



ON THE QUESTION OF THE ROLE OF FANTASTIC PERCEPTIONS IN THE FORMATION OF MYTHOLOGY

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ABSTRACT

This article examines questions about the role of fantastic images in the formation of mythology and its images. Fantasy is understood by the authors as a universal anthropological phenomenon of culture, an essential dimension of a person that determines his self-expression and freedom, creative realization.

Philosophy inevitably goes back to reflection on the ideological foundations of human existence in culture. The historical forms of human self-realization in culture are the mythological and religious worldview. At the same time, the role of fantasy and fantastic ideas in mythological and religious worldviews has been practically not studied. In our article it is necessary to highlight aspects of the study of myth from the point of view of the existence of the fantastic in it. Our goal is not to separate the fantastic from the realistic, the imaginary from the real, but to show what role fantasy plays in myth, mythological worldview, worldview, as well as in religious ideas. At the same time, we do not touch upon the private, subjective fantasies of specific people; at the same time, we do not, like A. Bergson, elevate fantasy into an irrational, metaphysical, supra-world force that creates the world. We understand it as a universal anthropological phenomenon of culture, the essential dimension of a person, which determines his self-expression, freedom, creative realization, existential openness and incompleteness.

Fantasy is a creative force that unites the spontaneity of experience with the reality of the spirit. In fact, through fantasy, a person creates "non-existence" - this is the imaginary existence of artistic reality, fantastic plots, images, mirages, illusions, and can also recreate in an ideal image, project, model what becomes real existence in the future. Artistic images and ideas created by fantasy are included in worldview constructs: mythology, mythological consciousness, utopian consciousness, religious worldview, they find their ideal embodiment in narrative, narrative, literary forms: myths, tales, legends, fairy tales, fantasy. All these phenomena, being a form of non-existence or a transitional form of other existence of a person in culture, have a huge impact on the historical, social life of a person, on his perception, forms of activity, choice, interaction, intersecting with everyday life and often creating special forms of unreal reality: virtual reality, hyperreality, simulacra, etc. The value meaning of fantasy in culture lies precisely in the fact that it forms the basis for the mutual

transition of being and non-existence, in the fact that with the participation and manifestation of the creative power of the imagination, forms of human otherness are created, including objective, material, figurative, ideal phenomena, mythological and actual works of art that carry out a fantastic reconstruction of reality. In addition, in the early stages of the formation of man, culture and society, intuitive knowledge based on fantasy prevailed over conceptual knowledge. Moreover, according to Croce, the initial state of human consciousness, or pure intuition, was not just the perception of the real, but the recreation of a special figurative reality, that is, from our point of view, myth. In the formation of myth and myth-consciousness, the same patterns and stages of the formation of human cultural identity that H. Ortega y Gasset wrote about can be traced: confusion, contemplation, action. Actually, such a mutual transition is partly due to imagination and fantasy, thanks to which a person overcomes the initial confusion in front of the world, natural reality. The sociocultural form of such overcoming, from our point of view, is myth and mythical worldview, myth-consciousness.

In the primitive mythological consciousness and worldview, the differences between the “quasi-being” of the fantastic, supernatural world of myth and the true reality of natural existence were practically not established. In fact, the content of the myth for the person of the mythological community represents the highest reality, dominant in the semantic, moral and value aspects. This reality of the highest meaning embodied the collective experience of generations, a reliable, time-tested tradition, approved a system of values, supported and preserved norms of behavior, a system of elections, actions, reactions and ritual practices, that is, an integral system of culture. Myth is the beginning of human culture, spiritual, mental history, in which new meanings, values, and values are created, invented, and experienced. At the same time, the new reality of culture, the world of myth, is built from a fantastic reconstruction of being into non-existence. And in this context, K. Marx is unusually relevant and accurate, defining myth as the unconscious and artistic exploration of the world by folk fantasy. Losing their unconsciousness, myth-consciousness and myth-making become an independent artistic act, forming artistic reality, unreal reality, the “quasi-being” of which is already quite clearly and consciously isolated from natural existence. At the same time, we are not talking about the loss of myth, but about its other existence in fiction.

To discover fantasy in the space of myth, it is necessary to turn to the myth itself, to determine the features of mythological consciousness, the mythological picture of the world. Myth, mythology is a special type of consciousness and self-determination of a person, which developed in ancient times and for that era acquired a universal character. Myth, as an involuntary form of primitive worldview, is a fact of worldview, an ideological construction of the world order (cosmos), a specific form of perception, comprehension, generalization, understanding, and comprehension of natural and social reality. The specificity of these mental acts lies in the peculiarities of primitive thinking, the active participation of fantasy in the creation of a mythological picture of the world.

Let us first turn to perception. As is known, subjective perception is experienced as the establishment of direct contact with reality on the basis of sensory experience and sensations. The image of perception is a mental representation of the object of influence, but at the same time it seems that the person has abstracted from reality and is dealing with his own subjective states. However, from the position of constructive realism, perception presents to

the subject those qualities of the external world that are correlated with his needs, capabilities, bodily, mental organization as a whole, and all this creates special ontological schemes, different in each specific cultural and historical era. These schemes are called in various studies “archetypes”, “traditions”, “paradigms”, “universals of culture”. Thus, I. T. Kasavin notes a fundamental duality in these historical phenomena, combining cognitive-conceptual and existential-emotional sides [1].

Myth is a product of the voluntary, productive and unconscious activity of archaic man, at the same time - a phenomenon of his consciousness, in which being is mastered, reproduced, understood, rethought, and represented in a fantastic and symbolic form; a special reality is created, fantastic in essence, but real for ancient people. If we talk about the possibilities and mental predisposition to mythological perception, the creation of a mythological picture of the world, then these were the imagination and the fantastic reconstruction of existence into supernatural and actually perceived non-existence. The latter becomes the main construct of the mythological worldview. Here it is appropriate to remember that I. Kant, analyzing human thinking, called the spontaneous activity of productive imagination as the main principle of consciousness, as the basis for all ideal formations. At the same time, imagination was considered as an integral part of perception itself, the structure of which is a synthesis of the real and the ideal. The specificity of the mythological perception of the world was the predominance of visual impressions among primitive people, as well as the existing inseparability of emotional-volitional, imaginative and rational moments, the priority of fantasy over thinking. All these moments were associated with a change in the principle of determination of behavior, action, human activity in general with an unusual situation of challenge, confusion in front of the natural world, the rejection of which a person is forced to accept and understand, that is, to compare with himself. It is quite obvious that on the basis of imagination and fantasy, myth-making is carried out, the essence of which is to give meaning, order, harmony to the natural, elemental world, from which a person emerges, stands out, maintaining a connection with it. Fantasy in myth performs a cultural-creative function, creating a world in which everything has a metaphorical meaning. As M. Mamardashvili noted, it is this meaning that makes all phenomena, objects, unexpected new events understandable and close to a person, fitting them into the system of life and culture. “The magical world, like the mythical world, is a mastered, meaningful, understandable world. That is, events in this world, be it an earthquake, thunderstorm, war or anything, are realized in the imagination of the person observing them in such a way that they are carriers of meaning” [2].

It is no coincidence, according to believers, that the connection between man and God (gods) is the main thing in religion. Being a socio-anthropomorphic formation, a religious worldview masters the universe in a way specific to it: at the emotional-figurative-ideational level, at which the role of fantasy and imagination is extremely important. This brings this worldview closer to the subjective artistic exploration of the world, in which images created exclusively by fantasy are produced.

Unlike the world, which in the early stages of history compensated for the lack of practical mastery of nature through semantic kinship with it, as a result of which man, despite all the fantastic nature of its images, did not feel alienated from it, religion deifies the supernatural, the transcendent. There is no longer a direct play of natural forces in it, which

was characteristic of myth, for the original myth is not religious. A religious worldview is, in essence, a perception of reality in the form of social analogies. Therefore, it acts as the result and form of representation of social activity, aimed primarily at the formation and preservation of specific social structures. This consolidation of social structures, including psychologically, is achieved by extending social ideas to nature as a whole, and art, which now exists as emotionally included in religion, makes these ideas visible.

In a religious worldview, of course, the real meaning of a person's cognitive experience is taken into account, which is completely determined by the real existence of the creative subject of knowledge and is affirmed through a person's awareness of himself as acting in the world.

Knowledge and faith come from one common principle of mastering the world (cognition), namely from the immediate self-evidence of real being, the mastering (cognitive) subject, but knowledge and faith operate with different aspects of existence. Religious faith is a direct intuitive contemplation of being, while knowledge is predominantly a sensory-visual representation of being. That is why the religious worldview focuses on transcendental being, while knowledge on the empirical area of the world of phenomena, which is further mastered theoretically.

The religious worldview is based on the concept of faith as intuitive knowledge of transcendental reality, that is, on the recognition that human intuition detects in world existence the presence of some super-powerful (transcendent) force that embraces everything. In other words, it is religious faith that tells a person about the real existence of the Absolute and its presence in the world.

In conclusion, it is necessary, in our opinion, to point out the extremely important role of the philosophy of religion in the study of the stated problem, which has not been sufficiently taken into account in recent years. It is precisely the appeal to the philosophy of religion, according to the famous Russian philosopher V.K. Shokhin, that would provide an approach relevant to the spirit of the times to the phenomenon of religious worldview and the various ideological structures of all modern religions, which, with the help of "the entire arsenal of means of philosophical rationality" [4], would allow on the basis of some "universal" of religion, carry out an analysis of its entire multifaceted phenomenon. Only having done this work can one "now move on to religions (in the plural) <..> and solve the problem of classifying religious worldviews" [5]. Intensive philosophical activity is needed to clarify many familiar concepts that characterize, for example, theism, pantheism, polytheism, monotheism and others, as well as clarifying religious worldviews. It is necessary to take into account the differences within these types, because completely different "portions" of fantasy are required, for example, by the trinitarian monotheism of Christianity and the "simple" monotheism of Islam and Judaism.

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