Festivals as Vessels for Storytelling

As a first-year graduate student in Foliktore, I am focusing my studies— and my hease, next academic year—on festival as a wehole for storytelling and foliktore, these stories shape and even maintain the festival shap are a part of these stories shape and even maintain the festival shap are a part of Consequently. Inlend to study festivals as a behavior and phenomenon and all foliktoric geners of stories—myths, legends, and foliktales. Through this resort, I wish to address the relationships between these festivals and their stories, and analyze how the stories shape the festivals (and vice versal).

Though not all festivals involve storyfelling or stories, many do, and those that have stories involved with their tradition would often not be the same with them. If they remained extant at all. The festivals that structure themselves around stories both benefit from the storyfelling – by drawing in audience, creating emotional connections to the festival, and carrying on community, religious, and/or cultural tradition – and cat a svehicles for the stories themselves, ensuring they are told year after year. In this sense, storyfelling through festival can be seen as an important example of intentional transmission

Where do we see this happening? Let's look at some examples: Semana Santa Semana Santa



Semans Santa (Toly Week, the week between Palm Sunday and Easter) is celebrated in Spain with processions (processions) run by Condatios (Catolio brotherhoods), whose members are called nazarenos (II. Nazarenes) or pentientes (pentients) when they participate in this event. It is called nazarenos (III. Nazarenes) or pentientes (pentients) when they participate in this event. It is for it is contravagal processions. Entigious testivates are immed always vessels for religious stories; the expression of religion around a holiday or other sacred event is a prime time to share sacred and traditional stories; Here, the stories are mostly shared visually rather than orally; the called and traditional stories; Here, the stories are mostly shared visually rather than orally; the called centerpiece is wholly sculptural no matter how realistic I might look) and sumpluously dressed to have a called a contraction of the called the cal

La Cena – Virgen del Subterráneo (left)
San Bernardo – Cristo de la Salud (right)
Santa Marta – Cristo de la Claridad (bottom)

Vinotok
Crested Butte, Colorado

artistry of each procession brings the story to life for the audience lining the streets, keeping ancient stories forefront in the minds of modern people.

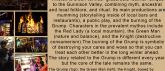
ana – Virgen del Subterraineo (left)

Ear Sojarreras – Cristo de la Columna (left)

Ear Aguss – Cristo de la Saulot (right)



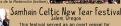
Vinotok Crested Britte Colorado Vinotok is a self-termed 'grassroots feelivei' unique to the Gunision Valley, combining myth, ancestral and local folklore, and ritual. Its main productions ar mumming (detypelling inside of local bare)



Chinese New Year Cultural Fair



Lee Association lion dance team holding a sign that says "Happy New Year" (left); Stephen Ying as the god of wealth (right); the lion "eating" lettuce (bottom)





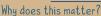
Traditional dancer (left); bagpipe players (right); storyteller Gordon Munro telling the story of Tam-Lin



Colorado Renaissance Festival

Renaissance Festivals are a unique case in that they are not liet to a specific culture. Inadition, or set of stories, but rather a generalized idea of a historical period blended with fictional ideas. While many of the stories shared through Renaissance festivals are fantastical and unreal, the events also serve as vehicles for real cultural traditions. For example, traditional Irish ballads, jokes, pub songs, and cultight storytelling (though ail of those mediums are, arguably, stories, are frequently popular aspects of

Musical groups Craic and Daphne and the Roustabouts performin traditional Irish pub songs (top); cosplayers dressed as popular fantasy characters (left); Jessie Keith (self), in work uniform/full costume (right)



Festivals aren't all just fun and games. Further research into the relationship between festivals and storytelling could...

...provide modern research opportunities for the mechanics and impacts of oral storytelling

...allow folklorists to examine the way stories are shared in and out of festival settings and what that means in regards to other fields of study (sociology, anthropology, ethnology, etc.)

...clarify the cultural impact of festivals, which can help festivals get funding and patronage

Acknowledgements:

Many thanks to Vinotok, the Portland Chinese New Year Cultural Fair, the Samhain Cettic New Year Festival, and the Colorado Renaissance Festival; the cities/hows of Sevilla, Crested Butte, Portland, Salem, Larkspur, and the Gunnison Valley, and cultural informants Emy Gonzalez, Marian Rubio, Rafael Franco, and Maria Gil.

References

Britannica, The Editors of Encyclopaedia, "Caishen", Encyclopedia Britannica, 16 Sep. 2019, https://www.britannica.com/topic/Caishen, Accessed 7 February 2023 Telander, M. Vinotok, Retrieved February 6, 2023, from https://www.vinotok.org/