

Folklore, Culture, and Fashion - Creating Identities across Generations

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Abstract:

Folklore and culture have been the cornerstones in the development of global culture and society. The last century saw new forms of performing arts emerge including Popular [1] Music, Films and Fashion. These creative activities which have a commercial aspect have drawn immensely from Cultures and Folklore. This paper attempts to look at the interactive nature while benefitting from the vast knowledge repository of how Popular Music, Films, and Fashion have managed to keep these folklore and cultural aspects relevant to the times. The creation of Identities and popular influences are discussed while exploring certain subcultures which influenced fashion.

Keywords: Folk Culture Fashion Music Identities Popular

Methodology:

In this paper, we have taken a Narrative inquiry, a useful exploratory technique in qualitative research. The narrative method and storytelling help to examine individuals' lived experiences and subjective experiences in innovative ways. Narrative information is developed and crafted through the stories, and the connotations people afford to them, and hence offer valuable insights into the dynamics of human lives, cultures, and behaviors. It enables us to grasp the rich data contained within stories, such as providing insight into emotions, beliefs, images,

and time. It also considers the relationship between personal experience and broad societal contexts.

Various areas of Popular Music, Films, and Fashion have been chosen as samples to analyze their content, genre, and social message. The role of these performing arts while keeping folklores and cultural aspects in relevance with the times has been studied. The creation of Identities and popular influences are discussed while exploring certain subcultures which influenced fashion.

Secondary data to collect various quantitative studies has been used in the study. From the literary sources (written and visual), books, periodicals, online sources, reviews of performing arts, movie almanac and reviews, highlighting distinctive markers of Folklore, music, dress, and style have been valuable sources for generating and collating qualitative data regarding cultural transformation during this period. Narrative research, the study of how human beings experience the world, and narrative researchers collect these stories and write narratives of experience from various sources which have been used to understand, analyze, and provide information on how Folklore, culture have influenced Popular music, cinema and in turn bringing Fashion across groups, segments and places thereby creating identities across generations.

Introduction:

Folklore [2] is made up of people's customary creations, whether primitive or civilized. Whenever people, out of habit or inclination, engage in songs and dances, ancient sports, and merrymaking to commemorate the passage of the year or the customary festivals. When a mother teaches her daughter to sew, knit, spin, weave, embroider, create a coverlet, braid a sash, or bake an old-fashioned pie; when a village artisan, woodworker, carver, cobbler, blacksmith, or builder of wooden ships teaches his apprentice how to use tools.

The above definitions of the term "folklore" show that it encompasses a wide range of human culture, daily activities, special events, people and their homes, their affiliations and roots that have been preserved over time, and their transmission through generations, making them completely beneficial while also being vulnerable and fragile. Folklore has come to mean myths, legends, folktales, proverbs, riddles, poems, and a range of other forms of artistic expression whose medium is the spoken word in anthropological usage. Folklore can thus be regarded as a linguistic art form.

The concept of folk [3] dress as a marker of cultural identity is widely accepted in most European countries. As a result, a period of romantic nationalism emerged, in which countries turned to the past, occasionally fabricating one to define their people's unity. Folklorists collected oral histories and material things, dubbed "folk," as a strategy to establish a country's native people's identity and durability. One of the items gathered was a dress. The term "folk" was coined in Europe because of social class divisions. Folklorists acquired the oral and material legacies of rural peasants inside their countries, groups of people seen as more conservative and so indicative of heritage in their customs and lifestyles than worldly metropolitan populations. Nationalism provided a powerful drive for action.

In terms of folk dress, European folklorists claimed that urban, privileged, high-fashion clothing gradually seeped down to the peasant class, which absorbed and wore it belatedly in a far less trendy style, using less prestigious materials. Nonetheless, the peasants' dress folkways became exalted as the perfect means to honor the national history, based on the logic that the clothes of the rural folk somehow mirrored how everyone clothed in a nation's past.

Before humans started to manage textiles, there was undoubtedly a belief in the apotropaic and metaphorical powers of materials given to or worn on the body. Bruising and tattooing, as well as temporary paint and colors applied to the skin protect from unseen, demonic

powers. According to some experts, cosmetic amulets were moved to fabric with the invention of textiles. Tattoo designs in the Mideast are identical to those found on tapestries and needlework from societies thousands of miles apart. Clothing has a dual function in traditional cultures' magical thinking. It has the potential to produce positive outcomes as well as defend against negative influences. Embroidered symbols placed in key areas on clothes demonstrate folk dress's power to protect the body from evil. Hems, necklines, sleeves, or other regions said to be vulnerable to evil spirits are examples of such places.

The chemise or shirt is the first item of clothing and decoration that southern European folk traditions imbue with supernatural powers. These garments have sections that are visible when further layers are applied, but they don't touch the skin directly. The chemise is perfect for showing off embellishments like embroidery or fringes around the edges or openings. The garment that engulfs the body can also have unique significance. Veils or scarves that cover the eyes from jealous gaze assist brides to escape the evil eye in Mediterranean civilizations. Shawls and jackets, which protect the shoulders and mid-section of the torso, are frequently considered protective.

Following WWII, American influences became so pervasive that it was difficult to establish a distinct West European modern culture till the mid-1960s. Clothing and music trends from the United States were essentially imitated. African American and Mexican American zoot suiters, as well as the French Zazous, wore large suits with a characteristic long jacket made of brightly colored textiles in the 1940s. They were not only the first subculture to arise from the lower orders, but the attire they wore was indeed significant in that it allowed the wearer to participate in physically demanding dances like the Jump Blues or the Lindy Hop while listening to popular big band jazz by stars like Duke Ellington.



Duke Ellington (at the piano) during a jam session (United States, 1942)– the 1920's,
Source: gjonmili/time life pictures/Getty images.

The 1950s saw the emergence of the pop star phenomenon, which was exemplified by American singer Elvis Presley (1935–1977). Presley [4] and his Memphis-based rock and rollers donned zoot-suiter-inspired stage outfits. The new idols' hit songs were broadcast on the radio and recorded, and it was frequently danced music. College styles in the United States emulated the rock and rollers' attire: wide pants with plenty of pleats for the men, wide skirts for the ladies, and flat crepe-soled creepers for both sexes; they performed dances that grew from the zoot-suiters' dances, such as the jitterbug.



Elvis Presley 1956. cbsphoto archive/Getty images.

This strong and unique relationship between music, clothes, and movement has survived and thrived in popular culture, thanks in part to the concept of the image, which pop singers establish through how they dress, behave, and play their music. This image is emulated by their supporters, who use it to set themselves apart from other taste groups. In the 1950s, this cultural process of inclusion and exclusion was basic, but it has since evolved into a complicated democratic method of expression that has given marginalized groups like immigrants, gays, and the working-class general exposure in society. Music and fashion have been at the center of young culture since the 1960s. The Beatles and the Rolling Stones have been so popular that once they adopted a look, their admirers were obsessed with replicating it. The youthquake of the 1960s was pivotal in the evolution of current fashion. In the mid-1960s, hippies' rebels and emigrants from San Francisco's Haight-Ashbury neighborhood launched one of history's more significant dress reform movements.

Folk Music and its influences:

Even though the exact origin of folk music cannot be established, some of it can be traced back to oral history. Folk has always been renowned to explain history that does not make it into history books, despite its murky history. Because the genre is more of a tradition than a source of entertainment, it is rarely commercially successful. Folk music's popularity corresponds with periods of historical instability. Spirituals sung by slaves toiling in the fields gave birth to the first folk ballads in America. These songs encapsulate the slaves' struggles and misery, but they also provide a sense of hope, which no doubt helped them persevere. The first significant folk movement emerged in the 1930s, amid the Great Depression's economic devastation. A youthful Woody Guthrie emerged as the voice of his generation in this dusty, depressing setting. As so many people struggled to find a job, Guthrie's songs resonated with the common man of his time. His wardrobe reflected his angst, as he donned flannel, jeans, and other work wear.

Folk performers wore button-down denim or cotton shirts with roughened slacks over worn-out boots in the simplest, most traditional style. Button-down cotton shirts and jeans were popular, as they were with Woody Guthrie. While Guthrie's approach was more rural and western, the new folk style reflected the demographic change from a farming lifestyle to a city one. Suits grew more popular, but they lacked the sharp panache of a real businessman. The appearance was more akin to an old-world manner than that of a modern office worker. Women's participation in folk music, such as Joan Baez, had an impact on genres. Baez's style was often described as a combination of western flair and urban refinement. The youngster during the 1960s was a very vibrant lot as this was the most innovative time for contemporary and youth fashion. All the foundations of the previous decade had come to take shape during this decade. The postindustrial boom had been the right time for the youth to create an identity for themselves and to fashion it in their distinctive manner. The existing fashion industry was too conservative to adapt to the needs of the youth and this gave the need for the replacement designer generation. While fashion created a divide in the people based on age and the youth had creative imagination in their minds prompting their pockets to extend in this direction. The world was becoming a closer place and the concept of the worldwide village started to appear as a reality. This new freedom received by the youth was felt across both sides of the Atlantic and created its feel in places like Eastern Europe, Africa, and Japan.

The development [5] of the counterculture was another facet of the American youth quake. Many young people choose tactics other than organized protest and activity to rebel against their parents' ideals and the Establishment's status quo—schools, government, the military, organized religion. As the rock opera Hair declared, it was the "Age of Aquarius," a moment for the youth to switch on and tune in. They were turned on by recreational drugs, particularly the new hallucinogen LSD, and by unconstrained sex, which had been made possible by the birth control-pill's invention in 1960. They were tuned in to rock and roll sounds and messages ranging from

the Beatles' and Rolling Stones' pop songs to Joan Baez's and Bob Dylan's folk-rock ballads, to African American soul music from Detroit's Motown and Memphis' Beale Street. Outdoor rock concerts drew tens of thousands of young people from across the United States. The long-haired hippie, a name borrowed from the 1950s beatnik word "hip," meaning "with it," became a symbol of disgruntled youth. From television and movies to advertisements, American pop culture portrayed the hippie as an untidy nonconformist whose wandering lifestyle and philosophy of peace and love were opposed to the American way of life.



Bob Dylan with Joan Baez in 1965 Source: wwd.com

The metamorphosis [6] of practical clothing into fashion was a consistent pattern in the 20th century, with bib overalls becoming fashionable in the 1970s, blue jeans becoming a multi-decade, ever-changing fad, and folk performers like Bob Dylan adopting working men's clothing in the 1960s. With her investigations into the genesis of fashion from functional cowboy clothing and accessories, dress historian Laurel Wilson (2001) has made some of the most significant contributions in this field. Wilson ascribed the shift from practical to attractive cowboy clothes, gear, and accessories in the late nineteenth and early twentieth century to both changes in cowboy culture and the advent of new technologies. When viewed through the lens of group behavior, fashion is best defined as a tension-created ambiguity between an individual's need to

maintain a sense of individuality and the contradicting urge to signify membership in a wider group (König, 1973). A sociologist might argue that Bob Dylan achieved both contradicting goals with every one of his bodily representations. He attained some independence with his new look, but he also ensured his membership in a larger group of like or like-minded people by adhering to a fresh set of dress norms. As an example, Dylan's hard-scrabble folk look, which he adapted to fit in with the New York folk scene, distinguished him from the Doris Day-like Tin Pan Alley corporate music world while also paying homage to the authenticity-minded folk crowd, who saw Woody Guthrie's working-class hero visage as the main source of acceptable folk singer appearance.

Hippies:

The Summer of Love drew huge numbers of counterculture youth to San Francisco in 1967, and two years later, over 400,000 people flocked to Woodstock, New York, for a festival of sex, drugs, and rock and roll. As a peaceful antiwar protest, they wore flowers in their hair or drew flowers on their faces and clothing. They used clothing in particular to demonstrate their independence from their elders' conformist traditionalism. Young ladies wore thigh-high miniskirts to show their sexual independence or to combat sex prejudice by wearing pants throughout. For the first time since the French Revolution, young men donned long hair, wore love beads, and engaged in sexual exhibitionism with form-fitting trousers and see-through blouses. Throughout the 1970s, hippie fashion remained popular. Even as fashion moved away from the utopian ideals of the late 1960s, the hippies' ideas reached far more people than they had in the 1960s. It appeared to be worn out towards the end of the decade. Hippie style, on the other hand, has entranced designers and the general public repeatedly since the mid-1980s, becoming a recurring influence in every stratum of fashion

Taste-based groups that take from "civilized" or regulated mannerisms with connections to European cultural heritage are typical West European examples. Subcultures like the English

teddy boys and mods with their Edwardian-style clothes in the 1950s and 1960s; the controlled and robotic gestures and sounds of German bands such as Kraftwerk in the 1970s; and the punks in the 1980s and indie rockers in the 1990s, both originating in England, are among them. The white "rock hegemony" in popular music, embodied by a series of dedicated rock musicians or groups, is discussed by musicologists. Many nationalities are represented on this list of rock kings, but the United States and the United Kingdom are particularly well-represented. The Beatles and indeed the Rolling Stones of the 1960s, the Animals and the Yardbirds of the 1970s, the Smiths and the Cure of the 1980s, the entire Britpop movement of the 1990s, and indie rock bands like Baby shambles and Franz Ferdinand of the 2000s are all examples from England. These bands share not just a deep cultural inclination toward England and West Europe, as compared to the United States, but also a very close relationship to fashion, as evidenced by their style and image.

Fashion and music cycles have advanced into a multicentered system in the early twenty-first century, with tiny features indicating the difference between taste groups and trends. Because of this complexity, scholars have begun to see music and fashion as "serious" subjects. In cultural studies, popular music has largely been researched as a hub for subcultures, but fashion and attire have been investigated in many established academic areas.

Fashion & Subcultures:

Saint Laurent took inspiration from other rebellious youth fashions, such as the biker's black leather jacket, for this look, which was inspired by the Beatniks. YSL introduced Rive Gauche, a one-of-a-kind designer ready-to-wear collection, a few years later. "For me, ready-to-wear is not the last resource, a sub-couture; it is the future," Saint Laurent remarked. "Women that are younger and more responsive are dressed differently. One may finally be more daring with them. "Fashion's future functioned as a reference for youth. This is particularly essential in France, which lacked a true youth culture or music scene like that of the United Kingdom or the

United States. André Courreges created white pantsuits and minidresses for his "Space Age" or "Moon Girl" collection in 1964. This is paired with go-go boots made of vinyl and other space-age accouterments. A British publication remarked, "The Courreges message is loud and clear: strong, stark, uncomplicated garments, exquisitely matched with utmost precision to achieve a brilliant new mathematical beauty." "It's a look that could never have been imagined before Sputnik." Plastics, stretch textiles, zippers, and other futuristic materials are used to produce a futuristic look. They are associated with development and a joyful future. Plastic and stretch textiles, zippers, and other high-tech materials create a futuristic and cheerful look. In 1965, American Vogue suggested, "Zip up, pop on, and just go — zing!"

Because of their outrageous and distinctive style, the hippie movement may have been inescapable. While some designers in Paris were looking for new avenues in fashion, the "mod" aesthetic became an international sensation. In 1960, Yves Saint Laurent invented the divisive "Beat Look" for the House of Dior. The future of fashion served as a guiding symbol for the youth. "Bottom-up theory," as contrasted to "trickle-down," has been coined to describe this occurrence. Until the 1960s, the majority of women's apparel was influenced by only one dominant fashion silhouette or shape. Hippie clothing contained a lot of ethnographic motifs, styles, and textures, which revolutionized the way folklore influenced popular fashion. This study tries to look at some of the most well-known folklore effects on popular music, film, and fashion, as well as how they create personalities and popular influences. Their embrace of lengthy peasant skirts aided in the return of longer hemlines in fashion. With the introduction of Middle Eastern tent designs, the 1960s' typically loose and unconstructed silhouette became even more fluid. The hippies' fascination with Native American ensembles reflected both sympathy and solidarity with their situation accompanied by an aesthetic appreciation.

Among the most famous 1960s fads looked to have started with people and styles who were less privileged. Some of the most well-known 1960s styles appeared to have emerged from

fewer folks and style tribes or subcultures, such as hippies in the United States and mods in the United Kingdom. This phenomenon has been labeled "bottom-up theory," as opposed to "trickle-down." Until the 1960s, there was only one dominating fashion silhouette or shape which influenced most areas of women's clothing. The 1960s had a free, unfitted silhouette, featuring short hemlines and miniskirts as the shortest skirts. On the other hand, modern life has become more complex, with a broader range of effects, more purchasing options, and a greater acceptance of clothing as a means of expressing distinct and non-mainstream opinions. Small, fitted bags, extremely big bags with round handles or shoulder slings, and shoulder bags were all popular in the 1960s, and they came in a variety of sizes and designs. Leather and synthetic imitations of leather, cloth, and straw were among the materials used.

The term "soft power" [7] was coined by Joseph Nye, a Harvard University academic (Nye 2004). Even though military successes and financial sanctions are mostly waning and arouse a backlash, he described soft power as a nation's capacity to attain its objectives by enticing or seducing other countries to do its dealings or adopt its guidelines without resorting to coercion (which he defined as "hard power") (1990, 2004). The use of brute force does not produce favourable results. Nye feels it is more successful to persuade nations to accept acceptable policies and aims. Japan's popular culture, according to some scholars and observers, can be exploited as soft power. Since WWII, the United States and Europe have made enormous fashion intrusions in Japan, and French fashion has a global effect and is the favoured taste in the country. The Japanese youth, on the other hand, are abandoning the taste that characterised their parents' generation. High fashion taste will likely remain centralised in Europe, especially in Paris, but Japanese subcultures and fashion can be used strategic and tactical as major vehicles of Japan's cultural expansion as a different flavour in youth fashion around the globe, similar to how punk fashion became an accepted legitimate taste in specific segments of the youth population.

In the past, if a new Japanese designer wanted to be known around the world, they would participate in the biannual Paris fashion show, which is where the yearlong fashion cycle is based (Skov 1996, 2006). It also has an impact on which fashion seasons international fashion magazines cover (Moeran 2006). This approach has been pursued by several designers, notably AtsuroTayama, Keita Maruyama, and Jun Takahashi of Undercover. They are subscribing to a Western-dominated cultural hierarchy that controls worldwide cultural flows. In Japan, Western fashion had to be legitimized.

This model, on the other hand, is evolving. In every manner, technology has altered the fashion industry. The entire world is essentially at one's fingertips, and all it takes is a single click. The Internet, without a doubt, has assisted the formation and dissemination of Japanese fashion subcultures, some of whom have gained international recognition. For example, Lolita and cosplayers can be found all across Asia, Europe, and the United States. Many youths in the United States and Europe are captivated to Japanese subcultures and artistic expressions despite never having visited Japan.

Boho Chic:

Bohemian was a phrase used over 200 years ago to describe an exotic style connected with artists of the time, as well as authors and certain eccentric thinkers. Bohemian styles express the associated lifestyle ideology: an alternative to traditional dress, along with a similarly different, more relaxed lifestyle and a social position against everything from materialism to societal restraints. Bohemian fashion is free-spirited, unusual, and expressive. Bohemians, like hippies, are unrestricted and refuse to dress to fit in. Bohemians, like hippies, are passionate and live a wanderlust lifestyle. The term "bohemian style" refers to a style that is distinct from the dominant fashion trends of the time. This is the exact definition of the entire trend's history. Over 200 years

ago, the term "bohemian" referred to an unusual style sense, linked with the arts and crafts movement.

Natural fabrics, nostalgic patterns, neutrals, and warm tones combine alongside 70s style accents and a flair for striking accessories in the bohemian style, which is closely tied to hippie design. Bohemian attire is more than a fad. It's a distinct culture with its own distinct beliefs and intricate history. While bohemian fashion is most strongly identified with hippie trends of the 1960s and 1970s, it is now a part of mainstream society. Boho fashion, on the other hand, began as a counterculture in the nineteenth century. The huge range of boho apparel and accessories available today has turned the style into a true sensation, one which follows the ideas of casual, relaxed design, with its distinct personality.

Elizabeth Wilson [8] has delved into the bohemian mystique and the different historical personalities that exemplified it, both famous and obscure. According to Wilson, the legend started in the early nineteenth century as a means of recasting the artist's persona. During this time, "the artist was regarded as an opponent of society's main factions," namely the bourgeoisie. As a result, "transgression, excess, sexual indignation, eccentric behavior, [and] flamboyant look" were major aspects of the bohemian figure. In other words, bohemians refused—or failed—to engage in polite society because of their obscure intellectual and creative pursuits, deviant sexual identities, and unconventional forms of dress. Although the bohemian is primarily a historical character, Wilson also examines more current personalities such as Marianne Faithfull and Kurt Cobain, who exemplified bohemian opposition to bourgeois conventions through their rock 'n' roll lifestyles. Glastonbury—officially known as The Glastonbury Festival for New Performing Arts—is a five-day destination festival held on festival founder Michael Eavis' farm in Pilton, Somerset, England, virtually every year since 1970. It was founded at the same time as the Woodstock (1969) and Isle of Wight (1968–70) mega-festivals, which are now part of popular culture history as venues where the hippy counterculture took shape. However, unlike the other two, Glastonbury

began modestly and grew over time. The festival has become a rite for many young people in the UK by the 1990s. Lollapalooza was founded in the United States, and a slew of festivals catering to a wide range of musical preferences debuted in the United Kingdom.

Coachella surpassed Glastonbury as the most popular destination event in 2010, signaling the emergence of a highly commercialised "boho chic" festival aesthetic. "With so many performers overlapping [at the different major music festivals], the destination festival must develop its brand," anthropologist Wendy Fonarow noted in a 2011 response to The Guardian's query "Why the huge fuss over Coachella?" Coachella's "brand" is made up of the sun, celebrities, and "boho chic"—a brand that is far more appealing than Glastonbury's image of rain, mud, and wellies. Alessandra Ambrosio, Victoria's Secret model, became a famous figure in festival fashion photography in the early 2010s. She's often seen walking around Coachella's dusty desert festival grounds with her young daughter or fellow models, dressed in a version of

Contemporary "boho chic" that includes floppy hats, crop tops, fringed suede satchels, turquoise jewellery, cowboy boots, peasant tops, and aviator sunglasses, among other things. Ambrosio created her jewellery line, *ále* by Alessandra, for 82Baublebar, consisting of metal armbands, quartz stone necklaces, and a multi-chained necklace named "Festival tassel strands," to turn her festival-ready image into a financial benefit.



Alessandra Ambrosio and fellow models and friends at Coachella 2016. © Bauer-Griffin/Getty Images.



A "Boho chic"-themed window display at Miss Selfridge, London, June 2014. Photo Rachel Lifter.

Some of the most well-known 1960s styles appeared to have emerged from fewer people and style tribes or subcultures, such as hippies in the United States and mods in the United Kingdom. Although many of these subcultures began outside of Europe (mostly in North America), they have evolved into European hybrids. Hip-hop, for example, is an African American subculture that has provided a useful framework for many diverse groups of European adolescents. So-called Euro-Muslims had also embraced hip-hop culture as both fashion and music, creating a

hybrid genre with mixed Arab, European, and U.S. music samples and lyrics, and a specific Muslim European style where, for instance, Muslim women mix traditional Arab scarves with U.S. hip-hop fashion. Hip-hop is also being used by ethnic Europeans, particularly working-class youth, to create their hybrid.

The manner that the fashions of specific interest groups or subcultures convey the beats in the music that they hear and dance to, employing dress shape and fabrics to accentuate body movements, is crucial in the connection between music and dress in young cultures. The zoot suit or American college fashions, for example, but also the narrow dresses and stilettos worn by women for stylized and controlled dances such as the twist in the early 1960s; the heavy Doc Martens boots and tight jeans for pogo punk dance in the 1970s and 1980s; the tracksuit as well as sneakers worn by electric boogie dancers in the same period; or the high Buffalo boots, tight blouses, and wide trousers worn to fit the robotics performed by techno-ravers in the 1990s.

The way that designers and pop stars have collaborated is evident; examples include Japanese designer Kansai Yamamoto and David Bowie in the early 1970s; partnerships between Anthony Price and Bryan Ferry, and Vivienne Westwood and the Sex Pistols in the 1980s; Jean-Paul Gaultier and Madonna in the early 1990s; and Hedi Slimane and Pete Doherty in the early 2000s. As image creation got more professional in the 1990s, sponsorship partnerships between fashion firms and pop musicians became increasingly widespread.



David Bowie wearing the bodysuit designed by Kansai Yamamoto for the musician's 1973 Aladdin Sane Tour. Photography by Masayoshi Sukita. Copyright Masayoshi Sukita.



Madonna, Blond Ambition Tour, Rotterdam, 1990 Photograph by Gie Knaeps/Getty Images

The pink conical bra that Madonna wore underneath is so embedded within the canon of both pop music and fashion. Designed by Jean Paul Gaultier, whom Madonna personally requested to create the costumes for the tour.

Folklore: Movies, Fashion and Media

Folklore/Cinema contributes to both film and folklore studies. It provides an awareness not only of popular cinema's indebtedness to traditional forms of human expressive behavior

(beliefs, ballads, stories, and other traditional communication) but also of the ways folklore changes because of its mass-mediated variants and dissemination in a variety of situations and cultural contexts in addition to the cinema. There have been many instances of Films having a direct impact on Fashion while there also happen to be many amongst these who are related from the world of Folklore, being portrayed through the lens of the filmmakers. The iconic Leather Jacket: Marlon Brando sporting one in *The Wild One* (1953) and James Dean another in *Rebel without a Cause* (1955). Later examples of films directly impacting fashion are *Annie Hall* (1977) and *Out of Africa* (1985). Just months after the respective releases of both films, the pages of American and British *Vogue* were awash with derivative images. The distinctive, ditsy look Ralph Lauren created for Diane Keaton as Annie Hall was swiftly mimicked in fashion magazines and department stores as women were urged to mix up masculine and feminine styles as Annie had done—a big tweed jacket over a feminine shirt, or a waistcoat and tie over peg-top trousers to accentuate rather than obscure the feminine form. In the wake of *Out of Africa*, both in the pages of glossy magazines and on the street, the safari looks dominated women's and men's fashions alike. Fashion shoots had safari settings and ensembles featuring billowing linen, cotton shirts, wide skirts, breeches, and leather riding boots. A clear reason for the fashion success of both these films was that their looks were easily attainable; the British store Top Shop tempted shoppers to its *Out of Africa*-inspired collection with the tagline "Out of Oxford Circus, into Top Shop." Likewise, women and girls could achieve the androgynous Annie Hall look by simply raiding the wardrobes of their older, more traditional male relatives or by visiting thrift shops.



Ralph Lauren's classic Santa Fe collection taken from the 1980s generated an upscale lifestyle brand, romanticized the American West. Source: Courtesy of the Advertising Archives.

Two issues emerge from the impact a film such as *Out of Africa* had on fashion: that it still, despite being a period film, exerted considerable influence on contemporary fashion and that its wardrobe manifestly illustrated the importance of accessibility and democratization when it comes to film's influence on fashion. Few costume films have influenced fashion-although Edward Maeder makes a case for the 1933 version of *Little Women* leading to the popularization of such items as the gingham pinafore, and John Fairchild, the publisher of *Women's Wear Daily*, waged a personal crusade in the late 1960s to have hemlines drop after enjoying *The Damned* (1962), *Doctor Zhivago* (1965), and *Bonnie and Clyde* (1967) (Prichard, 216). It is tempting to presume that any period piece that influences fashion must contain elements of inauthenticity: Julie Christie's "swinging sixties" makeup and hair in *Far from the Madding Crowd* (1967) or the anachronistically colourful gowns Michelle Pfeiffer wears in *The Age of Innocence* (Hollander 1993). If such period films have affected contemporary fashion, there has tended to be a manifest overlap between the fashions of the historical period and the

fashion trends at the time the film is made. This mutuality was evident in the safari clothes of *Out of Africa* and was logically the reason for *Moulin Rouge*, with its Basques and retro-new romantic styles, having been readily emulated in shop windows. While costume films have indirectly influenced designers (Kubrick's *Barry Lyndon* [1975] has been cited more than once as an inspiration by modern couturiers), the films rarely impact clothes styles.

The accessibility of film fashion has become a hugely significant factor in their appeal. In the 1970s and 1980s, fashion had become about what people wear, not what they might fantasize about wearing, a transition that altered the relationship with film. Quentin Tarantino's *Reservoir Dogs* (1992), which inspired London department store windows and led to an increase in the wearing of dark suits and shades amongst younger men, is just such an example of film's democratization.

Some interesting usage of Folklore in Hollywood where the particular period was depicted via the clothing and styling:

Excalibur (1981): The legend of King Arthur and the Knights of the Round Table has been told time and time again, based on the 15th-century story, "Le Morte d'Arthur," by Thomas Malory. This iteration follows Merlin the wizard, who helps Arthur Pendragon excise Excalibur from the stone it is buried in and unite England.

The Assassination of Jesse James by the Coward Robert Ford (2007), "Jesse James" is a 19th-century folk song about the real-life outlaw by the same name and recorded in the 20th century by equally legendary artists like Woody Guthrie, Van Morrison, Johnny Cash, and Bruce Springsteen. From the lyrics of the song, this epic revisionist Western was born. The film tells the story of the murder of Jesse James by one of his gang members, Robert Ford.

Black Swan (2010) Darren Aronofsky brings to life a twisted take on Tchaikovsky's "Swan Lake," heavily influenced by Fyodor Dostoyevsky's "The Double." "The Double" is a novella about doppelgängers, and "Black Swan" takes that idea and applies it to a ballerina and her understudy. "Swan Lake" drew inspiration from German folk tales by Johann Karl August Musäus, "The White Duck" and "The Stolen Veil." Swan princesses can be found throughout German and Slavic literature.

The Lord of the Rings: The Return of the King (2003), the final volume of J.R.R. Tolkien's "The Lord of the Rings" trilogy is told in this third installment of the film series by the same name. The final movie shows the remaining members of the Fellowship as they tie together their adventures, destroy the cursed ring, and save Middle Earth from destruction.

Conclusion:

According to Davis [9], for fashion to emerge, there had to be a discernible change in clothes that represented a new collectively generated sense of form, usually in the shape of an outfit, material, texture, and/or colour. The significance of what changed in Davis's perspective of fashion, however, was not so much the shape of clothes as it was the encoded meaning inherent in the dress. It's also worth noting that fashion, as Davis understood it, consisted of larger-scale modifications that evoked surprise, drew attention, and/or spurred imagination, rather than incremental influences of different dress components like hemlines or lapel widths. Davis's attention on the fashion engine, or what moved fashion-forward, made a significant addition to fashion theory studies. Davis's attention on the fashion engine, or what moved fashion-forward, made a significant addition to fashion theory studies. The built social identity, which was fluid and continuously moving as people were influenced by external circumstances, was at the heart of the fashion engine. Changes in life stage, interpersonal connections, economic situations, politics, and current events are all instances of upheavals that Davis

believes could upset our sense of self and where we connect with our socially acquired identities.

Folklore, culture, and Fashion - creating identities across generations:

Fashion in its current form is a comparative nascent study when we look at the vast sphere of culture and Folklore. People have in their indigenous ways managed to curate their culture and aspects of Folklore being assisted by Fashion to preserve these identities although contemporised. This paper is an attempt to relate these various aspects and to bring forward the important role played by fashion which at the time is incorrectly considered with frivolous connotations.

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