems, dedicated to the theme of social injustice and the disempowered position of the people, are of a revolutionary democratic nature. The poem "The Slave's Lament" speaks of a Negro taken from Senegal to America, where he performs unbearable work under the blows of a scourge. The Negro languishes in slavery and constantly thinks about his native Senegal. The poem sounds like a deep sigh or a long groan. This impression is achieved by alternating long and short poetic lines, internal rhyme (*Torn from that lovely shore and must never see it more...*), repeated exclamation (*And, Alas!*) at the beginning of evenly alternating lines, and repeated final "Oh!" at the end of the same lines, as well as the repetition of the same words (*weary, weary, Virginia-ginia*).

### CONCLUSION

The poetic heritage of Burns is distinguished by its genre diversity. The poet created friendly messages, drinking songs, civil poems, satirical poems, epigrams, love songs. His poems were based on folklore genres of folk songs, ballads, legends. Their musical rhythm reproduces the rhythm of folk dances and folk songs. Burns' poems are written in both English and Scottish.

The lyrical songs of Robert Burns are distinguished by their love of life, the glorification of love, friendship, and happiness. The best moral qualities, affirmed by the poet, are inseparable from love for the motherland, for its fields and forests, for its working people.

Burns achieved fame during his lifetime, immediately after the publication of his first collection, *Poems Written Chiefly in the Scottish Dialect*, 1786; however, fame did not bring the poet any material well-being: he lived all his life in need and died in poverty.

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