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Modern markers of myth definition

The article attempts to philosophically consider the mythological worldview, on the one hand, as an early historical type of explanation and understanding of the world, and on the other, as a specific way of thinking and human attitude to the world, mixed with the play of feelings, original imagination. The prerequisites and features of the mythological worldview are revealed, the key markers of the mythological narrative that ensure the authenticity of the myth are highlighted, and the main functions of the myth are revealed. The concept of myth as a vivid expression of the autochthonous symbolic culture, which has not been fully unraveled in the modern world, is considered. This is precisely what caused the emergence of the main philosophical and cultural concepts of the interpretation of myth, contradictory and self-valuable, as well as the formation in this regard of various philosophical and cultural schools in understanding and comprehension of the myth. According to most researchers, it was the mythological picture that laid the foundation for all others, representing the “childhood” in the spiritual history of mankind. As is known, the foundations of spiritual and cognitive (cognitive) guidelines are laid in childhood, which means that the mythological worldview implicitly (indirectly), in a folded, embryonic state, contains markers of all subsequent worldview pictures — religious, philosophical, scientific. However, the ability to create myths has not “sunk into oblivion”. Moreover, modern myth-making is gaining visible momentum in various areas of human and social activity, destroying the usual markers of defining the mythological type of worldview.

Keywords: myth, worldview, way of thinking, imagination, cultural schools, mythological markers, symbol, sacred, aesthetics, man, creativity.

Introduction

At first glance, one might assume that myth is well understood. However, the mythological way of thinking and the mythological picture of the world still leave much unexplored, giving rise to the polemic nature of judgments, views and a variety of philosophical intentions regarding it. The mythological worldview is indeed mysterious, hidden by a “deep curtain” of antiquity in the wilds of human history and culture. Many questions remain open: To what extent are we able to understand what the myth exactly reflected and expressed in the life of ancient people? What caused its necessity and need? What is the degree of its simplicity or, on the contrary, complexity? How does myth relate to other genres and types of artistic creativity? These questions have led to the formation of a wide variety of original and significant philosophical and cultural schools in the study of myth. Notable representatives include M. Müller, E.B. Taylor, W. and J. Grimm, J.G. Frazer, M. Eliade, B. Malinowski, E. Cassirer, C. Levi-Strauss, L. Levy-Bruhl, Z. Freud, C. Jung, J. Campbell, E. Durkheim, E. Meletinsky, S.A. Tokarev, V. Propp, and others.

People remain interested in myths because, even today, they continue dream through myths and exist in the “sweet captivity” of myth-making. Much has already been written about it. Roland Barthes claims that anything can become a myth: “I believe that this is exactly the case, because the suggestive (poetic — B.Zh.) power of the world is limitless. Any thing can be taken out of its closed, silent existence and turned into a word ready for perception by society, for there is no law, natural or otherwise, that would prohibit talking about certain things” [1; 84].

Myth comes from the ancient Greek *mythos*, which means “word”. This *word* describes the origin of the world, its essence, its purpose. This *word* describes man himself, early, ancient, who in his time was already puzzled by the amazing, complex questions of being. In response to these questions, multi-colored, diverse, contradictory, unimaginable images appear.

Just as the image is holistic, so in myth the world is reflected in its integrity and, at the same time, the integrity of human essence. In order to reflect the world holistically, the ancient man strove to grasp it in the unity of his impulses. He had not yet acquired analytical skills (skills of division, classification) and therefore he thought syncretically, trying to imitate the integrity of being. Many centuries would pass before man learned to abstract, to mentally cut out the world according to his own human patterns with the dominance of

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rational constructions. As for myth, it is sensual, aesthetic, playing with amazing images of a rich imagination.

Myth transforms the explicitly expressed ontological chaos into a meaningful anthropomorphic cosmic order, into an image mastered by man. At the same time, myth is a deliberately constructed and stable model within the man–world connection, uncritically perceived by subsequent subjects of culture as a real connection. Hence, myth is a special way of spiritually and practically conquering reality, its creatively feeling and experiencing it. Such an experience of being occurs not at the external level of the experiencing subject but within his personal world, through the prism of his own contemplation, perception, comprehension, and living.

In addition, myth is a symbol. It was the symbolic attribute of myth that the German philosopher and cultural scientist Ernst Cassirer singled out as the main and defining one. A symbol is a conventional sign in which an essence is encoded. The essence of myth cannot be rationally exhausted; mythological symbols point to something higher, transcendental and beyond ordinary limits, including the esoteric, sometimes conditioned by the wild power of human imagination. M. Eliade, the outstanding researcher of myth, noted that mythological symbols reveal a wonderful, inexplicable side of life and at the same time give an idea of the sacred dimension of human existence [2; 139]. Through myth, a person acquires the value of feeling involved in the world of eternity, sacredness, perfection, in the world of human dreams. The symbolic feature of myth was asserted in their cultural studies by A.F. Losev, E.M. Meletinsky, and others.

Myth is two-faced in the synthesis of visual and artistic form and deep spiritual meaning awaiting comprehension. What is the degree of this depth into which ancient peoples plunged, describing and explaining the world? How does it differ from modern myths? Is it inferior or, on the contrary, rises above them? How far has myth advanced in the issues of understanding existence? Myth reflects and expresses the authentic worldview of people of different cultural and historical eras. It is through myth, by means of myth, that a person interacts with the world, being aware of the integrity of the world and the integrity of its perception. Myth is the ideological basis of the picture of the world. Being a predominantly sensory form of reflection, based on a rich imagination, the mythological worldview, oddly enough, has not “sunk into oblivion”. Modern man willingly revives myth-making, especially since the fundamental questions of existence (the emergence of the world, the origin of man, death and immortality, the essence of the world, etc.) have remained open, acquiring modern, mythological plots and heroes (the Loch Ness monster, UFOs, the Yeti, etc.).

Back in the era of total rationalism, I. Kant declared human imagination to be the only way through which man may touch the surrounding world. This is what makes myth an attribute of all human culture. At the same time, myth is autochthonous. Myth as an autochthonous way of modeling the picture of the world and social action in different cultures was emphasized in the works of famous researchers of myth C. Levi-Strauss, M. Eliade, E. Cassirer, K. Hübner, R. Barthes, C. Jung, V.V. Nalimov.

The significance of myth as a fundamental attribute of human worldview indicates the mythological nature of human consciousness, in which myth is presented as a space of directly lived drama of human life. All spheres of human activity and life are subject to mythologization. Myth is no longer presented as a naïve, distorted image of reality, but, on the contrary, legitimizes the role of necessary illusion in a futile attempt of man to overcome the complexity of being, to seize it in a desperate impulse. Mythological consciousness, thus, imagines, constructs its image of reality, undoubtedly simplifying, structuring, schematizing it, without being able to possess absolute knowledge of the complex, transcendental. This is why the most important cultural role of myth is worldview, connected with the understanding of the world and, most importantly, the understanding of man's place in it.

The mythological task in the archaic or modern era has always been the transformation of the chaos of life experiences and impressions into an ordered cosmos. As a result, myth demonstrates the unity of ideological imagery with the image of reality, acting as a holistic unity, a holistic construction. All worldview elements in their structure and order are correlated with the world of man. Myth, thus, creates the world, creates the image of man, allocating him a special place in the world ecumene. Such a constructed mythical world picture seems identical to the real world, and not just as an attempt to interpret it. According to A.F. Losev, “from the point of view of the mythical consciousness itself, one can in any way say that myth is fiction and a play of fantasy”, “but the most vivid and most genuine reality” [3; 186]. Myth as a world is understood as reality reflected in human feelings as an indisputable obvious reality. In the modern scientific lexicon, myth is rightly understood as a picture of the world, which is a set of collective subjective ideas about the world and the place of man in it in the cultural and historical space.

Myth is a diary of the past. It is from myths that one can draw information about the past, about past historical events, historical experience. This is a hypertrophied history, filled with fantastic artistic fiction and speculation.

Myth continues to develop. If the ancient myth may be understood as a “diary of the past”, then in modern context it functions as a “diary of the future”, in which, reason no longer serves emotions at the behest of feelings, but feelings based on intellectual imagination. Also, myth is present in the form of sacralization of important historical dates, events of planetary and personal scale, in the form of holidays (New Year, Nauryz, Birthday, etc.). A person needs the sacred to overcome the ordinary, visible. One of the ways to overcome is myth, the cognitive analysis of which is presented in this study. Along with this, it is emphasized that myth-making is inherent not only to early cultures, but characterizes the unified essence of the human race. The material concerning modern myth-making, its relevance and demand in the modern civilized world is of undoubted research interest.

Methods

To conduct this study, the methods of interdisciplinary analysis at the intersection of history, cultural studies, psychology, philosophy; critical analysis of mythological concepts; the method of systematization of research material; description and hermeneutic were used.

Results and discussion

The mythological worldview was undoubtedly an early form of social consciousness that dominated in primitive society. The prerequisite for its emergence was the inability of ancient man to stand out from the environment understood by him as an inseparable unity of nature, gods and man, which led to the emergence of the indivisibility of the mythological way of thinking, merged with the emotional environment. Most likely, mythology was focused on the comfort of human existence, the harmonization of relations between man and nature, man and society. It resulted in the figurative, metaphorical unity of nature and culture, anthropomorphization of natural space, spiritualization of the Cosmos.

The mythological model of thinking is characterized by indifference to contradictory processes, spatial and temporal convergence of objects that acted as signs of other objects. Myth-making is alien to the scientific principle of explaining the world. In myth-making everything emphasizes the narrative of the beginning, the first creation. Based on this, mythology sharply distinguishes between earlier, sacred time and subsequent current, profane (worldly) time. Sacred time is a model for the profane. Therefore, in the mythological worldview, the new is modeled based on the images of the past. This is one of the functions of myth. In the scientific worldview, conclusions follow from the logical determination between the concrete and the abstract, while in mythology the concrete and personal are a sign, and cause-and-effect relationships are hypothesized, designated as a complex hierarchy of mythological characters, axiologically filled. Scientific similarity in mythology is understood as identity, and logical gradation into features in mythology corresponds to division into parts. Therefore, in mythological thinking there are two-time dimensions — diachronic (a story about the past) and synchronic (an explanation of the present or future).

The myth embodies an uncritical collective way of making sense of reality by different generations of people, based on faith in its real content. That is why the mythological worldview asserts the existing value system in a particular society, legitimizes the accepted social norms and models. The mythological way of worldview and thinking was expressed not only in stories and narratives, but also in practical actions, rituals. Myth and ritual are closely connected in all ancient cultures, their unity is two interconnected aspects in ancient societies — verbal and effective (practical). Yet the question of which precedes which — myth or ritual — remains open and continues to debate. The practical aspect of mythology is present not only in rituals, but also in the results of empirical knowledge gained through material practice. Such empirical knowledge in conjunction with mythological knowledge was also a guide in life and a source of further formation of views on the world. This once again testified to the powerlessness of man before the elements of nature and the attempt to overcome it illusory. In addition to cognitive, moral guidelines, the mythological worldview certainly contains aesthetic guidelines, which are vividly reflected in the kaleidoscope of fantastic plots and characters.

Myth is not only the properties of ancient consciousness, but also the property of the entire human world, human exploration of the world, regardless of the time of its existence. Modern humanity continues to employ mythic patterns of thought. Moreover, today we are entering an era, perhaps even the dominance of

mythological thinking. In the history of mankind, there is a constant struggle between myth and Logos, scientifically rational philosophical thinking and religious, mythological thinking.

Myths are symbolic constructions that help or hinder us, but, yet in all cases they relate to reality. However, in contrast to the ancient myth—which was all-encompassing in scope and served as surrogate for the reality, the modern myth lacks such comprehensiveness. They are widespread in certain groups and environments, address only certain parts of reality and there are gaps between these myths in the form of science, critical consciousness, or in the form of other conflicting myths. In short, the modern world is characterized as a far more segmented and fragmented in terms of the existence of various myths. Of course, there are people who still use the totality of mythological thinking. They have a system of thinking that covers the whole reality. They have an answer for everything, and this answer is often simple, convenient (e.g., some modern ideologists who divide the world into “us” and “them”). As for the fate of ancient mythologies in the modern world, for example, the mythology of the Vikings, ancient Egypt, Babylon, biblical mythology, they have become the fertile sources of imagery and not only in art but also in other areas of the symbolic domain of the modern world. The myth has turned into a literary plot, a key image that we all understand. Moreover, this image is so functional because it is connected with certain stages of human life, society, the whole earth. These are some universal structures that Carl Gustav Jung (1875–1961) called “archetypes”.

Every humanitarian today understands that human thinking is diverse, but not infinitely diverse, being shaped by a set of some specific models and definable cognitive blocks filled with contemporary information. Yet at a deeper level, it is similar to ancient people. In this sense, Claude Levi-Strauss (1908–2009) argued that the thinking of a modern Western man is not fundamentally different from the thinking of a savage. We still think dividing the world into a binary system, into binary oppositions and establishing different types of relationships between them. C. Levi-Strauss and mythological thinking in general were very harshly criticized by poststructuralists, or postmodernists, who emerged in the second half of the 80s of the twentieth century, who wanted to figure out how to think outside of myth. They called not to dismember the world into binary oppositions, not to build rigid logical structures, shackles of reality and spirit, which we find in the work of the French postmodernist Jacques Derrida (1930–2004). From the point of view of the French thinker, we think through the language imposed on us, while we need to free ourselves from it and immerse in the realm of free creativity. J. Derrida proposed the concept, the method of deconstruction: as soon as opposition to any statement is discovered, it must be deconstructed endlessly. In other words, each statement in deconstruction becomes shaky and expresses violence, which must be evaded, turning everything into a game. However, the 21st century has shown that binary oppositions, mythologemes are returning again in various forms of worldview. A myth that is imprinted in art gives us the opportunity to experience others' perspectives as our own; in this sense, it expands our lives by undergoing the experience of others.

It is impossible for a modern person to give up art, myth and replace it all with science. Art gives what no science, including the humanities, can give. It represents, albeit imaginary, but a holistic experience. In any science, a person acts as a part of the world, and in art as a whole, even if this art is abstract.

Thus, the ancient myths have not disappeared, but, on the contrary, have acquired renewed cultural significance. In recent years, the sacralization of ancient mythology has begun. For example, Scandinavian mythology is well known today due to its spread in foreign comic books, fiction, computer games. A cult of heroes, Jedi (peacekeeping knights) has emerged. This tendency to glorify is probably due to the longing for a bright, adventurous life in the conditions of the gray office routine of a modern person. A person needs an outlet in the form of heroic Scandinavian or Celtic-Germanic mythology. A person needs a heroic identity. Apparently, people always need heroes, idols to look up to. Myths remain in human culture as a dream, as an attempt to create a perpetual motion machine, a time machine, an elixir of immortality and eternal youth, as something that is impossible according to the laws of modern science.

Modern man is not confined to ancient mythology, he interprets it differently, reimagines, modernizes it, even attempts to systemize it. Ancient mythology is used as an arsenal of art. Moreover, modern people do not believe in myths, but they cultivate them (e.g., the image of Santa Claus). The ritualization of life continues with the involvement of ancient exotic rites that differ from modern, boring and routine ones.

In the modern world, there are myths that people believe in, that control us. These myths are exposed by natural sciences, historical, mathematical knowledge. Nevertheless, they appear. People began to talk about modern mythology especially seriously after the Second World War, which changed a lot, revealed fiction, and dangerous fiction at that, including Nazi myths and Nazi mythology.

Unfortunately, many modern young people are still very much excited by the Nazi aesthetics, and there are rumors that in fact there is a secret mystical background to it, they recall the semi-mythical organization

Ahnenerbe (“German Society for the Study of Ancient German History and Ancestral Heritage”), Tibetan monks in the Third Reich, black suits that emphasize the figures of Nazi warriors. These black suits were invented deliberately for the purpose of occult-ideological support for the state apparatus of Nazi Germany. Many young people succumbed to such aesthetics of the Reich, without delving into the essence of all this. The French structuralist, semiotician Roland Barthes (1915–1980), analyzing the glossy Parisian press of the 50s, wrote the work “Mythologies” (1957). In it, he showed the mechanism of the emergence of modern myths from the widespread mass media. Already in the 50s, the number of glossy magazines increased sharply, television and radio were actively developing.

The main idea of R. Barthes is that myth appropriates language, myth parasitizes on language and, thus, slips into human perception. We, thinking through myth, are mistaken, believing that we independently comprehend life as it really is. This is exactly what the modern PR procedure works on (public relations — public relations, technologies for creating and introducing an image of an object).

Thus, appropriating language, parasitizing on it, myth has certain mechanisms of influence. For example, in one of the essays from R. Barthes’s “Mythology” called “Racine is Racine” the author claims that myth blocks critical thinking in order to involve a person in some action, so that he would be a devoted fan, as, for example, in a network business, when participants distribute their goods as unique, having no analogues. Myth mobilizes.

In ancient mythology, there is a phenomenon of a genius, unusual, miraculous child, who was miraculously born, for example, to an old man and an old woman. In modern mass culture, there are such little gods. The closest myth is the myth of the indigo child with incredible abilities.

Science was also subjected to mythologization in connection with the crisis of scientific rationality in the 70s and 80s of the twentieth century. Therefore, there is a search for new paradigms of knowledge, less generalized and more empirical. As for the old paradigms, metascientific, they are called mythical.

Political myths live in the same way, some are replaced by others. For example, for a long time there was a myth about communism as the most just society, where everyone will be equal, materially and spiritually developed, highly organized, in connection with which the state will wither away as an apparatus of violence of one class over another, punitive organs will wither away, even money will wither away in connection with the fair distribution of goods. In modern politics, many geopolitical myths rule the world. In Nazi Germany, myths about the Aryan race were especially dangerous. The myth is categorical.

The prevalence of mythological thinking in modern politics was also expressed by the Kazakh philosopher B.G. Nurzhanov. In his opinion, modern politicians refer to myth and art rather than reason. This shift in politics occurred back in the 1930s, when the myth of fascism emerged. Myth, as it turned out, can serve as a more solid foundation for politics than reason. This is explained by the fact that the aesthetics of myth as a world of sensuality strengthens, “ignites”, and convinces more than dry reasoning of logical arguments. In a dispute, as it turns out, there is an attempt not to prove, but to outlive the interlocutor. Mythical foundations, which fascism used very well, and Stalinism used no less well, were much stronger than logical calculations. There is an aestheticization of politics, on the one hand, and a politicization of aesthetics, on the other. If previously aesthetics clearly separated itself from life, now aesthetics solves a variety of political issues, issues of governing the country, and outlines political strategies. Thus, if politics has always been based on ethics, then modern politics is based on aesthetics [4].

With the collapse of the Soviet Union, myths about prominent historical figures such as Vasily Ivanovich Chapaev appeared. Now we live under the onslaught of all sorts of modern ideological myths. Many statistical myths. There are socio-conjuncture myths. For example, the myth of the strength of the family in the modern world, despite the data on the huge number of family divorces, confirming that the institution of marriage has collapsed or is being radically reformed.

Particularly widespread and interesting are conspiracy myths, according to which the world is governed by a conspiracy of the world government, which has a deep nature. German art historian Boris Groys (1947) revealed the secret of the stability of conspiracy mythology — in modern media, in remoteness from the natural world (unlike ancient man).

French sociologist, cultural scientist and postmodernist philosopher Jean Baudrillard (1929–2077) introduced the concept of simulacrum (a copy of a copy). He identified 3 types of simulacra:

- advertising;
- tourism;
- elections.

The media network is a network without time and center or with many centers, which gave rise to postmodern thinking with new myths, sensations.

There are a large number of scientific myths. Modern mythology is a good soil for art, giving rise to the genre of “fantasy”, eschatological myths, dystopias. Modern myths exist in the form of everyday superstitions, including myths about folk medicine, esoteric myths.

There is no need to treat myths dismissively. Behind the external absolutely fabulous, fantastic symbolism there is very important, valuable information. For example, in all ancient myths, the gods were divided into four groups: the gods of the earth, water, air and fire. Moreover, at the top are the fire deities, then the air, water and earth, underground. If we correlate this with the data of modern physics, it identifies four aggregate states of matter: gas, plasma, liquid and crystal. In essence, this is the same information, but in other words: water is liquid, air is gas, fire is plasma, earth is crystal. The meaning is the same. People have known about these aggregate states for a long time and passed them on through myth. At the same time, it is very interesting that physics learned about plasma as the fourth aggregate state of matter only in the twentieth century, while the ancients already knew about it. Even more interesting is that among all the deities, indeed, the first place in leadership was occupied by solar deities (remember the Egyptian god Ra Amun-ra, or the Japanese goddess Amaterasu, or the Greek god Zeus the Thunderer, the Slavic god Svarog). Modern physics claims that from the point of view of the evolution of the Universe, first plasma, or the sun, or a star appears, then it must survive a certain flash, releasing a gas nebula, and only then liquids and crystals are formed. It turns out that ancient people somehow “guessed” the scientific picture of the formation of the Universe.

In general, mythological structures continue to be present in modern culture. Myth maintains its steady progression into the present. But if an ancient myth may be regarded as “diary of the past”, then in modern times it functions as “diary of the future”, emerging from the “blank spots” left by science and intertwined with mystical narratives. It is not a reason in service of feelings, but rather emotions based on intellectual imagination. Myths are necessary as a source of hope [5; 24].

Myth is a special form of figurative-symbolic worldview, which is characteristic, as was said above, of ancient society. However, today myth has not become a thing of the past; there is something stable in it that remains in the consciousness of people throughout the life of humanity, just as in the process of individual development the genotype remains unchanged, although a person's body changes beyond recognition. The unity of man and nature, the skill of communicating with the “living cosmos”, is an essential feature of the mythological worldview both in historical and personal terms: inseparable ties with nature were the basis of ancient mythology, unity with nature gives rise to a predisposition to a mythological worldview in modern man.

The special features of the mythological worldview include an existential feeling of “immeasurable” happiness, in theological terminology — “paradise bliss”; “general availability” of such happiness and the fact that it is created as if “out of nothing”; overcoming the boundaries of a person's own “ego” and a noumenal connection with any kind of creativity.

At the beginning of the twentieth century, a political myth appeared. This type of myth is based on the sacralization of the state, nation, race. Such a myth manifested itself most clearly in the philosophy of fascism. Some features of the mythological worldview can be preserved in the mass consciousness along with elements of philosophical and scientific knowledge, strict scientific logic. An example is the period of “perestroika”, when it was obvious that it was necessary to discard old myths and build a new world without illusions and lies. But the collapse of totalitarian mythology did not lead to the eradication of myths from the public consciousness, but became an incentive for new myth-making. General disappointment in global values is now combined with gullibility in various rumors and scandalous revelations. Deprived of clear guidelines, the public consciousness is ready to accept on faith any hypothesis about the imminent End of the World or about total corruption in the highest echelons of power. In this regard, today's reality has become a time of total myth-making.

Modern myths can be divided into four groups:

- myths of political and public life created by politicians and journalists;
- myths of ethnic and religious self-identification (e.g., various myths about Russia and Orthodoxy, their past and current state);
- myths associated with non-religious beliefs (e.g., about UFOs and aliens);
- myths of mass culture — the myth of America and the American way of life.

Myth in the modern world is used as a way to legitimize power. The peculiarity of modern myths is that they are spread with the help of mass media; modern media disguises myths as information. In the twentieth

century, myths about conspiracies and internal enemies appeared. The myth of power and the syndrome of the “internal enemy”, where conspiracy theories unfold: the concept of the war of continents and the invasion of aliens, the theory of forces that want to stop history (the USA, Islam), and others, no less exotic. The confidence of the authorities in the possibility of manipulating the masses is based not on the belief in the effectiveness of technologies and the “secret knowledge” behind them, but on faith in the “technologists” themselves, who are capable of performing another “miracle” for the authorities.

Particular attention in modern myths is paid to the problem of everyday thinking. Three constants of mass consciousness can be characterized — “peace”, “order”, and “justice”. It is this system of values that determines everyday conservatism, which turns to the past as an ideal, because it seems frozen and unchangeable.

In connection with the development of science, myth is devalued, but it cannot be said that myth has exhausted itself. Today, myth is of great importance, especially if studied in conjunction with other sciences. In the modern world, new, modern myths appear — myths of political and social life, myths of ethnic and religious self-identification, myths associated with non-religious beliefs, myths of mass culture. Thus, the mythical worldview also takes place in modern culture. Images of mythology in various interpretations have often been used in art. In the ideology of modern and contemporary times, the concept of myth is used to designate various kinds of illusory ideas, occult, esoteric knowledge that influence mass consciousness.

Conclusion

In the modern world, myth denotes or points to something fictional. However, if we take myth in its original meaning, then for the bearers of tradition nothing was more reliable than myth. In fact, myth is multifaceted and multi-valued. It is not only a system of pre-scientific, non-positive knowledge about the world, but also a way of mastering, adapting, using the world by man, necessary for him for physical, social, cultural existence, including psychological. In addition, myth is etiological, that is, it explains the reasons for the emergence of various phenomena that excite and calm a person (the beginning of the world, death, earthquakes, tides, ebbs, dreams, seasons, etc.). Myth offers reasons, since nothing disturbs a person like uncertainty, the unknown. This is a property of the human psyche. That is why myth permeates the entire human culture, all types of worldview, all spheres of human activity. Moreover, myth demonstrates and serves all the needs and demands of a person in the world.

Myth is a story as a certain linguistic literary genre that is transmitted orally in a society and contains certain information about the past, present, future. This oral traditional story does not have a single author, thus differing from a novel, short story, or the tale.

Myth necessarily narrates about long-gone events. This is a story about some other era, about actions that happened long ago, so long ago that people do not have access to that time. For example, it was a time in which the world was not yet arranged.

Myth implies that in the past things were not the same as now. The past is absolutely not like the present. Most people believe that everything was much better in the past, this is the golden age (it is no coincidence that they talk about the past as the good old days). Something was lost over time. In myth, everything happens much more simply than in modern times, for example, some spiritual beings, gods communicate with people much more easily, they are present in everyday life, everyone sees them. This is a reality that is currently absent, in which miraculous phenomena occur.

Myth can only be seen from the outside. When a person lives within a culture, myth does not exist for him. Myth is a reality only for detached people who are outside the culture and, accordingly, do not accept the value of the culture of that society.

Why do we need myths? As we have already found out, myths have many functions and tasks. In addition to etiological tasks (finding out the reasons for the emergence of everything), there are regulatory tasks aimed at constituting social rules of behavior. Myths clearly show what happens to those who violate the established rules. Very often, a myth justifies a certain structure of society or customs, explains accepted rituals, ceremonies. Myths are about gods and are directly related to religion, which is generally believed to have originated from myth. Sometimes it is unclear whether a particular mythological narrative is actually a myth or simply part of a religious heritage. As a difference between myth and religion, one can cite the fact that myth simply narrates the essence of rituals, while in religion there is an obligation to perform them in order to honor a god.

The degree of mythologization depends on the degree of a person's religiosity. If a person belongs to a religion, then all religious stories are not perceived by him as myths, but as deep foundations of his faith. For

a person who is outside of religion, these are all myths. For example, the dogma of the immaculate conception of Christ is perceived by a Christian as a divine miracle, and by a non-religious person or one who belongs to an Eastern culture, as a myth. Stories about Christ that were once circulated and passed from mouth to mouth were myths, but the written Gospel (stories about the life and sayings of Jesus Christ) is no longer a myth. These are already records from a literary point of view. These are no longer myths, although they may have been written based on mythological stories.

In other words, the line between the mythical and the non-mythical is barely perceptible, implicit, hidden, but the power of myth is great today. Myth-making is present in various spheres of modern human activity. The famous Kazakh culturologist Nurzhanov B.G. rightly noted that even modern politics often refers not to reason, but to myth. Myth today can serve as a solid foundation for politics, since being a sphere of aesthetics, a sphere of sensuality, it captivates, convinces, “ignites” people more than dry rational arguments.

The syncretism of myth, the unity of the objective and subjective, rational and irrational principles makes this way of understanding the world historically more promising. In this regard, myth becomes the central category of modern philosophy and culturology, it removes the oppositions of the real and the imaginary, the individual and the public, and restores the lost integrity of the world and human consciousness.

The mythical word is a message. It does not necessarily have to be oral: it can be a letter or an image, and written speech, as well as photography, cinema, reporting, sports competitions, spectacles, advertising. All of them can be material carriers of a mythical message. We live in a huge world, which despite all intellectual, cultural and scientific achievements is impossible to fully understand. We live in a world that is frightening in its size. That is why a simplified version of the world is necessary, our own small world is necessary, with which we will feel cozy and comfortable.

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Б.Ж. Жусупова

Мифті дефинициялаудың заманауи маркерлері

Макалада мифологиялық дүниетанымды бір жағынан, әлемді түсіндіру мен танудың алғашқы тарихи түрі ретінде, ал екінші жағынан, сезімдік ойын мен өзіндік қиялға негізделген, адамның әлемге деген қарым-қатынасы мен ерекше ойлау формасы ретінде қарастыруға талпыныс жасалады. Мифологиялық дүниетанымның алғышарттары мен ерекшеліктері айқындалып, мифтің шынайылығын қамтамасыз ететін негізгі нарративтік маркерлер бөліп көрсетіліп, мифтің басты қызметтері ашылған. Миф үгімі қазіргі әлемде толық ашылмаған, автохтонды символдық мәдениеттің жарын көрінісі ретінде қарастырылған. Өзара қарама-қайшы әрі өзіндік маңызға ие мифті түсіндіруге арналған негізгі философиялық-мәдениеттанушылық концепциялардың дамуы осымен анықталып, соған байланысты мифті мағыналандыру, үгінуға бағытталған түрлі философиялық-мәдениеттанулық мектептер қалыптасты. Қоғынан зерттеушілердің пікірінше, дәл осы мифологиялық түсінік барлық одан кейінгі дүниетаным түрлеріне бастау болып, адамзаттың рухани тарихындағы «балалық шағы» ретінде танылды. Рухани және когнитивтік (танымдық) бағдарлар балалық кезеңде қаланатыны белгілі, ал бұл дегеніміз — мифологиялық дүниетанымда барлық дүниетанымдың түсінік — діни, философиялық және ғылыми қозғауастардың барлығы имплицитті (анық емес) түрде, бүркемеленген, бастапқы күйде қатысатының білдіреді. Алайда, миф жасау қабілеті ұмыт болған жок. Тіпті, қазіргі заманғы миф жасаушылық адам мен қоғамның түрлі салаларында белсенді дамып, мифологиялық дүниетанымды анықтаудың дәстүрлі маркерлерін бұзып, жаңаша бағыт аладу.

Кітт сөздер: миф, дүниетаным, ойлау тәсілі, қиял, мәдениеттанушылық мектептер, мифологиялық маркерлер, символ, сакральды, эстетика, адам, шығармашылық.

Б.Ж. Жусупова

Современные маркеры дефинирования мифа

В статье делается попытка философского рассмотрения мифологического мировоззрения, с одной стороны, как раннего исторического типа объяснения и осмыслиения мира, а с другой — как специфичного способа мышления и отношения человека к миру, замешанного на игре чувствования, оригинального воображения. Выявляются предпосылки и особенности мифологического мировоззрения, выделяются ключевые маркеры мифологического нарратива, обеспечивающие аутентичность мифа, а также раскрываются главные функции мифа. Рассмотрено понятие мифа как яркого выражения автохтонной символической культуры, до конца неразгаданной в современном мире. Именно этим обусловлено возникновение основных философско-культурологических концепций трактовки мифа, противоречивых и самоценных, а также формирование в связи с этим различных философско-культурологических школ в понимании и осмыслиении мифа. По мнению большинства исследователей, именно мифологическая картина положила начало всем другим, представляя собой «детство» в духовной истории человечества. Как известно, в детском возрасте закладываются основы духовных и когнитивных (познавательных) ориентиров, а это означает, что в мифологическом мировоззрении имплицитно (неявно), в свернутом, зачаточном состоянии присутствуют маркеры всех последующих мировоззренческих картин — религиозной, философской, научной. Однако способность к мифотворчеству не «канула в Лету». Более того, современное мифотворчество набирает зримые обороты в различных областях человеческой и социальной деятельности, разрушая привычные маркеры дефинирования мифологического типа мировоззрения.

Ключевые слова: миф, мировоззрение, способ мышления, воображение, культурологические школы, мифологические маркеры, символ, сакральное, эстетика, человек, творчество.

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