

## The Peculiarities Folk Ballads of England and Scotland

**Arazdurdiyeva Annasoltan Narbayevna**

Student of the Faculty of Foreign Languages of the Nukus State Pedagogical Institute named after Ajiniyaz

### **Abstract:**

The purpose of the complex analysis ballads of romantic was carried out. The object of the article is to reveal and compare the main features of an art form of the Anglo-Scottish folk and literary songs of the beginning of the XIX century in creativity of English romantics. Thus, to consider characteristic features of their metrics, language, style, figurative system. The subject of the theme is to present English and Scottish ballads and folk songs and their differences in Romantism period.

**Keywords:** Ballada, handsome melody, mettlesome spirit, folk songs.

### **Introduction.**

The folk ballad is a folk tale put into verse and set to music. British ballads are some of the oldest as well as greatest folk songs. Romantic writers used to consider the essence of all that was most deeply national in poetry and music and theme, in fact the ballad type, in form and subject matter, is remarkably similar over the greater part of Europe, and many of most prized ballad themes are shared by peoples living as far apart as Spain, Scandinavia and the Balkans. That need be no cause for disappointment, the best British folk ballads are the equal of any for fine poetry, handsome melody, mettlesome spirit and high imagination.

The oldest of the ballads originated among a wild proud people in a barbarous time, and the qualities of that society reflect clearly in the ballad texts. In the hillier stonier parts of Britain lived a rough people, cattle grazers and cattle thieves, petty nobility and their peasants who sometimes comprised a large gang or small private army to engage in raiding or the settlement of family feuds. Life in these parts was poor, stirring, bloody. Matters of loyalty and pride counted for a great deal. Such was the society that produced the earlier folk ballads, which might be made by the lord himself (who was often a man indistinguishable from his neighbours except through his fierceness and rapacity, and who had been awarded or had snatched his distinction by virtue of those qualities) or by one of his peasants or by a professional or semi-professional minstrel engaged to entertain the rough company. The names of the ballad-makers are not known to us. Indeed, as Professor F. J Child has said: "Though a man and not a people has composed them, still the author counts for nothing, and it is not by a mere accident, but with the best reasons, that they have come down to us anonymous. Those 'best reasons' are mainly that the ballad producing society was, in its primitive way, oddly democratic. In it, men were more or less equal, or if one was better than another it was on account of his strength, courage and wits rather than on account of his possessions. As the historian A. L. Morton puts it: 'Even if class divisions existed. class oppression was much less evident than the universal oppression of harsh necessity, the prevailing poverty, the barrenness of the earth, the reviving and raiding that were part of the life of a wild (stretch of) country. Joys and fears hopes and doubts, deeds and beliefs were largely common to all.

## Discussion and results.

Ballad, short narrative folk song, whose distinctive style crystallized in Europe in the late Middle Ages and persists to the present day in communities where literacy, urban contacts, and mass media have little affected the habit of folk singing. The term ballad is also applied to any narrative composition suitable for singing.

Before everything else, it is very important to throw light on the etymology of the word ballad. Etymologically, the word ballad has been taken from Latin word ballare, which means dancing song. Ballad is a shorter narrative poem, which comprises of short stanzas. F.B Gum has explained the definition of ballad as, "a poem meant for singing, quite impersonal in material, probably connected in its origins with the communal dance but submitted to a process of oral traditions among people who are free from literary influences and fairly homogeneous in character." [5;91]

Ballad is a short story in verse, which is intended to be sung with the accompaniment of music. It is opposite to the Epic, which is a lengthy story in verse. It is a popular poem among the common folks Southern Appalachian Mountains of America. France, Denmark, Germany, Russia, Greece, and Spain, as well as England and Scotland, possess impressive ballad collections. At least one-third of the 300 extant English and Scottish ballads have counterparts in one or several of these continental balladries, particularly those of Scandinavia. Since ballads thrive among unlettered people and are freshly created from memory at each separate performance, they are subject to constant variation in both text and tune. Where tradition is healthy and not highly influenced by literary or other outside cultural influences, these variations keep the ballad alive by gradually bringing it into line with the style of life, beliefs, and emotional needs of the immediate folk audience. Ballad tradition, however, like all folk arts, is basically conservative, a trait that explains the references in several ballads to obsolete implements and customs, as well as the appearance of words and phrases that are so badly garbled as to indicate that the singer does not understand their meaning though he takes pleasure in their sound and respects their traditional right to a place in his version of the song. The new versions of ballads that arise as the result of cumulative variations are no less authentic than their antecedents. A poem is fixed in its final form when published, but the printed or taped record of a ballad is representative only of its appearance in one place, in one line of tradition, and at one moment in its protean history. The first record of a ballad is not its original form but merely its earliest recorded form, and the recording of a ballad does not inhibit tradition from varying it subsequently into other shapes. because tradition preserves by re-creating rather than by exact reproduction [2:65]

The traditional folk ballad, sometimes called the Child ballad in deference to Francis Child, the scholar who compiled the definitive English collection, is the standard kind of folk ballad in English and is the type of balladry that this section is mainly concerned with. But there are peripheral kinds of ballads that must also be noticed in order to give a survey of balladry.

Poetry can be categorized into three basic types known as lyric poetry, descriptive or didactic poetry and narrative poetry. Ballads and Epics are two primary literary forms that belong to narrative poetry. Narrative Poetry, which is about verbal representation in verse, has a sequence of connected events which drives characters through a plot. The key difference between ballad and epic ballads is their length; ballads usually focuses on a single episode of a story and are shorter in length. Ballads and Epics were normally performed for audiences often with the use of music. The music used for these forms were composed around a repetitive poetic structure and was easily memorized and recognizable. Both these forms of art revolved around themes of adventure and romance, which featured characters with heroic qualities [6;33]

The word. Ballad originated from the Latin word, Ballare which means dancing song. This is also believed to be originated from France, and the oldest surviving ballads are dated back to the 14th century. By 17<sup>th</sup> and 18<sup>th</sup> centuries, English writers popularized ballads with the use of printing press. During this time of literature, single ballads were published as broadsides, which were large sheets of paper that featured a single poem. Ballads which were originally considered a low form of art was eventually raised to a better status by writers like Oscar Wilde and Samuel Coleridge. Epic can be divided into two categories known as folk or traditional epic and literary or art Epic.

## Conclusion.

Finally, there are funny, comic ballads for a love story, often describing all kinds of tricks that contribute to a happy union of lovers "Talking Falcon", "Smugly Robin", "Cunning Clerk". There are jokes ballads: "Fooled knight", "Old woman, close the door". "Old cloak" and others. Ballad stories are often associated with witchcraft, with evil spirits, with witches, brownies, mermaids all these are ordinary images of folk tales, beliefs, traditions. In this collection, this group includes, for example, "Prince and the Beast", "Discharge of the Snake and Mackerel", "Clerk Colville". These ballads are entirely devoted to witchcraft forces, but there are ballads related to other thematic groups, where witchcraft elements also participate: "Talking Falcon". "How Douglas betrayed Northumberland" a historical narrative about loyalty that corresponds to the events that actually happened, but the witch Mary Douglas takes part in them. A number of ballads tells of legendary and semi legendary personalities, for example. King Arthur and the knights of his Round Table, forming a separate cycle dating back to Welsh sources. The same separate cycle, but much more numerous, is made up of ballads about the famous legendary lovers. Finally, there is a very large group of historical ballads about love and loyalty, both English and Scottish, depicting genuine historical events about love, often occurring on the Anglo-Scottish border.

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