

## FOLKLORE: INFLUENCE AND INTERPRETATION IN CREATIVE WRITING

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**Abstract:** *Folklore encompasses the traditional arts, literature, knowledge, and practices that are primarily transmitted through oral traditions and behaviors. Initially, certain authors documented these elements to protect cultural heritage, recognizing the risk of folklore diminishing over time and the necessity of preserving it in written form. While some writers incorporate folklore into their novels, poems, and plays for both entertainment and preservation purposes, they are categorized as active or functional writers, in contrast to those who merely record folklore, referred to as passive writers. A comprehensive examination of various creative works indicates that a profound understanding of literature is contingent upon establishing a connection between folklore and the cultural context of the literary piece. Folklore embodies a representation of identity rooted in human memory, mirroring essential aspects of human sentiments and grievances. It provides a distinctive perspective for comprehending communicative behaviors that extend beyond ordinary conversations. Folklore signifies a continual acknowledgment of conscious identity, enduring until changes occur due to the secondary loss linked to cultural decline. It is crucial to understand that folklore does not relate to the initial loss of tangible possessions. Folklore manifests in various forms, including Material culture: folk art, vernacular architecture, textiles, and altered mass-produced items; Music: traditional, folk, and world music; Narrative: legends, urban legends, fairy tales, folk tales, and personal experience narratives; Verbal art: jokes, proverbs, and word games; Belief and religion: folk religion, rituals, and mythology; and Foodways: traditional cooking practices and the relationship between food and culture.*

*Keywords: Folklore, creative writing, conscious identity*

### INTRODUCTION

The word "folklore"—literally, "the learning of the people"—was coined by Mr W. J. Thomas in 1846. It is established as the generic term under which the traditional beliefs, customs, stories,

songs, and sayings currently held among backward peoples, or retained by the uncultured classes of more advanced peoples, are comprehended. It further includes customs and rites related to marriage and inheritance, childhood and adult life, as well as festivals, warfare, hunting, fishing, cattle-keeping, and also myths, legends, folktales, and ballads. songs proverbs, riddles and nursery rhymes. It covers everything which makes part of the mental equipment of the folk as a distinguished from their technical skill.

### **CREATIVE WRITING**

Creative writing represents a unique avenue for artistic expression, inspiring writers to engage their imagination and add vibrant personality to their creations. It moves beyond conventional writing forms, such as journalism and academia, to showcase creativity and inventiveness. Folklore arose from the primitive cultures due to the contact with their immediate environment. Many circumstances affect folklore and their survival. Folklore artifacts are usually classified into three main types: material, verbal, and customary lore. These classifications are largely self-evident, including physical objects (material folklore), common phrases, narratives, and songs (verbal folklore), as well as beliefs and customary practices (customary folklore).

### **VERBAL TRADITION**

Verbal lore is not just any conversation, but words and phrases conforming to a traditional configuration recognized by both the speaker and the audience. it was believed these folk artifacts would die out as the population became literate. Over the past two centuries, this belief has proven to be wrong; folklorists continue to collect verbal lore in both written and spoken form from all social groups.

### **MATERIAL CULTURE**

Objects possess a physical or mental presence and are either designed for lasting use or intended for the next meal. Typically, folklore artefacts are singular items that have been handmade for a particular function; however, some folk artefacts may also be produced in bulk, including items like dreidels or Christmas decorations. From the perspective of folklorists, these handcrafted items signify diverse relationships within the lives of the artisans and their patrons, a concept obscured by the rise of mass-produced products disconnected from any particular craftsman.

## **CUSTOMARY CULTURE**

Customary culture is characterized by the habitual actions that are acknowledged and enacted within a group. It represents the conventional and anticipated approaches to various activities. Each of these items represents a unique folklore artefact that merits exploration and cultural examination. Collectively, they contribute to the tradition of celebrating a birthday party, forming a structured amalgamation of various artefacts that hold significance within their social community. Folklore, by its very nature, is a performance, ranging from a solitary gesture to a series of intricate customs. Participation in these traditions, whether as an active performer or an observer, reflects an acknowledgement of the social group involved.

## **CHILDLORE**

Childlore is a distinct branch of folklore that deals with activities passed on by children to other children, away from the influence or supervision of an adult. Children's folklore encompasses elements from the various traditional genres of verbal, material, and customary lore. What sets these artifacts apart is the child-to-child transmission. Childhood represents a social group in which children impart, acquire, and exchange their own traditions, thriving within a street culture that exists beyond the observation of adults.

## **CREATIVE WRITING IN FOLKLORE**

Creative writing involves writing a original work with the theme of folklore. Witty and LaBrant creative writing encompasses various types of writing, produced at any time, predominantly to fulfil needs such as documenting significant experiences, sharing those experiences with an engaged audience, and allowing for free individual expression, which aids mental and physical well-being.

In today's world, individuals are on a quest to reconnect with their roots and values, leading them to explore folklores, myths, and legends. These stories act as a guiding light not only for the current generation but also for those yet to come. They enhance a strong sense of national identity and help preserve the history of cultural practices, rituals, significant places, and influential figures. Jung posits that a civilized individual unconsciously retains the concepts, ideas, and values that were esteemed by their ancestors, which find expression in the myths and rituals of their society or race. Writers and critics often utilize these myths, folktales, and legends



in their literary analyses to identify mythological patterns. Ultimately, these narratives contribute both structure and communicative power to the realm of literature.

Exceptional literary creations are consistently supported by sources of inspiration. Writers can be influenced by a multitude of factors, including other literary works, significant figures, scientific breakthroughs, and mythological tales. Historically, particularly during ancient and medieval times, poets believed that their work was inspired by the Muse, the goddess of literature and the arts. William Shakespeare, often regarded as the greatest playwright, derived many of his ideas from Plutarch's *Parallel Lives* and Holinshed's *Chronicles*. Similarly, James Joyce drew inspiration from Greek mythology and Homer's *Odyssey* in his novels, including *A Portrait of the Artist as a Young Man* and *Ulysses*. T. S. Eliot's *The Waste Land* is informed by a wide range of literary influences, notably two anthropological studies: *The Golden Bough* by Sir James Frazer and *From Ritual to Romance* by Jessie Weston. Furthermore, this poem loosely reflects the narrative of the Holy Grail.

An example of these is J.R.R. Tolkien's works. J.R.R. Tolkien stands out as a significant author in the fields of fantasy and children's literature. His acclaimed works, *The Hobbit* and *The Lord of the Rings*, are among the most popular novels ever published. Tolkien's creativity was greatly influenced by a variety of myths and legends, including Norse mythology, Arthurian legends, Finnish mythology, and the epic poem *Beowulf*. As a philologist, he had extensive knowledge of ancient European languages and texts. This background enabled him to weave these mythological elements into a distinctive mythology and fictional universe, which he named Middle-earth.

Myths originated in the minds of our ancestors as a means to make sense of the unknown phenomena of the universe that perplexed them. The impact of myths has been apparent since the ancient Greeks and Romans began narrating tales about their deities. These myths encompass captivating and essential narratives, rendering mythology a valuable source of inspiration for writers. A legend can be described as a traditional narrative that is widely considered historical, yet lacks verification. Legends share similarities with folktales in their content; they may feature supernatural beings, elements of mythology, or explanations for natural occurrences, but they are specifically linked to a certain place or individual and are recounted as historical accounts.

Notable legends include those of Odysseus, Robin Hood, the Trojan War, Atlantis, and El Dorado, among others.

Myths and narratives play a crucial role in African culture. Unlike Greek and Indian mythologies, which have been preserved through written epics, African myths were predominantly transmitted orally and retained in the memories of ancestors. Prior to the nineteenth century, writing was largely unknown to many Africans. As a result, ancient thoughts and emotions were expressed through various artistic forms. Painting and sculpture were the main artistic outlets for ancient Africans, who illustrated figures of men, women, and both wild and domesticated animals on cave and rock surfaces. They crafted sculptures using materials such as baked clay, terracotta, bronze, wood, and stone. Geoffrey Parrinder notes that the lack of written records on African mythology has created difficulties for researchers seeking to interpret these myths. Consequently, they have had to depend on existing artifacts and the accounts of medieval Arab travelers who documented the myths as narrated by ancient Africans. Furthermore, the writings of Western scholars that have recorded the terminology of African cultures also aid in the comprehension of African mythology.

## CONCLUSION

Folklore are the human's first attempt at creative original thinking. They may be influenced by original events. However, with the addition of human imagination, the creative aspect of the folklore expanded. The creative expression of folklore found its ultimate expression in epics like Gilgamesh, Mahabharat, Ramayana, Iliad, Odysseus, in the modern context the J R R Tolkien's Middle Earth, R.R Martin's Ice and fire, Frank Herbert's Dune saga and Harry Potter etc. Folklore not only is a window to the past but also a way sign to the future.

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