

UDC 81'22:141.338:165.191  
doi: 10.15330/jpnu.9.2.35-43

## Section: WORD AND TIME

### ICONIC-CONVENTIONAL MYTH SYNERGY

*OLEKSANDR SOLETSKYI*

**Abstract.** The article dwells on the problem of the iconic-conventional synergy of a myth. The myth is seen as a concept with a multifunctional status, blurred by identification attempts. Conceptual usage emphasizes its overlapping features that sport multifaceted practical typicality. As a system a myth embodies a worldview, a metaphysical form of a specifically structured narrative. Mythological consciousness includes specifically formed links between objects and phenomena, actions and cycles, all forming a system of iconic-conventional correlations. In this co-action the semantic core of a myth as a discourse is concentrated, its "symbolic matrix" is revealed, and the cognitive orientation and axiology are stated.

**Keywords:** myth, iconic, conventional, syncretism, emblematic structure, ritual, rite.

#### 1. INTRODUCTION

According to Peter M. Daley, ancient Greek mythology is one of the sources that have influenced the formation of classical European emblems. As he points out, the figures of Tantalus, Icarus, Medea, Hercules, Cadmus, Paris, and Prometheus "refer paradigmatically to specific virtues, defects and ways of behavior" (Daley, 1998, p. 12), they denote typical forms of human experience and, therefore, make up good models for didactic moralization. Providing his interpretation of the 103 (CIII) emblem from the book of André Alciati, depicting Prometheus with the added epigram "Quaesupranos, nihiladnos" ("What is above us, does not concern us") (Alciati, 1621, p. 426), the researcher one can articulate a "resonant message" only because of the plot about Prometheus is rather widespread and well-known. Its structure relies on the reconstruction of the visualization of the hero's punishment inflicted on him for going against the gods' will and the subsequent transference of it into the sphere of abstract generalization regarding certain distant and enigmatic God's laws which depths are out of reach even for the minds of the sages. The general moral conclusion of the emblem, formed under the influence of the visual reminder of the peculiar fate of the well-known character, demonstrates how the three components (motto, picture, and epigram) "interact in the process of reproduction of a complex concept, yet its individual parts cannot reveal its full picture" (Daley, 1998, p. 14).

Peter M. Daley emphasizes the significance of mythological material for the creation of didactic meanings in emblematic books of the XVI-XVII centuries in Europe. His interpretations deal with transformations and modifications of old plots interwoven in the emblem component organization as well as with their role in the meaningful expression of the Baroque spirit. Such a perception prompts deepening of certain provisions on the structural organization of the myth itself, both its formal and paradigmatic organization. While in the emblem structure the mythological material played the secondary visual representation role, in our ancestors' consciousness visually concretized senses were a part of the primary process of experience affirmation. Singled out from the general visible flow, naturalistic images became subjects of ritual and ceremonial manipulation, nominations, a part of the convergent system connecting visual and verbal marking. Emblematic mechanisms play a special role in the formation of the primary experiences, it is important to determine their role in the establishment of coordination sensory stimulation systems and syncretic conditions. Such a projection calls for the review of the scientific paradigm of myth interpretation, along with determination of the signs, forms and criteria forming its category, typicality, and meanings.

## 2. ANALYSIS AND DISCUSSION

Myths belong to the category of concepts that have a polyfunctional status, blurred by numerous attempts at identification and reduction. The multiple approaches aimed at crystalizing its significance prove that researchers rely on their own pre-suppositional suggestions while defining the parameters of "antiquity" and "primacy". This differential conceptual usage emphasizes the multitude of overlapping features that have a diverse applied typicality. It seems appropriate to treat the myth as a system that presents a worldview metaphysical form of a specifically structured discourse.

Barthes (1991) perceived myths in this way, emphasizing its communicative system feature. "A myth cannot be a thing, a concept, or an idea; it represents a way of signifying; a myth is a form" (p. 72). To determine the myth, one should focus not on the topic and the subject of its story but in the way it's structured and organised. While stating that pictorial and linguistic "messages" are of an equal importance, the French structuralist argues that the scheme, copy, picture, word, or sign have only practical value. "A mythical message is formed from material already processed for a particular communication task; since any material carriers of the myth, pictorial or graphic, imply the existence of consciousness that endows them with meanings" (Barthes, 1991, pp. 73-74)]. The myth, therefore, resembles a semiological building block, with its elements crystallized by consciousness and organized in a semantic algorithm. Barthes (1991) singles out a three-element system of a myth (the signifier, the signified, and the sign (p. 78), and it is similar to the three-component scheme of an emblem (*inscriptiopictura*, *subscriptio*) in the plane of structuring and signification.

Using the definition "secondary semiological system", the scientist recognizes the existence of two-level linguistic systems, the first of which is "language-object" that is embedded in the myth itself, i.e. into the "meta-language". From the point of semiology, "text" and "images" "are signs designed to build a myth; both are endowed with the function of signification, both represent the language-object" (Barthes, 1991, p. 79). According to Barthes (1991), the essence of the myth finds its realization in transformation, transference of "history into nature" (p. 96), where visual images are a part of the semiotic process of concepts production, the inseparable unity of the form and content.

Semiological interpretations are not the only means to emphasize the inter-structural significance of iconic-conventional significations responsible for the creation of a system of meaning-oriented

memorials and correlates of the myth. According to a number of researchers, the ancient philosophy development began with a rational review of mythological material, and all the subsequent stages were strongly dependent on allegorical and symbolic interpretations. Giambattista Vico<sup>1</sup> argues that myth originates from stylistic devices. "Poets created myths from bodies, and each metaphor turns out to be a small myth" (Vico, 1948, p.146). The meanings of many words come by through the transference of ideas and names of human body parts to the material world objects– "" meat ", "seeds" of fruits;" vein "of stone or ore; "blood of life" – wine; "gut "of the earth"(Vico, 1948, p. 147). Such expressions result from visual analogies and associations, where the understanding of a specific spatial, formal, typical visual similarity becomes the basis (illustration) for the affirmation of semantic connotations in new concepts.

The mythical creativity emergence is connected with the primary cognitive actions of "getting into" nature, the process of their semantic statement is fulfilled by means of various visual comparisons and due to the associative nomination similarity. Archetypal mythological models correlate with mythological consciousness. They trace the way the created links between different objects and phenomena, actions and cycles form a system of iconic-conventional correlations, the way they regulate the establishment of orientation, mnemonic, and classification schemes, the way visual experience becomes the basis for imitative discourse. Structurally and functionally, the myth embodies the first manifestation of naturalistic emblematicism.

Both ethnology and myth studies of the XX century proved that mythological worldview interpretations depend on emblematic indirectness, and correlate with the constant need for clarification and concretization, expansion of verbal combinations, and search for conceptual equivalents signifying their peculiarities. Therefore, the definition of this category relied on logical explanations reflecting interpretive horizons of the researchers. Among the previous century ethnological studies achievements there is the conclusion that myth-making is an ancient form of a symbolic "language". Thus, a specific way of experience handling and structuring is one of the features of myth: it represents a model and a way of reality comprehension. Myths introduce and empower the cognitive model that serves as a means of rational-logical detailing and pervasive differentiation in the future, while still preserving general mechanisms of meanings expression.

Lucien Levy-Bruhl reasons the logical existence of mythology, and described its functionality in terms of the law of "participation", emphasizing the importance of the transitions from concrete to general by means of various signs in faux-logical thinking. The researcher brings up numerous examples to accentuate the thesis that even subjective, illogically interpreted visual signs create semantic structures that provide explanations to specific processes or phenomena. "Once, a drought in Pandan was attributed to the very fact that missionaries wore a special headdress during the holy mass. The aborigines would repeat that it prevented rains" (Levy-Bruhl, 1994, p. 58). The important thing here is not a factor of realistic, rationally grounded interpretation, but a cognitive need to create an iconic-convention model, an artificial meaningful emblem that makes sense of a natural pattern inexplicable in the minds of our ancestors. Spolski (2004) calls such phenomena icon-tropism, and explains it as "the vastest generalization of the fact that people survive on images, metabolize them – transform them into food – because we need the knowledge that they represent" (p. 16). The visual signs ("headdresses of missionaries"), "introduced" by a foreign context, barged into the domesticated semiotic space of the aborigines and triggered the creation of a new semantic equivalent according to the old schemes. There was no way the visual image would exist on its own, without semantic analogies, therefore, it potentially needed a modeled meaningful explanation. The new iconic image acquires a motivated traditional

---

<sup>1</sup> G. Vico begins his book "Principles of New Science" with a lengthy commentary on an allegorical drawing placed on the front page. He sees this emblematic structure as the most effective means of explaining the general essence of his work. The author pays detailed attention to each element of the image and its role in expressing specific ideas.

explanation under the situational influence. It has its temporal existential basis as well, as "the association is found in the mystical connection between the previous and the following, both in the imagination of a primitive human as soon as they picture it: according to the primitive person, the previous call for the emergence of the following" (Levy-Briul, 1994, p. 60). Generally speaking, emblematic generalisations have been an integral part of the temporal-spacial logic, the L. Levy-Bruhl's law of participation emphasizes that primitive mind perceives all objects, phenomena, and processes not only as independent objects, but also as transitional formations inherently close the others.

Difficulties in tracking and accurately reconstructing the primary source, state, and components of the proto-language become an obstacle contributing to the ambiguity and poly-variance of definitions and interpretations of myth and mythological consciousness. However, the structural elements determining the semantic organization and identity of the myth are usually preserved quite well. After all, this fact finds its proofs in the existence of multiple variants of the same text: despite certain differences in their plot and composition as well as their narrative, they still have a common structural-figurative scheme, a similar semiotic backbone. Consequently, the identity of the myth meanings is outlined by the structural paradigm, which balances out and coordinates visual representations and verbal comments.

Mythological consciousness is characterized by the sense creation and configuration, and it is similar to the "emblematic" principle. The sense formation mechanism is dependent on its structure and "philosophy". Transformed into mythological archetypes and plots, primitive images find their adequate sense in emblematically structured interpretations. There are solid grounds to interpret emblematic form as a "mnemonic mechanism", a "generator of collective meanings" that functions as a pragmatic model. The structure and shape of an emblem most fully corresponds to the structure, principle, and model of cognitive meaning construction in a mythological format.

Determining the important constants of their surroundings, a primitive human resorted to semiotic copying and nomination, bringing norms into metaphysical axiology. The semiotic marking of the existential reality was fulfilled through the regulatory and mnemonic mechanism that coordinated visual and heuristic observations and their primitive verbal representation. Nomination of a specific phenomenon, element, natural image was only an external articulated accent hinting at its individual-functional significance.

Studying primitive "semantic" coordinates in the plane of which words meanings came into being, Oleksandr Potebnia emphasized the importance of the visual and conceptual experience cooperation in myth-speaking. Comparison and analogy, original thought syncretism, all of them determined the formulation and vocal fixation (expressive form) of the original lexemes. Consequently, "poetry and mythology develop representation combinations in a language [...]. In some cases, it is not always clear whether the developed comparison resulted from a word, or, on the contrary, the word was created under the influence of a developed poetic image. However, there is no doubt in the causal relationship between the former and the latter in the period of impersonal creativity; it is also right to state that the word as the simplest form of poetic comparison would originally precede the latter" (Potebnia, 2000, p. 330). Thus, the scientist emphasizes the smooth connection of the primitive visual and conceptual expressions of experience. This kind of syncretism proves the statement that the language form of the primitive world followed peculiar "emblematic" laws, that is, meanings were created by means of mutual coordination words (sound form) – their visual representation (image) – features or functions, which were seen as a dominant part of "semantization", internal form, and original etymology. Thus, all types of archaic folk art (myth, ritual, rite) relied on the visual and conceptual interaction structure, though in their own ways.

Durkheim (2002) was among those few researchers of the primitive forms of religious life who would identify mythical notions with emblematic mechanisms. Focusing on the description of totemic practices, he stated confidently that: "totem is not only a name; it is an emblem, a real heraldry, and one would often notice its similarity to the real heraldry" (p. 106). Totem images left on the walls of houses, graves, sacred places, and human bodies, were part of the worldview embodiment, indirect symbolic identification that formed the basic existence laws. "It is during religious services it is a totem and at the same time that it is a collective label, it has religious character. In fact, in relation to it other things are classified as sacred or secular" (Durkheim, 2002, p. 113). Universal emblematic mechanisms changed algorithmic reactions, influenced ritual and ceremonial actions, and determined worldview identification / alienation, similarity / differentiation.

There is no denying that the logic of cultural progress has linear nature: biological functions of the body –social form of herd communication – animal signal-motor system of signs (gestures and proto-language) – ritual-mythological activity –linguistic sign code as the verbalization of the sensorimotor code (articulated and separate language signs). The internal cause of verbalization, psychophysiological and psychosocial changes of the individual are mimicking and imitation, and they are largely related to visual experience, while externally it is connected to the natural conditions of living and social coexistence. Thus, "visual reality" formed and "imposed" expressive forms of primitive communication, determining semantic dominants of mental axiology and creating the ground for the original iconic symbols' birth. Attempts to interpret myths and mythological consciousness, and thus mythological narrative, can be successful only if linguistic, cultural, and psychoanalytic approaches are combined.

The research definitions of the myth functionality come up with tendencies to interpret it as a model, which summarizes primitive experiences, metaphorically represents them in different ways, and modifies their invariant schemes in subsequent historical formations. During centuries myths "have been transformed and enriched by stronger cultures or by the creative genius of exclusively gifted individuals" (Eliade, 1996, p.14). It was the structural-semiotic scheme that was the subject of such modification and transformation, and it was transmitted from one culture to another. Its emblematic character is outlined through the unity of the visual image (supernatural beings, deities, specific topos, plants, animals), it finds its place at the center of the plot and narrative story, and reveals, explains and emphasizes (interprets) peculiarity /sacredness of the iconic image.

It is impossible to reproduce the original version of the myth, because it has been subjected to a number of alterations and reached us in the form of multiple interpretations of later researchers. "Majority of Greek myths," says M. Eliade, "have been reproduced and, changed accordingly, systematized by Hesiod and Homer, rhapsodes and conons" (Eliade, 1996, p. 14). Similarly, the mythological traditions of the East and India, after all, like the one of Slavs, are preserved in folklore only fragmentarily. This aporia had decisive influence on the reconstruction of the mythological narrative and formed a certain subjective selectivity, free interpretation in the research discourse. Hermeneutical schematic structure is largely caused by the "schematic" structure of the myth or ideas about it, because functionally the myth means a symbolic-alegorical model of "creation" and "imitation". Mythology research strategies tend to be reduced to the definition of figurative, plot, thematic, or semiotic (often repeated) dominants and the creation of hidden semantic relations around them. According to Dundes (2003), myths as well as folklore were seen as "leftovers", "transformed, changed, or distorted" fragments of culture" (p. 63).

Traditionally, the research methodology of different folklore schools representatives (mythological, anthropological, historical and geographical, ritual and mythological) focuses on diachronic comparisons. Motives, plots, and symbols make up the leading elements and basic units of such studies. They function as elements that combine more voluminous formations or are

split into smaller units. Either way, these studies are centered around cataloguing or structuring individual phenomena that allow to identify myth interpretations codes. Researchers are trying to create a model or code that reveals the hidden, sealed senses of ancient mythical messages. Such focuses serve to prove the statements that the preserved, achievable for researchers form of the myth reflects the proto-form and ancient content only in a modified way, so it needs revision and "reform", adapted to modern semantic horizons of interpretation.

One of the most difficult and mysterious issues for scientific interpretations is to determine the ways the narrative form in which the myth has been concentrated: whether it was a coherent plot story, or an element of ritual-cult action that explained individual phenomena and things, ractifying the ancient experience, dance, ritual, etc. As some researchers state, the myth had no narrative functions in the first place, its "narrative" was indirect. "The fact that we call only a verbally expressed story a myth is a pure convention. In fact, the myth finds its realization in actions, things, and language" (Freidenberh, 1998, p.36).

Nomination and denotation are impulses of cognitive activity. Having received a name in some mythological context, any object of the physical world (a tree, a piece of stone) becomes extremely important for the same culture thanks to this mythological context. It is only logical that individual mythical motifs are constituent elements of many magical rituals and ceremonies. "The Bhila tribes have an extremely interesting element in their healing rite. The shaman "cleans" the place around the bed of the patient and, sprinkling it with maize flour, draws mandala images" (Eliade, 1996, p. 33). This mandala<sup>2</sup> embodies the world in a miniature and at the same time symbolizes its cosmogony. The mandala drawing process is accompanied by a song, in a way the shaman "makes" the patient the contemporary of the world creation, its primary development that should open his body to penetration of powers that gave rise to the world. Structurally, this ritual recreates a parallel combination of expressive components – images of mandala and ritual singing, which synchronize the visual and verbal (vocal) principles of mythical semiosis. It is the format that outlines the emblematic practicality of magical actions that reproduce the narrative of the world creation both iconically and verbally. It relies on the formed and structured visual and verbal constants, which are endowed with functions of magical synergy.

Over the centuries, comparative mythology works include considerations about the similarities of forms and structures of expression of axiological postulates of primary mythology and religion on different continents. Durkheim (2002) argues that divine images inevitably embody collective experiences of the most important realia of social and cultural life (p. 110), the American scientist Polome (1970) suggests that man has created gods in his own image and character (pp. 55-58). Therefore, it is quite logical that "new research schools focus on the construction of models and structures based on the ways modern human sciences take" (Geitshtor, 2014, p. 30). These latest models and structures have different names, however they are united by a common methodological basis – they use pictorial-graphic, figurative-verbal interaction of ancient expressions of primary experience as an object of scientific research in different ways.

To understand primitive experiences one needs congruent reconstruction of visual and verbal components and taking into consideration the archaic semiotics limitations. In this view Claude Levi-Strauss states: "The essence of mythological thinking is to express oneself with a different set of means, which is quite extensive, yet limited – and one has to make use of it regardless of the task, because there is nothing else at hand. Thus, this thinking is something alike to intellectual bricolage" (Levi-Stros, 2000, p. 32).

---

<sup>2</sup> C.-G. Jung (2013) drew conclusions about the amazing richness of individual forms of fantasy and regular manifestation of its main elements on the basis of the interpretation of symbolic drawings, mandalas. It was the focus on emblematic components, the analysis of their interconnection, that allowed the scientist to draw conclusions about conscious and unconscious mental manifestations (pp. 470-551).

The bricolage technique relies on random semantic formations from primary "handy" means that include primarily visual images that become the subject of various analogies and allegories and form particular conceptual generalizations. "Elements of mythological thoughts are always halfway between sensory images (percept) and concepts (concept)" (Levi-Stros, 2000, p. 33). According to Levi-Strauss, the former cannot be separated from the particular situation in which they have arisen, while the latter require the mind takes all the projects out of focus if only temporarily. The image and the concept are connected through the sign as a mediator: it can be defined as a category that links the image and the concept in the role of both denoting and denoted. However, for such relations to arise, they need to mutually coordinate within a certain model and structure. In fact, here we primarily emphasize the principle that ensures the functioning of the system of relations between the visual image and the sign as its meaning. One can clearly see it in the ancient attempts at classification of the world into certain categories (plants, animals, birds, trees): ancient tribes "classify creatures and natural phenomena relying on the vast system of equivalents" (Levi-Stros, 2000, p. 54). Therefore, the process of particular image understanding requires an introduction of the equivalent into a known model and structure that coordinates semantics contextually.

Primitive thinking can be characterized by a special way of reality transformation and reorganization into a semiotic experience. To understand the mythological sense-expressive it is not enough to focus on the interpretation of dominant signs, images, or motives of the myth: one should pay attention to the model of formation and creation of these signs, images, and ways of their transformation. Consequently, one should replicate elements modification. "Being connected with images, mythological thinking can be generalizing, and, therefore, scientific: it also works through analogies and comparisons, even if, as in the case of bricolage, its creations are always reduced to a new structuring of the already existing elements [...] in the relentless reconstruction using the same materials; the thing that has previously been the purpose should play the role of the tool – denoted becomes the denoting t vice versa"(Levi-Stros, 2000, p. 36). "Mythological reflection relies on the latent coordination between the structure of the "instruments set and the project structure" (Levi-Stros, 2000, p. 36): organizing events it a certain order, it produces structures. A mythological image, as well as a totem or fetish, cannot embody some exclusive worldview idea on its own, they are only signs that refer to a certain model and structure that coordinates and outlines its content.

### 3. CONCLUSIONS

The semantics of myth reflects the realms of subconscious social psychology. In addition to pragmatic tasks household objects have been used as semiological units helping to symbolize more complex, abstract generalizations. Mythical-poetic semantics is all-pervasive; it has assigned certain features and functions to ritual objects with those of natural objects, and in the ancient world picture they had their own value rating. Their interpretations were often formed under the influence of the overlapping of functions of naturalistic images with the household ones (and then on abstract phenomena and actions), and this was supposed to express the semiotic emblem of the original thinking

Myth criticism has consistently looked for the ways of identification of myth as a form. Works of J. Fraser, F. Raglan, E. Cassirer, C. Levi-Strauss have repeatedly brought light to the absence of a pure myth manifestation, its exemplary type. The researchers have also emphasized that the myth exists in the form of fragments possessing related representativeness. It is their "pattern" and structural typicality that has formed the hypothesis of a "mono-myth" ("mono-ritual"). Joseph Campbell visualized it with a schematic drawing that clearly emphasizes the possibility of such a

generalization only emblematically. Its concept finds its realization with the help of iconic-convention template that visually supports the generalization about the mythological adventure as a series of "standard metamorphoses that all men and women from all over the world have undergone and are still going through, in all the known centuries and under all the weirdest covers of civilization" (Kempbel, 1999, p. 16).

The primitive worldview models, as well as the mythological narrative outlines, are effectively revealed with the help of mediation of emblematic structures that give a chance to trace the syncretism of the primitive semiotic mechanisms, their dominant sign interrelations, iconic-conventional conditions characteristic of mythological thinking. This expressive cooperation creates space for the semantic core of the myth as a discourse, it gives way to the manifestation of "symbolic matrix", and the cognitive orientation and axiology corresponding to the coordinates of the original thinking. Reconstruction of the iconic-conventional basis of mythological thinking brings clarity to the logic of existential structure, sacralization, and demonstrates their equivalence to sensory experience, as well as biological and spiritual needs.

## REFERENCES

- [1] Alciati, A. (1621). *Emblemata cum commentariis Clavdii Minois...: & notis Lavrentii Pignorii Patavini : nouissima hac editione in continuam vnus commentarij seriem congestis, in certas quasdam quasi classes dispositis, & plusquam dimidia parte auctis.* Patauij: Apud Petrum Paulum Tozzium, 1621. 1005 p. (in Latin). <https://babel.hathitrust.org/cgi/pt?id=gri.ark:/13960/t0dv1ws12;view=1up;seq=51;size=75>
- [2] Barthes, R. (1991). *Mythologies.* The noonday press. <https://soundenvironments.files.wordpress.com/2011/11/roland-barthes-mythologies.pdf>
- [3] Daly, P. M. (1998). *Literature in the light of the emblem: structural parallels between the emblem and literature in the sixteenth and seventeenth centuries.* University of Toronto Press.
- [4] Dandes, A. (2003). *Folklore: Semiotics and/or Psychoanalysis.* Oriental literature.
- [5] Diurkhaim, E. (2002). *Primitive forms of religious life: The totem system in Australia.* Zhupansky Publishing House.
- [6] Eliade, M. (1996). *Aspects of the myth.* Invest PPP.
- [7] Freidenberh, O.M. (1998). *Myth and literature of antiquity.* (2nd ed.). Eastern literature.
- [8] Frog. (2015). *Mythology in Cultural Practice: A Methodological Framework for Historical Analysis.* In Frog, & K. Lukin (Ed.). *Between Text and Practice: Mythology, Religion and Research.* A special issue of RMN Newsletter, 10, 33-58.
- [9] Geitshtor, A. (2014). *Slavic mythology.* (S. Girik, Trans.). Clio.
- [10] Iung, K.G. (2013). *Archetypes and the collective unconscious.* Lviv.
- [11] Kempbel, D. (1999). *Hero with a thousand faces.* Alternatives.
- [12] Levi-Stros, K. (2000). *Primordial thinking.* Ukrainian Center of Spiritual Culture.
- [13] Levy-Briul, L. (1994). *Supernatural in primitive thinking.* Pedagogy-Press.
- [14] Polome, E. (1970). *The Indo-European Component in Germanic Religion. Myth and Law among the Indo-Europeans.* In J. Puhvel (Ed.). Berkeley; Los Angeles; London, 55-82.
- [15] Potebnia, A. A. (2000). *Ties of some representations in the language.* Potebnia A. Simvol i mif v narodnoi kulture. Labirint, 329-357.
- [16] Spolsky, E. (2004). *Introduction: Iconotropism or Turning toward pictures. Iconotropism: turning toward pictures.* In E. Spolsky (Ed.). Lewisburg, PA. Bucknell University Press, 11-19.
- [17] Vico, D. (1948). *The New Science.* Cornell University Press. <https://fpa2014.files.wordpress.com/2014/01/vico-the-new-science.pdf>



Oleksandr Soletskiy, Doctor of Philology, Professor in the Department of Ukrainian Literature, Vasyl Stefanyk Precarpathian National, Ivano-Frankivsk, Ukraine.

**ORCID ID:** 0000-0002-6709-0253

**Address:** Oleksandr Soletskiy, Vasyl Stefanyk Precarpathian National University, 57 Shevchenko St., Ivano-Frankivsk, 76025 Ukraine.

**E-mail:** soletskij12@ukr.net

**Received:** April 22, 2022; **revised:** May 25, 2022.

---

Солецкий Александр. Иконично-конвенційна синергія міфу. *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 35–43.

У статті висвітлено проблему іконично-конвенційної синергії міфу. Міф належить до понять, що мають поліфункційний, розмитий багатьма спробами ідентифікації та редукції статус. Ця диференційна поняттєва ужитковість акцентує на перетині у ньому ознак, що мають різногалузеву прикладну типовість. Міф як система презентує світоглядну, метафізичну форму специфічно структурованого висловлювання. Виникнення міфічної творчості пов'язане з первісними когнітивними акціями «проникнення» у природу, процес їх смислового констатування реалізується через різні наочні зіставлення та зумовлені асоціативною аналогічністю номінування.

У міфологічній свідомості простежуються специфічно утворені зв'язки між різними предметами та явищами, діями та циклами, що формують систему іконично-конвенційних кореляцій, регулюють утвердження орієнтаційних, мнемонічних, класифікаційних схем, візуальний досвід стає основою для імітативної вербальності. У цій виражальній співдії концентрується смислове осердя міфу як дискурсу, виявляється його «символічна матриця», констатується відповідна координатам первісного мислення когнітивна спрямованість та аксіологічність. Реконструювання іконично-конвенційних стягнень міфологічного мислення конкретизує логіку буттєвого впорядкування, сакралізацій, демонструє їхню еквівалентність чуттєвому досвіду, біологічним та духовним потребам. Структурально та функціонально міф презентує перший вияв натуралістичного емблематизму.

**Ключові слова:** міф, іконичне, конвенційне, синкретизм, емблематична структура, ритуал, обряд.