

## Using the Concept of Time in Representing Culture in Folklore Texts

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**Abstract:** Folklore texts are rich sources of cultural information that provide insight into the traditions, beliefs, and values of a particular community. One of the aspects that play a decisive role in the expression of culture in folklore texts is the concept of time. This article explores how the use of time in folklore texts can effectively convey cultural elements. By using a wide range of transition words, active voice, and variety of sentences, we explore the importance of time in depicting cultural aspects in traditional narratives.

**Key points:** culture, people, content, cycle, anthropologists, western traditions.

### **Introduction**

Folklore is our culture. It includes the art, stories, knowledge and practices of the people. While folklore can be associated with memory and history, folklore is also associated with living traditions and creative expression today.

From the perspective of people who study folklore and work with communities to present and preserve it, folklore is one of the many ways we express who we are. Often - but certainly not always - folklore rooted in the past is one of the ways we share with each other what we consider vital and important.

It is a central, everyday part of life and how we make sense of the world today, and it is at the heart of all cultures around the world, including those, we call our own. Folklore is the main part of being human. Folklore covers a wide range of topics, including issues in the news such as fake news, cryptozoology, myths, holidays, internet memes, traditional and world music, and the supernatural. Folklorists are active in all areas of our society and study topics such as education, health care, poverty, and immigration.

Every group with a sense of identity shares as a central part of its identity folk traditions—things people learn to do primarily through oral communication and example: beliefs (religious traditions, creation myths, healing charms) (dancing, making music, sewing clothes), knowing (building an irrigation dam, curing disease, cooking a barbecue), making (architecture, art, craft, music) and telling (personal experience stories, riddles), lyrics).

Although metaphors can describe the passage of time (folk poetry often describes long periods with the image of a grave overgrown with plant life: the shaman is long dead, with "a broad garden on his chin / a willow in his beard" lagi / boat on aspen. Shoulders"), units of measurement for conceptual understanding of recognition and continuity requirements. The most remarkable aspect of the measurement of time in an agrarian society is its continuity of similar periods; on the opposite side of the scale is the time of the mythical and eternal spirits, which coincides with the

end of the agricultural year. The cyclical concept of time follows the natural calendar: autumn follows summer, night follows day.

A day is the natural starting point for pendulum clock time. Words for the moment before the present or the next day exist in many languages, but time can also be expressed by counting the nights that have passed or are yet to come or are still sleeping. Since their temporal units are different, the time of day is different at night. The whole night is opposite to the day, and unlike its opposite, it is divided into several periods, for example, morning and afternoon. The night begins after midnight and ends when the rooster crows; According to some wedding poems, this was an auspicious time for the bride to wake up. At the same time, with the beginning of the working day, the time for the spirits to walk ends. Does time exist as a strictly cultural concept? It depends on how we choose to define time. Not all societies have an abstract concept of time. Many have argued whether the existence of a given concept can be proven on linguistic grounds alone.

According to E. R. Leach, a society whose language recognizes different layers of temporal definitions, but does not have words that express time as an abstraction, has no clear concept of time. A clear concept of time is determined only when necessary. From a scientific point of view, it makes more sense to distinguish between the elements of time than to speculate on time in the abstract.

By considering repeated events, we measure time; the only thing that cannot be repeated is the life of a person that is ended by death. These dichotomies - day and night, life and death - can be likened to profane and sacred time. Dichotomy refers to ways of thinking that appear in cultural traditions.

All cultures have units of sequence and continuity, cyclical or linear, as well as units of time, differing only in emphasis. From a practical point of view, a collective worldview requires a sense of chronology based on understandings of the rotation of the celestial bodies, the human life cycle, personal use of time and plans for the future, and the past, present, and future. Time is expressed through various rhythms in terms of movement, linguistically, for example, as grammatical form and meaning.

Anthropologists have considered a culture's overall sense of time to be cyclical or linear. The dichotomy is expressed in various ways, particularly when it comes to cyclical time, which can be defined as ritualistic, continuous, systemic, mythic, alternative, static, and so on. Similarly, linear time is continuous, pragmatic, infrastructural or measurable.

The concept of cyclical time corresponding to the rhythms of the natural world is often associated with illiterate societies. Cyclic time is sacred and linear time is profane - and linked to the concept of secular progress. Cyclical and static time manifests itself through rituals, even as the daily routines of society conform to continuity.

All cultures refer to it, even though the units of time may be different. The repetitive nature of cyclical time is challenged, especially when it comes to the concept of death. When a person dies, the (experiential) end of a person's individual life and the collective attitude to the event are contrasted: the deceased restore their social relationship with the deceased through rituals and social signs of the grave, etc., the end of life is not absolute.

On the other hand, the custom of naming a child after an ancestor is consistent with the concept of cyclical and repetitive time. Thus, the completed time of one individual is offset by the birth of another member who later joins the cycle of time. The notion that time is culturally relative and conditional has recently been criticized. The validity of the conceptual apparatus has also been questioned: cyclical or repetitive time actually involves linear time, with recurring events also occurring in a specific order. The distinction between sacred and profane time is also seen in Western culture, where a diachronic understanding of time—aided by literacy—helps to perceive longer periods.

Sacred or liturgical time is still accepted according to the cyclical model. The profane festivals of literate cultures usually occur within annual cycles; on the other hand, according to creation myths, things have a temporal beginning, and linear time is considered in the oral genealogies of illiterate cultures.

A Polynesian tribal ceremony takes its participants back in time, to the beginning. Thus, the structure of social groups and their interactions were largely a function of time.

The great genealogy of the cosmos is a conceptual framework within which the understanding of the natural and social worlds is bound together. Genealogical time runs the gamut." The chronological concept is more linear than circular. We must recognize the concepts of time as parallel and overlapping.

### **Summary**

Time is a powerful tool for expressing culture in folklore texts. By understanding the place of time in folklore, we gain a deeper understanding of the traditions and values of different cultures. If you dive into a folklore text, you should pay close attention to how time is used to represent culture and uncover a wealth of cultural knowledge and understanding.

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