

Folklore, Myth and Indian English Literature

Dr. Dinesh Sharma

R.S.D. College, Ferozepur City (India)

ARTICLE DETAILS

Article History

Published Online: 13 March 2019

Keywords

Traditional Convictions,
Misconceptions, Traditions, Existential
Dilemma and Understanding The Mind
Boggling Human Instinct

ABSTRACT

Folklore is the expressive assemblage of culture shared by a specific group of individuals which envelop the traditions basic to that culture, sub-culture or group, including both distinctive material culture and intangible oral traditions, for example, stories, proverbs and jokes, standard lore, the structures and ceremonies of festivities, for example, weddings, movies, the traditional convictions, misconceptions, traditions, accounts of a network or convictions identifying with a specific place, or group of individuals. Every one of these, either in seclusion or combination, is viewed as a folklore artifact. It likewise includes the transmission of these artifacts starting with one area then onto the next or starting with one generation then onto the next. These traditions are transmitted along casually starting with one individual then onto the next either through verbal guidance, impersonation, redundancy or showing. This casual information is utilized to affirm and fortify the identity of the group. As per William Bascom, an American folklorist, anthropologist and museum director, in the human culture folklore performs five fundamental capacities, for example, – entertainment, approving culture, education, keeping up adjustment to the acknowledged examples of conduct and instrument of social and political change. Furthermore, folklore, despite the fact that it is viewed as a space of social sciences, has nearness with literature. In a large portion of the social orders, we found the components of unity in folklore and literature. The present paper endeavors to follow out a portion of these components in combination structure which are used in literature to dissect contemporary issues like identity crisis, existential dilemma, longing for fulfillment, sense of estrangement and so forth. It additionally endeavors to make sense of the educative estimations of folklore in examining and understanding the mind boggling human instinct.

1. Introduction

Folklore is the expressive collection of culture shared by a specific group of individuals which incorporates the traditions regular to that culture, sub-culture or group. They incorporate substantial material culture and elusive oral traditions, for example, stories, proverbs, and jokes, standard lore, the structures and ceremonies of festivities, for example, weddings, moves, the traditional convictions, misconceptions, traditions, accounts of a network or convictions identifying with a specific place, or group of individuals. Every single one of these, either in seclusion or combination, is viewed as a folklore artifact. It additionally includes the transmission of these artifacts starting with one district then onto the next or starting with one generation then onto the next. These traditions are transmitted along casually starting with one individual then onto the next either through verbal guidance, impersonation, reiteration or show. This casual learning is utilized to affirm and brace the identity of the group.

Amid the old and the medieval period the majority of the scholarly components depended on artifacts of folklore and in those periods oral literatures were changed over and protected in composed structure. Literary writers imported a large number of these folklore artifacts in literature and they attempted to include local colour, plan and traditional representations in their creation. Oral traditions as fantasies, legends, folktales, folk tunes, conundrums, proverbs and figures of speech, either in unique or in changed structures, are inexhaustibly utilized in literature.

A. Taylor, a prominent American folklorist, has characterized folklore as the material that is given on by tradition either by listening in on to others' conversations or by custom and practice. It might be melodies, folktales, puzzles, proverbs or different materials safeguarded in words. While expounding folklore M. Islam says that folklore is the result of the human personality guzzled with imaginative sentiments. These are inventive thoughts and inclination of tasteful and aesthetic drive. The lore or traditional learning was motivated by these two to help making of folklore (M. Islam, 1985:13). Oxford University dictionary has viewed culture as the scholarly side of progress. Edward Taylor characterizes culture as that mind boggling entire which incorporates learning, conviction, workmanship, morals, law, custom and some other abilities and propensities obtained by men as individual from society. On the off chance that culture is the result of the scholarly workforce of man, folklore is the consequence of his innovativeness and hasty love for magnificence and information. There is a solid personal propensity among folklore and culture. Man sustains culture through folklore. Folklore is, in this way, a result of culture, a segment some portion of culture. Since folklore discovers its appearance through culture, the investigation of folklore can't be productive and immaculate without the investigation of its culture. In culture one discovers one's acumen and sense of refinement discharged and in folklore inventive thoughts are communicated and molded and one's tasteful motivation takes a structure.

It was William Thoms who coined the term folklore in 1846 in English to replace prevalent ancient pieces and mainstream literature. The habits, traditions, observances, superstitions, melodies, proverbs, etc were a piece of folklore as seen by Thoms. Going into the artistic importance of folklore, we recognize society and lore as two particular angles. The society relates to the particular network whether it is innate or non-ancestral and lore determines the aggregate learning or shrewdness on a specific subject. Lore is likewise frequently connected with fantasy. It has been stipulated by the researchers that folklore depends for the most part on oral traditions and there are little edges for their amusement or change in creating society. In any case, when we take a gander at the creating social orders today we saw that in spite of the fact that the fundamental beginning of folklore may not change but rather its sign and translations may see distinguishable and impalpable changes.

Folklore fundamentally has three critical attributes: the group of learning, the method of thought and brain of craftsmanship which is drawn as reflections from culture. The procedure of dispersion, development, acknowledgment or dismissal and reconciliation are as much the piece of folklore as of the culture in totality. Similarly as culture displays the incorporated development and improvement with the change, also folklore involves the practices or traditions as far as structures and works or between relations with different parts of culture, encountering the development and change which might be organized over some undefined time frame. Folklore likewise works as an extension between two cultures through its transmission starting with one culture then onto the next. Land conditions, etymological position and social intrigue dependent on shared characteristic of vocation impact the development and propagation of folklore. The components of folklore are, in this way, not adjusted from an individual choice but rather they are transmitted to the cutting edge by a network enthusiasm of group identity. The people group or the group may assume a critical job in propagation of the folklore yet this shared trait of sharing rises up out of individual creation, which is acknowledged by the group overall. There is a continuum in information and a learning procedure of folklore for whom and what is to come. A people group or group of individuals in a specific setting assumes an essential job in creation, transmission and in some cases change of a portion of the components of folklore.

Folklore envelops the traditions, learning frameworks, amusements, convictions, rehearses, literature, performing and non-performing expressions, which incorporate move, music, theater, show, painting, mold, creation of specialties with a few materials, celebrations, customs and so forth. The procedure of transmission of information through sustenance, reshaping, recharging, making of variations contained in every one of the artifacts of folklore has been a constant marvel since the human progress showed up on this planet. Since transmission of folklore is a period supported procedure we need to investigate a few speculations of folklore given by different researchers. Present day researchers have held onto strategies, for example, feel and artistic, near, nationalistic, anthropological, psychoanalytical and auxiliary.

As per William Bascom, an American folklorist, anthropologist and museum director, in the human culture folklore performs five essential capacities, for example, – beguilement, approving culture, education, keeping up adjustment to the acknowledged examples of conduct and instrument of social and political change. Vladimir Propp, a renowned Russian folklorist says that issues of folklore are gaining increasingly more significance these days. None of the order of humanities is it ethnographic, notable, and etymological or the historical backdrop of literature can manage without folklore. Additionally, folklore, despite the fact that it is viewed as a space of sociologies, has closeness with literature. In the greater part of the social orders, we found the components of unity in folklore and literature. Amid the antiquated and the medieval period the vast majority of the artistic components depended on artifacts of folklore and in those periods oral literatures were changed over and safeguarded in composed structure. Artistic authors imported a large number of these folklore artifacts in literature and they endeavored to include neighborhood shading, structure and traditional allegories in their creation. Oral traditions as fantasies, legends, folktales, society tunes, questions, proverbs and phrases, either in unique or in changed structures are richly utilized in literature.

2. Elements of Folklore

Folklore portrays the manner in which primary characters deal with their regular day to day life occasions, including clashes or emergencies. Basically, folk literature is about individual encounters from a specific culture. The investigation of folk tradition and learning is called folkloristic. Albeit a few folklores delineate general certainties, unwarranted convictions and superstitions are likewise essential components of folklore tradition.

Categories of folklore

- Fables
- Myths
- Legends
- Tall tales
- Folktales

Folk literature is a constituent of folk stories, which incorporate fantasies, legends, fantasies, creature tales, conundrums, proverbs, anthems, chants, tunes and so on. This element of folklore exists in proficient and non-educated social orders. Folklore is the result of an uncommon type of verbal workmanship. Literature is likewise a verbal workmanship, and consequently a closer association exists among folklore and literature. Literature and folklore cover mostly in their wonderful classes. There are sorts explicit to literature and to folklore, and subsequently both folklore and literature can be ordered by kinds. A standout amongst the most essential contrasts among literature and folklore is that artistic works perpetually have creators. Folk literature, in actuality, never has a creator. On the off chance that we go into the historical backdrop of Indian traditional literature, Vedas were likewise incorporated into the classification of folk literature since they were the information transmitted starting with one generation then onto the next through talking and hearing. It was a lot later in history that Vedas were recorded. Every one of the components of

discovering that are gone through talking and hearing is a piece of the oral tradition belonging to folk literature, which is transmitted from generation to generation in a general public. These oral traditions might be archived recorded as a hard copy as on account of the Vedas or may keep on being gone on orally through stories, without a composed record. Consequently, there is firmly coordinated connection between the oral and composed literature.

For a long time it has been an acknowledged perspective that literature is transmitted through composition and folklore by oral transmission. As of not long ago this measurement has been viewed as absolutely specialized. Be that as it may, it catches the deepest contrast between the working of literature and folklore. The composed words give limits to the verbally expressed words. Oral portrayal may experience couple of unrecorded changes over some undefined time frame absent much notice, however a scholarly work, when it has been distributed, never again has it changed. It exists just when two specialists are available: the writer and the peruser. The intervening connection between them is a book, original copy, or execution. An abstract work is permanent, however the peruser dependably changes. Aristotle was perused by the antiquated Greeks, the Arabs, and the Humanists, and we additionally perused him, however all read and comprehend him in an unexpected way. Genuine perusers dependably read imaginatively. A work of literature can bring them happiness, move them, or fill them with anger. They may wish to meddle in the legends' fortune, remunerate or rebuff them, change their unfortunate destiny to a cheerful one, or put a triumphant scalawag to death. In any case, the perusers, regardless of how profoundly they are stirred by a work of literature, can't and not permitted to acquaint any progressions with suit their very own preferences, impulses and likes or the perspectives on their age.

Literature, which is conceived of folklore, before long deserts the mother that raised it. Literature is the result of another type of cognizance. This does not imply that literature is acknowledged through people disengaged from their condition. It implies that the individual speak to this condition and their kin however do it in their own individual one of a kind, individual way. In the power strata innovative workmanship keeps on existing on the old premise, at times in connection with the specialty of the decision class. Characters in story folklore and literature are very extraordinary. In literature they are one of a kind people; they encapsulate a period or social milieu, sum up the highlights of numerous individuals and mirror an incredible number of models, however remains people. They have their own names and have their very own identities. The accompanying talk may determine a few areas of between literary setting of folklore and literature

3. Mythical Elements, Folklore and Contemporary Issues in Girish Karnad's Hayavadana

For the most part a legend is a story or account with an emblematic importance. Human, non-human and super-human characters show up in legends. The nearness of these super-human offices invests fantasy with a numinous character. As these characters are otherworldly, they raise wonder and dread in us. Fantasies are viewed as pre-historical and

accordingly they have a place with no particular creator. They have a social or aggregate initiation. The most momentous normal for fantasy is its regularizing nature. It sets down tenets which explicitly apply to the moral domain.

Contemporary Indian dramatization in English interpretation has made striking developments and productive tests as far as both topical concerns and specialized virtuositities. It has been progressively swinging to history, legend, fantasy and folklore, tapping their springs of essentialness and vocal strings of prominence with breathtaking outcomes. Girish Karnad, Mohan Rakesh, Badal Sirkar and Vijay Tendulkar have remained the most agent of the contemporary Indian show not just in Kannada, Bengali, Marathi and Hindi individually yet additionally on the dish Indian dimension. Among the significant Indian screenwriters referenced above, Girish Karnad has been viewed as the main writer so far as the utilization of fantasy and history is concerned and his plays distinctively speak to this pattern. In all his plays there are legendary, historical or incredible components with current methodology.

In his play Hayavadana, Karnad strengthens the focal issue of human presence in a universe of tangled connections. Initially, it was written in Kannada and later on converted into English. The screenwriter skillfully utilizes the standards and subject of Indian folklore, folk stories and folk theater traditions – utilization of covers, draperies, dolls, the story inside a story, utilization of picture of Kali, Ganesha, Rudra and so on to make a metaphorical importance and an unusual universe of deficient people, detached divine beings, dolls that talk and youngsters who can't, a world which seems, by all accounts, to be not interested in the wants and dissatisfactions, delights and distresses of individuals. The emblematic center of Hayavadana involves the scholarly crisis of estrangement among psyche and body. Like its ancestor Tughlaq, Hayavadana too is altogether current in standpoint and soul. Karnad here returns so as to make an exceptionally significant social analysis. Here the main motivation isn't history however folklore and folklore. Here he explores all the advanced worries through the viewpoint of the interminable feeling of affection. Through folktale and fantasy Karnad gives us an understanding into the issues of current life in completely new ways. Consequently, Hayavadana is traditional yet current. Vanashree Tripathy feels that "Karnad's confabulation of the works of art with the folktales of the transposed heads and the narrative of a half-man, half-horse, energetically weakens the prototypical topics (Shakuntalam and Mrichhakatikam), where the perfect harmony among obligation and enthusiasm is reestablished. Hayavadana, in investigating the domain of affection: sensual man-lady, male holding, parent-kid, offers us understanding into the wants, expectations, fulfillment and disappointment it breeds".

The plot of Hayavadana is gotten from Somdeva's Brihadkatha Saritsagar, an antiquated gathering of stories in Sanskrit. The focal scene in the play, the account of Devadatta, Padmini and Kapila depends on a story from Vetala Panchavimshika, yet Karnad obtained it through Thomas Mann's tale Transposed Heads, a false brave translation of the first Sanskrit stories. Notwithstanding, the sub-plot – horse-

man's look for fulfillment, is Karnad's innovative creation. Hayavadana is a play of the 'frantic move of inadequacies and inquiry of identity in a universe of tangled connections. Devadatta, the intelligent person, and Kapila, the man of physicality, are cozy companions who speak to two outrageous alternate extremes – one Apollonian and another Dionysian propensity. In the play, Devadatta weds Padmini and Padmini and Kapila are pulled in to one another. The two companions execute themselves. In a very comic scene, Padmini transposes their heads, giving Devadatta Kapila's body and the other way around. It results in a disarray of characters which uncovers the uncertain idea of human identity. At the point when the circumstance gets muddled, they battle a duel and execute themselves once more. Padmini performs sati. Through this plot Karnad dives profound into the traditional legends to illuminate current man's anguish and dilemmas.

In Hayavadana, Karnad re-shapes an old Indian fantasy from Vetal Panchavimsati to point to man's interminable journey for culmination, or self-acknowledgment. With its exceedingly adapted activity and mimicry, particularly the scene at the sanctuary of Kali and the sword battle among Devadatta and Kapila in the second demonstration. Karnad contributes the play with an essentialness, which draws out the void of the inadequate person. The play is a re-molding of an old Indian legend from Thomas Mann's interpretation of the Sanskrit Vetal Panchavimsati which frames some portion of Kshemendra's Brihat Katha Manjari and Somadeva's Kathasaritsagara to the point of a man's unceasing mission for self-acknowledgment. The topic additionally uncovers the Upanishad's rule that pictures the human body as an image of natural relationship of the parts to the entirety. The issue of transposition of heads is the critical issue in this play. Karnad significantly uncovered the deficiency of the person by alluding to a portion of the adapted activities.

Karnad utilizes his legendary story to demonstrate present day man's endeavors towards accomplishing a sense of culmination, and an inquiry of human identity in a universe of tangled human relationship. The perplexity of characters in the principle plot of Devadatta-Padmini-Kapila story uncovers questionable nature of human identity. After their heads are transposed Devadatta and Kapila don't hold their unique selves. In this way, they lose themselves. Padmini, who after the trading of heads, feels that she has the best of both the universes, gradually achieves disappointment. The play appears to propose that if flawlessness or fulfillment implies combination of two polarities, such culmination is absurd. The legend has been reinterpreted and has been utilized to exhibit an advanced issue of tangled connections in the contemporary society. It mixes the innovator thoughts of identity and culmination with folklore and fantasy easily. Hayavadana presents general and genuine passionate elements that lie close under the unusual surface of the plot: companionship and envy, presence of mind and self-question, and in particular, love. Hayavadana is remarkable in the sense that it includes every one of the parts of life and experience. Every one of the three circles of presence – celestial, human and creature included and Karnad takes a gander at the issues of each with a thoughtful and observing eye.

In this play, the focal figure is a lady, Padmini. Childishness and arousing quality discover articulation in her unquenchable want for both cerebrum and body, which are symbolized by Devadatta and Kapila individually. Hitched to Devadatta, Padmini pines for the 'muscle' and 'body' of Kapila. In the legend and in the play also the hankering is unequivocal; it runs an inclination in Padmini's subconscious personality. The happenings in the Kali sanctuary where she transposes the heads of Devadatta and Kapila, uncover her subconscious want. Padmini's dilemma is the scrape of a cutting edge liberated lady in our general public who is torn between two polarities – a lady who adores her better half and yet is likewise pulled in towards another person for an alternate part of his identity. Padmini's demonstration, however inadvertent, is characteristic of the fragmented individual's quiet mission for culmination.

One of the critical aptitudes of Karnad while managing legend is the change of religious fantasies into the non-religious ones. He changes the religious legends to address just as investigate those fantasies. He rolls out specific improvements in the names of the characters for he needed the names not to be the impression of the old fantasy completely; he needed the names to be nonexclusive. The nearness of the goddess Kali shows the religious notion of the Indian culture. It additionally centers on the social and mental translations of the goddess Kali to be the agent of a god just as a destroyer and preserver. In this play divine intercession unfurls the focal topic, the deficiency of the people and a similar man's mission to accomplish culmination. Karnad creates different folk traditions like music, theme, and the amalgamation of human and non-human universes so as to allow a synchronous introduction of elective perspectives. Strangely, the primary and the sub-plot of Hayavadana manage the moral, mental and philosophical part of the issue raising increasingly essential issues identifying with the human presence.

The amalgamation of the deception and the authenticity is a vital part of enchanted authenticity. Directly from the earliest starting point of the novel, the section which manages Saleem's granddad in Kashmir is a great case of mixing the otherworldly and the genuine components. In one spring of 1915, Saleem's granddad Adam Aziz hits the ground while asking and three drops of blood tumble from his nose and transform into rubies; his tears become strong like precious stones. In an otherworldly pragmatist content, we discover the contention between the universe of imagination and the truth, and every world works for making an anecdotal world from the other; in *Midnight's Children* through the supernatural, the sensible makes its voice and makes its voice and makes it heard. Rushdie has utilized otherworldly pragmatist components by blending the genuine and the awesome, curving time, and by including legend and folklore. His enchantment authenticity has its starting point more in the inward and mental universes, internal clashes, and snapshot of vulnerability, the style of narrating of the questionable storyteller, and less in the convictions, customs and dreams of individuals in general.

Indian culture is preservationist and traditional and an individual is still administered by societal jobs and standards that guarantee a congruity and survival of its social standards. As Eric Fromm states, "We are what we put stock in and where we live in". Karnad makes utilization of legends, legends and folklore as his wellspring of plays, not for the glorification of the picked fantasies but rather to relate the legends to the present and the past convictions found in these fantasies. Karnad furnishes us with a look at the past just as its significance to a comprehension of the contemporary world.

4. Salman Rushdie's *Midnight's Children*: Brief Description of Fantasy, Mythology and Magic Realism

The basic attribute of Magic realism is, they mostly have a solid and creative ability initiating story style that will teach the truth with the unanticipated and immeasurable that involves the components of stargaze, fantasy, fantasies or folklore and mixing it with the everyday reality, frequently in a kaleidoscopic imagine of the creator.

Fantasy is an indistinguishable component of folklore and magic realism. Truth be told, it has dependably been an essential piece of literature. Without fantasy, literature is incredible. The incredible epics like – The Ramayana, the Mahabharata, The Odyssey, The Iliad, The Aeneid, Beowulf, Khamba-Thoibi Sheireng and so on are on the whole dreams. Rushdie has utilized fantasy as a scholarly gadget in *Midnight's Children*. He has blended and woven fantasy to the very texture and surface of his novel. From the earliest starting point, the phenomenal idea of the novel winds up apparent when the storyteller, Saleem Sinai, advises about his introduction to the world in the accompanying words:

I was born in the city of Bombay....once upon a time. No, that won't do, there is no getting away from the date, and I was born in Doctor Narlikar's nursing home on August 15, 1947. And the time? The time matters, too. Well, then: at night. No its important to be more...On the stroke of midnight, as a matter of fact. Clock-hands, joined palms in respectful greetings as I came Oh, spell it, spell it out: at the precise instant of India's arrival at independence, I trembled forth into the world. (*Midnight's Children*: 3).

With this fantasy kind of portrayal, the storyteller cautions the perusers that fantasy anticipates them ahead. In this way, Saleem and the new province of India become emblematic partners: both are conceived on fifteenth August, 1947 alongside one thousand other youngsters conceived in the main hour of autonomy. They end up having inexplicable forces of transmutation, flight, prediction, wizardry, and so on. Each kid conceived among midnight and 1.00 am is supplied with some extraordinary power. The closer to midnight their births are, the more noteworthy are their blessings. This is truly something especially phenomenal intertwined with the topical structure of the novel. It has been exhibited intricately by the writer. Indeed, even the storyteller isn't sure about the riddle behind this wonder of magical blessings to the recently conceived midnight youngsters. It has been a standout amongst the best instances of blending of additional common with the ordinary which immediately puts the novel into the class of magic realism. The storyteller additionally locales

some more instances of other midnight kids' endowments which are extremely significant to get generally speaking effect of fantasy. They are:

- A kid from Kerala has the capacity of venturing into mirrors and re-developing through any intelligent surface.
- A pair of twin sisters in Orissa has the capacity of making everybody who sees them fall pitifully and regularly self-destructively in love with them.
- Outside Calcutta, a sharp tongued young lady whose words have the intensity of delivering physical injury to other people.
- A Goan young lady can duplicate fish, and a werewolf from the Nilgiri Hills, and after that a kid in Vindhya can increment or lessen his size voluntarily.
- From Kashmir, a blue peered toward youngster can change his/her sex by inundating in water.
- A Benarsi silversmith's child is offered with the endowment of going in time and in this manner forecasting the future just as clearing up the past.
- A kid from Lucknow has aced the lost craft of speculative chemistry, and a washerman's little girl from Madras, can fly higher than any feathered creature essentially by shutting her eyes.
- A kid can eat metals and a young lady whose fingers are green to the point that she can develop prize aborigines in Thar Desert.
- Besides, to Shiva the midnight's hour had given the endowment of war and to Saleem, the storyteller, was gave the best ability of all-the capacity to investigate the hearts and psyches of man.

Apart from these, there are likewise some midnight's kids conceived in the most recent seconds of great importance. They are not talented with anything significant, rather they are minimal more than bazaar monstrosities and unfortunates. The storyteller tosses light on this reality by the accompanying proclamation:

Midnight has numerous kids; the posterity of freedom was not all human. Savagery, debasement, neediness, commanders, tumult, eagerness and pepper pots.... (In the same place: 291).

At nine years old years, Saleem acknowledges about his clairvoyant forces – an inexplicable endowment of the midnight. When he gripes his folks about hearing voices in his mind, his dad hits him in the ear. Along these lines, his 'moronic splits' are literalized into physical breaks. At that point after, Saleem starts to make the most of his extraordinary power covertly. In any case, he cheats at school by perusing the musings of his educators and in that way he starts to score great imprints. Bit by bit, he moves further and more remote. In this manner, here through the perspective of magic realism and Saleem as his mouthpiece, the essayist unveils the unpleasant truth of the country. The storyteller additionally shares miserable data that all the one thousand midnight youngsters don't endure. Truth be told, 420 out of them pass on by virtue of ailing health, malady and hardships of regular day to day existence. Here, the writer calls attention to that the

quantity of death – 420 has been the number related with extortion, trickiness, and dishonesty. After the passing of 420 midnight's kids, just 581 keep on existing with their wonderful blessings. Here once more, the quantity of endure youngsters – 581 has emblematic significance. It so happens that there is 581 seats in India's Lower House of Parliament, the Lok Sabha. Along these lines, Midnight Children's Conference takes on a representative significance. Saleem utilizes his magical capacity to sort out this meeting where all the midnight's kids get associated with talk, examine, and squabble in heap dialects. Saleem is the representative of these kids whom he joins in the parliament of his psyche. The Midnight Children's Conference is an allegory of heterogeneous Indian culture, its very embodiment of variety. From various perspectives, it mirrors the issues looked by India in its initial statehood concerning the social, phonetic, religious and political contrasts.

The language of fantasy isn't illustrative. Like some other postmodern fiction, the language of *Midnight's kids* isn't authentic. It doesn't speak to actualities of what is genuine; rather it manufactures certainties and the genuine. Different attributes of fantasy is clear infringement of what is acknowledged as could reasonably be expected or likely, genuine or actuality. For instance, similar to the fanciful characters, Tai the interminable boatman is ever-enduring, Saleem's mom's dread of getting a kid who will have cauliflower in its mind rather than cerebrum; Saleem's clairvoyant power and his capacity to smell feelings and expectations.

The tale depends on allegorical importance: the purposeful anecdote of Saleem-as-India is the thing that the novel spins around. In any case, Rushdie tries to likewise destabilize that type of learning, to avoid asserting expert for allegorical importance. Rushdie's epic, most importantly, questions everything so as to ensure nothing increases all out power, and nothing is regarded more imperative than all else. The magic pragmatist adjustment of traditional (hi) stories is utilized in *Midnight's Children* to reprimand any guarantee of all out power or outright truth.

Another reference to folklore can be found in the content where Saleem loses all sense of direction in the Sunder bans in Bangladesh and moves toward becoming Buddha. This lost period for Saleem's situation can be viewed as edification. The wilderness can likewise allude to the Muslim heaven. From another point of view, Saleem's visit in the Sunderbans wilderness resembles the time of outcast of Pandavas in the Mahabharata. Shiva's preliminaries to follow out Saleem look like the endeavors of Kauravas to look through the Pandavas before the apportioned time and entrust them to a further time of outcast.

Rushdie has additionally made utilization of predictions which are essentially associated with the domain of folklore. Amina Sinai goes to a seer named Ramram Seth to think about the fate of her unborn child, Saleem. It is profoundly fabulous and confounding mirroring the novel's method of composing. A comparable prediction is made by Saleem himself for his own child, who isn't his child, in what can

likewise be viewed as hopeful prognosticating of the destiny of the 'New India' resulting from the crisis, exemplified by

Adam Sinai:

We, the children of independence, rushed wildly and too fast into our future; he, Emergency-born, will be already more cautious, biding his time; but when he acts, he will be impossible to resist. Already he is stronger, harder and more resolute than I; when he sleeps, his eyeballs are immobile beneath their lids. Adam Sinai, child of knees and nose, does not surrender to dreams (ibid: 594).

The utilization of myth is relentless in the novel that Rushdie utilizes this method in amusing and perky way to record his story in mythical terms that surfaces in his meta-anecdotal perceptions. Utilizing Hindu myth as the most palatable method of communicating thoughts regarding the contemporary reality and the world, Rushdie has improved realism. He has made the elective variant of reality to depict all that is imperceptible, stifled, inferred and informal.

Midnight's Children is lavishly stacked with the basic highlights of magic realism. Another pattern of composing is started with distribution of this novel. The tale is loaded down with the components of sexual bluntness, unpredictable story strategy, superb mixing of history, political moral story, fantasy, phonetic imagination, combination of realism and fantasy and contemporary socio-political evaluate. The idea of fracture is likewise celebrated in the novel.

5. Conclusion

The fundamental reason for folklore is to pass on a moral exercise or present valuable data and regular day to day existence exercises in a simple route for the average folks to get it. Folktales sugarcoat the exercises of hard life so as to give the gathering of people pointers about how they should manage it. It is a standout amongst the best mediums to pass on living culture or traditions to whom and what is to come. These days numerous types of folk literature have been changed into books and compositions, which we find in the types of books, narratives, shows, stories, verse lyrics and lessons. Folk literature isn't simply a transporter of social qualities; rather it is likewise a declaration of self-reflection. It fills in as a stage to hold high moral ground with no pertinence to the present day reality. Rather, journalists use it as an editorial or parody on current political and social reality. In the cutting edge scholarly world, folklores and folktales are concentrated to comprehend antiquated literature and development and furthermore the contemporary human issues.

Magic realism utilizes traditional narrating as a critical and helpful apparatus in communicating suppositions or exchanging learning by means of literature, which is noteworthy on the grounds that in the indigenous cultures of narrating had an incredible significance. Magic realism is additionally used to undermine the imperative status of historical story. *Midnight's Children*, which has built an elective variant of a critical historical story discloses the created idea of such account. Albeit Western historiography is planned to depict verifiable truth, its story is, obviously, dependably built

which would make its dependence on truth farfetched from a Western perspective.

The present renaissance of the investigation of folklore and literature, speaking to maybe a craving to reinsert humanities into an inexorably social logical way to deal with folkloristic, has delivered an assortment of papers and distributions. In any case, it has not up 'til now managed the unequivocal purposes behind the investigation in essence, however some support is most likely understood in propelling the different examinations which have been made. Regardless, the inquiry ought to be both raised and replied: why ponder folklore and literature? Both folklore and literature are portions of culture, delivered or made by social creatures. Their examination grows our insight into its producers and owners, their inventive procedures and methodologies. The investigation of the two related social marvels, couple or at the same time, calls attention to their mutual roots in a social tradition which gives content, yet style, structure and methodology, and powers us to take a gander at the artistic redactor and oral redactor as remaining in comparative connections to the got social traditions. The correlation of the two – folklore as oral literature and composed literature – rises,

if not replies, some imperative inquiries regarding inventiveness, change, correspondence, therefore recommending a definitive estimation of the investigation of folklore and literature.

Salman Rushdie utilizes magical realism, with its mixing of mythology, realism, phenomenal components, and history, to recount his story, and this remaining parts the best route for him to proceed with his story and to express his situation as a postcolonial Indian native. Magic and references to antiquated myth control and structure the account yet as opposed to fossilizing it in past they are entrenched in the contemporary history. The epic's real topics, the creation and recounting history, identity and stories emerge through the organized hybridity of magical realism and without magical realism it would be very hard to interface these free subjects, alongside the talk of the issues of post-colonialism. *Midnight's Children* utilizes the system of magical realism to take care of the issues of post-colonialism since individuals might want to make their very own personalities, accounts, stories, convictions, traditions, and tradition, and to impart them to other people...

References

1. Barthes, Roland. *Mythologies*. New York: Hill and Wang, 1972.
2. Channa, S. *Understanding Society, Culture and Change*, New Delhi: Blaze Publishers, 1994.
3. Devi, P. Indira. *Salman Rushdie and Magic Realism*. New Delhi: Research India Press, 2011.
4. Islam, Mazhrul. *Folklore: The Pulse of the people of India*, New Delhi: Concept, 1985.
5. Karnad, Girish. *Hayavadana*. Chennai: OUP, 1997.
6. Naik, M.K., ed. *Critical Essays on Indian Writing in English*. Dharwar: Karnataka University, 1968.
7. Ray, Mohit. 'Hayavadana: A study of Karnad's use of Source Texts and Folk Form'. In *Indian Writing in English*, Rama Kundu, ed. New Delhi: Atlantic, 2003.
8. Rushdie, Salman. *Midnight's Children*. London: Vintage Books, 2006.
9. Steward, Julian H. *Theory of Culture change*, Illinois: University of Illinois Press, 1955.
10. Taylor, Archer. Folklore and the student of literature, *The Pacific Spectator*, Vol. 2, 1948.
11. Tripathy, Vanashree. "Hayavadana: Towards Forging an Indian Theatre" in *Three Plays of Girish Karnad: A Study in Poetics and Culture*. New Delhi: Prestige Books, 2004.